

Bold Business

Effect: You ask with great kindness to a spectator to draw a simple drawing on one of your business cards. This same card is then lost into the centre of your business card pile to isolate it. You then make a second drawing on another business card. After a few seconds of deep concentration, guess what? Yes! Both drawings are the same! (With a few minor differences to ensure that it is mentalism and not magic...) The Mental Marvel has once again rescued the poor laymen from its boring lifestyle!

Preparation: You will need a small pile of business cards and a Sharpie (it could be another brand but Kuffs likes the Sharpie brand because it smells so nice. When you breathe near a Sharpie for a few minutes, you start seeing images, images of Kreskin telling you that you are the best mentalist in the world... sorry I digress...)

Presentation: Start by presenting your business cards to the spectator. Turn them face down. With your pen, draw a square and write the name of the spectator under the square (see figure 1).

WARNING: This technique enables you to force on a spectator a specific way to write. Because his name is written with the card placed vertically, you will be assured that the drawing will be in the same direction. The square also forces a specific region on the business card.

This little detail, if you take time to analyse it, is worth the price of this DVD! Seriously, this little bit of business can be applied on stage with larger drawings or any other kind of information that needs a specific orientation.

Turn around and ask the spectator to draw a little drawing inside the square. Take the card back, place it face down onto the face down packet and pretend to lose the card inside the pile by doing a double undercut. Briefly, your left pinky holds a break under the selection. Transfer the pile and the break to right hand biddle grip.

Cut half of the packet under the break and place it over the break. Finally, take all of the cards under the break and place them over the top of the pile. After this action, the spectator's card will be at the bottom of the pile.

Your spectator will believe that his card is lost in the middle of the packet. Do this action with a certain "nonchalance", make sure that you look unconcerned about the position of the card. Do not place any "heat" during the action, it should be completely natural. Make sure that you do not look at your hands but look at the spectator and at the same time explain what will happen next.

Turn the top card of the stack face up showing a white card and proceed to draw a square and write your name at the bottom of this square. It should look like the spectator's card except that now you write your name. You will now ask the spectator to concentrate on

the empty square and to imagine his own drawing. Under this simple action, you get a peek of the spectator's drawing.

Peek #1: This technique is very good and very bold ! The cards are in your left hand. The right hand approaches and takes the cards by the lower left corner. The right hand turns to show the empty square to the spectator. At this point, you can clearly see the spectator's drawing. Point with your left hand into the square to justify the action and place the packet back in your left hand in its initial position.

This action has to be done softly without urging the movement. Being calm with help you greatly to disguise this move. Don't forget that the peek only takes a few seconds, just the time to say to the spectator:

“In the next few seconds, I will try to pretend to be in your shoes and imagine what type of drawing you might have written down. To help me, please imagine your drawing in this white square. Do you see it? Visualise it, just like it was on your own card and try to send me the imagine without actually saying it out loud.”

Peek #2: This alternate method will be used in those settings where you have spectators surrounding you, keeping you from doing peek #1. The business cards are in left hand mechanics grip. The wrist of your left hand will start to pivot clockwise so that your palm is facing the audience. This way, you can actually see the spectator's image between your left index finger and your thumb. Point with the right index finger to show the empty white square before you return to the initial position with your left hand.

After seeing the spectator's drawing, write a similar drawing in your white square. Try not to be too perfect when you reproduce the drawing. Psychologically, if there are a few differences, it will make them reject the possibility that you might have just seen their image. Try not to be too precise, it wouldn't be mentalism, it would simply be photocopying. Put your drawing face down on the table. Lay the pile of business cards down next to it (with the spectator's card at the bottom).

You will now give the pile to the participant so that he can show his drawing. Under the action of giving the packet to the spectator, you will execute a “Oups! Pass”, an idea by Allan Ackerman.

Briefly, you take the pile to place it in your left hand but you let go of about half of the cards on the tables as if you had dropped them. Take the cards on the table back with your right hand and place them over the cards that are already in your left hand. Under this little error, you have now cut the cards and positioned the spectator's card about halfway down into the pile where it should have been all along. The spectator finds his card and shows his drawing. You then proceed to show yours that corresponds to the spectator's!