

Street Hypnosis

Dare to be Different



ARE YOU READY



Street Hypnosis Mentalism Course Notes

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Welcome to Street Hypnosis and thank you for taking part in the Street Hypnosis Mentalism course. This course covers a whole range of routines and demonstrations that will amaze everyone you know. I have included some of the simplest and most intriguing techniques from the fields of hypnosis, suggestion, NLP, body-language, misdirection, psychological illusions and mentalism. As you practice these, use them with your friends or strangers at private parties or in public places. Let the routines become natural for you to perform and allow your personality to shine through them.

Remember the magic of your performance comes from inside you, from allowing your personality to shine through the routines and touch your audience. The Street Hypnosis Mentalism course is much more than a bag of tricks that you wheel out at parties to attract attention. It is an instrument for developing your charisma. The learnings and understandings you will find in here are vehicles that help you to become extra-ordinary and develop a kind of magnetic allure.

These course notes will cover all the materials that you have practiced in the Street Hypnosis Mentalism Course. Like Alice, you are about to go inside the rabbit hole. Fasten your seatbelt and enjoy the ride!

For further information on Street Hypnosis come to StreetHypnosis.com
To learn NLP and become a NLP Practitioner, come to CuriousTraining.co.uk

Table of Contents

Hypnosis

10 sec Hypnotist

4 Stage Protocol

Hypnotic Language Patterns

Suggestion Effects

- Dictionary/Balloon
- Body Sway
- Finger Vice
- Suggestion Forces (Ambiguities for Card Forces)

NLP

Mind Reading 101 - Calibration (Hakalao, Like - Dislike)

Mind Reading 102 Eye Accessing Cues

Mind Reading Effects (NLP)

- VAK
- STOP!
- Yes and No!!
- Coin in Hand
- Pulse

Psychological Illusions

Einstein's Secret-Magic Squares

Mind Reading 201 - Psychological Forces & Misdirection (Snow, Cloud, Milk)

Mind Reading Effects (Psychological)

- Forcing Numbers and Objects
- RISK!
- Grey Elephants in Denmark

Mind Reading 202 - Cold Reading

Mentalism

Mind Reading 301 (Peek & Impression Devices)

Mind Reading 302 (Swami Gimmick)

Mind Reading 303 (Dual Reality, Pre-show Work and other Devious Principles)

The Three Magic Rules

Mind Reading Effects

- Let me see your mind" (Peek)
- "I know what you're thinking" (Swami)
- Chambers in the Mind (Peek/Swami)
- Graphix
- The Sandman's Impromptu Book Test
- Invisible Deck
- Mystic Meg (Phone a Friend)
- Phone Game (Astro-Logical)
Astro-Logical Chart
- Metal Bending
- The Sandman's Dream
- Down The Rabbit Hole

Epilogue

Recommended Reading

Hypnosis

CDs & DVDs

Old School Classics

Modern Masters

Hypnosis

Most people misunderstand what hypnosis is and how suggestion works. Hypnosis is not some mysterious force that dominates a person's will, turning them into a mindless zombie. Nor is it some all healing panacea, or a mystical force that gives you the power to leap tall buildings. Hypnosis opens the doors to your inner mind and the hidden abilities that lie dormant within. Whilst it may not completely turn you into a Jedi Knight, it will help you to discover the extra-ordinary in yourself and in the people you meet.

For a long time now this art and science has been kept under wraps. It has been kept as the exclusive preserve of therapists or entertainers on the stage. Like ancient high priests they were the only ones that had access to the mystifying power that people perceived. But it was all based on a cunning ruse: what power there is in trance (and there is much that will amaze you) lies within the individual, not the hypnotist. As such it is the right of the individual to learn how to organise his own mind in a way that gives him a better quality of life. There should be no need for an intermediary.

That is what Street Hypnosis is all about. Showing people that their minds are exceptional and how easy it is to access an altered state. In such altered states the magic and wonder that we used to experience as children, comes back. I remember the almost overwhelming sensation of excitement, mystery and wonder I used to feel as a boy celebrating Christmas. There were so many experiences to choose from: the lighted candles with their soft glow and the Christmas tree sparkling with glitter, sweets and other decorations. Then there was the mountain of presents underneath the tree and the lavish food that was placed on the table in large amounts. My parents would always play a special tape of Christmas carols and of course my brother and sister would be just as excited. The magic of it all just grew and grew until, tired but happy, we went to bed with our new toys.

As we slept, in our dreams, we built lasting memories of these moments. The experiences have carved themselves into my mind as delightful highlights in that part of my life.

Looking back on it now, I realise that these experiences had much to do with trance. In a way, the natural hypnotics of the situation created a richer and more enjoyable experience for me to look back on. That is the greatest gift that you can give someone - an experience filled with amazement, awe and wonder; something that touches that person on a deep emotional level and transforms their expectations of what could be in the future.

It is the Unconscious mind that allows us to experience life as exciting and magical or dull and dreary. Hypnosis is the art of persuading the Unconscious mind to come out and play. So if you want to amaze your friends, whatever you are doing, it is worth learning Street Hypnosis to make sure you get the right impact!

10 sec Hypnotist

This is a quick and simple exercise. It is not only a great vehicle for practicing being a great hypnotist, it is also something you can do with your friends as a demonstration of hypnosis.

1. Close your eyes **and** go into trance
2. Every time I..., you *go deeper and deeper*
3. As I... your *mind opens* ready to *learn easily and respond to my suggestions*
4. In a moment I will count to 3, at the count of 3 you will open your eyes, alert out of trance feeling fantastic! 1. feeling good, 2. feeling great and 3. open your eyes feeling fantastic!!

Note that there are several ingenious principles built into this simple technique.

First of all is the "Pretend Frame". When someone pretends something over a period of time, they tend to forget they are pretending and end up having the experience instead. This is made even more effective when you give someone a complex task to do or they don't quite know what is coming next (Remember the "Stanford Prison Trials")

Secondly we have an introduction to hypnotic language. You will note from the Language Pattern exercises that one of the elements that causes trance is a smooth flow of ideas. As the mind tracks from one to the next, you can set the direction directly into trance. The language of the mind is called *association!*

Finally there is the principle of "Fractionation". A long time ago, hypnotists noticed that their subjects would go deeper into trance, and more quickly, each time they came back for a hypnotic session. There was something about their going in and out of trance that made them become better at it each time. Then one day some bright spark had the idea of not waiting a week for the subject to come back. He guided his subject in and out of many mini trances in rapid succession. To his delight "Fractionating" trances in this way still had the same effect!

4 Stage Protocol:

This is a basic protocol for you to be aware of as a hypnotist. If you pay attention to the signals people are giving you, you will see (and hear!) when they are passing from one stage into the next.

1. Absorb Attention
2. Bypass Conscious Mind
3. Engage Unconscious Response
4. Lead Unconscious/Utilise response to Outcome

Hypnotic Language Patterns

Hypnosis can be simplified to the elegant communication of thoughts and ideas. The smoother you can make your transitions, the more effective you will be. Use these language pattern cards as an initial guide to developing that kind of effortless hypnotic flow.

Use these basic language constructions to create your Street Hypnosis patter. Remember you want to re-direct their thinking with your language and your actions. You need their conscious analysis to be put on hold in order to enable them to experience something more magical. Hypnotic language helps you become elegant in the stories you tell and the explanations (whether real or otherwise) that you give to explain your performance!

Notice...

Notice how a single word will define your focus. You could try to resist it, but to listen even halfway you have to notice first. *Notice* how your thoughts can be lead in any direction quite innocently.

... to the point where...

Its only natural to practice each step one at a time *to the point where you're improving your language skills* without thought.

The more... the more...

The more you absorb yourself in the experience and are willing to get it wrong a few times, *the more* quickly and easily you'll learn now.

What would it be like if..

What would it be like if you found yourself absorbing these patterns naturally? I'm not suggesting that you can do that, I just wonder what it would be like.

As soon as..., you'll...

As soon as you discover the ease with which you can use this model, you'll *feel great* about the fact you put in so much effort to learn it now.

Every time you..., you...

Because *every time* you practise a new skill like this, *yourskill* levels increase and you enjoy doing it even more.

You don't have to...

You don't have to be able to use these patterns naturally right away, its only natural that you progress as easily as seems right to you.

... and...

and you can break normal rules of grammar more easily when you speak. People will listen to you and continue to think on what you say and eventually you will persuade them just so!

Most people can, [NAME]...

Most people can, Jane enjoy the process of communicating with more subtlety and clarity.

Will you... or...?

Will you practice them daily and enjoy the learning process you go through, arwill you just be implementing these patterns completely unconsciously so that your skill improves before you realise it?

Suggestion Effects

These effects work by something called the ideo-dynamic response. In essence every thought that you have has an effect on your body. Everyone has had the experience of dreaming about some activity whilst sleeping lightly, only to jump awake when an arm or a leg actually moves in response to your dream.

In Hypnosis there is an old adage: "Where the Will and the Imagination are in conflict, the Imagination *always* wins!"

So the more vivid you can make the descriptions for each of these exercises, the more powerfully people will respond. Everyone will respond to some degree. The more you have bypassed the critical factor, the more dramatic the response will be. You can begin with one of these effects on a whole group, using this as a selection process to find the most responsive people. Alternatively, you can save these demonstrations until later in an interaction, when you have taken them some way down the rabbit hole already and their minds are open to experiencing new things without censoring them.

Remember that whenever anything happens that has hints of hypnosis, mind control or the paranormal, that many people will be frightened. They fear the unknown or the half truths and horror stories that everyone tells late at night. Urban myths, con-artists and stage hypnotists as well as negative media hype are all responsible for this mis-perception. It is your job to make people feel trust and comfort around you so that they feel safe following you into the unknown. As a rule of thumb, respect your volunteers and don't make them feel stupid. That way you are more likely to get further volunteers wanting to take part in your demonstrations or experiments (whatever you want to call them).

Finally, remember the law of compounding effect: the more someone responds to you the more they will respond to you. If you tell someone to blink and wait until they do, they have become that little bit more suggestible to you. You are using *association*, the language of the mind, to encourage the unconscious to respond to you!

Each successful experiment in suggestion will lead to a more dramatic response in the next one. Likewise, each "failure" may lead to further "failures" if not handled well. To avoid sending the house of cards tumbling down around your ears, be sure to set up each exercise in suggestion in a careful way. As you look through the exercises included here, you will see that they each contain something to stack the deck in your favour. You are combining physiological responses with your suggestions in order to make the law of compounding effect work in your favour.

These exercises have been reproduced (with permission) from "The Deep Trance Training Manual Vol 1" (2003, Igor Ledochowski, Crownhouse Publishing). For more exercises like these, see that text.

