



Jheff's  
*Journal*  
OF THE MIND

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**JACK KENT  
TILLAR**

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**JHEFF'S MIND**

# “CALL ME TED”

With the exception of Ted Annemann's *The Jinx* (which wasn't exclusively mentalism) and Bascom Jones' *Magick* (which wasn't exclusively mentalism at the beginning), mentalism magazines do not have a good track record of longevity. Recently, there have been the late Lee Earle's *Syzygy* and *The Center Tear*, among a few others.

Now, I'm a full-time high school English teacher, a father of two, a part-time performer, and the owner of a web-based service offering mentalism products and my comments on them. So what could possibly possess me to take the plunge and find the time to actually produce a regular mentalism magazine?

Blame it on Tony Blake (U.S.). (I think this may be a theme in this issue) I was just looking for a way to bring in some extra money to afford to run my Marketplace of the Mind. I wanted to offer an extra discount on mentalism merchandise for an annual membership fee. Tony insisted that I must give more value to those members. He suggested a format that would be easy for me to produce in which each issue spotlighted a guest mentalist. Each issue would include a preview of that mentalist's products, be it books, DVDs or effects. It would also include articles and essays by and about the guest. In short, it would be a marketing tool for mentalists who produce material, a resource for professional and armchair mentalists, and a means by which I could financially support my Marketplace of the Mind. Not only that, but all members get an additional discount on merchandise ordered from me and the Marketplace of the Mind. And, as usual, Tony, who is a renowned e-marketer, was right.

So, I welcome you to the inaugural bonus preview issue of Jheff's Journal of the Mind. I certainly hope you are as excited about it as I am and that you will continue to support it.

*Jheff*

November 2006

*(NOTE: If you wish to promote your products by being spotlighted in an issue of JJOM, please don't hesitate to e-mail me at [Jheffsmind@aol.com](mailto:Jheffsmind@aol.com).)*

THIS MONTH'S SPOTLIGHT:

# JACK KENT TILLAR

I became acquainted with Jack Kent Tillar's work the same way that many of you probably have. What, you don't know who he is? Okay, go grab your Tarbell #7. Look at page 379 (or so it is in my edition). There's a two-page description of an effect entitled Blister. Yeah, THAT Blister! The write-up is more of an idea, but oh, what an idea. It's become a favorite among magicians and mentalists. It's been ripped off and used in countless variations since its publication in 1972.

If you're one of the few who are unaware of this classic gem of mentalism, the effect is that a blister mysteriously appears on the tip of finger. Just as mysteriously, it disappears. It's an effect that can be done impromptu, at a moment's notice, and can deliver a memorably powerful impact. Jack's original routine, which wasn't included in Tarbell #7, is featured in his upcoming The "Blister" Book, which will contain all sorts of creative ideas for its use. That routine is also included in this issue of the Journal of the Mind.

Also, included are a couple of terrific pieces from Jack's recently released Trio, an effect from another recently released book of Jack's entitled *The Assumption Swindle*, and an excerpt from *The Memory Game*. Read on and get a sampling of the creativity of the man that was recently honored by the Psychic Entertainers' Association.

## "UNDER THE TEA CUPS"

from *TRIO: Three Complete Acts For The Mentalist*

### THE EFFECT:

A borrowed dollar bill is placed under a tea cup. While the performer's back is turned, the participant switches the cups. The performer turns back around and is able to locate the cup with the bill. This is done a couple of more times. Finally, the performer makes it more difficult. The participant takes the bill and looks at the date. The mentalist is able to reveal it. Then the mentalist proceeds to call out the serial number!

### THE PERFORMANCE

This was written up by Bascom Jones in the second or third year of *Magick* but I selfishly held back the REAL way I do it. (I do it, but not like that.)

This is a simple effect. It's a dollar bill. (I do it with a dollar bill.)

"I'd like to see you do it." (I do it.)

Using a borrowed dollar bill. (I do it with a borrowed dollar bill.)

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## 50 YEARS OF MAGIC, MENTALISM, MUSIC AND LIFE . . .

*His long and successful career of a thousand movies and TV shows (plus, plus) includes an Emmy, an Academy Award and numerous other accolades; the magic world knows him for the "Blister" effect, but really, who is Jack Kent Tillar?*

Jack has four great passions, his brilliant family, composing, mental magic and the sea! He always lives by or on the ocean and was a naval officer for over a decade.

