

THE INKBLOT TEST

LUKE JERMAY



INTRODUCTION

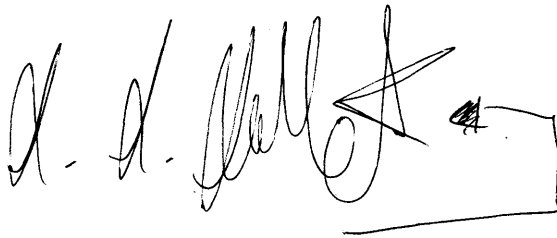
Thank you for buying this manuscript. The Inkblot Test is the second in a line of limited edition manuscripts that I have chosen to release to the magic/Mentalism community.

I have chosen to release these manuscripts as limited runs rather than mass produce them due to the very nature of the material they contain. Typically when I release material to the mass market I include effects that I no longer use in performance. This however is not the case with these limited edition manuscripts. There is a very good chance if you happen to see me perform that the material you are reading right now will be featured.

The Inkblot Test is an effect I have toyed with for several years. I have, over that period of time, developed three distinct versions, each fulfilling requirements imposed by the different venues conditions.

The effect is essentially the same, however with each venue comes a brand new set of considerations to note, hence the slight differences in method and presentation.

Thank you for your support of my work and love of magic,

A handwritten signature in black ink, appearing to read 'L. J. Jermy', with a stylized flourish at the end. To the right of the signature is a small, hand-drawn rectangular box.

Luke Jermy

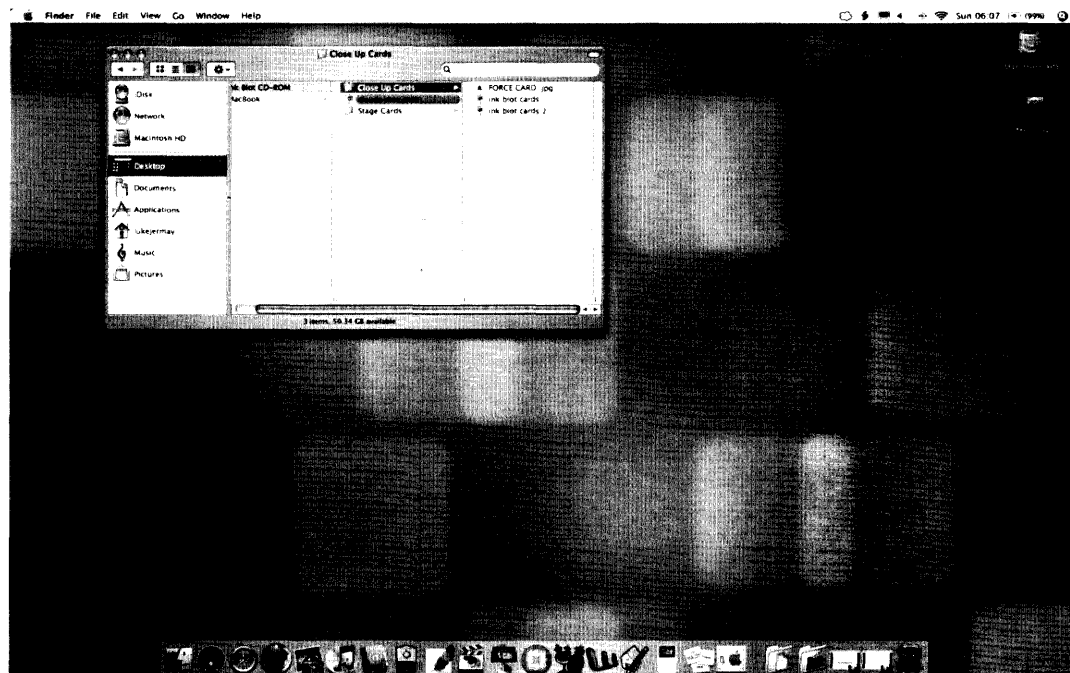
#3

A NOTE ABOUT THE PROPS PROVIDED

This manuscript comes complete with all the needed props to perform each version of the effect. The props are nothing more than the images of inkblots printed on stiff paper. However these props are intended as samples for reference or use rather than performance props, as I am sure you will want to customize their appearance to fit your own style. So, you have also been provided all the artwork needed to make these props as replacements as they begin to wear out in a customizable format which you can alter to your own liking, along with a video file on CD-Rom, which is compatible with both Windows and Mac systems.

USING THE CD-ROM

To use the CD-Rom, simply insert it into your computer and wait for the icon to appear on your desktop. Double click the icon and a folder containing several sub-folders will open. It should look something like this depending on your operating system:



The folders and contents are listed as follows:

CLOSE-UP UP CARDS

In this folder you will find templates for printing your own close-up sized inkblot cards. These are customizable images, allowing you to include on the reverse side contact information and such. I use some of these images on the back of the Jermy business card.

