



IDD

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ORIGINS

The IDD system that I created a number of years ago has been extremely popular, I believe this is due to a variety of reasons. Most of all, It is very easy to do. Secondly it is not what we expect when we think of drawing duplication in terms of method as it has an unusual yet paradoxically traditional one.

Most of all and the strongest feature of my IDD system is that: it allows conditions that more orthodox approaches do not, such as: the spectator can write in another room and at great distance, the spectator writes or draws on a single piece of card stock and with a normal pen and you never secretly glimpse, peek or steal the spectators writing. These strengths are what takes the unusual combination of methods and thinking and allow you to be able to perform this digitally (The ability to perform a drawing duplication over FaceTime, Skype, Zoom, HouseParty, Facebook Messenger, WhatsApp) and any other digital means.

I believe that in 2015 when I first shared the IDD as part of my book *Drawing Thoughts*, this was the first time this has been made possible in Magic and Mentalism.

When I shared the IDD I was focussed on sharing its one core application in the context of knowing a spectator's

drawing and with the hope that like-minded and curious people would start to use the system and then realise that it is flexible and adaptable. Although I know there are lots of people out there that love and use the IDD, I am yet to hear of anyone that has used it in any other form than as written in *Drawing Thoughts*.

This volume was initially a collection of hand-written notes regarding approaches to my IDD and further applications of the system. Thought experiments of my own that I have in various ways tested over the last 5 years to be sure that they are valid for inclusion. These approaches take something that came to exist through a fascination with the drawing duplication and apply the system to achieve feats of Mind Reading and even Prediction.

Please note: There is a difference. Think about that for a moment... I believe that most performers think about and understand a prediction to be something that it is not.

So within this volume I will clearly outline what is and what is not, to hopefully help people to be able to perform these feats with clarity and accuracy.

In this modern world, Mentalism that can be performed via video chat is increasingly useful and this volume will allow you to perform many incredible feats.

Please use them wisely, respectfully and properly.

Wisely: do the necessary work and thinking before you even attempt to perform these for real humans in any form.

Respectfully: Please do not perform these feats for anyone that doesn't want you to.

Properly: perform with confidence, openness and charisma.

My goal of this volume is not just to give you some cool new toys, but hopefully to inspire you to further explore the potential of this systematic approach to knowing more.

...Lets. Push. Things. Forward.

Chris Rawlins,

Manchester, 2020.

I.D.D

I'm choosing to include the IDD system here because: you'll need to understand this system fully to be able to understand how to achieve the other feats Included in this volume and because the IDD is something special.

HOW IT LOOKS:

The spectator is asked to think of a simple picture and is given a blank piece of card and a marker. They are asked to secretly draw the image and to fold it into quarters when they are finished, and then to hold it tight in a fist. They are instructed to only return to the performer when they have done all of the above.

The performer now has the spectator imagine their image and proceeds to draw his impressions onto a similar piece of blank card, *"I'm getting one particular detail that is interesting here, but I will keep mine simple."* the performer explains.

The performer now takes his impressions and places them face down into a stack of other blank business cards, and then explains: *"I have committed to one image, it's isolated inside so I can't change it."* The performer now places the whole stack on the spectators outstretched spare hand. It is clear to the spectator that thier drawing has remained secret and that the performer's is now isolated.

The performer now asks the spectator to open their hand, and to show everyone what they have drawn. The performer points out the interesting detail he was referring to earlier

and proceeds to display the stack that isolates his impressions. The blank business card stock is clearly spread, facing the spectator showing all blank card till the one card with a drawing on it becomes visible. The spectator is amazed as both the performer's impressions and the spectator's drawings match.

That is how clean this is, there are no secret peeks or glimpses, and once you make this, (it will take a little preparation), it will last for a long time and many performances.

This is something that I have called The Invisible Drawing Duplication or IDD. Why? Well because you are essentially about to create an open index of images that will be constructed from blank business card stock and rough pairs. This approach allows you too easily have around 40 images covered, whilst being able to show the entire stack of cards as blank, on both sides.

You will also be glad to know that this system requires no counting, no memory work and for each performance only one blank card is used, meaning that this system will last for as long as you want to use it, or until you feel it looks too worn. When this is the case, just make a new one.

REQUIRED MATERIALS

1 x Roughing Stick (I use the Vanishing Inc/ Harry Robson/Lawrence Turner stick).

1 x Pack of Rymans blank business card stock (any blank business card stock will work here, whether that be index cards, blank playing cards etc)

1x Sharpie Marker.

1x Dry Sharpie Marker (that does NOT write).

1 x Pencil

1 x Elastic Band (to keep everything together when not in use).

And some patience.