His mom wanted her first born son (she knew it was going to be a boy) to appreciate music, so she implored her father-in-law to buy the family a piano. She played it religiously during the pregnancy. It worked! At 4, John (later Jack) began lessons. At 9, a friend took him to Hollywood Magic. He was mesmerized by a cut rope that magically restored itself and tiny sponges that jumped from one mini cup to another! For his 11th birthday, he got volume one of Tarbell and devoured it! More than magic, he learned stagecraft, lighting, how to routine and what makes good theatre. (He even made gimmicks from tin cans for his Ben Chavez College of Magic tuition!) At 13 he was a school stage manager, at 14 a TV magician and at 15, he fell in love--- with Jennifer Jones, a bewitching film star of the forties. He wrote her a concerto!

In high school, Dunninger was the top-rated show, so Jack and a young radio actress he directed in drama class plays (who, not surprisingly, looked a lot like Jennifer Jones,) started doing Annemann's En Rapport. He studied the Trick Brain. Success became a habit.

At USC, due to the heavy *solids* load required of a Midshipman, he couldn't major in music, TV or cinema so he studied *psychology* to become a better director and writer. He composed, wrote and produced Varsity Shows, song festivals, "Trolios" and had the highest paid sustaining show, "The Club El Teen," on channel 9. Tempting offers came in---but so did the Korean conflict. Years later, he started at the bottom of CBS.

Because of his "grease paint" mentality (and having done some homework for a now big TV exec,) he was on the fast track. At one point, he even was a junior exec in cost control at CBS Television City under Bill Larsen (yes, the Prez, Bill Larsen, Jr.!) He ultimately took over composer Jerry Goldsmith's position in the music department.

He supervised the music for many live shows during TV's *Golden Age*---shows like Playhouse 90 and Climax! and then film shows like Perry Mason and Twilight Zone. At Desilu and Columbia, he supervised many episodes of The Untouchables, Naked City, Route 66, etc. He was David Wolper's music director for 12 years on epics like the Jacques Cousteau series, Roots, National Geographic Shows (for 27 years) and movies like Willie Wonka and the Chocolate Factory. He composed That's Incredible!, Bob Hope for 10 years, CBS Specials: E.T., Star Wars, Indiana Jones and many TV Series.

He's in Tarbell, Magick, Genii, Invocation, Talisman, etc. Retirement? No way. He is writing Broadway musicals and *again* enjoying family, friends and mental magic!

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**"More than magic, he learned stagecraft, lighting, how to routine and what makes good theatre."**

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## JACK KENT TILLAR'S MIND

I asked Jack about the creation of Trio. "I didn't create Trio. It's the brainchild of Tony Blake (the west coast Tony, not our Spanish mentalist.) We met two years ago at the Magic Castle and he graciously remembered my many contributions to Bascom Jones' Magick. After he had purchased a number of items from my catalog, our mutual interests in magic, mentalism, and television/films became the basis for a great friendship.

"TRIO is the first in a series of collector limited-edition books which include: SOLO (the complete 'Memory Pill' act with *Magick* reprints, my memory course and its marketing plan!), DUET (two ingenious no-code quick-study 2-person mental acts), QUARTETTE (the four major JKT close-up effects) and QUINTETTE (the "Predictions for All Occasions" collection). SEXTETTE (long distance telepathy tests) is near completion.

"TRIO brings together my three favorite complete mental acts for the solo performer. (Their combined catalog price is \$105). Tony has bundled them into this powerful book that now is within the budget of everyone devoted to the art of mental and psychic entertainment.

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***"You work with each participant to pull-off something together. It's not a challenge or confrontation."***

---

"Other mentalists should have TRIO because of the wide range of entertaining effects, new approaches and settings, but most of all for its "Grease Paint." (I've been in showbiz virtually all my life and producers and directors have depended on my skills in routining, timing, phrasing, acting, etc.)

I asked Jack what attracted him to mentalism. "Mentalism is the most challenging form of magic. You're making something out of nothing! The fewer the props, the better you look. I've gone through the Chavez College of Prestidigitation, done close-up, stage, walk-around, charities, worked with movie stars, etc. Mentalism is the most satisfying because you're not "fooling" them, you're "using" them. You're like a game-show host. You work with each participant to pull-off something together. *It's not a challenge or confrontation.*"

Jack told me a few of his experiences from his "wilder teen- age years. Dunninger was the rage on TV and I wanted to be Dunninger, Jr.!

