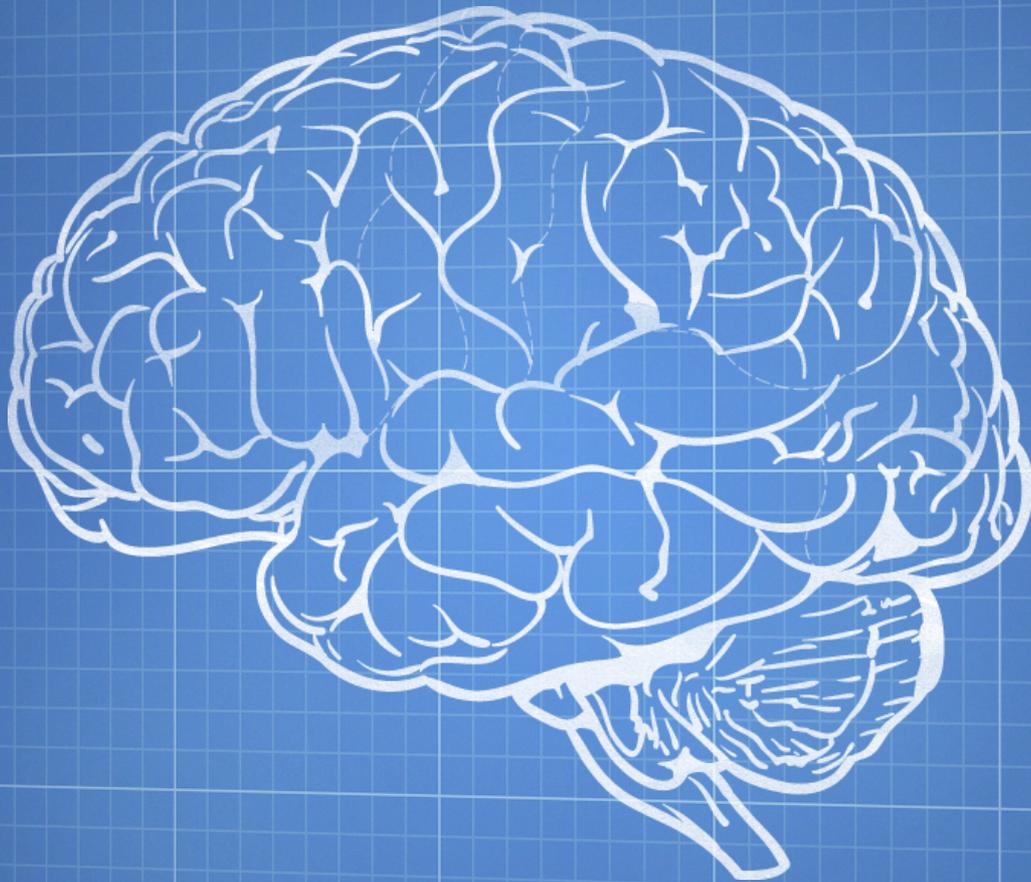


# **M**ental **B**lueprints

Mental Performance Pieces

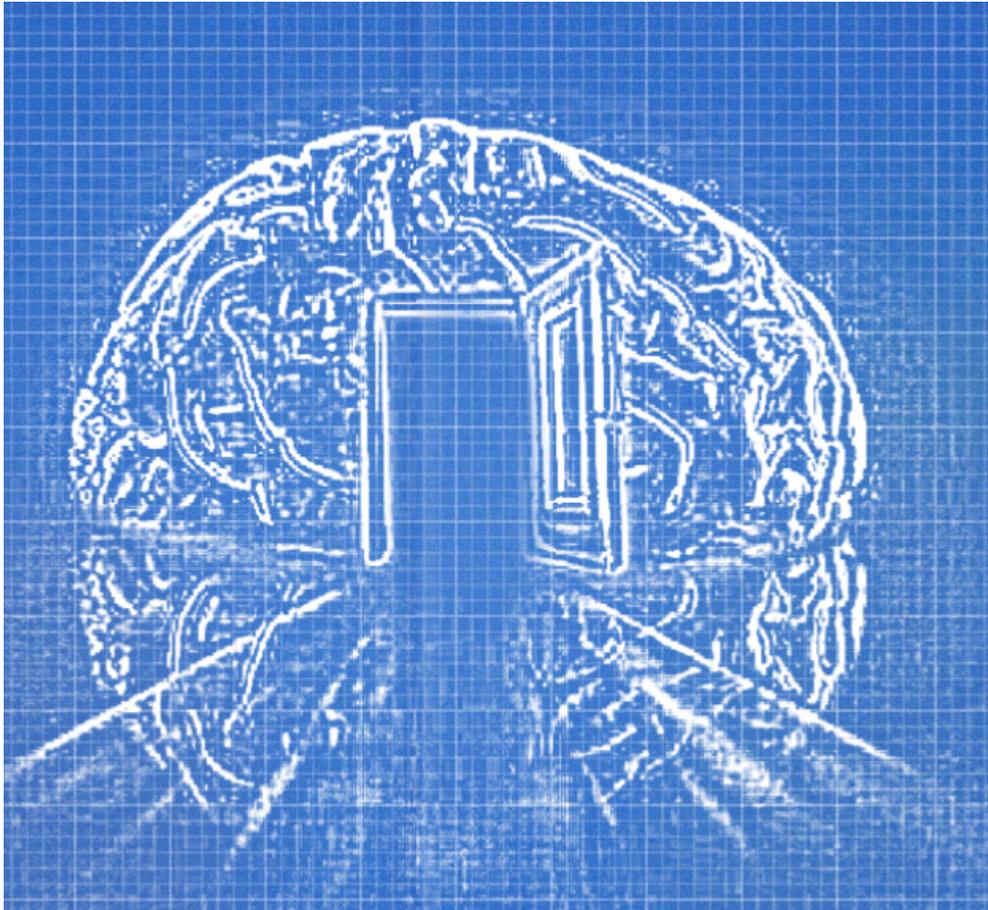


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## Foreign Thought

One spectator thinks of a card, while another is put into a 'trance'. The spectator in a 'trance' is then able to divine the card being thought of. 100% hit. Borrowed deck. No setup or pre-show work.

**By: Andrew J Speirs**

### Effect:

Two spectators are brought on stage; one is put into a 'trance'. The other spectator calls stop while the cards are dribbled to the table, while the magician looks away and covers his eyes (This is a free choice). The card is shown around and then immediately the deck is given away to be shuffled. The cards are then shown to be mixed, and the selection lost in the pack. The other spectator is brought out of the 'trance' slowly, and the cards are fanned in front of them. They are asked to imagine all the other cards to become blank, apart from the selection. They are then able to reveal the colour, suit and number with 100% accuracy.

## Method:

Two spectators are brought on stage, one on your right hand side, and the other on the left. *The spectator on the left will be the one that is put in the 'trance'*. Introduce yourself to the spectator on the right, ask for a name and shake hands. Now you will put the other spectator in a 'trance'.

I like to use a 'handshake induction'. This method of inducing 'trance' is a great example of a pattern interrupt. You ask the name of the spectator, and move your hand in for a handshake. As they move their hand out, use your other hand to hold their hand and move it up towards their eyeline. About a foot and a half away from their face. Tell them to look at their hand, and move it slowly towards their face. Cover their eyes and move their head down slightly. This is all done in a fluid motion, while saying a script like below. This is a very basic script but will work in most situations:

"As your hand comes towards your face notice your eyes lose focus and allow them to close, and relax, deeper down. Just relax your head and become more relaxed. As you stay in this state of relaxation you will be aware of your soundings, and the sounds will just relax you more. You're doing great. You can just sit/stand there and listen and relax, great."

Now move your attention to the other spectator. Hand them a deck of cards to shuffle. When they are happy that the cards are shuffled, ask for them back and dribble the cards to the table (or onto your spectators hands if standing).

You are going to glimpse the chosen card. It will look like you are covering your eyes with your free hand, and looking away. Then just showing the card around. To do this, cup your hand slightly while covering you eyes, and you'll be able to see by looking down. Move your head slightly away from the cards and you'll be able to look out of your peripheral vision and still see the cards. This all works due to your body language and attitude. Confidence is key.