STAGE CARDS

These are the image source files used to create the close-up cards. They are presented here at a much higher resolution suitable for large printing for use onstage. I personally choose to mount these images on foam board, which can be found in any office supplies store.

VIDEO FILES

In this folder you will find video files of performance and audio commentary versions of the effect as intended to be performed on television. You will also find the video file used in the stage version of the effect in various formats.

All of the information on this CD-Rom can be saved to your computer, a flash drive or even burned onto a disk. I often carry a small thumb flash drive with the video files saved. Also, many companies will be able to provide you with both a laptop and a projection system for the stage version of the effect if you wish not to carry these items with you. However, I have recently noticed that many traveling performers today carry laptops and projection systems, which are available for quite cheap and offer lightweight and easy to travel solutions intended for us “traveling businessmen.”

I personally use an Optima 350 Projector system and either a 13” MacBook laptop or 17” PowerBook G4 laptop. However I am sure everyone has his/her own preference for traveling and performing.

(Just a quick note to say that most laptops are powerful enough to connect to a projection system, however be mindful of your system requirements when purchasing or making use of any projection system, they can be a little difficult.)

INKBLOT TEST (CLOSE-UP-UP VERSION)

NOTES

I have chosen to detail the close-up-up version of the Inkblot Test effect first due to the method. The close-up up version is entirely different from the stage and television versions, which share common methodical ground. Therefore the stage and television version will appear detailed together later in this manuscript.

EFFECT

The performer removes a stack of business sized inkblot cards and talks about the nature of inkblot tests. A spectator is asked to select an inkblot card and focus on it. After the spectator has done this, they are to imagine an image growing from the inkblot. The performer then slowly and very accurately duplicates the “imagined image” on a pad of paper.

OBSERVATIONS

The effect is really an “*imagined image*” *duplication* and in its strictest sense, something other than a *drawing duplication*.

In a *drawing duplication* the spectator makes a record of their image by drawing it on a pad or piece of paper. In this effect the spectator does not make any record, rather they simply imagine an image. This is an interesting and unusual direction to take the standard *drawing duplication effect*. It does however, present problems when we come to reveal the imagined image.

In the *classic drawing duplication* effect we have an in-built applause cue. Displaying the two matching images as the finale of the routine serves this purpose extremely well. However when dealing with one psychical image and one imaged image we must pay special attention to the way we reveal the image to ensure a strong climax.

With this said, it is actually a stronger premise for “mind reading,” considering that the spectator has seemingly shared nothing at all about what they are imagining. There is no way on earth you could have seen the image as it only exists in the mind of the spectator.

Also, this is a very good portable routine since the images can be printed on the reverse side of business cards. I have two sets of business cards, one with the inkblot images printed on the reverse and one with a blank reverse for other effects. It is, of course, your own choice, whether or not you want the images on business cards, however I think this is the best solution to having the item with you at all times. I hate to say it, but this trick “packs flat and plays big!”