Dictionary/Balloon

This is another classic test that is also suitable for use with groups. Explain that, in the world of the mind, imagination reigns supreme. This is a quick test to see how well people can focus on their imaginings/respond to suggestion:

1. OK — stand up with feet shoulder width apart. *[Demonstrate.]*
2. Now lift both your arms up so they're level with your shoulders, palms facing down *[Demonstrate - see Figure 3.5a.]*
3. OK, now turn your right hand over. *[Demonstrate - see Figure 3.5b.]*
4. Now close your eyes and listen to me carefully: I want you to imagine that in your *right hand* you are holding a big, black, *heavy*, leather-bound dictionary. It is *so heavy*, it *weighs down your arm*. *So heavy*, feel it *pulling down* ...
5. Now, while you do that, I want you to imagine that your *left hand* is tied to a bright blue balloon. Filled with helium, it is *so light*, it keeps *floating up, floating up*. *Your left arm feels so light* it wants to *float up* with the balloon ...
6. *[Now repeat suggestions in Steps 4 and 5 until you get a sufficient response in your subject's arm movements.]*
7. Great. Now leave your hands where they are and open your eyes!

This is a great way to spot who in a group responds quickly to suggestion. Almost everyone will have some difference in the levels of their hands, which will make them feel like they have succeeded. Some will have made more dramatic movements, which singles them out as good candidates for use in a demo.

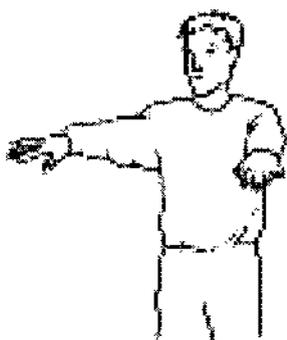


Figure 3.5a: Dictionary/balloon 1

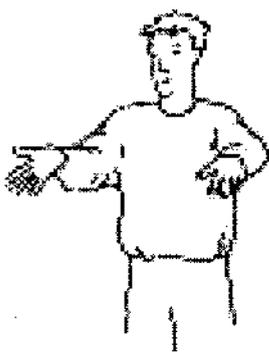


Figure 3.5b: Dictionary/balloon 2



Figure 3.5c: Dictionary/balloon 3

Postural sway

The postural-sway test works much like Chevreul's pendulum. We take it a stage further here by asking the subject to focus on your words instead of his/her own thoughts. This will train them to be more directly responsive to you.

1. I want you to stand like this with your feet together and your back and head up straight. [*Demonstrate, as in Figure 3.3a.*]
2. Now in a moment you are going to feel as if your body is *falling backwards*. I'll be standing behind you to catch you. You are safe. Let yourself *fall back* freely. I will catch you!
3. Remember: do not try to *fall* and don't resist *falling*: just stand straight, allow yourself to *relax and listen carefully* to me. Focus your thoughts on what I'm suggesting and, when you *feel a pulling* or drawing sensation *pulling you backwards*, *let yourself go* with it. OK? >
4. Right. Close your eyes. [*Test that he's relaxed by gently tugging him backwards to make sure he is not resisting. If he tenses, tell him to relax more. If he goes with it, then you can proceed: now tip his head slightly backwards! Figure 3.3b.*]
5. Now, I wonder if you've noticed yet the way your balance is *swaying*. Like a pulling or drawing sensation *tugging you backwards*. Beginning to feel like you are going to *fall backwards*. Let yourself go. When you *fall back* I will catch you. That's right! Let yourself *sway more* and more fully until you find yourself *falling, falling backwards now...*

The trick here is to make sure the subject has his feet together, eyes closed and head tipped back slightly. This will naturally affect his balance, which will augment your suggestions.

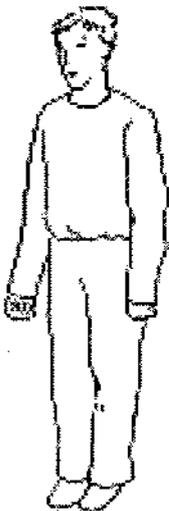


Figure 3.3a: Postural sway 1

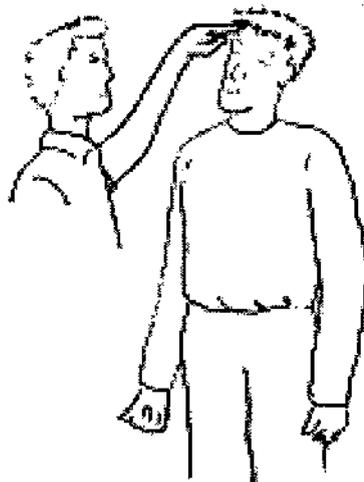


Figure 3.3b: Postural sway 2

Suggestion Forces (Ambiguities for Card Forces)

You can talk to the unconscious mind using hidden language patterns known as embedded commands. The idea is to create a separate message which is consciously not detected but to which the unconscious mind responds. There is much research on preconscious processing that describes the mechanism of why this works. But the proof of the pudding is in the eating...

Please note that these methods work probabilistically. This means that with each individual there is a chance of failure. There are ways to hedge your bets, but the more psychological ones are more complex, so I will not cover them here (consider learning NLP Of Ericksonian hypnosis to get acquainted with these). If you turn to the "Invisible Deck" effect under the **Mentalism** section, you will find a great way out if you do not get the response you wanted (another way out might be to use the Swami Gimmick - see Mind Reading 302). On the other hand, consider allowing the "failure" to stand. It makes all your other success all the more convincing. There is such a thing as making an effect *too* perfect to be believed!

Card Force 1 (7 Diamonds)

This combines a psychological illusion you will learn in the next section with suggestion.

1. In a moment I will ask you to think of a card. Keep your mind a blank for now, because I will guide you through a selection process.
2. OK first I want you to think of a number for the card. In a deck the numbers go from Ace, or one, through to 10. Write down the first number that comes into your mind NOW!
As this is happening you draw a rough number 7 in the air. Do it very casually!
3. Good. Now we are going to choose a suit. I want you to imagine a screen, like you're looking through a camera. *(As you say this make a rough diamond shape the way a photographer does)* Look at the screen and see a clear, bright, resonant picture of your card. See a vivid, bright picture now! Write it down

Card Force 2 (Queen of Hearts)

For some reason, when under pressure, most women will choose the Queen of Hearts as their card. These verbal suggestions are going to stack the deck in your favour a little more!

1. In a moment, not just yet, I will want you to think of a card. You can *picture* any card that you want. Choose your *favourite* card and make it *large, bright, vivid picture* of it. Imagine it on a *really large* screen, the kind you *love* watching your *favourite* films on when you were a *teen. Start* now! *You can also draw an inconspicuous heart shape in the air whilst doing this.*

The use of words like "bright" and "vivid" suggest a colour card (ie hearts or diamonds). The repeated use of the word "picture" is to suggest a picture card and the use of words like "love" and "favourite" jog mental associations towards hearts. Using words that sound like "Queen, Heart" (*teen... Start*) further increases the likelihood that she will choose the Queen of Hearts.

NLP

Neuro-Linguistic Programming is the study of how language affects your neurology and your behaviour. Many people have defined NLP as the "Psychology of Achievement" or "Software for the Brain" - as it allows you to run your own mental processes more effectively so you can consistently get the kind of results in the world that you want.

Neuro: from the Greek *neuron*, referring to your neurology. **Linguistic:** from the Latin *lingua*, referring to language. **Programming:** how components of a system are organised to create a predictable pattern of behaviour.

When a stimulus activates one of our senses a process is kick started that ultimately ends up in some kind of sense being made of things.

For example: when a photon (light) strikes the retina, a chemical reaction starts a chain of electro-chemical signals that pass along special nerve cells to the brain (primarily the visual cortex). It is only in the brain that these signals are translated into something meaningful that we can understand as a picture. That picture is in turn processed again so we can attach some kind of meaning to it: mother, danger, food, sex etc.

The pure, unprocessed "picture" is known as Primary Experience (or First Access) because we have not "coloured" its meaning with our own personal history. Secondary Experiences result when we make some form of judgement *about* that picture. This is how we know what that picture means to us.

Now there is too much information in the world out there for our minds to take in and remain sane. So our brains filter out bits of information considered irrelevant or not useful to lighten the load. During this filtering process we will delete information, distort it or generalise from it.

Over the years our minds develop a series of filters that make it automatic for us to know what information to delete, what to distort and what to generalise. These filters are made up of our beliefs, the things we value in life, previous experiences and conclusions etc. As an event in the world stimulates our senses, the Primary Experience of it gets filtered and leaves inside our minds a representation of what is happening "out there". Much like Plato's cave analogy, we have a kind of map inside us of what we think is going on. This map is made up of pictures, sounds, feelings, tastes and smells that are meant to represent what is happening "out there". This is called an "Internal Representation" or IR.

Our IRs are what tell us how to feel about something and how to behave towards it. So our IRs (or internal maps or our model of the world) tell us how we should feel at any point in time. Our feelings (our psycho-physiological state - i.e. how we feel in mind and body) in turn affect our physiology (how we stand, move, breathe etc) and both in turn influence our external behaviour. This means that *every* thought creates some kind of externally measurable response. You can use this fact to appear to "read" someone's mind.

Mind Reading 101 - Calibration

[Reproduced, with permission, from "The NLP Companion", 2004 Igor Ledochowski]

Calibration is the art of reading the responses you get from people. It is the ability to use your senses with precision in order to notice what impact a particular communication is having on a person. Each person will be *different*, although some general patterns can be discerned. You must take each person that is in front of you as a unique event and observe the changes they undergo.

Every thought will affect your nervous system. You subtly change the way you feel, carry yourself and behave. These subtle external cues in posture and behaviour can be read by a skilled practitioner and give strong clues as to what is happening inside at the level of mental maps. We call these cues "Behavioural Manifestations of Internal Representations" (BMIRs for short). When you get good at reading these cues people are constantly broadcasting, you will get very good at reading people - even to the point where you might appear to manifest psychic abilities!

It is vital in Calibrating (i.e. reading) people's minimal cues that you open yourself as widely as possible to unadulterated Primary Experience. This will allow you to pick up on subtleties that you might ordinarily ignore, delete or even distort out of awareness. The renowned psychotherapist Milton Erickson, MD was so good at reading minimal cues he could tell when a woman became pregnant from the slight shift in the position of her hairline (a reaction to the new hormones in her system) and if a man had had an affair from the way he chose to sit in Milton's office! Erickson would even, during an ordinary conversation, monitor people's heart rate from their pulse in the ankle!

The most accurate information a person will give you is behavioural. It will be a direct, unconscious response to the IRs that person is making at that moment in time. So it is vital to pay attention to what is happening without falling into the trap (described in Primary Experience above) of interpreting those BMIRs to mean one thing or another. To do so would be to try and read someone's mind. Whilst it is true that with experience you will be able to make very accurate guesses as to what is inside someone's mind, Mind Reading per se is a dangerous activity prone to mistakes! It is better to stick to "clean" sensory based descriptions.