This effect shows off apparently hypnotic phenomena<sup>1</sup>. When starting off with hypnosis, the idea of failure is always at the back of your head. This effect helps combat this by using a method that is 100%. It also helps you get into the habits of hypnosis, such as bring people in and out of a 'trance'.

Now that you 'can't' see, you are going to dribble the cards. You will need to hold the deck at the end away from the pip. These means that if you dribble in your right hand, you should hold the deck at the right-hand side. Dribble the cards by applying pressure with your index finger. Show the card on the face of the packet you are holding to the spectator and the audience. After everyone has seen the card, bring the cards so that they are hovering above the rest of the deck. You are now going to do a variation of an old gamblers glimpse. Place your ring finger so that it is touching the top of the selection. Apply upwards pressure and move your finger towards you. This will buckle the card and move it into your view (picture to the right). You can now drop the packet in your hand and allow the spectator to shuffle the cards.



After the cards have been shuffled and returned to you, spread through the cards to show they are mixed and the selection is lost in the pack. As you do this, find the selection and down jog the card, square up the deck and perform a turn-over pass (or hold the break and just cut the cards). You want the selection at the bottom of the deck. Say to the audience that, neither you or the other spectator could know what the card is - or where it is in the deck.



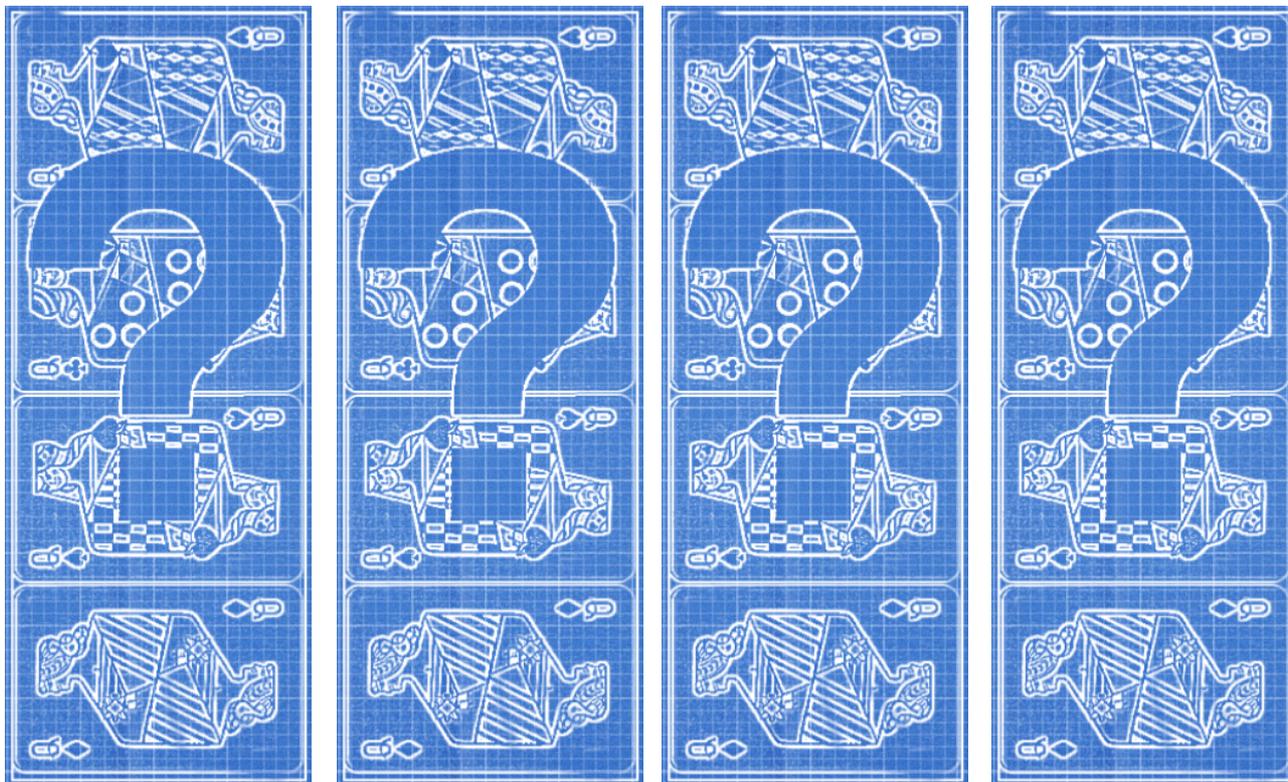
You are now going to do an unusual force on the spectator that is in the 'trance'. You are going to bring the spectator out of the 'trance'. Get their attention by using their name, tell them that you will count back from 5, and they will open their eyes. As soon as they open their eyes, reverse fan the cards towards the spectator. Tell them to think of the cards as their eyes adjust back to the room. They will only see one card in the fan, when you think they know the card, close the fan. Now put them back in a 'trance'. This time you can just cover their eyes with your hand, and tell them to sleep, as you move their head down. Nonchalantly cut the cards and place them on the table. Now you are going to talk to the 'trance' spectator.

"Think of the deck of cards spread in front of you, allow all of the cards to turn blank apart from the card you believe to be the selection. What is the colour of the card? Good, now what suit? Great!"

Now bring the spectator out of the 'trance' again as before and ask the spectator on your right to find the card they are thinking of - and to place it face down on the table. Talk to the 'trance' spectator again.

"So now you have seen the cards in front of you, and all the cards that you didn't think were the selection looked blank, right? Now think of the colour of the card, what colour is it? (they name is) Great, now it is either (the suits of the colour named? Finally what value is the card?"

They will name the colour, suit and value and you can show the card on the table to be correct.



## eQueen

The performing artist asks the participant to make a few choices leading to the selection of a playing card in an imaginary deck. It is then revealed that the performer accurately predicted the card that the participant would choose.

**By V Marra**

### **Effect:**

A prediction is written at the start and placed on the table. The spectator is to imagine a deck of playing cards. They split the deck into two piles and eliminate one. This is done several times, leading down to one card which it matches the prediction.

### **Prologue:**

The method relies on Equivoque along with an initial limitation in the possible choice of cards, to help remove the number of “choices” required to reach the predicted outcome.

It will be easiest to explain the method and steps (since there are multiple steps and paths) if I do not provide a detailed script. I will provide the essentials, and you can fill in the rest based on your performing style, persona and situation.

## Method:

You will start with two imaginary piles of cards that you will set in front of your participant. You will tell your participant that one pile contains the black number/spot cards, and the other pile contains the red court cards. Do this casually and quickly so that the fact that you are limiting the selection goes over their head. At this point they don't know what you are going to do, so it shouldn't raise any concerns. Later though, you will want them to forget this limitation (and when you recall the effect, you will create a false memory to aid this), so don't draw a lot of attention to it at this point.

Ask your participant to choose which pile he will *“eliminate from...here.”*

If he chooses the red court cards pile, you will say, *“Okay, we will eliminate cards from this pile here”*, as you point to the pile that he chose.

If he chooses the black spot cards pile, you will say, *“Okay, we will eliminate those cards from here.”* As you gesture as though you are tossing them to the side or eliminating them.

To recap: if the force pile is chosen, you are eliminating the indifferent pile, and you are hence continuing with the force pile. If the indifferent pile is chosen, you are eliminating the indifferent pile from here and hence continuing with the force pile. Either way, you continue with the force pile (red face cards), and everything so far seems fair and like a free choice....

This wording, and the way you say it, is important due to its ambiguity. There should be a slight pause between the words “from” and “here.”

Now you ask your participant to split the pile into males and females. The females pile will be your force pile, and it only contains two cards – the queen of hearts and queen of diamonds. Ask your participant to place his hand over one of the piles.

If he places his hand over the queens, continue with, *“... and pick them up.”* (it should sound like one flowing sentence, without hesitation).

If he places his hand over the “males,” continue with, *“...and move it to the side.”* (again, do this without hesitation).

To recap: if the participant places his hand over the force pile (the females), it should sound to the participant as though you are saying: *“Place your hand over one of the piles, and pick it up.”*

If the participant places his hand over the indifferent pile (the males), it should sound to participant as though you are saying: *“Place your hand over one of the piles, and move it to the side”*

Either way, after only two “choices” (that seem very fair to the participant) you have gone from a supposed complete deck to only two cards. The Queen of Diamonds and the Queen of Hearts.