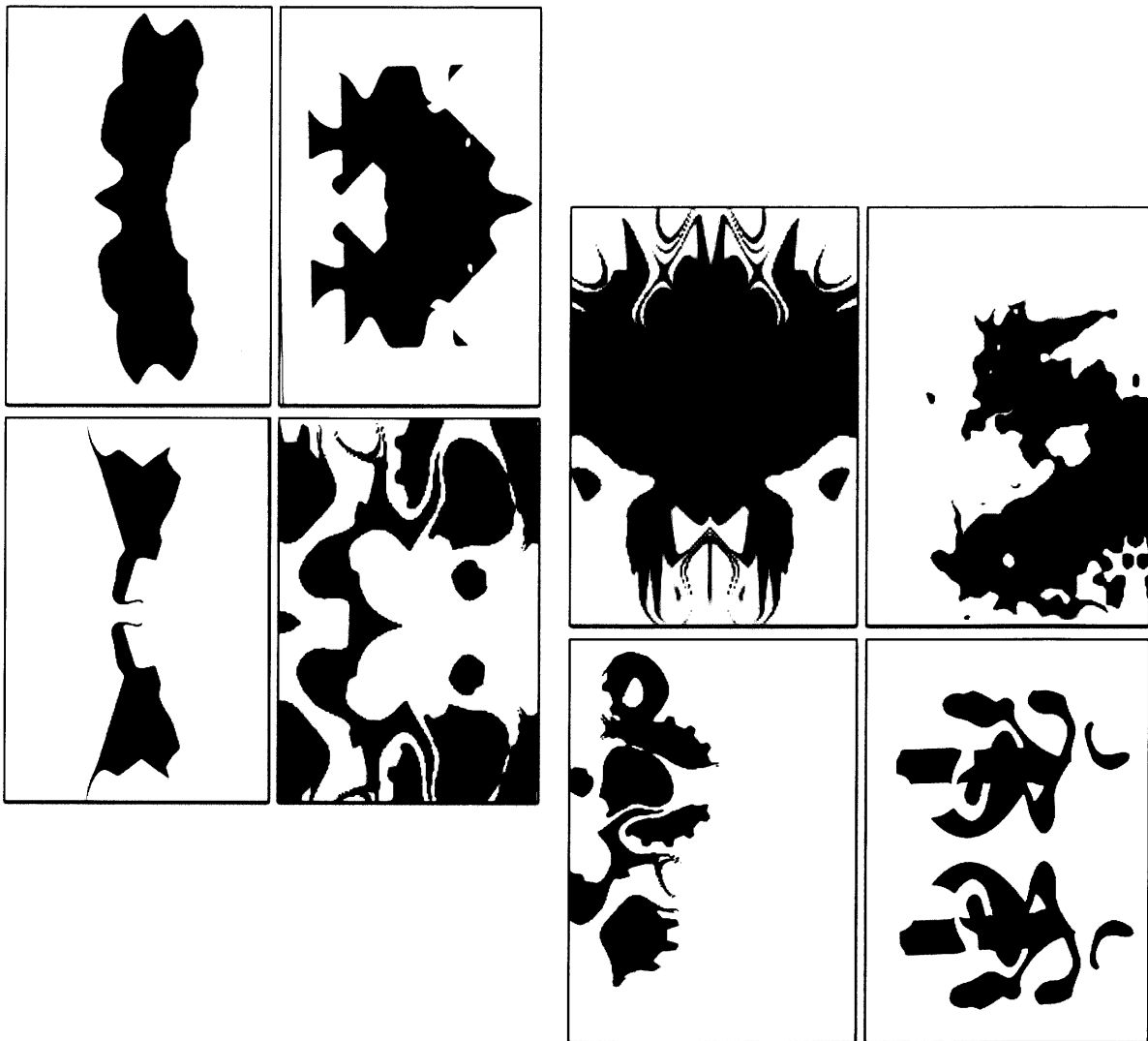
REQUIRED

To perform this effect you will need the close-up inkblot cards provided with this manuscript; a smaller image of which is reproduced below.

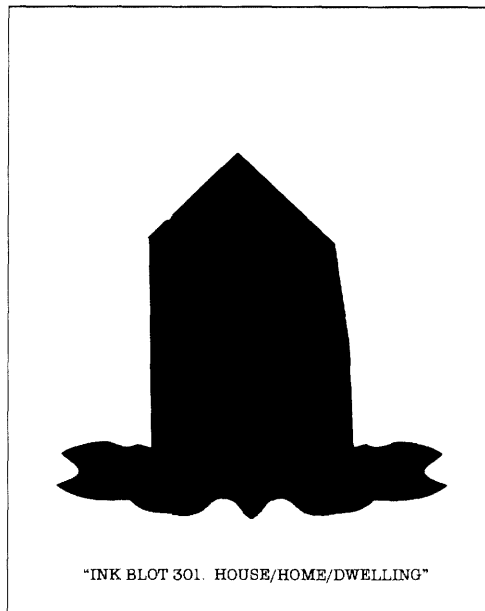
(To make your own props, ensure you print from the templates included in the folder “close-up cards” on the CD-Rom. Do not simply photocopy from this page, as the size and resolution of the images below is dramatically different from the actual props on the CD.)

The images reproduced here are the eight inkblots that will be displayed to your spectator. The actual stack of inkblot cards you hold contains ten cards. Two of these ten inkblot cards are actually identical force cards and are not standard inkblot images like the ones shown below.

Take a few moments to look over these inkblot cards. You will notice they are pretty abstract, especially when compared to the forced card, depicted on the next page.



THE FORCED INKBLOT CARD



The inkblot card you will force is designed to actually look like a house. Beneath this inkblot itself is the phrase:

"INKBLOT 301. HOUSE/HOME/DWELLING"

The inclusion of the printed "definition" is something of which the audience at large is unaware. The audience is also unaware that the inkblot chosen "at random" by the onstage spectator is much less ambiguous than those the performer displayed during his opening presentation.

(I have over the years experimented with making the force card a less obvious house. However experience has taught me that an image like this one, so closely resembling a house, really is the best one to use in this effect.)

I included a printed definition of the image because, when the image and the text featured on the force card combine there is very little space for misunderstanding between the performer and the onstage spectator. This is vital when performing any kind of effect that makes use of the *duel reality* concept as a method.

The onstage spectator will be taking part in a *duel reality* that will exist between what the audience at large perceives the effect to be, and what the onstage spectator perceives the effect to be.

To the audience at large the inkblot cards they have just seen contain nothing more than an ambiguous blot of ink. However, the onstage spectator is lead to believe that each card features a different inkblot complete with its "definition" beneath it.

For the onstage spectator, the performer is revealing which of the cards she has picked.

To the audience at large the performer has duplicated an image constructed by the onstage spectator from the ambiguous inkblot.