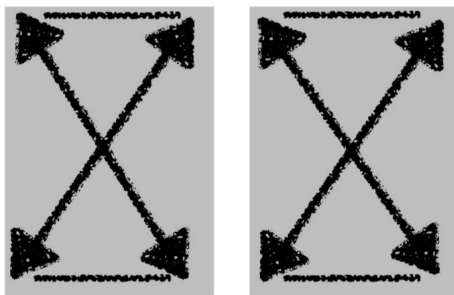
Shortly, I will explain in full the entire index that I currently use, but first I think it is worth explaining how I rough two blank pieces of business card stock. My preferred approach came through experimentation and your time is valuable, so I'll save it.

HOW TO ROUGH BUSINESS CARD STOCK

With the Vanishing Inc roughing stick, you have enough substance to make over 100 IDD's (Invisible Drawing Decks).

Below is an illustration of where I apply the roughing stick, I suggest you do the same.

I tend to apply both diagonal strokes to the blank stock and then apply the horizontal strokes, aiming for an even distribution of the substance. This allows me to clearly show



the stack as blank before and after the spectator has drawn, whilst also making it very easy to separate pairs and reveal the necessary image.

MY SYSTEM

I strongly believe that you should make up an IDD and then perform it, as it's only through performance that you will be able to refine your index of images to suit the demographic that you perform for. I have refined my index over a long period of time and overleaf is a list of the images that supply me with a hit every time I perform this.

As you can see, my images are separated into 'Man-Made' and 'Natural', meaning that when paired correctly, you will instantly know which side of the IDD to spread towards your

Man-Made - Natural

Rocket	Planet
Boat	Sun
Aeroplane	Star
Train	Tree
House	Snowman
Car	Octopus
Anchor	Man
Guitar	Pig
Flag	Dog
Ball	Monkey
Wheel	Cat
Shoe	Flower
Piano	Banana
Bottle	Ice Cream
Book	Fish
Phone	Ring
Clock	Butterfly
Lightbulb	Face
Candle	Heart
Music	Universal Image

spectator to reveal the correct image, without any memory work or real mental effort.

Initially, take some blank business card stock (I prefer the blank card supplied by Ryman's here in the UK) and draw all of the images listed above, one per card.

Now rough every card as described previously and pair as follows.

Rocket / Planet
Boat / Sun
Aeroplane / Star
Train / Tree
House / Snowman
Car / Octopus
Anchor / Man
Guitar / Pig
Flag / Dog
Ball / Monkey
Wheel / Cat
Shoe / Flower
Piano / Banana
Bottle / Ice Cream
Book / Fish
Phone / Ring
Clock / Butterfly
Lightbulb / Face
Candle / Heart
Music / Universal Image

Now stack your IDD in the exact same order as listed above, as I will use this order to refer to another important element

to the preparation. The above order is also organised by size, helping for a quicker location of the necessary image in performance.

I pair each set of images with the upper of the pair orientated correctly, and the lower orientated opposite to its paired image. Meaning that whichever side of the IDD I need to use, the revealed image will always be face up from the spectators perspective.

I also add 6 blank and unprepared cards to each side of the IDD, these help protect the roughed pairs but also give you enough for multiple performances before needing to refill the unprepared blank cards. Only one unprepared blank card is used each performance, this is for the spectator to record their thought of image.

The last preparation needed that eliminates all memory work from performance is to mark the corner of each card in such a way that will never be seen by the spectator, but will allow you to quickly locate the correct image.

Take your IDD with the man made images nearest to you, and spread the deck on a table in front of you. Now in the top left corner of each card, in pencil, write the name of the image on the reverse side of that particular card. Do this with all the cards on this side of your deck. Now carefully gather the deck, take hold of the short edge furthest from your body, and rotate the whole deck 180 degrees towards you. Now spread the deck again, and write on the back side upper left corner of each natural image card.

You should end with an I.D.D that looks as follows:



This now means that you can spread your I.D.D in the hands vertically and parallel to your body, and you will be able to see the marking in the upper left corner of each card, this will tell you what is on the reverse of that card, so you can locate the correct image without counting, fumbling or looking at the face of each card.



Due to where we have marked the cards, you can also spread the IDD casually at the start of performance and show all the cards blank both sides without exposing a marking. To do this just turn the IDD end for end, which moves the markings to the bottom right corner; allowing you to spread without exposure.

The markings are placed in the above locations because now all we have to remember is which way up is 'man-made' and which way up is 'natural'. Which is of course, very easy to keep track of. I always begin with the 'natural' side uppermost, naturally.

You now know how to make an IDD and you have my exact set up and selection of images that I currently use, I really suggest making one up; holding one in your hands and experimenting will really clarify how simple this is and how easy it is to handle and use.