Before I continue, I will explain the prediction.

Write the prediction as follows:

Before the whole procedure started, you will have written a prediction. It should be written on a business card or a rectangular piece of paper.

Hold the business card so that it is taller than it is wider (portrait orientation). On the top half, write “No!” and on the bottom half, write: “I wanted you to hand me the Queen of Hearts!” and fold the card so that the writing is not visible.

Now to bring it all together...

Your participant is now either holding the QH and QD, or the QH and QD are sitting on the table and your participant has just swiped away the other cards.

Recap to your participant "We started with an imaginary deck of cards split in two piles. You chose which pile to eliminate from (*or*, "which pile to eliminate"), and then you went on to select the red females from your chosen pile (*or*, "from the remaining pile") and eliminate all other cards. Based on your choices, we are left with two cards. Hand me whichever card you feel most compelled to hand me..."

Either way, ask your participant to hand you either one. This is a free choice, and you should emphasize that he can really hand you either one (this will reinforce the idea that everything in the effect has been a free choice, and you can recap that later on). You can even ask if he wants to change his mind. Really milk it to drive home the fact that it is a free choice.

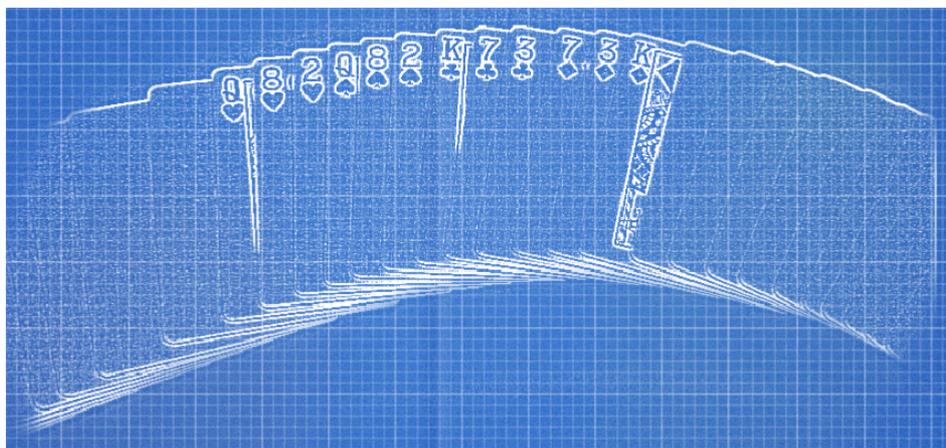
If he hands you the Queen of Hearts:

Say: “Is there any way I could have known you would hand me the queen of hearts?”  
He will say, “No”

You can then show the word “No” that you wrote down on the top half of your prediction. Then say: “But it’s true... I wanted you to hand me the queen of hearts!” and as you say this, show that you wrote on the bottom half of the card: “I wanted you to hand me the queen of hearts!”

If he hands you the Queen of Diamonds:

Immediately act concerned and say, “No! I wanted you to hand me the queen of hearts!” and then say, “But that’s okay, I knew this would happen.” And show the whole prediction card at once says: “No! I wanted you to hand me the queen of hearts!” Exactly matching what you just said.



## Confined

A spectator cuts a deck of cards and notes the card cut to. The mentalist is able to reveal the thought of card.

**By: Saurabh**

### *Effect:*

A participant is handed a deck of cards. We'll call him Joe. He lifts up about half the cards and looks at the random card he cut to. He squares up the deck again, shuffles it, and puts it back in its case. The mentalist appears to have a bit of difficulty with the specifics, but at the end he names the card peeked at by the participant. He has read the participant's mind.



### **Method:**

The secret is a special stack of cards near the middle of the deck that will allow you to fish for the card. The method itself is simple. To fully explain the workings, I will take you through the thought process involved behind the method.

Each card in a deck is unique, and its identification is its value and suit. So, to identify or 'divine' a card, one needs to 'divine' its value and suit.

Now, the first step to any such system is to limit the participant's choice. Several decks use redundant batches of cards, some use gimmicked cards and so on. But we will use a simple verbal direction and an action.

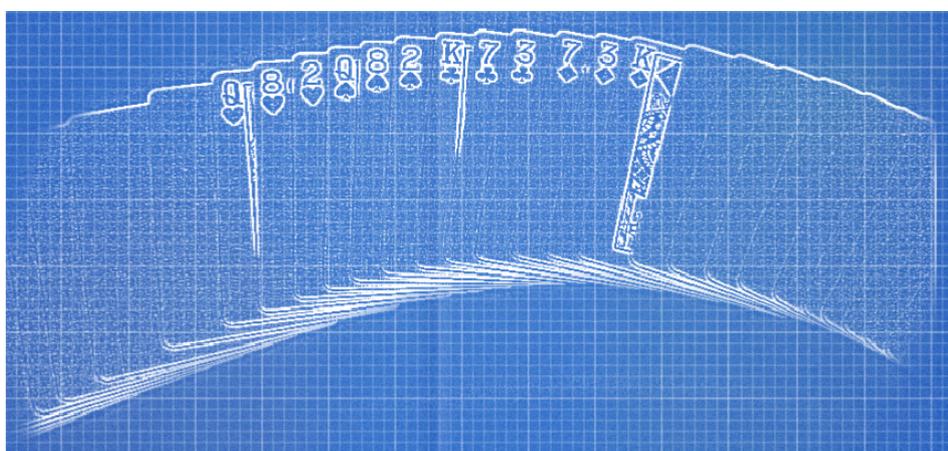
The participant in this instance is to be limited to 12 or so cards. Hence, we will take the 12 cards of our 'partial stack' and place it at the centre of the deck. That means: 20 cards, followed by the 12 card stack, then 20 more cards to complete the deck.

So now, if you ask the participant to cut the deck in half, it is more than likely that they will cut in this range. However, to ensure that they do, say 'I need you to cut the deck (mimic the action) into approximately the centre and look at a card'. Here, the inflection of pitch is at the word 'centre' and the participant will generally cut nearly at the centre and peek a card from our stack. (Editor's note: you can also include a Breather Crimp in the centre of the stack to increase the chances that your participant will cut at the centre – this gives you the added bonus that you can try to get a direct hit with the crimped card).

Now, we need to use the special properties of the stack to determine the thought of card through feedback from the participant, commonly called 'pumping'.

The Stack: The stack consists of twelve cards. I use the following in order from the top to bottom:

- QH
- 8H
- 2H
- QS
- 8S
- 2S
- KC
- 7C
- 3C
- 7D
- 3D
- KD



The logic behind the stack is as follows:

- 1) The cards in the top half are spades and hearts and the ones in the bottom half are clubs and diamonds.
- 2) The cards in the top half are even and the ones in the bottom half are odd.
- 3) There are three cards from every suit - one of high value, one of low, and one medium value.

The Pumping Logic: As stated before, the info we need to reveal the card is the value and the suit. The most important thing to observe is where they cut the deck. By estimation, we can establish either the suit or the nature of the value (high, medium, low) and use it to find the other info. The following logic will help in the pumping sequence:

A) If they cut the deck clearly above the centre.

Here, we are certain that the card is either a heart or a spade and we are also certain that it is even. First, we need to fish if it is red or black. Then we have the suit as a direct hit.

Next, use the fact that it is even as a direct hit and fish for the range of the value i.e. High, medium or low.

When you know if it is high, medium, or low, you will have all the information you need to reveal the card's identity.

B) If they cut clearly below the centre.

In this case, we are certain that the card is either a club or a diamond. Also, the value is odd. Similar to case (A) we will pump for the color and use the suit as a hit.

Then, the odd nature is a hit. Next, we need to find out the value range (low, medium, or high), and based on that, reveal the card.

C) They cut about centre, not quite certainly below or above it.

In this case, we are certain that the card is black. Also, it is either odd or even. In this case, we first pump for whether it is odd or even. Once this is known, we will know if it is odd, it is a club and if it is even, a spade.

Therefore first, we use the color i.e. Black as a hit. Then pump for the odd or even. Then the suit is used as a hit.

Next, similar to the other cases, the value range is obtained through pumping, and the card is revealed.

D) They cut the deck in the stack, but you're not quite certain which range.