"One Wednesday evening at a service club meeting on Vermont Ave. in South Central Los Angeles (before it got a bad reputation,) I was waiting outside to perform my little act (that was paid even littler! It was a good act, if I do say so myself.)

"Directly in front of the street entrance (which led to the upstairs meeting hall) were the diagonal parked cars of members. One of the cars had its passenger window rolled down. And the temptation was too great! (I'd read all the Robert Nelson and Doctor "Q" and William Larson works on stage mentalism. They all had stressed

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“advance information” and “city directories” and assistants “hiding in wash rooms” to get “hot info.” This advice had not fallen on deaf ears. “I knew the meeting was well underway, so I looked in both directions, brazenly sat down in the passenger seat and rummaged through the glove compartment. I struck pay dirt! There was a bag from a jewelry store with a new Benrus ladies watch and its sales slip inside. Needless to say, during the show I milked that information for all it was worth. They ended up giving me a five dollar bonus!”

But a major turning point happened during a later performance. “When I was seventeen and a half, I was performing at the Institute of Religious Science in downtown LA on the bill with Peggy Lee and Dave Barbour. The review afterward said that they were the headliners, but Jackie Tillar stole the show with his uncanny ability to see with his fingertips. The pastor gave a benediction afterwards thanking God for my special powers and I stopped mentalism for three years after that. I realized how powerful mentalism was and how dangerous it can be. I got back into it during my last year of college.”

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**“Always be a student.  
Be alert to learn new  
principles and ways to  
present your effects.”**

---

During those early years, “Dunninger was my inspiration. He saved me from magic. Bill Larsen, Sr., guided me to the right books and helped me prepare several ads for his Genii Magazine. He also invited me to the Larsen home (and big backyard meeting room and stage) to meet and be guided by Gerald Kosky, Fred Richard, Leo Behnke, Robert Nelson, etc., and to meet Bascom Jones and Fred Shields and contribute a few ideas to their Double Daring column.

“Recently, I’ve been impressed by Marc Salem. He’s what I’d like to be when I grow up. What an impression he made on “60 Minutes.” He had Mike Wallace eating out of his hand! (I’ve met and worked with Mike and he’s tough. What a pro!) Darren Brown is special. The dramatic documentaries he’s doing in London are exceptional. They seem to follow the direction we charted years ago with “That’s Incredible!” and “In Search Of” (with Leonard Nimoy) Oh, I should mention I also supervised the post production for “Believe It or Not” with Jack Palance (and his daughter). I won’t name other luminaries of today’s mental performers and creators (for fear of leaving someone out!)

When asked what advice he’d give to mentalists, Jack simply said, “Read, read, read. Watch, watch, watch. Rehearse, rehearse, rehearse. Then perform, perform, perform. And seriously listen to the advice of peers that you trust. Also, listen to your audiences. They subtly tell you a lot!”

“Always be a student. Be alert to learn new principles and ways to present your effects. Above all – don’t steal!”

According to Jack, “The biggest problem with mentalists today is their lack of theatre skills and public speaking. This is a ‘grease paint’ business that’s ALL smoke and mirrors substantially delivered by the spoken word. If you can’t ‘master the ceremonies,’ you’ll die as a mentalist. Read Henning Nelms, Ken Weber, Chuck Hickok, and Barrie Richardson to bone up on the basics. See an old pro like Bob Cassidy handle any audience or situation. My favorite work for Mentalists is Magick! It’s a graduate college course. Get a complete file!”

**Jack Kent Tillar’s The “Blister” Book will be available soon at  
Jheff’s Marketplace of the Mind [www.Jheff.com/jmom.html](http://www.Jheff.com/jmom.html)**

**“RAISING BLISTERS”**  
**from *The “Blister” Book***

The Blister effect was first published in Tarbell 7 © 1972. Author Harry Lorayne wrote, “As far as I know this principle is new to magic.” Since then it has spread like wild fire but *few* of the versions or marketed effects have credited the creator or, God forbid, paid him a cent in the way of royalties! The notable exception was Penn and Teller (for which they'll receive free copies of this book! Thanks again, guys.)