I will not spend too much time here explaining the nature of *duel reality* methods within Mentalism, as I am certain that if you are reading this manuscript you will have already encountered such concepts before and are familiar with their use. However, a brief list of

effects utilizing this concept are included in the “further reading” section at the very end of this manuscript should you like to review them.

SET UP

Begin by placing the two force cards on top of the other eight cards, all with inkblot side facing down. In total you will have ten inkblot cards in your hand.

Have a pen and paper handy for your reveal of the “imagined image.” I personally, in close-up situations, make use of my blank backed business cards and a sharpie marker pen. Again, this makes the whole sequence portable. The blank business cards and the inkblot cards are simply kept in my wallet and the marker in my inside jacket pocket.

Also I am sure since we’re all performers we rarely leave the house without a pen of some sort, typically a sharpie marker? (I am also sure that you’re a creative person who generally dislikes pain and as a child you were much shorter.)

METHOD

In truth the bulk of the method for this effect rests in the careful use of scripting to create a convincing and elegant *duel reality* between the onstage spectator and the spectator at large. I have chosen to provide the vital scripting only to allow you to tailor your presentation as you see fit.

To begin the effect the performer, while talking about the nature of the inkblot test, casually spreads the inkblot cards between his hands. He then continues explaining while handing a few of the cards to members of the audience and asking them to create images based on the inkblots. This is repeated with several people. The performer then collects the cards and chooses a spectator to select one of the forced inkblot cards and focus her attention on it.

THE FORCE

Showing the cards to the audience is nothing more than a simple display in which you do not spread the stack enough for the top two inkblot cards to be seen. You can easily hand a few cards from the face of the packet to members of the audience to look at.

After you hand a few out, remove the top inkblot and place it to the face of the packet. (I do this very casually and without paying any real attention to it.) Upon collecting the inkblot cards, place two of the cards on the face of the packet and two of the cards on the top of the packet. This now positions your force inkblot cards in positions three and seven in the stack. I have found that these positions are the best for this particular force because if the spectator resists my first attempt at handing them the card, I can then do this again with the second force card and by the time we have spread to the seventh in the stack they are now ready to accept another card.

I simply make use of the bold but brilliant *Al Koran Sure Fire Force*, published in Professional Presentations by Hugh Miller in 1968. But this could of course be substituted with a classic force, which, I have, on occasion made use of. However, having the second force card in the stack and using the *Al Koran Sure Fire Force* acts as an extra bit of insurance.

My second reason for the inclusion of two force cards is it allows me to state the following after they have indicated their selection:

“Now before you look at the inkblot do you want to change your mind?”

If the spectator says ‘yes’ I simply force the second inkblot card and continue. If they say ‘no’ then the inclusion of an option is really all that counts in creating an illusion of openness and fairness.

METHOD continued

Next the performer will bid the spectator:

“Look over every detail of the inkblot card you have chosen. Then close your eyes and turn that ambiguous blot of ink into a real version of whatever you think it is.”

This of course means one thing to the spectator now looking at a card that bears the words: House/Home/Dwelling. They understand they are to take this image and imagine a house.

From this point onward you will simply have the spectator expand on the image they see in their mind. All that remains is for you to duplicate the image.

THE SCRIPTING

Despite the scripting below being somewhat short, I have chosen to only include the scripting that is vital in making the effect work. Read over the scripting a few times and you will soon understand how the *duel reality* is at play between the spectator’s perceptions and the audience at large.

The performer begins:

“You might recognize these ambiguous blots of ink from recent pop-psychology. They are the Rosharch Inkblots used in his famous test of human perception. However, the test itself is thought to be projective in nature.”

“ It is said that the person staring at the inkblot in some way projects an element of their own personality into what they draw from the inkblot’s structureless form. So in theory, each person will create an image from the inkblot that is as unique as his/her personality. Somewhat like fingerprints, no person will see the inkblot in quite the same way.”

Then, a spectator is asked to help and requested to relax and answer a few questions the performer asks. These are simple questions like, name a color, shape and so fourth, just added to create a mysterious atmosphere. The performer then hands out a few of the cards to be looked at by members of the audience while he is asking these questions and continues:

“Take a look at your inkblot and see what you pull out from within it. I think I have got to know (spectators name) well enough now and in theory if I were to really understand your personality I should be able to work out what you might find from inside one of these images.”

“Please take one of the images and make sure that no one peeks at which you have. I wouldn’t want you thinking someone was helping me work out which one you have picked. Look at it and remember every detail. Then when you feel you have remembered every detail close your eyes and begin to form an image from that inkblot.”

The spectator picks a card (this is of course forced) and closes her eyes. At this moment the performer takes the card back from her and openly buries it in the middle of the stack of index cards.

The performer continues:

“Now I want you to make the image you have in mind full of detail. Add the things you might find around that image to your imagination. When you are done please open your eyes.”