In this case, the effect is not at all over. We will have to pump all the info:

First, take a guess at a color. If you get the color right, take a guess at a suit and then, once you know the suit, use the even/odd as a hit. Fish for the value range (high, medium, low), and once that is known, you can reveal the card.

If you get the color wrong, pump for whether it is even or odd. Then use this info to reveal the suit as a direct hit. Fish for the value range (high, medium, low), and once you know that, reveal the card.

Remember: most of the time you will know approximately where the deck was cut, and will therefore only have to do minimal pumping and fishing. The last scenario described is really the worst case scenario, and even in such a scenario, it is still quite amazing that you can reveal the exact suit and value of a card after only knowing the colour and whether it was high, medium or low. Remember that your audience doesn't know you are working with a limited range of choices.

### Bonus Tip 1:

If you want to make it a little easier to gauge if your participant cut above or below the mid-section of the stack, you can use the “dirty card” principle to help you. That is, take the two cards that form the middle two cards of the stack (e.g. the 2S and KC) from an older deck, and place them into a new deck, with the other cards in the stack being from the new deck as well. Remove the new 2S and KC from the new deck (they are replaced with the old ones). When you view the deck from the side, you should be able to distinguish where the centre of your stack lies, because those cards will be slightly darker than the rest. Another option is to put a small nick in the side of the middle two cards in the stack.

### Bonus Tip 2:

If you have to fish for the value range, you may prefer to simply just ask by saying, “I am having difficulty with the value... this happens sometimes because the value of the cards varies depending on what card game you are playing. Sometimes aces are low, sometimes they are high, etc. I don’t want you to tell me the exact value of the card, but if you were to consider the ace a one, and a king a thirteen, would you say that your card is low, medium, or high?”

This at least gives a reasonable justification for asking for the range, while clearly reinforcing that you don’t have any way of knowing the exact value, even if you know the range.



Here is an example of a script you might go through from start to finish, to give you an example of what is described above:

Let’s assume in this case your participant cuts the deck clearly above the centre, and cuts to the Queen of Spades, and you know only that the cut was above the centre point of your stack:

- 1) You know the card is either a heart or a spade and you know it is even. First, fish if it is red or black, then use the suit as a direct hit, as follows:

*“Visualise the suit and see it in front of you. Actually, first just concentrate on the colour of the suit, red or black. It isn’t black, is it?”*

Your participant says, “Yes.” You say:

*“Yes, I thought so... zoom out from the colour back to the whole suit again so I can see it clearly... it is a spade, correct?”*

Your participant says, “Yes.” You say:

*“You are very good at this, you are doing very well.”*

Next, use the fact that it is even as a direct hit:

*“Now just concentrate on whether the card is an odd card or an even card. If it is a court card, the Jack and King are odd and the Queen is even. Are you with me? Okay, you are thinking that it is an even card, is that correct?”*

Your participant says, "Yes."

Now you have gotten several direct hits, and all that is left to do is to fish (or ask) for the range of the value i.e. High, medium or low.

*"Great, so you are thinking of an even spade. Concentrate on the value now and whether it is low, medium, or high. (...pause....) Hmm... I am having difficulty with the value... this happens sometimes because the value of the cards varies depending on what card game you are playing. You know, sometimes aces are low, sometimes they are high, etc. I don't want you to tell me the exact value of the card, but if you were to consider the ace a one, and a king a thirteen, the queen a twelve, etc, would you say that your card is low, medium, or high?"*

Your participant says, "High." You say:

*"Okay, continue to see the value in your head. If it is a picture card, like a Jack, see it as the number 11. If it is a queen, see it as a 12, and so on. Wait... I just saw a 12, are you thinking of the number 12? You were thinking of the Queen of Spades, correct?"*

Your participant says, "Yes" and you take your bow!

In discussing this effect with Steve Friedberg;

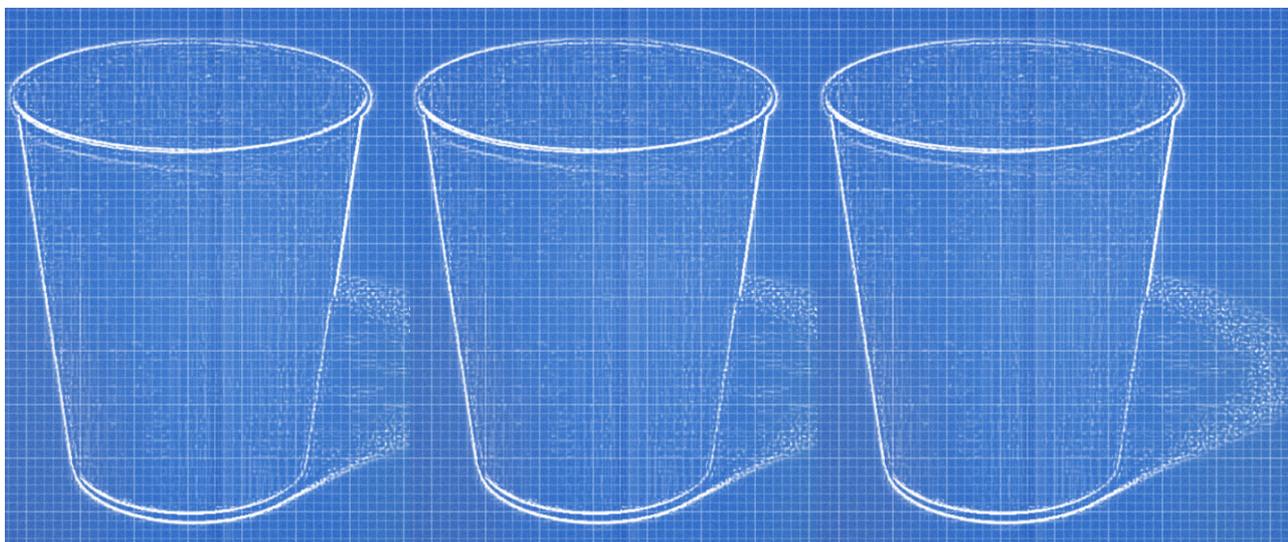
Steve offered the following suggestion that you might consider. However, before you read it, note that in Saurabh's original handling, he purposely does not use this approach, because he wants to present the effect with the minimal "handling" possible. His feeling is, if you are going to ask the participant to complete the cut when cutting the deck, or put one half of the deck down on the table, then you might as well use a cross-cut force.

In any case, Steve's thoughts are worth mentioning, as the ideas are valuable and we always like to present alternative views and approaches, to give you more options and food for thought.

In this handling, when you ask your participant to cut the deck, after he makes the cut, ask him if he wants to look at the top card of the bottom portion of the deck, or the bottom card of the top portion of the deck. This affords you a bit of time to get a better idea of where specifically he cut the deck, so you'll get a better idea where to start with your pumping. If you have a table, you can ask him to place both halves of the deck side by side on the table, to get an even better look at where the deck was cut, and again, ask if he wants the last card of the top pile, or the top card of the remainder.

Now, as another example of the pumping sequence, if you can clearly see that your participant cut above the halfway point: Get a hit by sensing that it is an 'even' card Then, to get the colour, Steve suggested using the "black cherry" gag (if it suits your style and the situation), to get a laugh... e.g. "I'm sensing your card is black" (spectator hesitates)... "a black cherry actually... it is a red card!"

Then go to the value, and say, "It's not a court card, is it?" If they say yes it is, you say, "I thought so" and you know it is the queen. If they say no it isn't, say, "I didn't think so... because it's a low number..." If they hesitate at that point, you know it is the eight... and you can say... "but not very low..." If they don't hesitate at that point, you know it is the two.



## Colouric

The performing artist asks a participant to choose one of three colours. He then reveals that he has successfully predicted ahead of time which colour the participant would choose.

**By: V Marra**

### **Effect:**

A spectator is brought on stage, and asked to think of a colour. The magician removes a cloth that has been covering three cups on stage, and shows that under the chosen colour cup, the magician had predicted the colour.

This effect can lead down different paths depending on the chosen colour.

### **Prologue:**

The problem I have with most multiple out effects is that at least one (but usually more) of the outs is illogical or can be considered a “bad” out, or “the worst” out. My goal with this effect was to create a direct effect using multiple outs, where all of the outs were equally excellent and equally logical. I hope you enjoy it.