MIME, A TURNOVER AND DISPLAY

So, you should now have a complete and functioning IDD. I want to clearly explain how I cover the miming of drawing, displaying the correct image and how I cover turning over the IDD in performance (when required).

Mime: Once the spectator has drawn an image and hidden their masterpiece, I take my dry sharpie marker, uncap it and begin to record my impressions on the very top, blank card, almost as if resting on the deck. I do all of this with the image tilted towards myself to block the spectators vision.

○ Later, I'll cover my language here, as there is an effective verbal consistency you can use here to further sell the illusion of knowing.

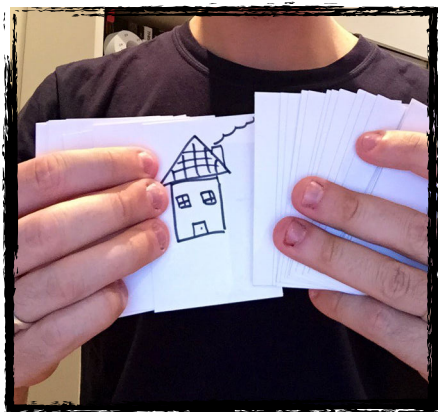
Once I have mimed completing my impressions I cap the pen and place that to one side. I now, with my right hand, take the single (still blank) card and hold it to my chest for a moment. Using my left hand, which holds the IDD, I now create a break between the now top blank card of the deck and the rest of the deck as I perform a tilt move to appear to be placing my impressions into the stack. You can now either table the stack, place it onto a spectator's hand or keep hold of it.

A Turnover: Once the spectator shows their image to you, you must display the correct image from the IDD to match.

Remember, I always keep the 'natural' images nearest to me. I also, by this point, have placed the IDD onto the spectator's outstretched hand. Now, if the spectator's image is natural, you don't need to turn the IDD over at all, you simply hold the deck parallel to your body, between you and your spectator(s) and spread till you see the marking that matches their image. Now separate the pair slowly, the spectator will react and you can act as though they have helped you locate the image.

However, if their image is 'man-made' you will need to roll the deck. I do this as follows. Take back the deck from the spectator's outstretched hand (with natural images uppermost) and grip the short edges nearest your body, tilt the deck up so that the gripped area becomes uppermost, and then change grip and spread between the index to

locate what's required. This reads more complicated than it is, I suggest you go through this with the IDD in hand for full clarity.



Play around with this and you will find other ways to display the image, but keep in mind that there are markings on the reverse side of the deck that you need to keep hidden. The best way to get used to this is in a mirror; you will quickly learn what works for you and what doesn't.

I also enjoy breaking the deck at the required point to let the spectator see the image, which evokes a reaction. I then bring the deck back together and down jog the image (this covers the marking on the reverse card) which allows me to spread through the remainder of the blank deck quickly before returning to the required, down jogged image and removing it from the I.D.D for a side by side comparison with their image.



LANGUAGE & VERBAL CONSISTENCY

The IDD is very much a tool that has limitless possibilities and one that, once made, can be performed at a moments notice. As performers that have invested in these notes I imagine that you already have a framework for the drawing duplication that can work really well with this method. Of course though, understand that it should be more than just *"Think of a picture, draw it...oh look... we have the drawn the same image."*

For completeness, I want to include some language that not only helps create a direct hit but also language that creates a verbal consistency that helps to further sell the illusion.

With this approach to the drawing duplication you can't miss; you have so many images covered and the safety net of the universal drawing. Also consider that each image is linked to other images, further expanding the avenues you cover. For example, a spectator could draw a kite and you could reveal the flag and sell the idea of movement, wind, the sky and the weather.

I look at the possible outcomes as direct and indirect hits. A direct hit is when you can match exactly what the spectator has drawn i.e. they draw a house, you reveal a house. An indirect hit would be the flag/kite example above.

However, by using the following language before the spectator writes, you add an extra layer of safety. This is always good when trying this approach for the first time. I say:

"In a moment you are going to draw me a picture; a simple picture but there are three rules...Please no ambiguous shapes; draw something definite, draw it clearly but quickly and most importantly: when you are done fold it up and hold it locked away in your fist."

The above few lines clearly explain what the spectator is to do, whilst also instructing them to do it quickly, and most importantly, for it to be simple. These restrictions mean that they are very likely to draw one of the 8-10 most common drawings, and that should they venture out from those options in the little time they have to draw, you are still covered.

The verbal consistency I use whilst apparently drawing my impressions is: *"I'm getting one particular detail that is interesting here, but I will keep mine simple."* This is an ambiguous statement that later you define and reference, whilst looking at the spectator's image. Upon seeing their image for the first time, I pick out one detail, a line slightly askew, or an unnecessary detail that I point out whilst saying: *"This is that extra detail I mentioned, like I said, I kept mine simple, in fact let's take a look at what I drew."* This little use of language just helps to sell the idea that you were drawing when in actual fact you were not, and also that you knew the spectator's image before you saw their masterpiece.