Due to time constraints (it was listed under the volume 7 “Late Arrivals” chapter), Harry was not able to include much of the second page I had sent him. He did say it could be presented as a *mind over body* effect or as a *quick gag*.



Although The BLISTER BOOK will be coming out later this year, I felt compelled to include the basic effect in greater detail plus some important tips. (One hates to see one's child performing poorly or in tattered clothes.)

First, a pox on those who try to use the end of some marker pen or an oversized rivet. Neither works! You need a KEY to prevent the

Second... It is pu... Damn.

The ba... his fin... specta... uses th...

You ju... I use n... taste, b...

I'll lea... a sauce... Get

**THIS SECTION  
 IS AVAILABLE  
 TO MEMBERS ONLY**

**DESIGN DUPLICATIONS**  
**from *TRIO***

Notice the title is plural. There have been several picture duplication routines based on the same principle. The idea was first used by a few well-versed vaudeville mind readers. But I think you'll find a twist and a turn that set this one apart.

“For a change of pace, let's see how you're progressing. We're going to try a little test to see if one of you can read someone else's mind! We'll make this *ladies only* and use two fresh faces who might have artistic talents---you---and you.” Choose women on opposite sides of the room! Get their names. “Have we pre-arranged any of this?”

**Jack Kent Tillar's TRIO: Three Complete Acts For The Mentalist**  
 available soon from Jheff's Marketplace of the Mind [www.Jheff.com/jmom.html](http://www.Jheff.com/jmom.html)

Take out your small note pad again. "In this type of experiment, we use a sender and a receiver. The psychological term for this is sender and receiver. I'll write it out on two slips of paper so no one, including me, can play favorites."

Write in

SENDER:

a picture

HAWAII

Fold the

both

Write

RECEIVER:

draw

impre

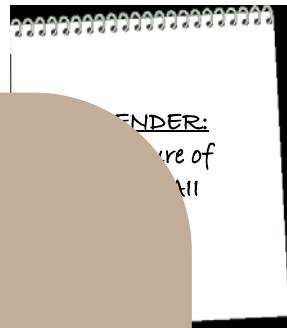
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"Are you ready for a real challenge for these two? You'll have your slips back but I won't look at them." Put them in your pocket. "Both of you should have thoughts and pictures swirling around in your minds by now. So---get on your marks. (Pause) Get set. Start drawing! You will have one minute, exactly, to visualize the thought on paper."

>>> *Continued on page 10*

**Jack Kent Tillar's TRIO: Three Complete Acts For The Mentalist**  
available soon from Jheff's Marketplace of the Mind [www.Jheff.com/jmom.html](http://www.Jheff.com/jmom.html)

# Jack Kent Tillar's **TRIO** (\$60)

Three Complete Acts For The Mentalist

## “The **NAKED MENTALIST**” \*

A COMPLETE 30 MINUTE “NO-PROP” MENTAL ACT USING **NO GIMMICKS!**

This remarkable act consists of seven powerful impromptu effects which “Play BIG!” They are designed to work together using variety, pacing and contrast---building to a grand finale. Individually, the seven routines are strong enough to stand alone, so, mix or match, use one or more, add your own pet effects, but USE this great material!

1. **AUDIENCE VISION** gets everyone involved. You “project” target items that create astonishing results---a large percentage of the people actually receive your thoughts! And it's repeated! This is the perfect way to warm up an audience.

2. **PHENOMINAL MEMORY EXERCISE:** The crowd calls out individual numbers which are written down to extend into the trillions! As an exercise to “stretch and loosen up your mind,” you hand the pad to a spectator and explain you've *instantly memorized it*. Then you rattle off the “monster” perfectly!

3. **INVISIBLE JOURNEY:** Now it's up close and personal. A woman *imagines* she's holding a World Atlas and opens it to any page. You explain this is a map of the Pacific Ocean. Her mission (if she should choose to accept it) is to mentally decide on any port-of-call. She concentrates. You focus and name it! She agrees!

4. **HOY DOUBLE PLAY:** Two gentlemen each select a book from the dozen borrowed. The first man has free *choice* of any word or phrase from his volume. The second selects words by *chance*. You jot down your impressions. The men read their words aloud, and, whether by choice or chance, you're 100% correct!

5. **IDENTITY THEFT** is a timely routine using five people who each choose an *alias*. Not only do you fit each alias to the right person, but you read the last lady's mind!