This effect employs a combination of a psychological forces and multiple phases of multiple outs to achieve an effect where each outcome is logical and really appears to be the only possible outcome that there could have been.

To prepare for this effect, you will need three coloured plastic or paper cups – one red, one yellow and one blue. If you do not have coloured cups, you can also use white paper cups, and draw a coloured square on each cup with a marker (i.e. a cup with a yellow square, a cup with a red square, and a cup with a blue square).

Note: I use yellow, red, and blue because they are all primary colours and stand out from one another, and cannot be confused with one another. If you are performing this on stage, the yellow may be difficult for the audience to see, so you will want to perhaps use a darker shade of yellow, or a different colour, such as orange. Just be sure that the orange can be distinctly seen as being different from the red.

Likewise, I do not use green, since someone who is red/green colour blind might not be able to distinguish the green cup from the red cup.

You will also need a thick napkin, cloth, or large piece of paper with the following text written on it (there is a reason for this slightly ambiguous wording, which you will see later on): “How did I know it was going to be red?”

On the inside of the blue cup, boldly write: “How did I know, it was going to be blue?”

To begin, have the three coloured cups standing inverted under your prepared cloth, lined up in a row, one beside the other.

### Phase 1:

Find a participant, and have her stand in front of the row of inverted covered cups.

You are now going to ask your participant to name a colour, but you will do so using a psychological force, with the aim of having your participant say “blue” or “red.” (she will most likely say “blue” or “red” anyway, as these are the two most commonly named colours when asked to think of a colour on the spot).

Basically, when you ask your participant to name a colour, and ask for the colour immediately (don’t give them time to think about it), they will most likely say red. If you give them a bit of time to think about it, they will most likely say blue.

Now there are multiple paths this effect can take, depending on what colour your participant names. Each path should be presented as if it were the “only” path, of course. Therefore you should be very familiar with all paths, so that you flow through a given path with ease, confidence, and without any hesitation.

If your participant names the colour:

#### 1) Blue:

Remove the napkin/cloth, scrunch it up and throw it aside (to get rid of the evidence of the writing on its underside – be sure not to flash the writing). Clearly say, “How did I know your choice would be blue?” Then display what you have written inside the blue cup: “How did I know, it was going to be blue?”

You can openly and freely show that the other cups do not have any writing on nor in them.

2) Red:

Confidently say, “How did I know your choice would be red?” then lift the cloth/napkin and show that you have written “How did I know, it was going to be red?” on the underside of the napkin. (When preparing for this effect, be sure that the writing is oriented in such a way that when you lift up the napkin the writing will be right-side up for easy reading). In this case, you do not want the participant to inspect the cups. So hand her the cloth for inspection (put the heat on the cloth), and casually put the cups away.

3) Any other colour:

In this case, you will take the effect through a second phase. Confidently state, “Interesting choice. That tells me xxxx about you (insert brief cold reading here based on the colour that she chose). You will be perfect for this next piece.” Remove the napkin and gently set it aside (careful not to flash the writing on the underside).

Go to Phase 2.

**Phase 2 (if needed – i.e. your participant did not choose blue or red in Phase 1):**

By now you should have removed the cloth from the cups, and your participant should be looking at three inverted cups in a row in front of her. Ask your participant to name a cup.

If your participant says:

1) Blue:

Clearly say, “How did I know your choice would be blue?” Then display what you have written inside the blue cup: “How did I know, it was going to be blue?” You can openly and freely show that the other cups do not have any writing on nor in them.

2) Red:

Confidently say, “How did I know your choice would be red?” then pick up the cloth/napkin from the table and show that you have written “How did I know, it was going to be red?” on the underside of the napkin. Again, in this case, you do not want the participant to inspect the cups. So hand her the cloth for inspection (put the heat on the cloth), and casually put the cups away.

3) Yellow:

Again, in this case, the effect will go to an additional phase. Confidently and dramatically crush the yellow cup to eliminate it (act as if that is what you had planned on doing right from the start), then ask her to name another cup.

Go to Phase 3.

### Phase 3 (if needed – i.e. your participant did not choose blue or red in Phase 2).

At this point, you have crushed the yellow cup, so it is only logical that you will crush whatever cup your participant chooses next. This will also demonstrate that you are not using magician's choice – your actions are consistent – the chosen cup is crushed both times.

Therefore, in this phase, if your participant says:

#### 1) Blue:

Dramatically crush the blue cup to eliminate it as well (as a bonus, this also destroys the evidence inside the cup!) This leaves only the red cup standing. Now confidently say, "How did I know, the last cup standing was going to be red?" Proceed to reveal what you have written on the napkin/cloth (now you should understand why the writing/prediction was somewhat ambiguous – because in this outcome, they didn't really "choose" the red cup – it was left by a process of elimination. If you had written "You will choose the red cup" on the cloth, there would be a discrepancy between what happened and your prediction. With the ambiguous prediction wording, "How did I know, it was going to be red?" it is still logical and makes perfect sense, because before you revealed your prediction you said, "How did I know, the last cup standing was going to be red?"

#### 2) Red:

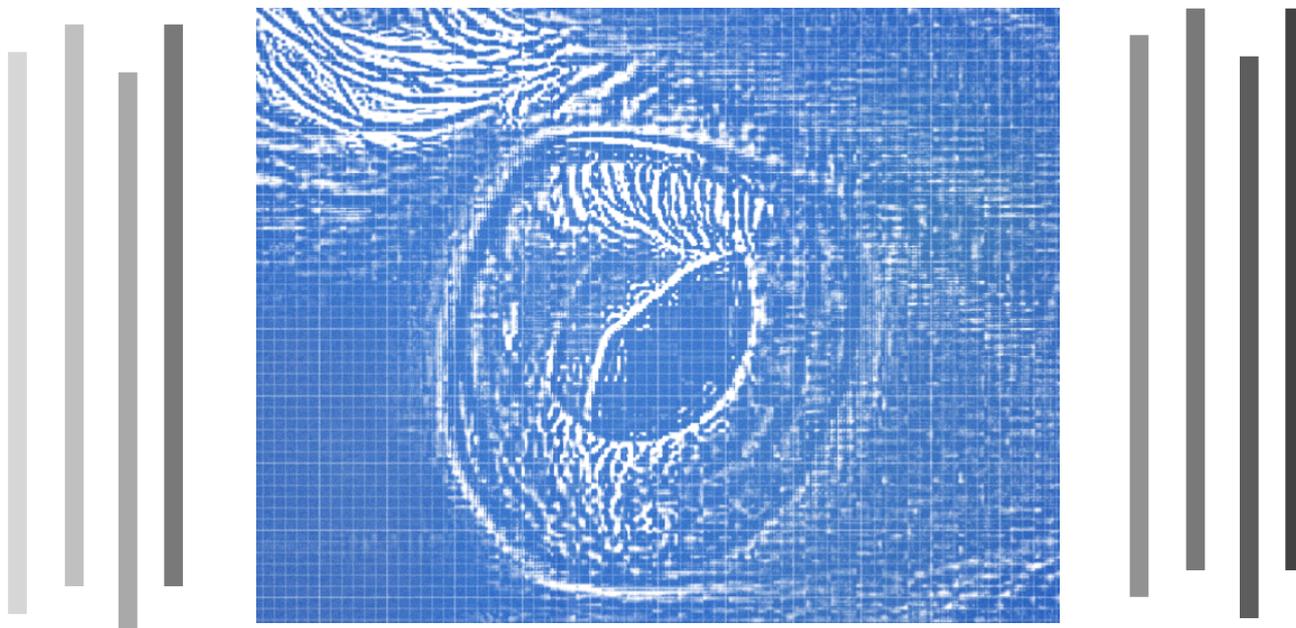
Dramatically crush the red cup to eliminate it. Toss the cloth aside along with the red cup and yellow cup (this takes the cloth out of play, so that it can't be inspected later). All heat goes on the blue cup now. Confidently say, "How did I know, the last cup standing was going to be blue?" Proceed to reveal the writing on the inside of the blue cup. Again, the wording of your prediction matches the wording of your statement, and everything makes sense. You may have participants that want to see the other cups, to see that you didn't write the same thing inside each of the cups. You can freely show the other two cups and show that there is no writing inside either of them. Put the heat on inspecting the cups, and casually discard the cloth/napkin so that it cannot be inspected.