For example: the person you are with does something you think she is embarrassed by. This is a **Mind Read**. What you can observe is that the skin in her cheeks flushes, she draws back her lips to expose the upper teeth, bows her head forward at an angle, drops her gaze to the floor, shifts her breathing (higher in the chest and more rapid), the pulse in the side of her neck has sped up and the muscle in her jaw has tensed up.

Now you have a basis from which to calibrate! You do not yet know the meaning of these responses, but you can find out. She *might* be embarrassed. She might also be angry, upset, frustrated, secretly pleased etc. In future when you see the same set of responses in **her**, you will know she is having the same experience again. Like a fine instrument, you have calibrated your senses to her responses!

Calibration Exercise: Hakalao

[Reproduced, with permission, from "The Deep Trance Training Manual", 2003 I. Ledochowski]

This exercise is useful to learn how to open your filters and perceive more of what is happening around you. It is taken from an ancient tradition known as Huna. In that tradition, the old masters would live in a very calm yet alert and aware mind-body state giving them direct access to Primary Experience. These masters were not only renowned for being highly perceptive and intuitive people, they also led very rich and fulfilling lives.

1. Find a comfortable position, either sitting or standing.
2. Fix your attention on a single point slightly above eye level. Focus on that point exclusively for a few moments, making fine distinctions in what you see.
3. Then relax your eyes and notice the tendency for your vision to expand. You can see the floor, the ceiling and the sides of the room at the same time. There is no need to focus in on any particular thing.
4. As you notice your breathing beginning to shift, become deeper and calmer, take this sense of visual awareness and wrap it around you and behind you like a velvety cloak. You may not be able to see what is behind you, but you can get a sense of what that would be like.
5. Now focus on your hearing. Imagine your ears to be like a bat's sonar device. Imagine your hearing stretching out in wider and wider circles. Become aware of the things you hear: people talking, the hum of the heating, traffic outside.
6. Then move to your feelings. Imagine your feelings to be centred in your belly. Push your feelings out around you into the room like a sphere radiating from your belly. Get a sense of almost touching the walls with this felt-sense and everything in between. Know what that would feel like.
7. Finally become aware of all three senses radiating around you like interlocking circles at the same time. Rest in this expanded awareness for a while, then come back to your ordinary state - if you wish it!

Calibration Exercise: Like/Dislike Visual

[Reproduced, with permission, from "The Deep Trance Training Manual", 2003 I. Ledochowski]

This exercise is the foundation for calibration. *Practise it well!* Remember, everything you have done to this point still counts: so build Rapport, use your Personal Power and Expand your Senses.

1. Clear your mind of any thoughts.
2. Expand your Senses and notice everything about the person in front of you. Let go of all your preconceived notions about them.
3. Ask them to think about someone they like. Observe what you notice about them. Note any changes: e.g. in facial expression, breathing, skin colour (are they blushing slightly), pulse (see side of neck out of the "corner of your eye"), posture, their overall rhythm, movements, eye patterns.
4. Now ask them to **clear their mind**.
5. From a neutral state ask them to think of someone they mildly dislike. Observe what you notice about them here. Note any changes, in particular those that contrast with what you saw in step 3.
6. Ask them to **clear their mind**.
7. Repeat steps 3-6 until you think you can spot the difference between when they are thinking of each person.
8. Ask them to clear their mind and **think of either person**. Then notice whatever you notice about them. Do they look more like they did in step 3 or step 5?

Check with your partner if you are right. Do this 10 times in a row and keep track of your accuracy.

Variation

A variation of this exercise is to ask your partner questions, such as "which person lives closest to you" or "which person is taller" and then calibrate the non-verbal responses to your answer.

For a long time now it has been an established fact in NLP that how your eyes behave is directly related to how your mind is processing information. This fact has passed into popular sayings like "the eyes are the window of the soul". For the purpose of Calibration, it is interesting to know that people will look in certain directions consistently in order to access certain types of information. Examine the following diagram:



The diagram above indicates what it means when a normally organised right handed person moves their eyes (as you look at the person). The eye accessing patterns are indicators of what Representational System is being accessed. As with all other generalisations, this one does not hold true for everyone, so test it out and let experience be your guide!

Visual Construct (V^C) - the first direction marked indicates that the person is creating visual images. They are imagining something.

Visual Remembered (V^R) - looking in this direction indicates that the person is remembering a visual image. So it is something they actually saw once.

Auditory (tonal) Construct (A^C) - this direction indicates that a sound is being imagined. For example how two instruments might sound played together.

Auditory (tonal) Remembered (A^R) - looking to the side horizontally like this indicates the person is recalling the sound of something they previously heard.

Kinaesthetic (K) - looking down in this direction implies the person is getting in touch with a feeling (either physical sensation or an emotional interpretation).

Auditory Digital (Ad) - this direction suggests the person is listening to internal dialogue - i.e. he is talking to himself!

Forward Defocused - sometimes people will simply stare straight ahead and defocus their eyes and/or dilate their pupils. This is a sign that they are accessing information in any of the Representational Systems, though it would most typically be the visual system that is accessed in this way.

On the next page you will find some very clever "mind reading" routines that you can put this knowledge to use with. Most people do not know what their eyes and other behaviours give away. They will be mystified by your ability to see right inside their minds!

Mind Reading Effects (NLP)

VAK - Hear No Evil, See No Evil, Feel No Evil!

This is a very elegant mind reading effect based 100% on a psycho-physiological process. As you know from the Eye Accessing Cues, people will look in different directions when they access different classes of information. You will use this to your benefit to read someone's mind and tell them which of several memories he is thinking of. I first came up with this idea (together with one of my partners, Robin Manuell) as an exercise to allow people to discover eye accessing cues "by accident". Later I discovered that Ben Rayot had come up with pretty much the same effect in his manual "Deadly Mentalism".

1. This is a demonstration of Thought Reading. Every thought we have affects our neurology. We respond to it in some subtle way, a change of skin tone, a tightening of muscles there, pupil dilation, change of breathing patterns... the list of clues of what is happening inside someone's mind is endless. Let me give you an example...
2. *[Pick a volunteer]* I'd like you to think of 3 separate memories. I will tell you what kind of memories to focus on in a moment, you can choose the specific memory completely freely. Please make sure that you focus on the particular memory fully. So be sure to make clear, vivid pictures or hear loud and clear sounds etc.
3. Good. I would like you to think of 3 memories. The first one should be of someone you love. Remember an event, some time you spent together. In this memory, I want you to pay particular attention to the colours that surrounded you. Go ahead and choose that memory now... *wait and give them a chance to find a memory. Watch for their eyes to move up. Eyes that look up are searching for or accessing visual information.*
4. Excellent. Now I'd like you to think of something else. I'd like you to think of your favourite song, or any song that has a particular meaning to you. For example, you could have been on holiday recently and heard a particular song that became your "holiday song". Go ahead and hear that song playing in your mind again... *again wait until you see their eyes move. A lateral movement of the eyes indicates they are accessing auditory information.*
5. Finally, please remember a feeling that was slightly unpleasant. Not too unpleasant, but enough that you can re-experience the feelings of it now. You might recall the nerves you had before an interview, or waiting anxiously by the phone hoping that the guy you just met will call you. It is important that you take the time to really feel the feelings inside you... *wait again until their eyes move downward. This is a sign that they are accessing kinaesthetic information (feelings).*
6. *You now have all the information you need. Ask them to randomly select any of the three memories. If they look up, its Memory 1. If the look across sideways, it's the song (memory 2) and if they look down it is the feeling (memory 3). A nice touch is to get the entire audience to guess what they think it is. Then you can secretly tell one or two what to look out for and they too become "Thought Readers " in an instant!*

This is a great way to start off a set. It sets the tone for your whole performance. Set it up as scientific and they will believe the science that follows. Show it as a psychic thing, and they will believe in your paranormal powers. You get to choose the perception!

STOP!

[Both these effects have been taken from Banachek's work-see the appendix for details]

This effect is very similar to the last one and again to the "like-dislike" exercise you did at the beginning. This is a little harder to do as the signals are less predictable. Having said that, sometimes their BMIRs can be so strong that not even an untrained person would have any difficulty reading their thoughts!

1. I want you to think of a number between 1 and 20. *[NB this could equally be a selection of objects, favourite cities, a random choice of postcards. As you will see this method works for ANY selection.]* Let me know when you have made your selection.
2. Good. In a moment I will count, slowly, from 1 to 20. When I get to your number I want you to do several things inside your mind. The first thing I want you to do is to *mentally* yell "STOP!!" at me. Will me to stop on your number. At the same time I want you to imagine a giant stop sign come burst through the ground and rise 10 feet into the air. So as soon as I get to the number you are thinking of, simply yell "STOP!!" inside your mind and visualise this 10 foot STOP sign bursting through the ground into the air. Ready? So begin by closing your eyes...
3. *Now you slowly count. It is very important that you DO NOT COUNT IN SEQUENCE. Mix the numbers up so that there is the element of surprise (eg 1, 4 9, 3, 12, 19, 18, 17, 5, 6...). When you get to their chosen number or name their chosen object you should see one of several things happening: their eyes will move (because they are tracking the STOP sign as it rises), their breathing will change (even imagining a shout will cause many people to take a deeper breath as if to really shout) and you may even see their neck or jaw muscles straining slightly. Just look out for **any change** in behaviour!*

Yes and No!!

This effect is very similar to the previous one. You start off almost exactly the same way. Again the secret is in spotting a pattern change when it occurs.

1. I want you to think of a number between 1 and 20. *[NB this could equally be a selection of objects, favourite cities, a random choice of postcards. As you will see this method works for ANY selection.]* Let me know when you have made your selection.
2. In a moment I will count from 1 to 20. At each number I want you to mentally "will" or "yell" the word "NO!" to me until I reach your chosen number. When I reach your chosen number I want you to mentally will me hear you say "YES!". But only say the "YES!" in your mind, don't say it out loud! Ready? Close your eyes...
3. *Now start to count slowly as in the previous demonstration. You will tend to see similar changes in their BMIRs except possibly the eye movements. What you may find happening however is that they unconsciously nod along to your counting as you go along. When you get to their chosen number, people often will freeze or stop their head nods. When you see it happening, you might as well be inside their minds - there will be NO doubt about it, you'll have found their chosen number/object!*

Coin in Hand

This is a generally known method in Mentalism and I don't think anyone can lay claim to its discovery. I have seen it described by Banachek, Marc Paul and other greats in this field.

This is a wonderful effect based again entirely on reading BMIRs and bodylanguage. Like the other effects in this section this is "true" mind reading in that you are genuinely reading unconscious signals for the information. As such this effect, like the others, carries a small risk of failure (about 1 in 10). Believe it or not, this makes it all the more convincing. I know of professional Mentalists who use other means to be 100% sure of the outcome and even they will get it wrong on purpose from time to time in order to build believability!