6. **DESIGN DUPLICATIONS:** This change of pace has two people read *each other's minds!* Their freely drawn pictures prove to be virtually identical!

7. **TRILLION-TO-ONE** *against* you getting a number secretly accumulated by members of the audience. It's so strong that Dunninger used this test as his stage closer! But HE had to use a trick slate! Not You! Without clip boards, nail writers, switches or stooges, you divine their correct number! How?

---- **YOU are The NAKED MENTALIST!**

(\* Note: NUDITY not required.)

## “The **INTIMATE MENTALIST**”

NEW! An elegant 30 minute close-up act in the style of the great Dr. Stanley Jaks!

NO Nail-writers! --- NO Carbon Copies! --- NO Center Tears! --- No Billet Switches!

Six classics of mentalism make up this beautiful act. Each effect has been carefully restructured with fresh twists and turns. These are subtle NEW METHODS and SETTINGS.

Each effect is independent and two may even be used one-on-one!

This is a NO CARDS and NO PRE-SHOW WORK act you can carry in your pocket!!

1. **JACK'S “THIS WAY OUT”:** The cunning of Dr. Stanley Jaks “no-force” effect with-out his dependence on the old “one-ahead”! You'll love this new handling!

2. **UNDER THE TEA CUPS:** This is the REAL method used to perform Dollar Bill 3 Cup Monte written up in Magick, including an original bill switch and reading!

3. **BIG-LITTLE POCKET DICTIONARY:** This is brand new and devilish! 3 people secretly write down page numbers. A volunteer freely selects one and turns to that page. Without hesitation you know his word! You'll never guess the M.O.!

4. **JIG-SAW BUSINESS CARDS:** Several versions have been tried to divine the four quarters of a torn business card mixed among many other torn pieces in an unprepared bag or bowl. A fine effect, right? But THIS method allows pieces to be TORN AND STIRRED by the spectators! And it uses no duplicates!

5. **THE “A-TEAM” WORK:** This is a great change-of-pace. The Guest of Honor or VIP is asked for a large denomination bill. It's put into an envelope, sealed and mixed among three similar envelopes. He picks a “psychic team” to “protect his investment.” Each burns an envelope! You tensely open up the last one and find (to great relief) HIS MONEY! The routine is loaded with comic moments.

6. **PSYCHIC RORSCHACH TEST:** Here is a fitting climax for a classic act. Five guests are given an index card. They fold them in half and each presses drops of ink between the halves to create their own Rorschach Inkblot. Each secretly prints what the design means to him. Using psychic abilities, you study the first four cards, correctly analyze the personalities and return each card to its proper owner! You then divine the face-down last card! PLUS a very surprising dream ending!

## “The **FUND-RAISING MENTALIST**”

At last! The NEVER-REVEALED complete secrets of a proven exclusive routine for the vast charity, club and church field!

- ◆ NO confederates!
- ◆ NO electronics!
- ◆ NO carbon copies!
- ◆ Totally fail-safe!
- ◆ NO assistants!
- ◆ NO palming or pocketing of stolen billets!

This is the EASIEST and possibly the BEST version ever released of the famous Thought Reading portion of Dunninger's stage and TV act. It is trouble-free and highly polished after years of performances at private, public and church affairs.

This is the two-part FULL EVENING'S ENTERTAINMENT that directly led to numerous private and TV appearances. NOTHING is being held back!

Also included is the REAL SECRET of the lucrative after-show “mini readings” and “back-of-house” sales. This single idea doubled the number of private readings and tripled the book sales

**Available Soon!**

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**Jheff's**

**Marketplace**

**Of the Mind**

[www.jheff.com/jmom.html](http://www.jheff.com/jmom.html)

<<< *Continued from page 8*

Don't be tempted to imitate a bit of Jeopardy or Twilight Zone music. It would be corny and distracting. Play this one straight. When your watch shows 30 seconds, you may quietly call out, "Thirty seconds." You can do it again at 15 seconds, just to not let things die. When their time is up, say so.

Be very careful now, because you can easily say the wrong thing and get them thinking back to sender-receiver. DON'T! You only should patter about two minds that have possibly become one. "For a brief moment in time, there may have been a very special psychic connection."

