

**THE ULTIMATE BOOK TEST  
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**BABEL**

# TABLE OF CONTENTS

<b>EFFECTS .....</b>	<b>8</b>
Flashback.....	8
Ulysses.....	8
Scrabble .....	8
Cross-eye.....	8
Powder .....	9
Shared vision .....	9
<b>INTRODUCTION .....</b>	<b>10</b>
<b>PRINCIPLES.....</b>	<b>12</b>
The Book .....	12
The Chapter .....	14
The Page.....	15
The Paragraph.....	16
The Sentence.....	17
The Word.....	18
<i>Short words (page number)</i> .....	18
<i>Short words (Flashback)</i> .....	20
<i>Long words (Scrabble)</i> .....	21
<i>Long words (Ulysses)</i> .....	25

<i>Long words (Powder)</i> .....	26
<i>Principles Summary</i> .....	28
<b>ROUTINES</b> .....	<b>29</b>
Flashback.....	29
Ulysses.....	29
<i>Full routine</i> .....	30
<i>Proxy</i> .....	35
<i>Error</i> .....	35
<i>Chaos</i> .....	35
<i>Morphism</i> .....	37
<i>Alternative word</i> .....	38
<i>Associated drawing</i> .....	40
<i>Statistics</i> .....	43
Scrabble .....	43
Cross-eye.....	44
Powder .....	45
Shared vision .....	46
<b>LAST PAGE</b> .....	<b>49</b>
<i>Borrowed honesty</i> .....	49
<i>Dictionary Revelation</i> .....	49
<i>Wordmark</i> .....	50
<i>A Matter of Choice</i> .....	51
<b>BONUS</b> .....	<b>52</b>

# EFFECTS

## FLASHBACK

You riffle through the book, the spectator stops you at any page and remembers the first word of that page. You can reveal the word he is thinking of.

## ULYSSES

Without you ever touching the book or watching the spectator, he chooses any word on any page, and you are able to reveal the word he is thinking of.

## SCRABBLE

Without you ever touching the book or watching the spectator, he chooses any word on any page. Then you reveal the word he is thinking of by calling out its letters one by one.

## CROSS-EYE

Without you ever touching the book or watching the audience, a spectator opens the book at any page. You ask him and the person sitting next to him to both think of a different word. You reveal the first word by calling its letters, and the second word by drawing it.

## **POWDER**

Without you ever touching the book, the spectator opens the book at any page and starts reading the first line. You stop him and tell him on what page he is. You also know if it's the beginning of a chapter, and can reveal the chapter's number. You can also reveal how many paragraphs there are on the page, and how many lines each paragraph has. Finally, you ask the spectator to read out loud any word on the page then tell him at what line the word is.

## **SHARED VISION**

Without you ever touching the book, the spectator opens the book at any page and reads the few first lines silently. Then you describe a scene with precise details. The spectator confirms that your description matches what he read.

# INTRODUCTION

In 2005, I started to think about doing my own book test. This was motivated by the fact that I couldn't find what I wanted on the magic market. All the book tests that I encountered had complicated procedures to choose/force the word and the methods to guess the selected word didn't satisfy me. In addition, I wanted a tool that allowed me to do a classic book test (guessing a word), but also a memory test, a prediction/force, and so on. It took me several years to be able to create Babel, and I approached the project the same way I approached the stack and the Multieffect deck: I designed one tool with multiple possibilities.

Babel gathers some old ideas and combine them with new features. It is easy to use and it looks like real mentalism to the audience. However, as easy as it is, you will need to have some basic understanding of the principles at work in Babel. First these principles are described without effects, allowing you to understand the routines' explanations in the next part, and also letting you think of other possible uses for these ideas. Next, the full routines are explained, with tips, variations and ideas regarding presentation. Finally, the last section covers some additional ideas and tips regarding different aspects of Babel.

In 2010 I released Haiku, an original book test using Japanese poetry, in a small pocket format. So why release another book test? Because Haiku and Babel have a

different mood to them. Haiku is a unique effect with a quiet pace and a specific mood to it. Babel is more flexible and allows me to have a snappier, funnier, better-fit-for-stage routine. Both Haiku and Babel have different purposes.

I hope that Babel suits your needs in the same way it suits mine.

Vincent Hedan.

*Sydney, 2012.*