#### To recap on the wording of the prediction:

In the first two phases of this routine, the chosen cup is the cup that you predicted. Thus, before revealing the prediction, you must make a statement such as, "How did I know you would choose xxx?"

That way, when your participant reads the prediction, "How did I know, *it* was going to be xxx?" the "*it*" is the "**choice**."

In phase 3, the effect is that you predicted the last cup standing. Therefore, when you state, "How did I know the last cup standing would be xxx?" the "*it*" in your prediction "How did I know, *it* was going to be xxx?" becomes "**the last cup standing**."



## Induced Anomalous Trichromancy (I.A.T.)

A spectator is made to see in black and white, then gets colours confused. Finally, the spectator sees colours that no one else can see.

**By Andrew J Speirs**

### *Effect:*

The magician puts one of the spectators into a 'trance', then talks about colour blindness and the different forms it comes in. The spectator in the 'trance' is then told that he will start to experience these anomalies.

The magician brings out a wallet and shows a black and white photograph inside. First to the 'trance' spectator, who is asked to remember as much about the picture as possible. Then it is passed around the group to look at. Everyone is asked to remember what they can.

A deck of cards is introduced, and a card is shown to the spectator and then the rest of the group. The 'trance' spectator is then asked the colour of the card; they say black. Then they are asked the full name of the card, they say 'three of hearts', everyone else confirms this, and that the card is red. Another card is shown, this time it's the 'seven of diamonds'. The spectator names it correctly, but says the colour of the card is green.

Finally the 'trance' spectator is asked to try and remember the picture, and for one of the objects in the picture to be called out by the group. The magician writes down the name of a colour, making sure the 'trance' spectator doesn't see it. After they name the correct colour, this is then repeated becoming more specific - ending in a detailed account of the last item.

## Prologue:

This effect requires some preparation. You'll need a wallet that has space to put a photograph. You'll also need two photographs with the same picture, one in colour (C) and one in Black & White (B&W). The colour photo should be attached to the wallet, this could be taped in, or glued.

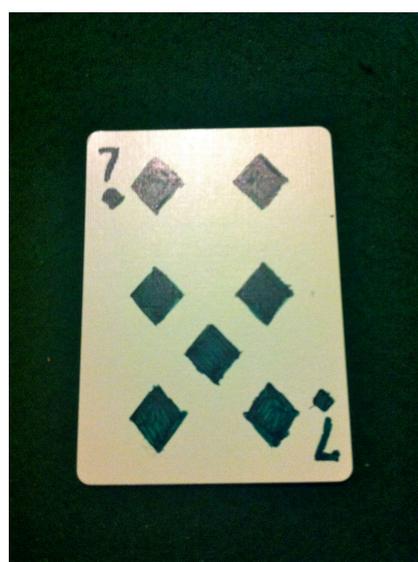
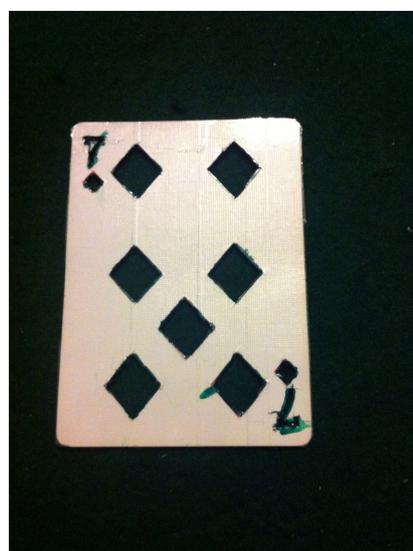
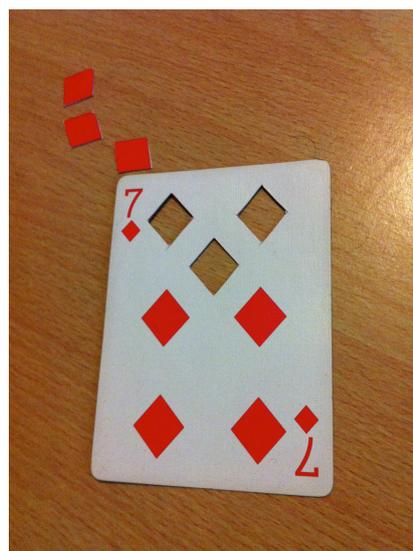
Instead of a wallet, a 'card wallet' may be used.

The idea is that this photo won't move. The other photo (B&W) is placed behind it. I use a picture of three geometric shapes. I find these makes it easy for everyone to remember, but any picture can be used to suit performance.

Also you'll need to create two gimmicked cards: a black Three of Hearts, and a green Seven of Diamonds. These cards can be changed for personal preference, but these are easiest to make. To make the green seven of diamonds: take a regular seven of diamonds, and cut out all the red from the card using a craft knife (or x-acto knife). You need to get rid of the pips, and the indexes. This creates a template. Using this template over a blank card (card design one side, nothing on the other), and a green marker. You can create a green seven of diamonds. You can do the same for the three of hearts, but colouring it in with black marker is just as good. These cards are only seen for a few seconds, so they don't have to be perfect.

Finally stack the deck, from top to bottom with: Red Three of Hearts (3H), Black Three of Hearts (B3H), Red Seven of Diamonds (7D), Green Seven of diamonds (G7D), then the rest of the deck

If you attach the four cards used in this trick to the wallet, they can be added to the deck when it is introduced. Thus meaning this can be performed whenever you see fit during a routine.



## Method:

Start by putting the spectator into a 'trance' as described before. Talk about colour blindness, and its different effects. Now you are going to tell the spectator that they will struggle to see colours, especially with playing cards. Bring them out of the 'trance' and show them the photograph (C) that is in your wallet. Tell them to remember as much as they can about the photograph. Now remove the photograph (B&W) and give it out for everyone to look at. Put them back in the 'trance', and talk about full colour blindness, and seeing in black and white.

Bring them out of the 'trance'. Now perform a double lift and ask them to remember the card, showing the B&W 3H. Place the double on the deck. Ask if they remember the card. Then take the top card (3H) and pass it out to the group to look at. Ask the spectator the colour of the card, they will say black. Now ask if they remember the name of the card, they will say three of hearts. Ask what colour it should be. They will answer red, and this creates a moment of laughter. In this moment put them back in a 'trance'.

Ask for the three of hearts back, and place it on top of the deck. Double undercut (or equivalent) the top two cards to the bottom. Now talk about how sometimes you can get colours mixed up. You now repeat as the previous stage. Double lift to show the G 7D to the spectator, and drop it on top of the deck. Show the 7D to the rest of the group. Ask for the name of the card, then the colour. During the relaxed moment, put them back into a 'trance'. Now pocket the deck of cards and bring out a note pad. Ask if everyone remembers the photograph. Write down a colour on the note pad, the same as one of the objects in the photo. Ask the spectator if they were to give that object a colour, what colour they would give it. They will name the correct colour.

This is repeated once more with another object. This time with a little more detail. Write on the pad a colour (blue in my case), and write 'light' above it, and cross it out. Ask the colour, then if it is any specific shade. This may not hit exactly, this is why it is crossed out. Remember to act surprised if it is close.

Finally, have something in the picture that has a couple colours in a pattern. Example; I use a green square with red polka dots on it. Write on the pad, 'Green'. Pause and write 'with red polka dots', and smile. Ask about the last object, and act surprised when they get it 100% right.



## Northern Nirvana

A prediction is written down. The spectator is then asked to deal cards face up onto the table. Whenever they feel the urge, they deal a card face-down. It matches the prediction.

**By: V Marra**

### *Effect:*

The performing artist gives the participant a deck of cards (which can be borrowed), and asks the participant to shuffle the cards freely. The participant verifies that the cards are in a random order and are all different. The performer writes down the name of a card openly as a prediction for everyone to see.

The performer then instructs the participant to deal the cards face up, one by one, and to deal one card face-down when he or she feels like it.

Once this procedure is complete, the participant is asked to turn over the one card he or she dealt face down. The participant is amazed to see that it matches the open prediction that has been on the table to entire time!



## Prologue:

This effect was originally published in Thomas Baxter’s “The Open Prediction Project” eBook and book. It was inspired by an effect in Thomas Baxter’s “A Card Merely Thought of...” eBook and book, where I got the idea to flash a card on the face of a deck of cards to subliminally send it to a participant.