Have one step forward and show what she drew. "Don't say anything yet." Then have the other step forward and show *her* picture. This always produces a gasp from the audience. There is a mixture of some applause and awe. "Ladies, you were magnificent! You can look at each other's picture now. Notice you both have created a tropical, Hawaiian-like drawing. Do you agree audience?" Lead the big applause. "I'd like you to congratulate each other! This should help you believe in your own mental powers. We ALL have this power if we were to develop and use it. Thank both of you once again." Help them off the stage (but keep the pictures!!)

## REMEMBERING NAMES AND FACES

**from *The Memory Game: 7 Days to a Magical Memory***

"7 Days to a Magical Memory" is very specific and will help you increase your ability to remember numbers, names, dates or whatever else you know in your heart needs improvement. AND, at the same time, it will be improving your observation, concentration and learning skills.

A name is an abstract combination of letters unless it happens to be Baker, Dodge, Gardener or something else that forms a vivid and clear picture. It's relatively simple to tie the name Baker to Mr. Baker's face. Just put an imaginary white hat and apron on him. What is Mr. Dodge driving? And what is Mrs. Gardener doing? Now, what about a Mr. Goldberg? How do we remember him?

The answer? Use a "sounds like---." In Mr. Goldberg's case, try to visualize a golden iceberg. What about Mrs. Walters? Try Mrs. Vaulters or maybe Mrs. Wall Tears. How would you handle a Mr. Smith or Jones? Simply connect them up with a Smith or Jones that you already know or with a celebrity or local dignitary or business man. The more familiar names always can be connected to something in your memory.

Here is a group of typical names to practice your "sounds like---" skills. Please don't skip over this exercise.

- |                    |                       |
|--------------------|-----------------------|
| 1. Harrison _____  | 11. Verner _____      |
| 2. McDonald _____  | 12. Turner _____      |
| 3. Michaels _____  | 13. Stocker _____     |
| 4. Emerson _____   | 14. Hookerson _____   |
| 5. Andrews _____   | 15. MacNamara _____   |
| 6. Dickerson _____ | 16. Lonnagan _____    |
| 7. Barkley _____   | 17. Helmreich _____   |
| 8. Rosenfelt _____ | 18. Southerland _____ |
| 9. Steiner _____   | 19. Giovanni _____    |
| 10. Piazza _____   | 20. Yamamoto _____    |

**Jack Kent Tillar's products are available from  
Jack Kent Tillar Productions — See Page 16 for Details!**

It should be clear by now that every meaningless name (domestic or foreign) will conjure up an immediate “sounds like---” picture which you can see and almost feel. Also, this “sounds like---” game can be practiced every day whenever you hear a new name on the radio, while watching TV, reading the newspaper or meeting a person for the first time. And every time you practice and actually do it, you get better and better. It really is a very simple exercise, so---just start doing it!

Now, what about faces? We know the faces of friends, family, neighbors, sports figures, movie and TV stars, co-workers, politicians, world leaders, etc. WHY? Why and how can we instantly visualize them? There are two reasons: desire and repetition. That's it. That's the whole answer in a nutshell. We do it because we want to---over and over and over again. And the more we look, the more we see! Each time we notice more and more details. Every face is a story that cries out to be remembered. So, look attentively into the eyes and absorb as much of the story as you can take in. You must be interested in this person as a human being.

Now, we must tackle how to quickly remember the new faces AND to connect them to those names you've decided to retain. After you've met a new person and absorbed a good overview of them, here's what to do: first, look for a head line. (Bad pun!) Look for an obvious facial feature that you can recognize the next time you meet. If it's beautiful hair, comment on it. Look for the prominent feature: Jay Leno's chin, Barbara Streisand's nose, a bald head, big ears, glasses, even an imperfection. Keep focused on the face because that's what you'll use to connect to the name.

Second, exaggerate that prominent feature. Zoom in on it and pull back, then zoom in again. You must lock that special feature into your memory banks. Third, create a cartoon caricature of the face---just like cartoonists do with movie stars or politicians. Get to know that face.

Another thing. Always ask yourself who this new person reminds you of. Depend on that first impression or snap judgment. However, don't linger too long on getting a match up. It can dilute your focus on the new face. This “looks like---” trick is not nearly as important as the “sound like---” we use in remembering names. It's just one more memory device you can turn to when the right opportunity presents itself.



So how do you connect the physical face to the abstract name---or the name to the face? Sometimes it's slam-dunk obvious while other times it's a bit more difficult. Usually it just requires a moment of thought with no distractions.