The spectator opens her eyes and the performer picks up a pen. He then begins to draw something on a pad of paper. He shows this to everyone in the audience and then has the spectator announce what they imagined. The image and the imagined image are the very same thing.

The next two effects, both the stage and television versions of the inkblot effect, require the use of *pre-show work*. Many performers have in the past expressed problems with the use of *pre-show work*. I think this is generally due to the fact that there is little solid information in print about using *pre-show work* in an effective manner. So, I thought it wise to include a number of *pre-show dodges* I have used in the past in conjunction with this effect.

THE PROFESSION RUSE AND THE STICKER PLOY

It need be said that I generally dislike the use of pre-show work because if done badly it looks, at best, rehearsed. However, upon examining my feelings further I discovered the reasons that I feel so strongly about *pre-show work* fell into the following categories:

- 1) *The selection procedure of the spectator looks odd. It often looks as if the performer was actually searching for the spectator to use rather than a “random” spectator being chosen. This to me leads the audience to imagine that something is wrong. I am not saying they will instantly understand that this spectator has been pre-showed but something will be “off” to them about this procedure.*
- 2) *The onstage spectator is never allowed the option to change their mind. This again may lead the audience to think that something is “off.”*
- 3) *Also, in a large theatre it can be a living nightmare to locate pre-showed spectators. So, having the spectators stand themselves apparently outside of the control of the performer is the best option to tackle this issue.*

I have hopefully solved these issues here by suggesting several ploys that can be said to verify that the spectators being used are indeed random. And also, I have combined them with the use of *multiple pre-showed outs* allowing the spectator onstage the option of changing their mind.

Lets first look at a number of ways to increase the feeling of randomness when selecting our *pre-showed spectator* to assist in an effect.

Verification Ploy: The Sticker Ploy

My first solution to this problem is a ploy I call *The Sticker Ploy*, which plays out as follows.

The performer states:

“I am looking for a person with a creative mind for this next mind game. However I have a small confession to make. At the very beginning of my show, before you all arrived I placed red stickers beneath a number of the seats in this theatre. I want you all to look

In this ruse we will, during the course of the *pre-show work*, discover what our spectator does for a living. Now when we come to explain that we are looking for a person who is “good with numbers,” etc., we simply insert a generic term for what they do for a living. For example, if the spectator is a graphic artist we would say:

“I am looking for artistic people. People who are good with images and color.”

This is a very easy ploy to use. Several people will stand in a large room no matter what you are “searching” for.

From here I make use of the old *thumb writer* to fill in a thought of number as a force rather than an effect. I simply *thumb write* the number thought of by my *pre-showed spectator*. Using the *thumb writer* also has the added advantage of allowing the spectator to think they too were chosen at random by somehow thinking of the same number as the performer. This is my current favorite dodge.

The concept used to form the selection of spectators behind *The Profession Ruse* can of course be twisted to fit anything the performer wishes. For example using month of birth and so on.

NOTES

Some may think that these ideas are over complex and examples of running when not being chased. However I really feel that these ideas are vital in the successful use of *pre-show work*. I have never before seen anything like this even discussed in the literature of neither Mentalism nor magic. I also think that more time spent creating subtle and convincing additions like these to our already existing methods such as *pre-show work*, the better chance we stand at creating utterly compelling deceptions.

I trust you will value the concepts behind these approaches to the selection of spectators and make them fit to your own style. They really are very versatile and if used properly, can completely rule out the concept of any kind of pre-arrangement with your onstage spectator.

MULTIPLE OUT PRE –SHOW WORK

I mentioned previously that the second reason I felt so strongly against the use of pre-show work was a lack of freedom with the onstage spectator’s thoughts. It has always seemed to me that the spectator is being bullied into thinking of one thing and then sticking to this.

In my opinion, this is not the most powerful demonstration from someone who, moments ago, was stressing how a spectator could change their mind as many times as they liked when they were removing a playing card from a deck. This same “freedom” should exist when using *pre-show work*. At least it should exist if we wish to create a convincing illusion.

Of course we now face a massive challenge. How can we *pre-show* a spectator and yet still be able to invite them to change their mind when on stage. The answer is to use “themes” in your *pre-show work* rather than solid thoughts.

For example, if I, during my *pre-show work* force the “theme” of travel on a spectator, I can now have them freely select a mode of transport. They might think of a boat, car, train or any number of things. This concept of forcing a theme rather than a solid thought leads me to create a special forcing deck that consists of some 25 index cards bulldog clipped at the short end.

Multiple Out Pre-Show Index Card Stack

This stack is shown to contain all different cards, each with a category heading and several options that fit into that category.