When made correctly, and performed with confidence, the IDD really packs a punch; it is so impossible, so fair and so without compromise that the spectator should be left with nowhere to go other than believing you read their mind.

NEVER SHARED DETAILS

Now that you have a strong understanding of the IDD and its clarity, I thought I would share some enhancements of the approach that you can add to elevate the overall experience for the spectator, whilst also giving yourself absolute confidence that you will never miss. I have never shared these details before. For now imagine the premise to remain the same, although think about how the following language helps you.

Imagine, you are on a FaceTime call or catching up with a friend in a coffeeshop, you can both feel that something remarkable is about to happen, you say:

"Can we try something? I've been thinking alot lately about how distance can make what I do even more difficult, and although I'm not promising anything, I'd like to try something. Can you think of something that you can draw, a simple picture? Make it nothing to intricate, no simple shapes and something that you can really draw and take this marker and card and go somewhere far away, at least leave the room. Whilst you're gone I'll stay here. Don't decide on what you want to draw till you are out of the room.... In fact, promise me you'll do this, think of something you'd like to draw and then change your mind to something else, still something simple but change your

mind at least twice, okay? Then draw something, fold it up and come back with everything hidden."

If you use language along these lines, it not only spikes interest in what you are about to attempt together but it also gives you the perfect verbal out, should you need it.

If the situation arises where the spectator has drawn something that is only connected to something you have drawn but not the same, you have a choice. You can reveal the connection, which will hit hard. Or you can ask them to clarify which images they thought of before they chose to physically draw the very thing that they did. In this case the spectator will name two or three images, being sure to name something within your IDD. You are now able to reveal that image as a direct hit to an image they merely thought of and didn't even draw. This is incredibly strong. Really think about how strong that is. You're welcome.

Another withheld detail that I failed to emphasise in *Drawing Thoughts* yet is one that I feel is fundamental in making real use of the IDD approach is that, whenever you perform the IDD you should have the spectator leave the room when they write or draw, to really emphasise how clean and fair and impossible this really is. Otherwise you may as well be using any one of the other endless number of peeks and switches available to us all.

You must also keep in mind that if you are performing with the IDD as part of a show, whether virtual or in person, you

should use the same visual procedure to commit to and isolate your impressions for the duration of your performance, creating a consistent visual for your audience. This is important to remember.

SOME OTHER THINKING

John Archer's brilliant addition to the IDD is to have the spectator and performer stand back to back. The spectator would also be given a stack of blank cards that would look identical to the IDD. The performer would then mime drawing at the same time as the spectator. Both images are then isolated into the respective stacks. The spectator then shows you their image as you confirm that you have committed; they do this by spreading the deck towards you. Once you have seen their drawing you can now reveal the correct image, and occasionally point out that you have both placed the image into the same location within the stack.

Whether or not both images fall in the same area of the stack is fully dependent on what the spectator draws. So don't force it. As John brought to my attention; if it happens it's a nice bonus.

John really gives thought to his staging, and it's the idea of simultaneous back to back drawing and spreading the decks to each other that I find really valuable here.

Luke Jermy is someone I'm very lucky to call a friend. He has taught me a great deal over the years of knowing him and working with him. When he talks I know to listen. Luke

suggested that you could make an IDD using large index cards, meaning that this would be more visible on stage. He also suggested resealing the IDD in the packaging the index cards originally arrive in. Making the IDD seem even more innocent. The routine idea that follows is his:

The performer invites three spectators to the stage, each are seated. The performer opens a sealed packet of index cards at one end, removes one index card and secretly draws an image. He then places this image back into the remainder of the stack, still wrapped in cellophane. He now hands out one index card and one sharpie to each spectator on stage and explains:

"I have a target in mind; an image that I have isolated, when I snap my fingers I want you all to draw. I'm looking to find someone I am connected with."

Each spectator draws and the performer walks the line and proclaims that he had a strong sense it would be this particular spectator he would connect with. The other two spectators are dismissed as the mystery performer returns to the cellophane wrapped, slightly open pack of index cards. The performer spreads until the audience see one image drawn big and clear amongst blank card; this matches the remaining spectator's image perfectly.

Now the performer has found a willing and appropriate subject, he continues to work wonders.

This fantastic approach from Luke has many great aspects.

One, the virgin state pack of index cards, suggests that they are untampered.

Two, the use of larger cards for the stage.

Three, having **three** spectators draw.

Four, having the performer draw **first**.