The inspiration for this effect came from Thomas Baxter’s book, “A Card Merely Thought of...” which described an effect that involves flashing a card on the bottom of the deck to subliminally/subconsciously place it in the participant’s mind. I combined this idea with the idea of “anchoring” or creating a “mental bridge.” That is commonly mentioned in NLP literature. These two principles are employed to influence your participant to turn over a card when he/she seems a particular card. Note that, as with any psychological method, this effect will not work 100% of the time.

## Method:

Select a participant that you believe will be open to your suggestions. You can determine this based on your own experience and methods, or just based on your knowledge of the group you are performing for. For the sake of simplicity of explanation, let’s say you found a good candidate and her name is Barb.

The deck can be borrowed and freely shuffled. However, when you ask Barb to spread out the deck to make sure they are all different and shuffled, note the top card of the deck (the card that will be on top when the deck is squared and placed face-down). Let’s say the top card is the Jack of Hearts.

You can also fairly reliably determine a participant’s openness to your suggestions by shaking their hand vigorously (don’t overdo it though), and noting how their hand responds. If they go along with the vigorous shake and mirror it, they are a better candidate than someone who resists your handshake and maintains a firm hand.

Ask Barb to square up the cards and place them on the table. Do not ask Barb to hand you the cards. You want to leave the impression that you never touched the deck. Casually pick up the deck, without drawing attention to it. Give the following instructions:

*“Now... I want you to relax and keep an open mind. Now... for this effect, it is important that you follow my instructions carefully and remain relaxed. I am going to ask you to deal the cards from the deck, one by one, face up. Now, at some point you will deal one card  
FACE DOWN...”*

As you say the words FACE DOWN, flash the card on the bottom (face) of the deck (the one card whose face is visible). Flash it so that your participant can briefly see it.

Continue with your script...

*“...that is, one by one, you will place cards face up on the table, and whenever you feel the time is right, place one card on the table  
FACE DOWN.”*

Again, as you say FACE DOWN, flash the card on the face of the deck. You are attempting to create a mental link between the image of the card on the face of the deck, and the words “face down.” So that later, when your participant is actually dealing the cards face up, she will think, “face down” when she sees the card you are flashing. Continue with your script...

*“When you are finished dealing, only one card on the table will be FACE DOWN (flash) and the rest of the cards will be face up. Are you ready? You will now deal the cards face up, and deal only one card FACE DOWN (flash). Good.”*

Place the deck back on the table. That is the only time you will touch the deck.

**Note:** this is different from instant stooging. If you were instant stooging, then you would be more obvious about flashing the card on the face of the deck, and the card on the face would be your prediction. It would be as if you are saying to Barb, “look, this is the card that I want you to turn face down.” You are not doing that here. The flashing of the card should be subtle and shouldn’t even be consciously registered by Barb. Your goal is to make Barb subconsciously think “face down” when she sees the flashed card, causing her to turn the NEXT card in the deck face down, without even knowing why she is doing so. The words “face down” should just pop in her head when she sees the card you were flashing.

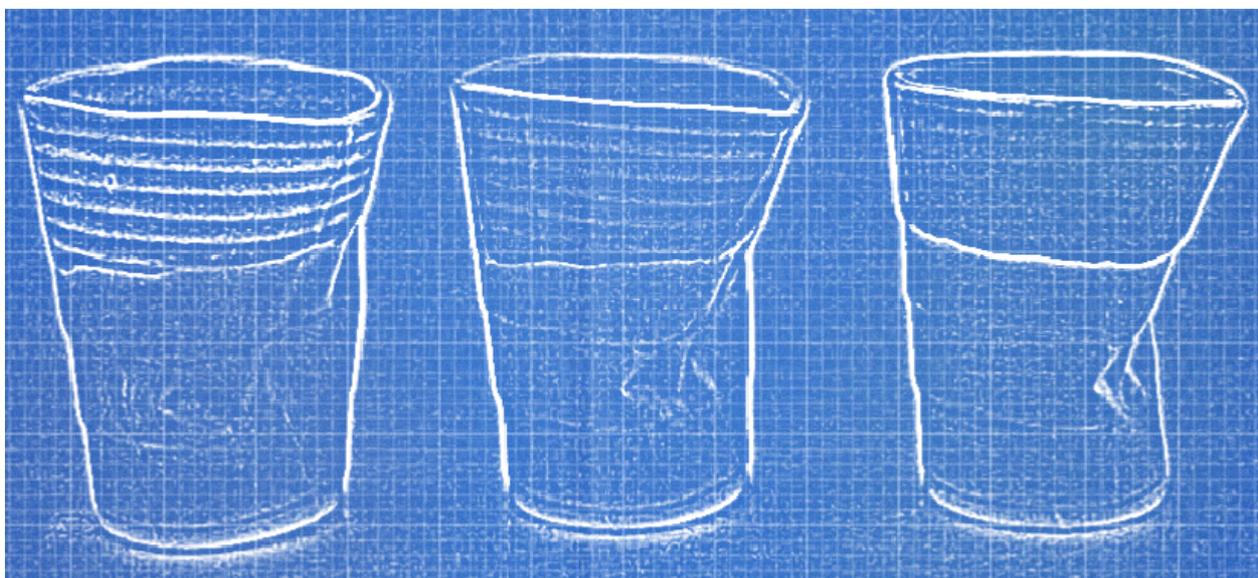
Write your prediction openly. The prediction you write down is the card that you noted as being on the top of the deck earlier (in our example, the Jack of Hearts).

Ask Barb to cut the pack and complete the cut. This places the top card (your prediction) directly below the card that you have been flashing. For example, if the card you were flashing was the Ace of Spades, the Ace of Spades is now directly above the Jack of Hearts in the face down deck. When Barb deals the Ace of Spades face up and sees it, she will subconsciously think “face down” and turn the next card, the Jack of Hearts (your prediction) face down.

If all goes well, when Barb sees the Ace of Spades, the thought of the words “face down” will jump into her head, and without even knowing why, she will turn the next card in the deck (which happens to match your open prediction), face down.

Barb then deals the remainder of the deck face up.

Recount that Barb shuffled and cut the pack and dealt the cards herself without you being anywhere near the deck the entire time. Reveal the face down card matches your prediction and take your bow.



## Cuppie Quickie

The performing artist asks the participant to place an object under one of three cups for a “dangerous” feat. Amazingly, he knows exactly which cup the participant selected.

**By: Saurabh & V Marra**

### *Effect:*

The magician asks a volunteer to place their watch under one of three cups. No matter which cup is chosen, the mentalist knows or has predicted the outcome

### **Prologue:**

To prepare, grab three paper or plastic cups and label them A, B, and C. Without anybody knowing, under cup B, place a piece of paper that says:

"I predict you will choose cup B... show this paper to the audience, and give me a round of applause!"

This paper should be folded up, on fairly thin paper, with the words “Read Me” clearly visible written on it.



## Method:

When you are ready to start, you are going to ask your participant to place his watch under one of the cups while you have your back turned.

### Scenario A:

He lifts up cup A and places his watch under cup A. When he tells you he is done, you turn back around. You know that the watch is either under cup A or cup C, because you did not hear any applause (which you will hear in Scenario B, when cup B is chosen).

You confidently turn over cup A and see the watch there. You act as though that is what you intended to do – reveal the watch under cup A – and you take your bow.

### Scenario B:

While your back is turned, your participant chooses cup B. He lifts up cup B to place his watch there, and sees the piece of paper that says “Read Me”... he unfolds it, reads it, and shows it to the audience. Then he and the audience break out into applause. You hear the applause and take your bow. You got a direct hit.

### Scenario C:

He lifts up cup C and places his watch under cup C. When he tells you he is done, you turn back around. You know that the watch is either under cup A or cup C, because you did not hear any applause (which you will hear in Scenario B, when cup B is chosen).

You confidently turn over cup A and see that the watch is not there. You act as though you were intending to use a process of elimination, and this was your desired outcome – to show that nothing was under cup A. Throw cup A out to get it out of play.

Now you have to continue with the theme of “elimination.”