1. Have you got some loose change? Great, lets use that 10p piece. Put your hands behind your back and put the coin in either hand.
2. Good. Now really concentrate on the hand with the coin in it. Feel the coin sitting there in that hand.
3. Ok now as you continue to focus on the coin, bring your hands out in front of you and slowly start to draw them apart.

As they draw their hands apart you will be able to tell exactly which hand the coin is in. For a brief instant almost everyone will give away what hand the coin is in.

The person's nose will unconsciously point at the guilty hand.

With some people you'll have to be quick. You'll barely see it before its over. At the beginning you'll have to practice a lot and trust your instincts. In time you'll get a feel for it and you'll be certain what hand the coin is in virtually any time.

With other people you'll have it easy. Their non-verbal signals will be so blatant that you'll wonder how they cannot be aware of it themselves. Most often they don't have a clue how you are doing it, which of course adds to your mystique!

A few additional points. It is *vital* that they concentrate on the hand with the coin in it. It is this that generates the unconscious impulse to point the nose towards the "guilty" hand. If you think someone is going to give you trouble, you need to become more indirect with them. Tell them a story about a coin that is cursed which will bite people unexpectedly. Or tell them that many people think that at this point you would do some simple magic trick like take the coin in their hand and leave some different change in there instead. Tell them anything to make them suspicious of the coin they are holding. If they are suspicious of it, they will be very wary of it. If they are wary of the coin, then their attention is focused just as you need it to be. You still get the unconscious signal and you have utilised their resistance to help you get the result you wanted!

Pulse

This effect is similar to the "Coin in Hand" effect. Again you will be calibrating to changes in physiological response in someone. In pulse you'll take hold of someone's hands and ask him to think of either of his hands at will. Just by your touch alone you'll be able to tell which hand he is thinking of. This is a subtle thing, and will require practice to get it right!

I first came across this from a fellow student at my clinical hypnosis training. Subsequently I found out that it is also contained in Banachek's seminal work "Psychological Subtleties".

1. Take hold of your volunteer's wrists, one in each hand. Manoeuvre your hands so that you have your index fingers touching their pulse. As the name implies, this effect relies on reading the changes in someone's pulse.
2. Talk to him as normal. Ask him to close his eyes and think of one hand or the other. It is important that he focus all of his attention on just one hand. Otherwise you may not get a clear signal. Ask him to visualise that hand. You may even ask him to simply *imagine* that hand lifting up a few inches!
3. The trick to this is simple, though not always easy. When your volunteer thinks about his hand, **the pulse in that hand changes!** Usually it *slows down* at first, then it skips a few beats and then returns to normal/gets faster again. As each person is different, it is VITAL that you calibrate to the INDIVIDUAL. Just note whatever changes occur and which pulse they occur in. That will be the hand he was thinking of! Simply tell him or lift that arm to your volunteer's complete amazement.
4. NB: if you get a mixed signal, for example the pulse shifts in one hand and the "jumps" over to the other hand, chances are that he thought of one hand first and then changed his mind. You can totally blow him away at this point by telling him off and saying something like *"Please just focus on one hand at a time. You started to think of your left hand and then changed your mind halfway through... just make up your mind and stick to it!"*

If you think this that was a trixy ruse, just you wait until we go deeper still. From here on in NOTHING is quite what it seems anymore!

Psychological Illusions

Einstein's Secret - Magic Squares

Magic squares are very interesting. These are squares made up of a series of numbers that all add up to the same amount regardless of whether you add a column, a row or even a diagonal. Magic squares can be produced in any size: 3x3, 4x4, 5x5 all the way up to infinity (in theory!). For the purpose of this manual I have constructed one all purpose magic square. The reason for this is that it allows you to do all manner of impressive looking feats of mental calculation. These squares look so complex that if you reveal somebody's number by it, people will genuinely believe that you subtly influenced them to think of that number. Alternatively you can present it as a piece of slight of mind, showing that you have trained your mind to do extraordinary things. I leave the choice of presentation to you.

Imagine the following scene:

You remark about the difference between a genius and a average person in any field is nothing more than accessing a peculiar state of mind. Einstein was a genius not because of his mathematical abilities, but because of his intuitions that guided those abilities. Great mathematicians will intuit the answer first and then prove it. A volunteer now thinks of a number, like 30. You divine it (by whatever means - you may even ask for it straight out). Then without a hesitation you write the out a matrix of numbers which add up to 30 no matter which way you add them (rows, columns, diagonals. Even the numbers in the corners add up to 30!)

People will be impressed by your ability. In fact all you have to do is memorise a very simple sequence. By doing a very simple calculation you will be able to create this kind of magic square for ANY number.

Here is what you memorise:

This table will work for any number from 1-99. All you need to do is change the value of A and the magic square will add up to the given number in one of several ways (see below). To determine the value of A simply follow this formula:

$$(N^{\circ} \text{ thought of}) - 21 = A.$$

16	2	3	A
5	A-2	10	8
A-4	7	6	12
4	14	A+2	1

So if you get the number thought of was 30, then A is 9 (30-21=9). The square would then look like this:

16	2	3	9
5	7	10	8
5	7	6	12
4	14	11	1

No matter which way you add this, you always get to the number 30!

NB: Even the corners add up (16+9+4+1=30), the square in the middle adds up (7+7+6+10=30), and the inner sides add up (2+3+14+11=30 and 5+5+8+12=30)!

Mind Reading 201 - Psychological Forces & Misdirection

Slowly but surely you are learning to blend realities. You have started off learning genuine methods to "read minds" and are now beginning the mentalist's art of misdirection. Just like a magician uses slight of hand, so a mentalist uses slight of mind. In the above example, Einstein's Secret, you have presented a pseudo-explanation for your extraordinary mathematical skill. The reason for this is that it creates a stronger emotional reaction in your audience. Mentalism is all about creating those moments of wonder (or "weirdness" if you are into the philosophy of bizarre magic).

One of the most valuable tools in a Mentalist's arsenal is his ability to redirect, or rather *misdirect*, attention. The mind will focus on the problem or the information implied. Whilst it is tied up in this way it will not perceive the reality of what is happening. In a certain sense we live our lives in such a Psychological Illusion - we have bought into media images of beauty, and aspire to socially acceptable dreams of the "good life". Mentalists utilise this natural phenomenon to steer the mind towards having or choosing the experience they want from their audience. Here is a simple example (this must be done quickly to keep the mind slightly on edge):

Mentalist: What is the colour of snow?

Volunteer: *White!*

Mentalist: What is the colour of a fluffy cloud (or my shirt - if you're wearing a white one!)?

Volunteer: *White!*

Mentalist: What do Cows drink?

Volunteer: *Milk!*

In fact cows drink **water**. However the misdirection of perception in the first two questions implied a causal relationship. Associations were triggered. What do Cows, the colour white and drinkable liquids all *suggest!* Milk of course. So that is how most people will answer *if* they are pressured to answer quickly (ie give an unconscious response).

This subtle form of suggestion is known as a Psychological Force, because the Mentalist gets to force a particular answer whilst creating the illusion of free choice. The key of course is to keep the pace going at a rate that prevents analysis. Magicians do this all the time when they ask you to "pick a card". They will fan the deck giving you a slightly obscured view of all the cards except one. The only card that can be clearly seen is the "force card" - the one they want you to choose. If they put you under pressure to decide, your mind opts for the *easiest route out*. In this case by taking the force card as your "free choice."

Go back and check out the 4 Stage Hypnotic Protocol. Can you spot something familiar? Confusion is a gateway into trance *because* it by-passes the critical factor and goes straight to unconscious responses. Magicians have been doing this for centuries! The Psychological Illusions in this section are all based on this principle.

Mind Reading Effects (Psychological)

Forcing Numbers and Objects

Ask anyone to pick a number between 1 and 10, and most people will choose the number 7. Some will choose the number 3 (it is a variant) and very few will choose one of the other numbers. You can create an illusion of mind control by forcing either of these numbers as follows:

1. *I'd like you think of a number between, 1 and 10 — but don't go for the number 3, for some reason **everyone** goes for the number 3!*
2. *Think of a number between 1 and 4...3. Ok now think of a **different** number between 1 and 10...*

Notice that the conditions you set are the ones that narrow down the possible choices whilst preserving the illusion of full choice. Note also that it is *decision pressure* that stacks the deck in your favour. A neat way to increase the chance of getting the force number would be to confuse or distract with a series of comments and/or questions (like in the White/Milk example above) and then rapidly following with something like "*name a number between 1 and 10, quickly now!*"

In a similar fashion, if you ask for simple objects most English speaking cultures have default objects they select as representative of that class. This becomes your force item, because it is the item people's minds will default to under pressure to decide.

If you ask for a vegetable, most people will say Carrot.
If you ask for a flower, most people will choose a Rose.

To further stack the deck, you can linguistically set the ideal conditions to pre-select the force item in the unconscious (this is called "Priming Unconscious Responses" in neuro-psychology). The White/Milk example above is an example of Unconscious Priming in action. Here is an example for priming the choice of a Rose: *Think of a common flower that most people will love.*

Likewise: *Name a fierce, African animal like a Leopard...* will tend to force a Lion (for most Europeans and North Americans). Notice how we have subtly reduced the choices by naming the Leopard, thus eliminating it for them!

Geometric Shapes can also be forced. The three force shapes are usually a circle, a square and a triangle. Ask someone to *think of a simple, geometric shape like a square*, and they are only left with a circle or a triangle.

There are mentalists that take these simple principles and base their entire show on them. Kenton Knepper has made this form of suggestion/psychological forces his speciality and turned a simple effect into high artistry! He has, for example, business cards with weird shapes that look a little like circles, triangles the numbers 3 and 7 etc. They hand out their cards, do a mini hypnotic induction and then force the selection of these items. Later they can prove the influence of subliminal suggestion that came from their business cards!

RISK!

Christopher Chance, in his lecture notes, describes this beautiful piece of mind reading through psychological forces. I have called this version of it *RISK!* here, because you do take a series of risks. The risk is firstly that you may not get a hit on the geometric shapes you will attempt to force. Secondly they may not combine them in the way that you would like them to. The risk is, however, small if you handle it well.

My thanks go to Marcus Oakley for helping me experiment with this effect and streamline it to the following handling method.