You are now free to harvest from three spectators drawings to select the image you know you have in your I.D.D and you are also free to harvest the image that is the most interesting!

A withed note on Luke's superb suggestion above is this: this structure and framing works exceptionally well for digital performances. You can have everybody draw should you wish and then work from there. What's great about multiple spectators drawing simultaneously over Zoom, FaceTime etc is that in one action, everybody becomes connected. With multiple people you are undoubtedly going to be able to harvest from multiple direct hits, meaning you can use this to force a particular spectator for further use or be selective to reveal the image that has the most relevance to whom you are performing for, both of which are useful and interesting chains of thought.

Before we move into further withheld areas with my IDD approach, here are some things for you to further consider.

EXTRA NOTES AND THOUGHTS

- It takes work but consider arranging your IDD into an order that allows you to create a story that you can remember, for both 'man-made' and 'natural' sides of the deck. This means that you can then spread parallel to the ground and eliminate any markings at all, allowing for extra fairness with handling. Mnemonics may be something you wish to explore and use here. The Memory Arts is a superb place to start, you'll quickly see how the thinking can be applied to both sides of your IDD (and become extremely useful in everyday life).
- This approach can be used for drawing prediction effects too, allowing you to draw first.
- For stage: consider mixing the I.D.D with the Dunninger ploy (as developed and popularised by Luke Jermay).
- Along a similar train of thought you could abandon cards and the roughing stick altogether and make a short & long index pad. This allows for a very clean and visual stage drawing duplication.

TEST CONDITIONS DIGITAL DRAWING MYSTERY

This is an approach with the IDD that requires no extra preparation beyond what you require for the original, though it will take a little more effort. This however feels even more impossible for your spectator. It has more drama, has multiple points of contact and stretches out the mystery for a much longer period of time.

This approach could be performed very well as written for a person you are in the same room with and it plays equally well, if not better over video chat and phone.

Imagine: Your potential client receives a package from you, it is opened to reveal a smaller envelope and a note that reads:

"Chris Rawlins here, and I'd like to invite you to take part in an experiment. One that will happen simply and privately. For now, PLEASE DO NOT OPEN the other envelope. Instead, when you have a spare minute, call me."

Shortly after, the spectator does indeed call you, envelope in hand. You explain further...

"What I've sent you are some simple but specific items. An envelope, the one I asked you not to open, a Sharpie and a small stack of blank cards. When we get off the call I would like you to begin to think about something that you can

draw. I say begin to think because I don't want you to just draw the first thing that you think of. I'd like you to think of two or three different simple drawings and at some point today, decide on one. When you have done this you must find somewhere totally private... Take any one of those blank cards and draw your image. Be sure not to let anyone see you during this process. Then when you are finished, place the image into the stack of other blank cards and then the whole stack into the envelope. Please then seal it shut and put it somewhere safe, really safe. Then I want you to think of your image over and over again, imagine re drawing it and imagine as if you could send that image to me. Exactly one hour after you have drawn your image, call me.

Remember, any simple image and you can start the process at any time. Your call, literally.

I'll look forward to hearing from you at some point in the near future..."

Your spectator eventually calls you at a time of thier choosing. You mention that you were receiving a number of mental images and that you kept changing your mind but eventually half an hour ago you settled upon one.

You suggest that your spectator FaceTime call you, with thier sealed image close by. The call connects and the spectator is greeted by you sat at a desk. You immediately show that you have an identical envelope that is sealed

with your final choice. The camera adjusts and the spectator sees that you are surrounded by drawings and scribbles all over your desk.

"You were a real challenge, I hope we made this happen!"

You ask the spectator to, for the first time, tell you and show you their drawing, as they do you also open your envelope and begin to spread through your stack.

Incredibly your spectators image matches your intuitive selection! A Digital Drawing Mystery.

This really is just a different way to present the IDD. This approach allows you to get business cards into your potential clients hands but much more importantly it gives them an experience. A truly unique, exciting and memorable experience. Not just the images matching, that is simply the ending to this, but the journey is what they will remember for a very long time.

It also removes the need for the performer to mime drawing and placing the card into the stack, which is nice.

Note that this is not a prediction, but a demonstration of long distance mind reading.

I suggest that the images scattered upon your table for the video call are very unusual images and scribbles so that

there is no danger of one of them being the image your spectator has drawn.

Also please note that by sending the spectator the same objects (minus the roughing substance and extra ink) and by going through the same actions, you totally normalise the objects.