This same memory process includes any important attributes and relationships we may also want to remember, such as occupation, home town, family, awards, etc. Often these bits of interest and biographical data are the very keys to making the memory trace stronger! You must be careful to not get a meaningful name like Baker confused with Mr. Baker, who's actual occupation is a Judge. Nor should a “sound like---” substitute name, “Bridga mound” (for Bridgmond) get mixed up with Mr. B's hobby of competitive golf or tennis.

To distinguish a “meaningful” or “sounds like---” name from someone's occupation, traits, family, etc. we visualize the names as always being attached to the FACE. Alternatively, the occupation, traits, hobbies, family,

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awards, etc. are always attached to or part of the BODY. (For example: a Judge's gavel is in his hand, a fireman is wearing his uniform, a school teacher is using her pointer, an actor holds his Emmy while being hugged by his wife and two sons, etc. Remember, an action picture can contain several items---and, like a cartoon, can have several frames to tell the story.) You have to make these inner-connections with purpose and conviction. Use your imagination creatively. And don't say you can't do it or that it's too hard. It really isn't!

While reviewing the new people in your mind, you may stumble on a name or face. Then what? The answer is simple, yet profound. You "immediately get back up on the horse that threw you!" You have to find this person again and get a better look at the prominent facial feature you were trying to turn into a cartoon. If it's the name that had troubled you, just ask one of his or her friends to remind you of the name. (This will avoid embarrassment.)

Interestingly enough, you'll find your timidity or shyness will start to fade the more you use these strategies. Determine that you don't want to be a "wannabe." You'll be surprised at how many other things in your life will become more positive, profitable and pleasant.

[EDITOR'S NOTE: This is just an excerpt from *The Memory Game*, which also explores remembering lists, numbers, events, places, facts, and other important information. He also offers "The Teaching Guide and Business Plan" for those who'd like a substantial second income teaching these techniques to students and corporations. It contains scripts, handouts, and all the information you'll need.]

## **THE TRADING CARD DIVINATION** **from *The Assumption Swindle***

While we're on the subject of trading cards, here's a beautiful effect based on another of our *Assumption Swindle* variations. This time it uses both football and baseball cards. What if you had a pack of each and gave the VIP or host a free choice, asking them to select *either* the foot- ball or the baseball pack?



### **THE EFFECT:**

They examine their pack, remove any card---sight unseen---and seal it in a security envelope. Then, using the other well-mixed pack, they pass out ten cards to folks in the front row and you follow along handing them each an unmarked envelope in which to seal their card.

Do you see what's coming? The eleven envelopes are collected, mixed and handed to you, one at a time. You divine which of them is the correct *odd* envelope. Good so far? Well, there's more. They open it and you name the famous player that's on their freely selected card!

This is a very impressive test. Any ideas on the M.O.? All that's required are the two legitimate packs of trading cards and the envelopes. No clues? What if we told you that prior to the show, you had removed a card, sealed it in a security envelope and hidden it in your back pocket!

>>> *Continued on page 14*

**Jack Kent Tillar's *The Assumption Swindle* is available at  
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**Jack Kent Tillar's**  
**The Assumption Swindle**

**“What I'm about to demonstrate is so impossible you'll swear I'm using confederates.”**

So begins the greatest little swindle I've ever had the pleasure of using!

Not only is this a drop dead gorgeous opener (or finale) but it is almost IMPROMPTU!----AND, it is so versatile it can be used in a myriad of different routines and settings. The basic effect is predicting or divining lottery numbers freely chosen by spectators----a killer routine! Its half- brother is doing the same thing with a new, borrowed or incomplete deck!

PART 1 is filled with chapter after chapter of effects, routines, spin-offs that explore, then branch out from the seminal principle. PART 2 is a compilation of useful switching devices and manual methods including some eye-opening new techniques. PART 3 opens flood gates inspiring and teaching you how to create mental and magical originalities that will fit your audience, your abilities and your own particular personality!

For years, top professionals often have praised the ingenuity of JKT.