1. I want you to do the following as quickly as possible. There is no need to think or speak. Simply go with your instincts. Let your intuition guide you, quickly and spontaneously!
2. Now think of two *simple* geometric shapes. You don't want anything complex like a dodecahedron, more something like a circle. Draw those on the top of your page NOW! *[Most people will have drawn a triangle and a square at this point].*
3. Now I'd like you to combine the shapes to create a simple little picture, *[most people who drew a triangle and square, will now draw a house]*
4. Good. Now fill in the details. For example, if you drew a car using a rectangle and two circle, then you can draw in windows, an exhaust, a steering wheel etc. *[this is misdirection. Very few will choose a circle, because you mentioned it. When the fill in the details of the house they probably drew, they will tend to add a chimney, windows, a path and possibly a tree. Other common features are a sun and stick figure people.]*
5. Now begin to "cold read" them a little. The main purpose of doing this is to get to the question: **Is this picture associated to feelings of security?** *If they say YES, then the chances are very high that they have drawn the house as described. If they say NO, then they have probably drawn a smiley face!*

This is a risk to run because you never know how an individual might respond. I once did this with a mathematician and philosopher. He drew a square and a line - both a line and a point are technically "geometric shapes", it is just lay people that tend to exclude those two items. You can make good use of this when you tell people afterwards: *"You could have chosen any basic shape, like a circle, a triangle, a square, a rectangle, a parallelogram, a star, a cross, even a line or a simple point!"*

Notice how we have subtly changed the definition of what we asked for **after** the event to make it seem like there were more choices available than the ones you actually forced on them!

Grey Elephants in Denmark

Here is a classic Mentalist routine that most people know. Again, I don't think anyone knows who created it. But it is in the general public domain. More importantly, it is an elegant demonstration both the principle of Psychological Forces as well as predictable mathematics (a formula that will always give you the same number every time!) in action.

1. Think of any number from 1 to 10.
2. Good, now multiply it by 9. *[wait for them to do this mentally]*
3. If it's a 2-digit number, add the two digits together. For example if you have 81, you'll add the 8+1.
4. Now, subtract 5 from this number. *[Pause]*
5. Now, think of the letter in the alphabet that corresponds with the number you are thinking about. For instance, if you are thinking of the number 1, it would be an "A"; number 2 would be a "B"; 3 is a "C", and so on. *[Pause]*
6. Do you have the letter in your head? Good. Now, think of a country that starts with the letter you're thinking of. Good. Spell the country in your head. *[Pause]*
7. Fine... think about the second letter in that country's name. Now, **quickly** think of an animal who's name begins with **that** letter.
8. Now, think of the animal's color. *[Pause and concentrate]*
9. Hold on... this can't be right... you must've done something wrong... there ARE no grey elephants in Denmark!

Now that you understand Psychological Forces you should know exactly how and why the above routine works. This one is particularly safe as there are no countries that begin with the forced letter "D" other than Denmark. The force of the elephant is the only thing that requires some decision pressure in order to force the choice.

Mind Reading 202 - Cold Reading

Cold reading is the art of faking various psychic abilities through the clever use of psychological techniques. The "psychic advice" industry from astrological predictions in newspapers, to mystical revelations in a "personal reading", relies heavily on cold readings to delude the masses. Cold reading is a huge topic, covering many different methods and techniques. This is just an overview and introduction into a very well developed field. Anyone that is interested in mastering this discipline is encouraged to read The "Full facts Book of Cold Reading" by Ian Rowland.

In cold reading you will tell people about themselves, about their past and about their future. A good cold reading will have your subject convinced that you are psychic, highly intuitive or that the planets do, in fact, rule our destinies. In order to do this well, you need to ensure that you do certain things.

The Authority Principle

People don't tend to question "experts" or "authorities" in their particular speciality. Furthermore setting yourself up as an expert and demonstrating the authenticity of your methods creates a belief system that will augment the cooperativeness of your volunteer, It will also quiet a cynical attitude. This helps to ensure they don't ascribe a "hit" to other phenomena than to your psychic powers, the Tarot's mystical energies or your ability to read the tiniest unconscious clues about their personality.

Such an air of authority can be communicated in a number of ways. Impressive certificates, detailed explanations of historical trivia about the fields long and high standing in society and hints about famous personalities you have worked with (to great success) all go to increase your social proof of authority. Furthermore, any successful demonstrations you give engage the principle of compounding effect - your status as a talented authority increases exponentially with each success!

The Cooperation Frame

It is important to get the volunteer on your side. If the "reading" becomes a battle of wills, the dynamics for a successful cold reading begin to crumble. However, if you are both in it together, they have a vested interest in seeing you succeed. False psychics will therefore often use ruse like the suggestion that maybe the volunteer has latent psychic abilities. This has the added advantage that now the focus on who is performing well switches from the "psychic" to the volunteer!

The Parachute

Cold readings are more successful when you remember to create an excuse for blatant failures or "misses". Typically the cold reader will suggest things like: *this is not an exact science, so there may be a few things that don't quite seem to fit... the spirits are difficult to understand sometimes, its like picking up static on the radio, the message can be a little unclear at times... this is an intuitive process, I have to interpret the signs/cards/intestines of small birds, so you will have to help me to make sense of the things that we find...*

Another important "parachute" is the ability to build rapport with your volunteer. If you do this well, she will be more forgiving of any mistakes that you may make - and later forget that you made any at all!

The Themes

There are certain themes that are statistically significant to people. Talking about these themes will tend to generate more interest and involvement and less analysis and criticism. The major themes covered by psychic fraudsters from the dawn of time have been *Love, Money, Career and Health*.

As any of these themes are addressed, you can talk about a person's *Character, Future* or about *Facts* and *Events*.

The Content

When it comes to the actual content that you can tell a person, there are a few simple strategies that you can follow. These are by no means an exhaustive list of things you can do.

Pump for Information. Here you will actually get the volunteer to tell you what you need to know, and then amaze him when you tell him back. The two principle stratagems are to do with *Calibration* and *Amnesia*.

You will use Calibration when you throw out "fishing" statements and observe which one the volunteer responds to. For example, in one "cold reading" I asked someone to think of a geometric shape. The shape I tried to force missed, so I went to plan B. I said something like "I don't think it's a circle..." At this point I got a strong non-verbal response. I quickly changed my mind and said "No, you think in reverse... it IS a circle!" - of course I was right!

Calibration also covers general observational skills. As a rule, people will present themselves as they wish the world to perceive them. Someone who looks smart and is meticulously dressed, will probably be meticulous in other ways. To suggest that they like order or that they think it is important to look good in public, is merely a simple deduction that you can make from your observation. On its own this is not a reliable or impressive technique, but it does add fuel to the fire when combined with other stratagems.

Amnesia is a common phenomenon when you switch topics often. It is one of the operative elements in the hypnotic technique of using nested loops. To do this you can pick up on something someone mentions casually, then you switch topics **several times** to ensure they forget what they said. Be subtle. Do not draw any attention to the piece of information they have given you. Later, when you feed back what they told you (of course using totally different language!) you will stun and amaze him with your talents!

Covering all Possibilities. Here you simply make statements that pretty much cover the whole spectrum of experience. The general rule is to make an extreme assertion, then mention that at times they have the opposite quality as well. For example "You tend to be quite a confident person, though there are times when you doubt yourself." Calibrating to non-verbal Yes/No signals also allows you to measure their response to both these extremes and confirm the "dominant" characteristic. For example "At the right time you really enjoy going out and having fun [*slight NO, response*], though at times you prefer your own company [*stronger YES response*]. So overall you prefer to do things on your own, away from the hassle of other people!"

Positive & Flattering. People like to hear nice things about themselves. If you pay someone a compliment, especially a subtle one, they tend to find it hard to disagree. Disagreement would mean a public statement that they have faults, which few people will readily admit in detail. Beyond this, everyone has an internal image of who they "really are". Many people wish that others could see through all the social static and see the unpolished gem that lies hidden in the depths. When you actually do this, it can make a dramatic impact!

The Barnum Effect. This is a much studied psychological phenomenon to do with self perception. There is a core of character traits that most people will tend consider themselves to have. To describe them in these terms will spark a form of recognition in them and they will tend to agree with your assessment. The fact that 90% of the world's population would do the same does not really occur to most people. For example, most people will agree if you ascribe qualities to them like "you are a loyal friend", "you have a generous nature, in the right context" or "you are an independent and original thinker". Notice how similar the Barnum effect is to the principle of Positive Flattery!

The Default Reading

It can seem a little daunting to the novice cold reader faced with so many rules for generating content. It could be even more so when they realise that the above principles are just a small portion of the range of psychological techniques a professional cold reader will employ. To simplify matters I want to give you to very simple sources for default readings that you can use to structure all of these other principles.

Astrology. If you look in any newspaper, you should be able to find an astrology section in there. These are delightful because every day/week the newspaper's editors are supplying you with 12 shiny, new, polished cold readings ready to be rolled out by you when you want to.

Your Life. Growing up in the western world looks pretty much the same for most people. Of course, the closer your backgrounds match, the more specifically your life experiences will overlap. So when you are cold reading someone, simply start off telling them about your own life experiences and learnings as if they belonged to your volunteer. Pretty much everyone met someone at school that they hated, and had at least one teacher they admired. Likewise it is safe to assume such things as people regretting the fact that they lost touch with an old friend. Or that they have had various transitions in their life. Or that they stole something (or lied) when they were young and later felt really bad about it (either because they felt guilty or because they got caught!) This stuff can sound amazingly detailed, and yet it is surprisingly universal!

Linguistic Deceptions

There are many forms of linguistic deceptions that can turn a cold reading from a fiasco into an unbelievable miracle. We will only look at two of the most simple and yet most robust of these. Using your language in this way can totally transform the impact your readings make!

Language Softeners. It is difficult to retract a statement that is clear, unambiguous and that is one you commit to 100%. It is easy to transform one that is slightly vague (without appearing so) and one you don't fully commit to until it has been confirmed. Language softeners allow you to do this. Language softeners include words and phrases like:

Maybe... perhaps... could... might... at times... you have a tendency... possibly... etc

What these words do is give you the option of retracting the statement if you get a miss. However if you get a hit, which you can confirm either non-verbally or by actually asking the volunteer!, you can subsequently commit to the statement as though you had been 100% sure all along.

This principle of artful vagueness has been successfully used by hypnotists and hypnotherapists for years. The kind of language patterns that you learned at the beginning of the Street Hypnosis course, are an exercise in artful vagueness. One of the things that happens is that the volunteer begins to fill in the actual content you seem to have suggested.

For example, a statement like "you have been thinking of something important for quite some time now" sounds very specific. But it is not. You do not specify what they have been thinking of, how important it is and how long "some time" actually is. The volunteer unconsciously fills in the blanks, because he needs to in order to make sense of what you said. His internal experience is therefore about the car he's been thinking about buying, which leaves him wondering how you knew that he had that important decision on his mind! This is where the classic cliché cold reading statement "I see a tall, dark and handsome stranger coming into your life"... what are the odds of meeting someone like that in a country full of people?!?!