EXTRA NOTES AND THOUGHTS

A friend of mine, Rob Dobson brought an interesting approach to this to my attention. Although I like this as a test conditions experience of Mind Reading, it could work very well as a piece of influence. Rob's comments follow:

"I like this idea. One thing you could extend this out to - if you're doing it for one person, a week before hand send them an email and ask them to watch the video attached. Then send them an article to read. Then send something else, each day, up to the effect. All these things are unrelated, but the idea is that by sending them these things to do you are making them think of the image you finally end up with. Instead then of being surrounded at the end by 'test' drawings, you can instead be surrounded by your 'plans' to make them think of that image - shots from the video you made them watch with scribbles over it, a cork board with things pinned up that you sent them, with timings on and string linking them, etc."

AN IMAGINED IMAGE

Another possibility for the IDD, and one that I have had fun with on occasion is what follows. It requires the standard IDD set up, and uses one less blank card than the original. (As they don't physically draw). You already know how, but here is what.

Imagine: Your spectator is guided through some simple visualisations where they arrive at a simple image that they have imagined drawing in the air with a further imagined can of spray paint.

Whilst your spectators eyes are closed you claim to understand what it is they have imagined. With their eyes closed they hear you uncap a pen and scratch something onto a card. You ask them to extend their hand and you place something upon it.

They open their eyes to see a stack of card on their hand. You ask them the final image they settled upon, and then spread through the stack to reveal that your images match!

PREDICTIONS

So far we have examined how to use the IDD system to create the implication that you can read minds in the context of physically drawn images. Now I'd like to explain two routine approaches that although are simple, also hit hard.

These are predictions and as a result they should be presented in such a way. Remember, predictions are very different from Mind Reading.

A STAR SIGN PREMONITION

When working as a paid 'mix and mingle' mind reader I aim to be perceived to only be using blank card stock, sharpies and peoples' thoughts. I also work hard to create, enhance and perform material that can work for groups of people whilst also working just as well one on one. This is due to the fact that I never truly know what I'm walking into and in these environments, after impact, flexibility is key.

HERE IS WHAT THE AUDIENCE WITNESS

The mystery performer removes a small stack of blank cards, contained with a small bulldog clip. He asks the group which of them know their star sign, although they are not to tell him.

The performer now makes a prediction on a single blank card with a marker and places the unseen prediction into the stack, to isolate it, so he cannot tamper with the idea.

The clip is replaced and the stack handed to someone in the group as the performer explains:

"I have committed to a star sign, it's written on a single card, inside there. I would like you all to think of your star sign, and to take hold of the prediction, you will pass this around to each other. At some point, one of you will feel the need, the urge to keep it. If you do that's great, let us know. If not, pass it on."

Once one spectator feels the need to keep the prediction, he/she is asked to vocalise their star sign for everyone to hear.

The performer now spreads through the stack very slowly, to reveal only one star sign written upon one card, in marker, amongst the other blank cards. It is the star sign belonging to the spectator who felt the need to keep the prediction.

THE SAME BUT DIFFERENT

This approach is very simple; especially now you know all about my IDD. Here we create six pairs of rough cards, each bearing a star sign on its face (written in sharpie marker).

I place three blank and unprepared cards at both the top and bottom of the stack and finally, create an open crib

sheet which will, in performance, tell me where the needed out is located. (This is optional!)

REQUIRED MATERIALS

- 1 x Roughing Stick
- 19 x Blank Card Stock
- 1 x Sharpie Marker
- 1 x Fine Tip Black Inked Pen
- 1 x Bulldog Clip

Now write each star sign, one per card, in Sharpie Marker and as before rough the faces of all the cards you have written upon.

You will now pair the star signs together and place three unprepared blank cards at either side of the stack.

Now look at which star signs you have paired together. You will (on another blank and unprepared card) write out the star signs in the order that you have placed them in the stack and in the order you have paired them.

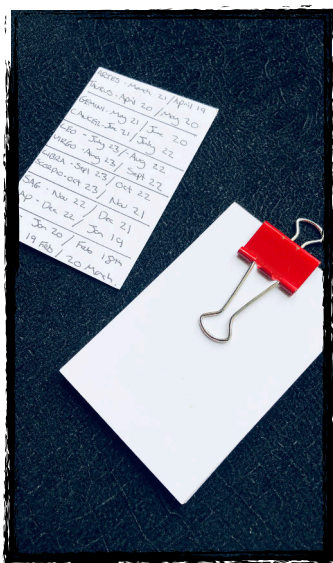
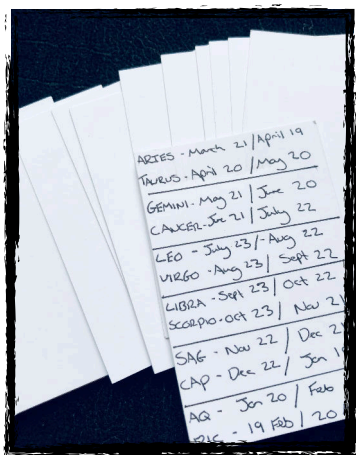
This open crib will be placed on the top of the stack, and will be used to help people who don't know their star sign to find their star sign should it be needed but its main function is to secretly cue you as to what star signs are where.