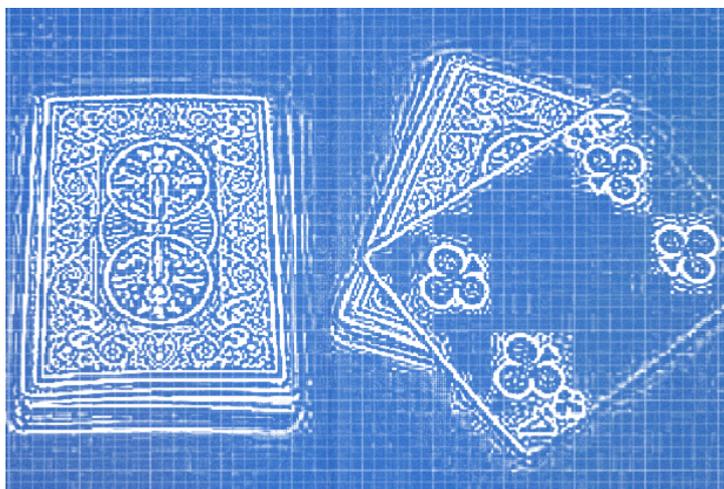
So you will eliminate one more cup. You know that the watch is not under cup B, so you will eliminate cup B next, in a dramatic way.

Say something along the lines of: *“I eliminated cup A, and now I have one more to eliminate... but let’s make this interesting...”*

Play this up... you are going to smash cup B. This has two desired effects – it creates tension and drama, but it also allows you to crush the evidence under cup B and gives you justification to dispose of cup B and end clean.

So play up the smashing here, and when you are ready, smash cup B down, being careful not to reveal the paper underneath. Dispose of cup B and the paper all at once.

All that is left to do is reveal that the watch is under cup C and hand it back to your participant. Nothing else is on the table, and you are clean.



## Septagonal

Two predictions are made, one face up and one face down. The spectator thinks of a card, and deals cards face up till the thought of card is found. The card next to it is dealt face down. The remainder of the deck is dealt looking for the openly predicted card, it isn't found but revealed to be the face down card. The other prediction is revealed to be the card the spectator thought of in the beginning.

**By: V Marra**

### *Effect:*

The performing artist asks the participant to shuffle a pack of cards. The participant shuffles the deck and spreads the cards out for the performer to see, so that the performer can ensure the card that he wants to predict is in the pack. The performer then asks the participant to square up the deck and give it a cut. Then a prediction is written down on a piece of paper and placed face down on the table. He also writes another prediction and places it face up on the table next to the face down prediction.

The performer then tells the participant that he is going to try something with them to determine what kind of thinker they are. The performer takes the participant through some mental actions which culminate in the participant arriving at a single playing card, without actually using any physical cards. (e.g. they end up thinking of the Queen of hearts)

The performer then asks the participant to deal off cards from the real pack of cards, face-up, until he reaches that card (in this example, the QH). The performer asks him to place that card face-up on the table. The performer then states that he feels there is something special about the next card in the pack, and that the participant should place it face down on the table temporarily. The performer then asks the participant to deal the remainder of the deck face-up to see if he can find the openly predicted card. The participant deals the remainder of the deck face-up and does not find the openly predicted card amongst the face up cards. The participant turns the face-down card around to reveal it does indeed match the openly predicted card.

The face-down prediction is still face-down on the table. As an added kicker, the participant can now turn over the face-down prediction, which has also been in full view the entire time, to reveal that it matches the card that the participant arrived at mentally at the beginning of the effect (in this example, the QH).

## Prologue:

For this effect, any deck of cards can be used and the performer never needs to handle the deck. The secret is that the performer knows what card will be mentally arrived at (through the psychological force), and when the participant spreads the cards at the beginning of the effect for the performer to see (apparently to check that the prediction card is in the deck), the performer actually mentally makes a note of the card that comes after the force card in the deck. This will be the openly predicted card.

Note that through time misdirection, and through clever recapping, you will create the memory that you never looked at any cards in the deck.

## Method:

As the performer, you decide ahead of time which card you will force on the participant, depending on the forcing method you will use. Let's say you will force the Queen of Hearts using the eQueen method.

For additional resources on how to psychologically force a playing card, please see the resources and credits at the end of this book.

The participant shuffles any deck of cards and spreads them out, ostensibly for you to see if the card you want to predict is in the deck. Really, you are looking for the card that comes after your force card in the spread. You mentally note the card after the force card. For example, if the force card is the Queen of Hearts and the card after the Queen of Hearts is the King of Spades, you mentally note the King of Spades.

You do not state that you are predicting a card with this prediction. You just state that you have a hunch and you are writing it down. You do not want to give away too much of what you are going to do. You state that you are not so confident with this "hunch" so you will leave it face down

When your participant places the cards face down back on the table, you instruct him to cut the deck a couple of times (you will later recap to the participant that you never touched the deck and he shuffled the cards before you started). You write the force card (e.g. QH) on a piece of paper, and place it face down on the table. You can draw a question mark on the back if you wish.

You then write the card that you noted came after your force card (e.g. KS) on a piece of paper and place it face up beside your face down "hunch." You say you are pretty confident with what you have written, so you are going to place it face up.

You tell your participant you are going to go through a little mental exercise to warm up for the effect, or to see what kind of thinker he is, or some other reason, depending on your style and persona. You then proceed with your method to mentally force a card.

When you have finished your psychological force, your work is done. Ask your participant to pick up the deck that he previously shuffled and deal the cards face up until he reaches his chosen card.

As a side note: you have created some time delay now, and you will want to create the memory that the deck was shuffled after you looked at the cards, or even that you never looked at the cards at all

When your participant deals down the force card face up, stop him, and state: *“Through your own free choice, you arrived at the Queen of Hearts” (or whatever the force card was)*. Then say to your participant: *“Place that card aside on the table so we do not lose track of it.”*

You can do a little cold reading at this point if you wish, based on the chosen card

The participant places the card aside on the table. You now need to get the participant to deal the next card (which will match your open prediction) face down on the table. Say something to the tune of: *“I am getting a strong vibration from the next card in the pack, do you feel it? Something is telling me that we don’t want to view that card just yet. Place it aside face down on the table for now.”*

Have the participant continue to deal off the remainder of the pack face up in a separate pile, asking him to see if he spots the openly predicted card anywhere in the pack.

When the participant has done this, have him move the two face-up piles aside. You now have a nice visual on the table: A face down card with a face up prediction, and a face up card with a face down “hunch.”

Tell the participant that you really did have a feeling about the card that is face down on the table. He can turn over the face down card to reveal that it matches the face-up prediction that has been on the table the entire time – even though you have never touched the cards and (apparently) never looked at the cards, and the participant has shuffled the cards.

Now you can draw attention to the face down paper where you had written something you were not sure about at the very beginning of the effect. Ask your participant to turn over the paper to reveal that you actually wrote down the name of the card that matches the face-up card on the table – the card that he mentally arrived at earlier (in this example, the QH).

And there you have it - two strong predictions in one effect, and the performer can use a borrowed, shuffled, deck of cards that he does not touch at any point in the performance.

# Credits & Acknowledgments

The idea of writing a prediction that can be interpreted in different ways:

Scott Guinn's "Assertive Positive Negative"  
 Colin McLeod's "Contributions" book  
 Hector Chadwick's equivoque effect in "The Mental Mysteries of Hector Chadwick."

All are great reads, and you should read them all.

Blue/red force:

Banachek's "Psychological Subtleties" book  
 Max Maven's "Prism" (compilation of his Colour Series of Mentalism booklets)

The whole Psychological Subtleties series is excellent  
 and is mandatory reading for any mentalist

The idea to flash a card on the face of a deck to subliminally send it to a participant:

Thomas Baxter's "A Card Merely Thought of..."

The effect 'Northern Nirvana' was originally published in Thomas Baxter's  
 "The Open Prediction Project" eBook and book.

Psychological Forces

Bryn Reynolds "Safwan Papers" ("Seven")  
 Knepper's "Killer Konceptions"  
 Derren Brown "The Devil's Picturebook"  
 Joshua Quinn "Paralies" ("Deckquivoque")

These were both inspiration, and other  
 sources for psychological forces.

Idea of dual reality between the showing of playing cards

Luke Jermy "Skullduggery"

This idea was used in I.A.T. to show someone becoming  
 colourblind instead of making them forget a card.

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