Yes and... Yes but... These are the two most useful phrases in a cold reader's vocabulary. Consider the following statements:

*I got a promotion **BUT** I will have to work more*
*I got a promotion **AND** I will have to work more*
*I got a promotion **THOUGH** I will have to work more*

The words "but", "and" and "though" have the effect of emphasising one portion of the statement over another. The form "X but Y" de-emphasises X, but stresses the Y. This is a subtle form of suggestion to forget X and remember Y - which is exactly what people tend to do when they have many facts to remember. The form "X and Y" on the other hand, equally emphasises both X and Y, which tends to subtly force people to remember BOTH X and Y. Finally the "X though Y" form puts the emphasis on the X rather than the Y.

For cold reading we are interested in the first two linguistic constructs. The reason for this is that a "but" will tend to cause you to forget what was just said and an "and" will tend to keep both logged in the memory. This means you can, through the judicious use of language, subtly instruct the unconscious to ignore a miss when they think back later, and recall only the hits.

Here is where the "Yes" portion comes in. In the heat of the moment, it seems that the cold reader is agreeing with the volunteer when the volunteer comments on a miss. Over the course of a whole reading, where a huge amount of information is thrown at the person, they cannot remember the specifics. The "but" tends to create a subtle amnesia for the *content* you got wrong, whilst the only thing that sticks in the mind was that you seemed to be saying "Yes" an awful lot. People will interpret this as a sign that you were getting things right all the time. Any misses you had recede into insignificance over time.

Here is what a hit & miss sequence might look like:

Mentalist: I see a car parked outside of your house.

Volunteer: I don't own a car!

Mentalist: *Yes, but* your neighbour does *or* it might represent a "vehicle" that you're meant to use to move forwards in life, which you're not using now... Perhaps you feel a little like you are stuck in a rut?

Volunteer: YES!!

Mentalist: *Yes, and* you need to find a way of getting the engine started again.

Volunteer: YES!!

Mentalist: *Yes, and* you need to do something about it sooner rather than later...

Volunteer: But I have already tried everything and failed!

Mentalist: *Yes, but* you have only tried the things you could think of [Duh!] you have not yet tried the things you were not aware of.

Volunteer: My god, you're right! Damn you are good!!

Mentalist: True

Volunteer: I wish I could be more like you! You're SOO cool!!

Mentalism

Mentalism is the branch of magic that specialises in creating the illusion of having paranormal powers. Some of the most famous Mentalists today include Banachek¹, Max Maven, Andy Nyman, Kenton Knepper and Derren Brown. Mentalists can create the impression that they are psychic, have ESP (can read and transmit thoughts), can do telekinesis (move objects with their mind), are clairvoyant (can see the future) or can communicate with spirits etc. Mentalism is in fact the oldest (and most obscure) branch of magic². For this reason, many Mentalists describe themselves as Psychic Entertainers. They have a very strict code of practice to make sure that their deceptions entertain, but do not hold out false hopes to people. Many so called psychics actually use the Mentalist's deceptions to achieve their "clairvoyance".

It is important that you understand both the ethics of Mentalism and the drama. There is a narrow road between creating a deception of extraordinary abilities that inspire and create wonder and telling them the truth. The fact is that the truth is dull and does not amaze us anymore. Everyone knows that they need to suspend their disbelief in order to enjoy a magic act. Some people, like myself, need to know what is happening in order to appreciate the performance - but then the magic is lost. The beauty in Mentalism is that you can create a logically acceptable illusion whilst maintaining an engaging performance.

It is for that reason that I have chosen to stay completely clear of the magician's trademark: the pack of cards. Whilst I have included a few card effects in this manual for completeness, I almost never use them. Remember how the chain of association led you from "White Snow" to thinking "Cows drink Milk". I don't want the things that I do to be associated with the magician's sleight of hand tricks, and cards are just too close to priming that association. I prefer to stick with seemingly innocent impromptu objects: a borrowed book, a coin, a set of keys... your mind! You, however, can do as you please. There are many mentalists that do spectacular card effects, so this is just a personal preference.

Having said that, you will note that this manual has been put together in a very specific order. We started with the real "Jedi Mind Tricks" of suggestion. We moved into the pseudo-realm of genuine psychological mind reading. Then came the psychological manipulations. Finally come the "Tricks of the Mind", routines that look like genuine "Jedi Mind Tricks" but actually only trick the mind into believing this. The interesting thing is that we the come full circle: having the unconscious believe in our "Jedi-powers" creates the conditions for genuine "Jedi Mind-Tricks" to actually work. Belief creates this magic! This is the self-fulfilling prophecy that is the real power behind all kinds of Voodoo.

¹ Banachek first made his appearance as a student. A famous magician, Randy, taught him how to create the illusion of being psychic so that he could fool scientists running ESP experiments. Banachek fooled the entire USA for some time before coming clean. It was all an exercise designed to chastise a gullible scientific community: don't investigate ESP unless you have the knowledge to detect trickery!

² It has its roots in the 16th Century, during the great witch hunts. One man, Reginald Scot, realised that all the "witches" that were being hanged were just little old ladies that had a few cunning tricks up their sleeves. In 1584 he published the first treatise on Magical deceptions called "The Discoverie of Witchcraft" to prove that magic did not exist and it was all a big hoax. This was the world's first "how-to" text book on magic!

Mind Reading 301 (Peek & Impression Devices)

The foundation of most mentalist's magic is secretly seeing information that they are not meant to see. There are trick blindfolds, billets and wallets that will let you peek at what you should not see. The great thing about Mentalism is that you dictate certain conditions to make it seem totally above board, and it is precisely these conditions that allow you to get a glimpse of the information. I will examine several devices used to help the Mentalist.

Peek Devices

Peek devices come in all shapes and forms of sophistication. On one end of the scale there are sophisticated and expensive electronic clipboards which transmit a copy of whatever image or word has been written onto a page. The Mentalist literally sees what the volunteer is doing even from the other side of the room!

On the other end of the scale, there are all kinds of gimmicked peek wallets that allow you to get a glimpse of the information that is supposedly safely locked away in there. Some of the best products out there are available from Alakazam.co.uk and are called the Thought Transmitter (lets you see through the wallet), the Stealth (has a peek slot in the wallet) and the MindSpy (has a secret peek compartment. All these items look ordinary but are not. Remember it is the implication of normality that is the true "Mind Control" suggestion!

Impression Devices

Impression devices usually come in the form of a clipboard, though there are variations like a notepad. An impression device does exactly what the name implies. A secret carbon paper takes an impression of whatever the volunteer has drawn on the pad. Later you can take a quick peek at the impression and amaze everyone as you reproduce exactly what the volunteer had drawn. The benefit of an impression device is that the volunteer gets to keep hold of his drawing. The Mentalist never touches it, thereby seemingly removing the possibility of sleight of hand trickery.

The best Impression Device that I am aware of is currently Andy Nyman's Pro Folio, which looks like an executive notepad in a large leather wallet. For shows (including TV programmes and Theatre spectacles) the clipboard is the most common item used as it blends inconspicuously into the scenery.

Mind Reading 302 (Swami Gimmick)

If there is one other tool that marks out the mentalist, it is the so called Nail Writer or Swami Gimmick. These tools are essentially tiny pencils that attach, almost invisibly, to your thumb and allows you to write the information down after it is out in the open.

A classic "Swami" routine might get the volunteer to think of a number. After much hemming and hawing, the Mentalist appears to write something down on a piece of paper. In fact she writes nothing. Then she puts the pen away to show she is done. The volunteer reveals his number for the first time. Secretly, the Mentalist uses her gimmick to write the number down. She then reveals, to everyone's amazement, the paper with the number!

These gimmicks come in several shapes: some attach a pad to your thumb with blue-tack, others insert under the thumbnail. A poor man's version of a nail writer is simply the lead from a pencil inserted under your thumbnail, which has implications about lead absorption.

In my opinion the best Swami Gimmick currently on the market is the devious "Super Sharpie". I NEVER leave home without it anymore! It is a little expensive but worth every penny! You can get hold of one at most Magic Shops, including Alakazam.co.uk

Mind Reading 303 (Dual Reality, Pre-show Work and other Devious Principles)

There are many additional principles that a Mentalist can use to further cover her deceptions. The most classic of these is "Pre-show Work". Often, before a show, the Mentalist will mingle with the guests and ask one or two of them to write something down and put it in a sealed envelope (or sometimes everyone that enters the theatre fills out a form). Of course you can see that the Mentalist will have peeked or taken an impression of the information.

Then during the show, the Mentalist uses the Dual Reality principle to make her effects seem even more miraculous. She invites the volunteer and asks him to think of a number. To the volunteer this seems fair, as he has the number sealed in his envelope. But to the audience this looks as though they never even met before! This makes the mind read even more impressive, as there is even less room for impropriety. All that seems left is the explanation the Mentalist gives! It is even easier to edit out Pre-show Work from a TV show (David Blane, Derren Brown and David Cooperfield all did it)! Dual reality is a powerful principle and relies on ambiguous language to create the illusion.

There are many other devious devices a mentalist can use. The final one I want to mention in this manual is the "marked card". Whilst I avoid playing cards, I make heavy use of my business cards. That way they have my contact details and every time they look at them they remember the magic and wonder they felt after the impromptu demo! To mark your cards is simple. Merely add an inconspicuous dot to a part of the design. A particularly devious method is to get sets of virtually identical business cards printed, with the only difference being that one number in a spurious email or telephone number keeps changing!

The Three Magic Rules

Magic and Mentalism operate under three magic rules. Without them the whole field would collapse. To preserve it, every mentalist, old or new, follows three magic rules. These rules make sure your performance are engaging, mystifying and realistic. As a Mentalist (you now have the training to qualify as one!) you are expected to respect these traditions:

Rule 1

Practice makes Perfect. Every new skill takes time to master. Whilst I have avoided the use of sleights of hand as much as possible in this manual, some handling does exist (in particular handling gimmicks like peek wallets or nail writers). Practice in front of a mirror to catch yourself doing obvious things. Then practice with a few friends, preferably other Mentalists, so you don't let the cat out of the bag!

The artistry in handling is to draw attention away from the offending article. The most common mistake of the novice is to draw attention towards the item, saying something like *"look this is just a simple, ordinary, wallet. Nothing special about it, just a plain ordinary wallet. Its completely normal. Yep its as normal as a very normal thing. Nothing unusual here..."* If your suspicions are not aroused by that little speech, you are far too trusting!

Another element related to practice has to do with acting and drama. Remember the magic in magic is in you! The effects themselves are at best a perplexing con, until you make it more than that. Your hypnotic language, the stories you tell and the Frames that you set will be the make or break of how well people respond. Think of yourself as a secret agent: you need the perfect cover story to present the effect you want to present!

Rule 2

Never Repeat a Trick/Method to the same Audience. The second time you do anything people will look more closely and are more likely to spot the deception, the clever misdirection. The innocent comments you made the first time around don't register. The second time you use exactly the same words or make the same "innocuous" gesture, they will start to get suspicious.