In performance, you introduce the idea of star signs in whichever way you wish and call attention to your open crib.

You now make your prediction and insert it into the stack, in the same manner as you do with the IDD.

You now clip the stack so that everything remains in the same known order whilst your spectators handle the stack. You should flip one side of the Bulldog clip down, as the spectators can rotate the stack, and by using the Bulldog clip in this way, you are marking one side of the stack. This ensures that you can still know what is where.

You now reveal the correct star sign by spreading through



the stack, (parallel to the ground) and showing that there is one star sign written upon a single card. For half of the star signs you will not need to roll the packet, for the other half you will. To know what is where you just use your open crib, or your memory. As there are only twelve signs, this takes little work. This multiple out plays bigger because it involves

the whole group. The spectators choose where the prediction ends. You could not know what sign belongs to who before the prediction is handed out.

EXTRA NOTES AND THOUGHTS

- Try learning all the star signs and pairing the roughed cards in your known order. This would mean you can perform this without the open crib.
- Consider writing 'Greedy' above each star sign on the roughed pairs, and linking the revelation of a 'Greedy Scorpio' (for example) to the fact that a Pisces kept hold of the prediction.
- Consider using roughed pairs and an open index to have a stack passed round an audience and to end with your prediction describing the spectator it ended with.

A NAME PREDICTION

This approach works perfectly well in person for small private parties however in more modern times I have found it to be well suited towards online meetings, where multiple people are on one call.

Imagine: You offer an experiment to begin the call, you ask everyone for silence as you reach internally for some sense of insight. In a flash you reach for a marker and scratch something onto a blank card for everyone to hear, not see. Frantically you throw the pen aside, and take the card and isolate it in a bunch of other blank cards, you even clip it

with a bulldog clip and drop it into an envelope, which is placed into what appears to be a large gin glass, on a bookcase behind you. You suggest that someone be the starting point for something that is about to unfold, 'Virtual Tag' you call it, whilst looking slightly saddened by your lack of thinking up better title.

"We have really important things to discuss, but at any moment the conversation drops, or we lose focus I want you to shout the name of anyone else in the call, and when you do, they will become 'IT'. Just before the end of the call we should have someone selected that not even your collective self could know about, and then, at that exact moment I will show you who I think that person will be, and remember it is right here....I won't touch it. I'm so sure of my insight that I put it in the middle of a stack of cards, clipped it, put it in an envelope and then sealed it and then placed it into my glass, up high on the shelf behind me. That's how sure I am, that's...effort!"

Throughout the meeting people call out names and eventually you arrive at the final spectator. You slowly, carefully unwrap your prediction to reveal that you had in fact predicted exactly who's name would be arrived at long before anyone thought it possible.

How is this possible? You will need to know the names of said people before you join the call or meeting yourself. Which is not as hard as you might imagine...just ask.

You can then make an IDD style index of the required names. Just as with the original IDD, you should crib those names with faint pencil in the top left corners of each card.

This will allow you to spread through and show everything blank except the card you separate from its mate, thus revealing the 'predicted' name.

If you are performing this in person I suggest that during your preparation on the stack, you organise the names in either an order that you can easily remember or by splitting the names into male and female names. Males on one side of the stack (just like natural images within the original IDD) and Females on the other (just like man made images in the original IDD).

If you are doing this over video call, it is very easy to have a visual off camera crib that can indicate which name exists on what side and how far down in your stack.

I think that if you try this, you will be surprised at the impact it has, there is an element to using peoples names that enhances the predictions strength.

MORE MIND READING

Although duplicating drawings is a favourite premise in Mentalism of mine and one extremely well suited to my IDD method. It is not the only possibility. Throughout the next pages I'm going to explore and explain one further approach that allow you to appear to read the minds of your spectators in ways that do not use images, whether drawn or imagined, but instead a personal thought of name and a destination.

NAME AND PLACE

Bob Cassidy was one of the first Mentalism creators that I came across, and although his Name/Place and numerous variations are flawless, I thought it to be a good thought exercise some time ago to explore how the IDD could be used to reveal two thoughts. After much experimentation and thought I arrived back at Name/Place.

Imagine: Your spectator is asked to think about a person they are close with that they would like to travel somewhere with.

"I travel a lot with my work, and usually I travel alone however there is only one person that comes to my mind that I know I can travel with easily. It's someone I care about a great deal, someone who's name you shouldn't know. Can you do that for me now please, think of the name of

someone you are close to and someone that you can travel with, someone I could not know. Just the first name please."