This is typical---two telephone messages from the incredible performer, author and lecturer Mr. Michael Weber after he had purchased the entire 2005 catalog (upon recommendation of his “Uncle Max,” Phil Goldstein):

*“Happy birthday, Jack.. I'm really enjoying your material and am savoring every word! Ordinarily, I tear through things, but I'm reading one manuscript a night. I love your thinking.*

*“I'm going on the road for a week, so you'd better finish up The Assumption Swindle and Voodoo Doll because, when I get back, I'll be hungry!”*

(And then two weeks later):

*“I'm at LAX headed for Chicago. I've been reading everything a second time and keep finding new things! The material is great.”*

Brilliant author Richard Busch says, *“You'll be proud when you read what I've said about you in The Busch Factor. You'll even BLUSH!”*

**Jack Tillar Productions**  
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**CA 90266!**

**Jack Kent Tillar's**  
**The “BLISTER” Book**  
— in preparation for  
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<<< *Continued from page 12*

**THE PERFORMANCE:**

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Boy! Are you talented!

And it doesn't hurt to always have an *Assumption Swindle* --- in your hip pocket!

***“Each show brings fresh opportunities because a new audience brings a new set of questions, a different cast of characters and some surprising blindsiding challenges .”***

**AFTER WORDS**

**from *The Assumption Swindle***

We've all been told to “be a student for the rest of your life.” Even I recommended that at the end my last book, *The Memory Game --- Seven Days to a Magical Memory*.

Well, I'm not going to retract the thought, but let me modify it a bit.

Too many people take it too literally. As a result they never seem to find that groove or niche they really belong in. They continually search for the perfect job or the perfect effect or the perfect mate. I'll say this only once: **PERFECTION DOESN'T EXIST.**

Even the die-hard vaudeville magician, who did the same routine day after day, night after night, could never achieve perfection. And he must have been bored out of his skull! Compare his lot to that of the Johnny Carsons of the world. These people reached the very top because they decided at some point to stop being a student---to take a chance and believe in themselves---as they were at that given moment.

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The Johnny Carsons are great for another reason. They are forever fresh! Sure, they have some pet routines. The Great Carsoni was the neat comedy schtick that everyone looked forward to. But each time it was different! And writers were paid fortunes to keep it different.

The mentalist is luckier than the magician who does one set act. He has it easier than his brother magi for several reasons: Each show brings fresh opportunities because a new audience brings a new set of questions, a different cast of characters and some surprising blind-siding challenges! And with all this, the mentalist has to handle each show with verve and poise. He must stay in complete control of his audience AND himself! But isn't that what attracted us to leave magic and take up this art in the first place? We wanted to show we could think on our feet and exhibit our quick wit that was two steps ahead of the doubters. In fact---we wanted to so impress our audiences that there never would be doubters!

---

***“Don't take your  
'powers' or yourself  
too seriously .”***

---

Most of us never had to fight the so-called “superiority complex.”

We innately understood that if we'd let ego get between us and the audience, we'd surely lose that audience! We knew complete control wasn't being God-like or treating an audience as inferiors.

The very nature of mentalism is a stick of dynamite. You are claiming supernatural powers! And that is where you must draw the famous line in the sand. Are you a true psychic or a psychic entertainer? This is where Jack Tillar stands (and it may alienate friends and even family members). I don't believe in fortune telling or “seeing into the future” in any manner or means. In fact, I'll go so far as to say I don't believe that the Supreme Being who created man, earth and the cosmos truly knows what tomorrow brings!

If the future is already pre-ordained, why play the game? God gave us a brain to use and make choices. And choices change the course of destiny.

So---- My recommendation is to play it light. Don't take your “powers” or yourself too seriously. We're not in church or pretending to be a church. Be especially careful in the way you handle predictions.

There are too many people out there who are so needy that they may believe your line of malarkey---or worse--fall under the spell of the next charlatan out to make a quick buck.

Remember, your powers ARE potent!

*JKT*

Southern California

May, 2006

**Jack Kent Tillar's products are available from  
Jack Kent Tillar Productions — See Page 16 for Details!**

# JACK KENT TILLAR'S

## Mental, Magic & Cunning Devices

<b>MENTAL EFFECTS</b>	<b>price \$</b>
<b>Impossible Multiple Thought Projection</b> <i>A card, dice number, chip color and coin toss are projected to a distant psychic.</i>	10.00
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<b>Choice, Chance or Consensus (with the all new "Double-Dipping" force)</b> <i>Three cards, selected in totally different ways, match your three predictions.</i>	10.00
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<b>The Memory Game: 7 Days to a Magical Memory (\$49 course)</b>	30.00
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