To use the stack, a spectator is asked to select one of these cards and to look at the heading and remember as many of their options as possible (I personally only include between three and four options for the spectator to remember). This spectator is then told:

“I would like you to keep repeating the items in your list over and over in the back of your mind. Not yet but later if I get to use you in the show I would like you to decide on one of these items. Whichever one of those items you think you can see in the clouds I will show you later. (In the example of the stage version of the inkblot test) However do not do it before you get onstage. For the moment just let your options sink into your mind.”

When the *pre-showed spectator* is invited onstage I can say to them:

“Now I would like you to take a look at these clouds. Stare at them and get a sense of what you think you might be able to see in them. You can change your mind a few times until you think you have made the right choice. Feel free to change your mind until you are happy that you can see something in those clouds.”

I also state the following after the spectator has made their decision:

“Now it is very important that it is clear that we have not prearranged anything correct? The decisions you have made up here onstage were made for the every first time right now correct? I mean you could have changed your mind as many times as you liked but you finally settled on (insert whatever the spectator has chosen). In other words this is not all just a big scam; you’re not just playing along with me up here?”

The above statement is a very strong convincer that there is no way the performer could have influenced the onstage spectator’s choice.

The stack of index cards is nothing more than a Svengali-like force deck. Every other card bears the category heading of "Travel" with the options of a boat, train and car. These cards are trimmed slightly shorter than the other index cards allowing me to handle the stack like a *Svengali Deck*. The addition of the bulldog clip allows me, at the onset, to riffle the cards and show them all different. I then remove the clip and dribble them having a spectator call stop when they wish too.

Now obviously this concept still leaves one final thing to be solved. How do we know which of the options the spectator will select? Well for the inkblot test it doesn't matter in the slightest because you will cover all of the options using a *multiple out procedure*.

I make use of double envelopes and a multiple location for the prediction. This will be explained further later in the manuscript. However combining this style of *pre-show work* with *multiple out predictions* allows the performer to present an incredibly strong effect that might just look a little to real for some magicians but great for the discerning mentalist.

NOTES

I have chosen to include a revised excerpt from my book *The Coral Fang* covering a *pre-show scripting* I have in the past made use of because it is a good overview if you are not that familiar with *pre-show work*. However please realize that the importance of this essay is not in the specific scripting but rather the universal points raised, such as ensuring your spectator is aware they are to think of the *pre-showed information* when they are onstage, and ensuring they do not forget their *pre-showed choices*. I sincerely believe if you combine one of the selection ruses outlined above with the *multiple pre-show outs* and the general advice contained in the essay that concludes this section you cannot fail in creating a strong impression with *pre-show work*.

CORAL FANG (REVISED EXCERPT)

This is the script I have used for some time in order to bring about the desired response from an audience member who has been subjected to *pre-show work*.

For those unfamiliar with *pre-show work* it is as simple as the title suggests. It is work that is done before the show, the result of which is presented on stage. The audience is led to believe that the actions they are witnessing, taking place on stage, are happening for the very first time.

With such work, miracles can happen.

However, there are several tricky problems that need to be addressed in order for your *pre-show work* to be successful. The most basic is ensuring that the people you 'work' before your show are actually staying for it. The last thing you want is to go to the effort of working a person before the show only for them to have left by the time your

performance begins.

Another concern is that often the ambiguous language used in order to achieve the desired response is almost too ambiguous. In that, the assisting *pre-showed spectator* is not clear that they are to respond according to the work done before the show.

Each of these problems are overcome in the following scripting:

Before the show begins:

Let's imagine you are wishing to discover a secret word to be fed back to the spectators as a revelation during your show. We won't go into the details of how you find out the word, as there are methods aplenty. However, let's assume the spectator is to write down their word on a billet. Here is how I frame it:

"Now I want you to imagine a blackboard in front of you. In fact, imagine you are back at school. You are standing with you two best friends. What are their names?"

Wait for the answer and make a mental note of it, as it will become very useful later in your show.

"Ok, so you're at school in front of a black board with your two best friends, Annemann and Chan. I want you to imagine you are writing a word on that blackboard. Do you see it? Make it as large as possible. It can be 90 feet wide and 60 feet high or anything, just make it as large as you can in your mind. Now I want you to see yourself writing that word on the black board."

You remove a blank business card.

"Now we all think in many ways, so I want you to actually write down the word on this card, and do not let me see it. But, stare intently at it, locking it in your mind. Then actually say the word to yourself in your head. Say it over and over again. Now that word should really be locked in there. I would like you to keep that card for later. We will get back to the word later in the show. You are sticking around right?"

We will assume you have somehow peeked what is written. Regardless of how, you know the written word. Now comes the fun part.

During the Show:

You have asked the *pre-showed spectator* to join you on stage. You begin:

"Ok, now we are going to try something that I think you will be very good at. It's a game

of imagination. I want you to imagine that you are at school. In fact imagine you are in a classroom standing with your best friends. Look at them, look them up and down."

You are about to make use of the names you learned earlier very much in the way that Dunninger would use a spectator's name as a revelation during a performance.