The performer focusses and then takes a blank card from a stack, writes something sight unseen and places in face down into the stack.

"Great, and tell us all, what is that special person's name?"

The spectator replies with the name, and the performer smiles, then continues the conversation.

"Perfect . You are doing this so well...now can you think about somewhere in the world you would like to travel with this special person. It can be somewhere you have travelled or somewhere you dream of taking them too, any country in the world please. "

The performer focusses and then takes a blank card from a stack, writes something sight unseen and places in face down into the stack. The pen is set aside and the stack placed down onto the table.

The performer asks where they would both travel too. The performer then smiles as he picks up the stack and spreads through writing facing towards himself. He up jogs two cards, removes them and sets the stack aside.

"I had an idea that you would think of France, specifically because I believe you have always wanted more time in

Paris and you would love to go there with your special person..Sintija."

As these final words are spoken the performer places both cards face up on the table to punctuate each moment of revelation.

Here you will create an IDD stack that houses the name of countries. I suggest that you search online for a list and narrow it down to 20 counties. With a quick look for 'Most Visited Counties' you will see that there are many lists of the top 10. I use the following list, but of course you should create a list that works best for where you are based and the demographic that you perform for.

Mexico, USA, France, Germany, Thailand, Turkey, Italy, Spain, China, Greece, Australia, Japan, Canada, Indonesia, Egypt, Sweden, India, Norway, Latvia, Fiji.

I don't include the UK because I live here and anyone that I perform for is unlikely to wish to travel to somewhere they already are. You will also notice that my list houses 20 counties. Meaning that I have no need to use both sides of my stack which allows for a different useful handling.

To create the stack, write the names of 20 destinations upon cards. Now rough 20 blank cards and pair them with the destination cards, roughed surface touching the written destinations. Collect the stack so that all destination cards

are the bottom most of each pair, all writing hidden (as per IDD).

Now you will take a pencil and write in the top left corner of each pair but you will write upon the back of the blank cards and write the relevant destination that is on the inside of the pair. This means that there is no hidden writing on any of the destination cards and no roughing substance either.

Allowing you to leave this with your spectator at the end of the performance should you so wish.

Simply asking your spectator to focus on someone name, you then mime writing your impressions and place them face down into the stack as per the original IDD. Place this still blank card somewhere into the stack, being sure not to disrupt the roughed pairs.

For confirmation you ask for the name, you must remember that name.

As per the performance you must now guide the spectator to think of a destination in the world. Now when you appear to be committing to a destination you are secretly writing the name of the person the spectator told you moments ago. This is placed face down into the stack and again does no disrupt any of the other relevant pairs.

Once you have committed you can turn the stack face towards you, and tilt the stack slightly to obscure the secret

writing. As there is only one side with writing on, there is no danger of a spectator seeing anything they should not. Look for both the name billet and the relevant destination pair.

Up jog each card as you reach it, writing towards you. This should feel and look like you are looking for only two things, not searching through a library of many.

Place these cards face down on the table and then turn each over during your verbal revelation.

As you are writing the name after you have been told it, you can write the abbreviation of the thought of name (Ed in place of Edward) and during the revelation then explain that you were picking up on the abbreviated name. It will be likely that they call their friend that name.

Although by no means is this in the same world as Bob Cassidy's original Name/Place I do feel that it is more than worthy of inclusion. It opens up another universe for you to experiment with and takes the one ahead/behind and allows you to perform it without a force.

Of course you could explore this further and reveal the country, special person and another piece of information. As with everything in these notes, the limit is your imagination.

THINGS TO THINK ABOUT

Throughout this manuscript I have tipped some secrets that I have never shared before. Presentations that allow you to predict names and create experiences. Details that allow you to never miss and simple but direct concepts that will enhance your performances of the IDD, in whatever form. I suggest you consider further the following:

- Creating a stack that gives you direct access to each letter of the alphabet and using this to reveal initials of people your spectators think about and are close to.
- Using the same stack to reveal a thought of word or name that is never written.
- Creating a stack that gives you direct access to the latest Netflix / Amazon trending documentaries, series and films.
- What else can you create an IDD stack with? (Think limited categories.)
- Creating an IDD stack that gives you access to the numbers 1-10, allowing you to reveal a thought of PIN / Phone number, amount of money or even dates.
- What other materials and/or objects can be used to create a similar effect and /or stack? (Think about other writing surfaces.)

THANKS

To you, for once again (or maybe for the first time) investing in my work. I can assure you that I have not shared all thoughts using this wonderful, syncopated approach to knowing thoughts. I encourage you to explore more yourself to see just how far this concept can be pushed.

Please always remember.

LETS. PUSH. THINGS. FORWARD.

Christopher Rawlins,

Manchester 2020.

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