There is a difference, however, between a Method and an Effect. The most cunning Mentalists will happily achieve the same Effect again, but they will use a different method for making it work. That way people will try and compare apples with oranges and get nowhere in their analysis! As an example, you might do your first "Mind Reading" effect by taking a quick peek in your peek wallet. The second time however, you may switch to a Swami Gimmick. To the spectator it looks like you have read his mind again in the same way. In fact you have done something totally different!

People will beg you to do "just one more". You must simply learn when to quit. There is nothing worse then a magician/mentalist bouncing around like a dancing monkey shouting "Look at me! Look at me!" Quit whilst you are ahead, no matter how much people plead. It will only serve to enhance your reputation!

Rule 3

Never Reveal How it is Done! This is the ultimate rule in magic. The magic is in the illusion. When you see past the illusion the magic goes. The experience is cheapened.

I remember when I was a little boy, I was fascinated by magic. It was the era of Paul Daniels' magic show. He was on TV every week amazing millions of people. I was mesmerised. I wanted to be able to fill people with the same awe and wonder that Paul Daniels was filling me with. One Christmas I wished for (and received :-)) a magic set of my own. I was so excited, I decided to put on a show of my own. Unfortunately my enthusiasm disappeared when I found that the box was filled with cheap gimmicks. I could not find the sparkle of amazement anywhere. That event turned me off magic at an early age. This was a real shame, as it blinded me to what magic really did have to offer!

I did not realise why the magic was not in the box: it was meant to be supplied from inside me. My performance should have breathed life into the show. You, the performer, supply the sense of wonder (or dark foreboding if you go for a more fringe feel) by entering those states yourself and then making it real for the audience. This is where the true magic lies, and what justifies the deception (if you use one). This is why your stories and hypnotic language are so important. They create the mystery that allows people to escape the constraints of everyday life for just a few moments.

If you set up this magic castle in people's minds, you have to breathe enough life into it that it continues to stand. The best Mentalists are great at creating ambiguous frames (another form of dual realities). When you leave the dinner party at which you have just performed, you really want people to question how much of it was real and how much was an illusion they accepted.

I learned this lesson the hard way. I was performing a few feats in front of some friends. Though I was relatively new to the skills, I mixed some sure fire things with the harder to do "genuine" methods. One of them, with whom I had shared a few of the principles before, set about examining everything I did suspiciously and demanded in a world weary way "so go on then, how's the trick done...?" Though I know he meant no ill, I can tell you that, as a performer, this killed me. I felt like a cheap snake-oil salesman. Not a glimmer of magic would come. Skills that had taken weeks of practice to perfect, looked like cheap gimmicks. The others became awkward - even making the psychological mind reads impossible - and my confidence was shot to pieces.

So remember.. **Never Reveal how it is done!** (except, maybe, to other magicians who will respect the performance and allow it to succeed in public!)

In my opinion, the Mentalist's tools and methods are simply training wheels for developing the kind of charismatic personality that can make ANY event magical. There are many performers, like Luke Jermay or Kenton Knepper, who have moved their methods to the point where there are almost no sleight of hand tricks or gimmicks and almost everything is based on psychological illusions and genuine suggestion! Surely propless magic is the ultimate goal of the mentalist?

Mind Reading Effects

"Let me see your mind " (Peek)

For this effect you can use a peek device to get at the information.

1. Set whatever frame you want to that will explain how you have the power to read minds: you took part in a remote viewing experiment with an ex-CIA operative (*one of my friends genuinely did this — which goes to show that fact is often stranger than fiction!*); you have always been very empathic and sensitive about people; you have learned to read minimal cues (BMIRs) so well its almost like mind reading...
2. Ask your volunteer to write the information on a card or piece of paper. You may not want to give any further explanation, which can work. Sometimes you may want to add a reason like - its just for verification or the act of writing things down helps to centre the mind on a thought.
3. Put away the information. Put it inside your peek device. Make this a casual gesture, as though it just occurred to you spontaneously that this might be and even safer way of keeping the information secret.
4. Peek. Each peek device will have a unique way of accessing the information. Some shine a light through a secret compartment. Others have a secret window that opens when you open the wallet "to get another card, so I can write down what I get"
5. Cover: Whatever method you said you use to read people's minds, now is the time to do it. Act as if you could genuinely read minds in this way. So if you said you are a body language expert, then genuinely study their body language for clues about what they are thinking. If you mention that you can sense people's aura, then put your hand out and "massage" their aura to get at the information that you are trying to "sense". Do anything curious, the odder the better. Just don't do nothing!

*Believe it or not, this is the crucial phase of the whole routine. This is what will get you either an "Oh my GOD!" reaction or a "go on then, how's it done!?!". You must, for the time of your performance, genuinely believe in the method that you have told everyone about. If **you** don't believe in it, how can anyone else??*

6. The revelation: finally after many trials you reveal the information they wrote down. You can go for a slow reveal, one letter or number at a time - as though you were only "picking up" on one letter at a time. Or you can go for a full reveal, presenting the whole thing at once. Both have their advantages. Experiment with both methods and find out which one you prefer, and which one fits your performance style better!
7. Bask in the glory of it all. As they scream and cry and beg to have your babies (or offer you the opportunity of carrying theirs!)

"I know what you 're thinking!" (Swami)

This is a basic way to use a Swami Gimmick:

1. Ask your volunteer to think of something.
2. Set the Frame: use whatever explanation you like for how you get to read people's minds. An engaging story can go across tremendously here.
3. Cover: whatever story you told, go through the motions of actually doing what you said you could do. Touch them, read their aura, feel their charkas, study the body language etc. Its nice to ask them to do something (like focus on your eyes etc) from time to time. This makes it seem as though you are having trouble and need more input from them.
4. Write: next you pick up your pad or business card and write on the back of it. As you have no idea what they are thinking of yet, all you write down is a set up phrase like "You have chose N°" or "You're thinking of Leave the centre of the page blank, that is where you will add the information later. At this point you should have your nail writer or swami gimmick on your thumb ready for action!
5. Put the pen down and ask them to tell you what they were thinking to see if it matches what you wrote down. Keep the card hidden from view.
6. As they give their answer, look interested and ask a question like "and that was a totally free choice?" or "Why did you choose that?" or "Hmm, and there is no way I could know that is there?" The question is very important. You need time to quickly scribble in the answer that you just heard AND the talking covers any potential noise that the gimmick might make writing on the paper!!
7. Hand over your card, answer still hidden. As you do this drop the hand with the gimmick on it out of view. The card with the answer is taking all the heat, when they turn it over and go into shock, you can subtly remove the gimmick from its perch and hide it again.
8. Stand back and soak up the thunderous applause!

As a variation you can use a Swami to create the illusion of mind control. Simply start off by making all kinds of strange statements *"designed to influence your choice"*. Then scribble down your prediction of what they "should be thinking". Then follow the routine from step 5 onwards.

Chambers in the Mind (Peek/ Swami)

This effect is not so much concerned with the method you use to get the information (peek, swami, billets etc) as much as the method you use to spin your web of enchantment. Here is a great opportunity to employ your hypnotic skills to really give someone a deeper experience.

Set the frame and take a peek (or use a swami) as before. When you go through your cover routine to "read the mind", do the following:

1. I want you to start with your eyes closed. Go ahead and close your eyes and relax your body. Keep standing comfortably (*NB stand close in case they lose their balance and you need to support them!*) and go inside your mind as you listen to my voice. Let my voice guide you through the streams of inner consciousness into that perfect state of relaxed attention... *etc just keep going with a general induction*
2. Now, in a moment I want you to see a door in front of you. The door leads to a house. This is your inner house, the safe place inside your mind in which your inner self lives. I want you, in a moment, to go inside this house and find a comfortable room. Go ahead and do that now...
3. Good. Now you will notice, or create, off to one side another door. It leads to the outside, the world out here. In moment you'll go over to that door and you'll see me standing there. When you do that, I want you to invite me in. I will not enter the main house, that is your private space and I have no place going in there. I can only see the rooms that you choose to show to me. Simply invite me into this room...
4. Thank you. Now I want you to create a blackboard in your mind. See the blackboard. Now slowly take the chalk and draw on it. Draw your picture (or write the word) on it now.
5. Now, I want you to remain asleep as a body but awaken as a mind and open your eyes. So you can open your eyes and look at me whilst your body remains deeply asleep... Good now will the answer into my mind...

From here you can proceed with a normal reveal. This method uses what is known as the "Witchdoctor Principle". When someone does something really strange, with complete conviction, people generally believe that it is for some very important reason. It adds gravitas to whatever you are doing and makes you seem that much more believable. In the above example you have gone to great lengths to induce a trance and guide your volunteer through a complex procedure. There is an internal logic to the process - it kind of makes sense that that might be a way of transmitting thoughts.

This is a very impressive way of revealing a number. The person having the experience will go into a very pleasant trance and the rest of the audience will be mesmerised by something "really weird" happening. Just remember to bring your volunteer fully out of trance at the end again!!

Graphix

This is one of my favourite effects and I have debated a long time whether or not I should include this in here. I divined this method from having it performed on me by the Mentalist Jez Rose. He did it so well that I briefly doubted I had actually seen through it! It is an old effect described, in one form or another, by all the greats old and new (eg Annemann and Andy Nyman).

It is so simple and yet so impressive. What is best is that it requires almost no set up. I usually use this as my opening gambit when a group of people asks me what I do.

1. hand out three business cards and three identical pens (or just one pen)
2. Ask everyone to draw a simple picture on the back of the card whilst you have your back turned. Then one person should collect and mix all 3 cards before calling you back.
3. Tell them that you are an expert/novice/intuitive in hand writing analysis. You are so good at it that you can pick out enough personality traits from a simple doodle to know who drew which card!
4. As soon as you get the cards, you look through the 3 pictures and cold read some generic characteristics about the author of the card. If you know the person, you can include a few personal items.
5. With a flourish return each of the cards to the person that actually drew it.

How, you might ask, do you know who drew which picture?

Simple. You have marked cards.

At home get a whole batch of business cards and mark them subtly (see *Mind Reading 303* above for various methods of marking your cards). Create batches of 3 cards and keep them together. When you hand out your cards for them to draw on, simply remember who got which card. Later when you have all cards back you know exactly who drew on what card.

It is so simple and yet so deviously deceptive that everyone falls for it as a genuine demonstration of graphology!

It works so well you may be tempted to do it over and over again. Just remember Rule 2: less is more.

The Sandman's Impromptu Book Test

This is a fantastic book test that was inspired by a great Mentalist called Marc Paul (*Direct Mind Reading & Mind-Control Effects - Lecture Notes*). If you like this version, it is worth getting his version too!

A book test is a seemingly random way of selecting a word - or it could be taken as a demonstration of the ability to "Photoread" a book and memorise each page by just glancing at it a few seconds. Either way, a volunteer chooses a book and goes through a process to choose a "random" word. Then you tell them what that word is.