"Ok so there's no way I have met these people right. There's no way I know Annemann and Chan?"

At this point the audience at large will be impressed. Noticing this reaction you respond:

"Oh no, that was nothing."

Shrugging your shoulders as you say this makes the spectator helping you think you are not claiming any credit for the name revelation because they only think you referring to your interaction with them before the show. This is due to the *memory hook* of the blackboard and their friends.

You continue:

"Ok, I want you to imagine yourself writing a word on that blackboard. Do you see it? Make it as large as possible it can be 90 feet wide and 60 feet high or anything, just make it as large as you can in your mind. Now I want you to see yourself writing that word on the black board.

See it?

Hopefully that word is locked into your mind. Now I will try to see the first letter of it..."

Next is your amazing revelation of the word you peeked earlier.

The scripting gives you two amazing hits, then the final revelation. It also ensures that the spectator understands what they are to think of due to the wording being repeated and the memory hooks of the blackboard etc. This is a small point, however it is these small points that make for a big impression.

THE INKBLOT TEST (FOR THE STAGE)

EFFECT

The performer has a large screen displaying inkblot images, which he also displays on large poster board. He then explains that in fact we do not need any “funky inkblots” to take this test.

“We after all have all already played with this as children, when we stare up at the clouds and form images from them.”

As this is said a video image is seen on the screen featuring moving clouds.

A spectator is randomly chosen and asked to come onstage. They are then sat in a chair facing the large screen. They are asked to imagine an image forming from the clouds. After they have an image in mind the performer points out that a prediction has been stuck to the bottom of the spectator’s chair from the very beginning of the performance. They remove this prediction and announce the image they have in mind. Upon opening the prediction it is seen to match the image the spectator had in mind.

NOTES

I am sure at this point you have already worked out the method for this effect. It is the sum of all the parts laid bare previously in this manuscript, all dressed up to create an entertaining effect to be presented from the stage.

It is done by making use of *The Profession Ruse* or *The Sticker Ploy* to select an audience member who has been *pre-showed* using the *multiple out pre-show work* method. And the prediction is revealed using a *multiple out envelope* and a *multiple out location*.

REQUIRMENTS

For this effect you will make use of the video files contained on the CD-Rom as well as the large images of inkblots also on the CD-Rom. I mount these large images on poster board so they are stiff and easily displayed. You will also require the *Multiple Out Pre-Show Index Card Stack* as previously detailed in this manuscript.

METHOD

Before the show begins:

Approach a member of the audience in a quite area and begin your *pre-show work* using the *Multiple Out Pre-Show Index Card Stack*.

Have the spectator select one of the index cards and remember the options they are presented.

While doing this *pre-show work* either discover their profession or hand them a sticker depending on which of the selection ruses you wish to employ for the effect.

ONSTAGE

Onstage, simply follow the selection procedure you have chosen to use so your *pre-showed spectator* now joins you onstage.

From this point onward the effect is nothing more than the revelation of the prediction based on which of the options the spectator thinks from your earlier *pre-show work*.

Make use of all the scripting ideas outlined in the *pre-show work* section of this manuscript to ensure the maximum effect is drained from the apparent fairness of the spectator's thought process.

MULTIPLE OUTS

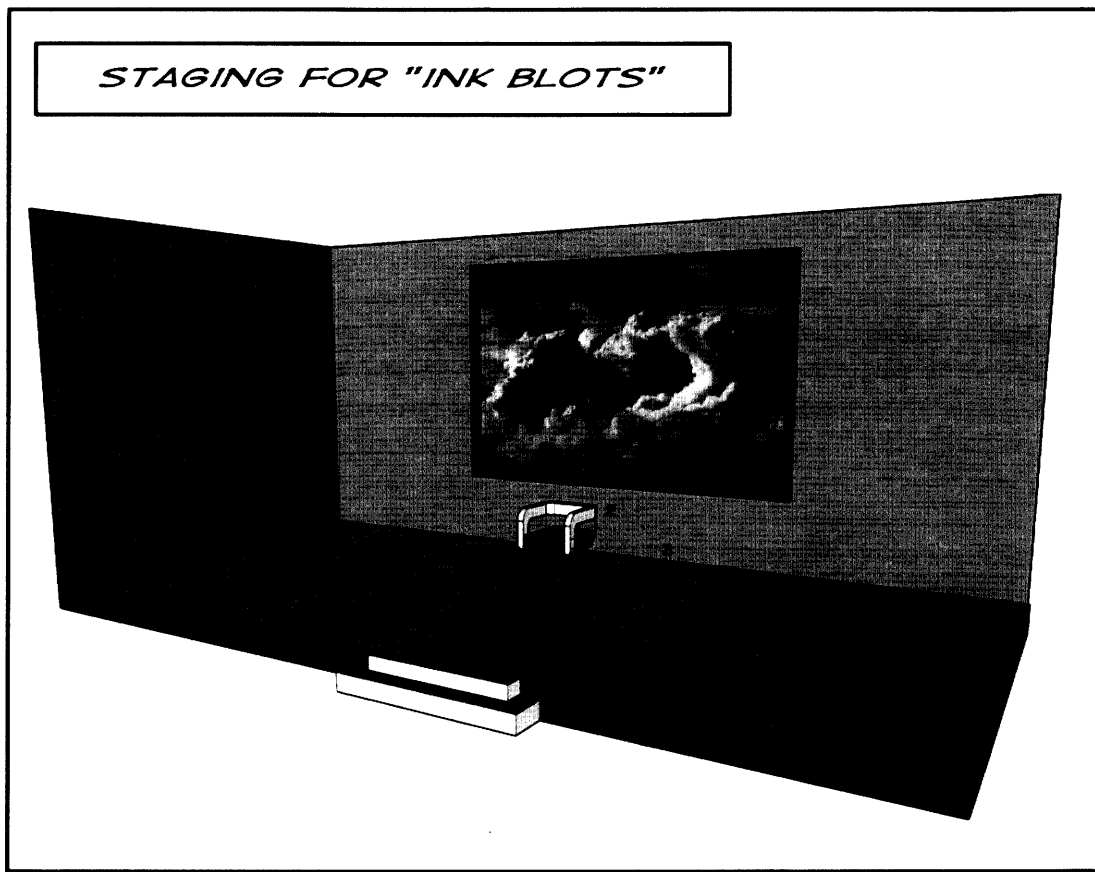
I choose to make use of two *double envelopes*. This covers four different options that appear on my *Multiple Out Pre-Show Index Card Stack*.

I place these two *double envelopes* in two separate locations. The first is beneath the seat and the second is behind the chair the spectator will sit on throughout the effect.

I now simply direct the spectator to remove and hand me the correct envelope based on their choice of options. I then remove the correct "prediction" which is nothing more than a simple image of the chosen option to bring to conclude the effect. I also have onstage an impression pad that delivers the impression in real time. I have this resting on a table nearby. This allows me added insurance should the spectator not act in the way I hope. I can if all else fails have them record their image on the pad and continue the effect as I would a normal *drawing duplication*.

In the image featured on the next page you can see a very basic stage with the marks 1,2 and 3. Location one is the first of the *double envelopes*, location 2 the second and location number 3 is where the impression pad rests throughout. This performance is very simple to stage and these are very convincing places to have a prediction removed from due to their seeming isolation.

One final detail about the prediction resting on the back of the chair is if I have the spectator remove the prediction from beneath the seat rather than from behind the chair, I will remove my jacket and hang it over the back of the onstage chair as the spectator stands up to remove the prediction from beneath the chair. This is to ensure that they do not get a flash of the second "prediction" as my jacket now covers it.



ADDING THE DETAILS

This is the final piece of the puzzle and it adds greatly to the impact of the effect. The images used for the predictions are simple, however, I do add some small details to each of them. This allows me, after the spectator has settled on one of their options, to ask them to:

"Add some details to the image where it might be or what might be around it."

This is of course nothing more than common sense but it does make your prediction look much more accurate. The four options I use in my force deck are as follows:

- 1) *Train*
- 2) *Car*
- 3) *Boat*
- 4) *Bike*

I simply add the most obvious details around each of these. The image of the train is complete with a train track and steam coming from the locomotive-style drawing. The

image of the car is complete with road and traffic light. The boat is resting on the sea with birds above it. And the bike is on a hill with a stick man riding it. These very simple additions not only add impact but make the prediction appearing much more accurate.

I do not ask the spectator what details they added. I rather ask them if:

"This is how you imagined the boat?"

If they did image the details included they will verbalize so. If not, they will simply agree, as it is indeed a boat the image they had thought of.

THE INKBLOT TEST (FOR TELEVISION)

EFFECT

The performer is seen sitting with a spectator who is handed a prediction envelope. They then are asked to stare into the air and create an image from the clouds. The image they construct matches the prediction perfectly.

NOTES

This is a minor variation on the stage version. However the key points changed here make for a good demonstration on television. The ruses used in the stage version to select your spectator will more than not be left unused in the version for television so it is important that you hammer home the fact that the spectator is seemingly “making free choices for the very first time” during the routine.

The reason this effect plays so well for television is the inclusion of the clouds and the inkblots, which turns what is essentially a non-visual effect into an effect that is much bigger than the sum of its parts. This all neatly wraps up into a fun and amazing presentation about staring at the clouds.

METHOD

The only real change that needs to be made is the nature of the multiple outs used to reveal the prediction. I change the forcing stack to display only three options rather than four. This allows me to make use of a single *double envelope* which is loaded on one side with a smaller *double envelope* and on the other with one of the three options the spectator is offered in the force stack rather than using two *double envelopes* as used in the stage version of the effect.