The beauty of this method is that it does not require any gimmicks. You can do this with any paperback book, anytime and anyplace. Here is how:

1. Do your set up and ask you volunteer to pick a paperback book from his shelf.
2. Hold the book's spine in your right hand, with the spine pointing to your right. The front cover of the book is facing the audience.
3. Ask the volunteer to insert a business card at any page they wish. Move it up to the top left hand corner of the book (as you look at it).
4. To open the book, put your left thumb on the top left corner of the back cover. With your left index finger peel back on the business card. This lifts back the rear end of the book on that corner. It also gives you a peek of the first word or two on the opposite page.

NB: the only angle this effect is weak from is to your left. If you do your misdirection well, and keep the peek short, even someone to your left will miss it. Alternatively, try Marc Paul's Impromptu Book test.

5. After the brief peek, continue opening the front side of the book so the text faces your volunteer directly. This is done in one smooth motion.
6. As you give the book to him, ask him to memorise the first word on "the page". As you say "the page" nonchalantly tap the right hand page (as you see it, ie the one containing the word you just peeked!) to give him a subtle cue to choose that side!
7. Run your cover routine and then reveal what the word was.

This is done so naturally, nobody will have a clue it ever happened. By handing the book over to the volunteer, you take all the attention away from you. It only comes back to you when you start running your cover routine in step 5. By then, however, you already know what the word is!

Invisible Deck Out

An out is a way of saving the day when you have gotten something completely wrong. Before rushing out and buying all kind of ingenious outs for when your mind reads or verbal forces go wrong, remember that getting the odd thing wrong is actually useful in your performance, it adds weight to everything else you get right if you miss from time to time - people will be less suspicious of trickery then!

The invisible deck is an ingenious set of cards that are organised in such a way that no matter what card someone names you can flick through the pack and the ONLY card that is face down in the whole deck is the exact card they named. It works on a very clever principle. If you want to practice your indirect hypnotic suggestions for card forces, it is worth having a deck on standby in case you things don't work out. Just remember that you run the risk of being lumped into the "magician" category the moment you pull out your deck!

Mystic Meg (Phone a Friend)

This is a wonderful little routine that you can use as an alternative out to the Invisible Deck. I prefer this because i) it is cheaper and ii) you never have to actually show a card! I got the basic version of this from Marc Lemezma (Mind Magic), though I know that there are several versions of this floating about:

1. The routine has gone awry, they name the wrong card. What do you do? Phone a friend!
2. You call your "psychic hotline" or your associate whom you informed before going out that the card of the day would be the 5 of Diamonds (the volunteer's card!)
3. The phone rings you say "Hi can I speak to James...?" (or Mystic Meg etc)... You wait and continue "Hi James its me..." Then you carry on with "I have someone with me, please tell her the card I wanted her to choose"
4. You pass the phone over and the first thing that James says is exactly her card!

The deception here is very clever and relies on your having a willing assistant at the other end of the line. When you call your friend, lets call him Bill, here is what it actually sounds like:

Bill: Hey mate, what's up?

You: Hi can I speak to James?

Bill (*hearing the secret code, starts to count*): 1...2...3...4...5...

You (*interrupting when he reaches your number*): Hi James its me...

Bill (*moves to phase 2*): Clubs... Hearts...Diamonds...

You (*interrupting him on the chosen suit*): I have someone with me, tell her the card!

Bill: Your card is the 5 of Diamonds!

It is that simple. You can use it almost anywhere, just make sure that Bill has his phone with him when you need him!

Phone Game (Astro-Logical)

This is a great effect for divining someone's star sign over the phone. It can be done in person as well, but needs a bit more memorising. The effect relies on the use of a progressive anagram. During the course of your telephonic mind read, you may miss on a letter or two, but overall you will get their star sign without them telling you directly.

Here is an example of it in action:

Bob: Go on then, read my mind!

Mentalist: OK Bob, I'd like you to think of a (or your own) star sign. Make the letters big and bold...*blah*

Bob: OK

Mentalist: Great... The first letter I am getting is an "I"... is there an "I" in the word?

Bob *{slightly impressed}*: Yes...

Mentalist: OK... now I am getting an "R"... there is an "R" isn't there?

Bob *(more nervous)*: Yes!

Mentalist: And an "A" is there as well...

Bob: Actually NO!

Mentalist: Hmm... it must be a "G" - No?!

--•

Bob: Nope!

Mentalist: OK Lets do this differently. Imagine the picture of the animal or thing that represents your star sign. So if its Aries, for example, just imagine a ram, full of fiery energy!

Bob *(unsure where this is heading)*: OK...

Mentalist: Well that's much easier. You're a Scorpio aren't you!

Bob: Dammit! How do you do that?!?

Mentalist: I have special Jedi Powers, my little friend.

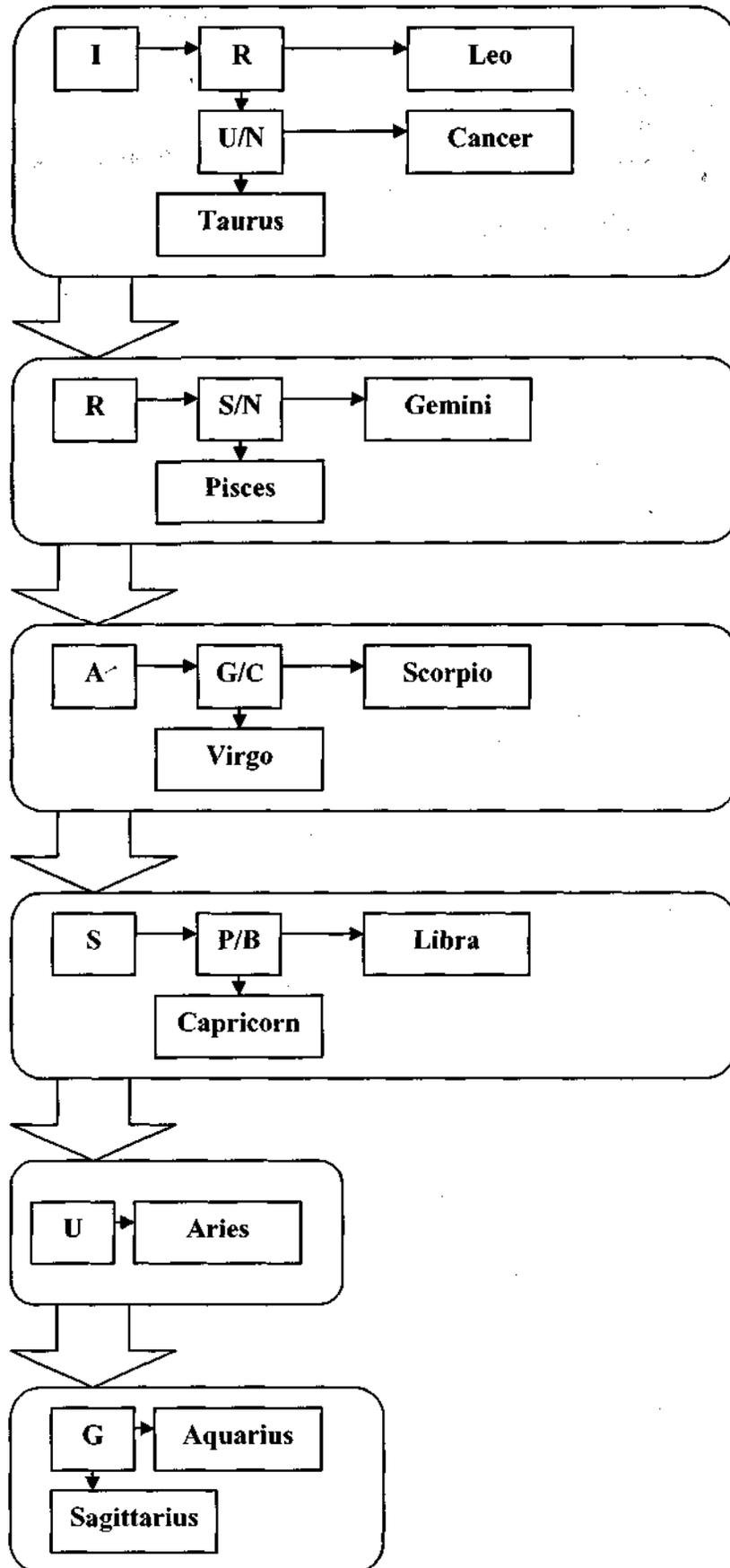
Bob: You're SOOO cool. I want to be just like you!

I first learned this principle from the Mentalist Marc Paul. What you do is go through a anagram that tells you what the star sign is. It sounds like you're mind reading, but in fact you are following a logical progression!

On the next page is the "Astro-Logical" decision tree you go through in order to progressively get the Star sign. This version is one I devised myself. Remember this has been constructed so that on any sign you get a maximum of two "misses" (or "no" responses) before you know exactly what their star sign is.

To follow the Astro-Logical chart simply "divine" the letters in the square boxes, starting from the "I" at the top. If you get a "NO" response, move to your right. If you get a "YES" response, then move down one level. When you hit a star sign, simply call it out. You have found the person's sign of the Zodiac!

Astro-Logical



Metal Bending

This is another wonderful deception. You can do your own personal Uri Geller show with a borrowed coin. I first saw the Mentalist Derren Brown do this a few years ago. I learned the sleight of hand, however, from Marc Paul.

The sleight of hand required is very simple.

1. You have a pre-bent coin palmed in your right hand. [*Make sure the coin is not too bent as you don't want it to be too obvious*],
2. With the fingertips of your right hand now pick up the 10p coin someone offers you and pass it on to another volunteer. During the pass you make the switch.
3. To do the switch, let the borrowed coin drop into your right fist. At the same time release the pre-bent coin from the bottom of your right fist. Done smoothly it will look as though the same coin drop right through into the volunteer's hand.
4. Close the volunteer's hand (you don't want them examining the coin yet).
5. Cover: run whatever routine you want to that will "bend" the coin. You can use treatise on alchemy, telekinesis, Uri Geller, power of the mind... whatever you wish.
6. Reveal: ***whilst standing well back*** get the volunteer to continue rubbing the coin and slowly expose it as he does so. Ask another volunteer to observe the emerging coin and ask him "*can you see it bending??*"
7. Get the second volunteer to take and examine the now bent coin.

It is important that you are not seen handling the coin. You can give the coin to the volunteer right at the start as most people will forget this detail by the end. A very nice method of misdirection that I have seen (from Derren Brown) does the coin bend right after a date prediction or "coin in hand" routine.

1. The volunteer hands the coin to a spectator for examination.
2. **YOU** then take the coin back and give it to the original volunteer. This is done quickly and non-chalantly, because *people will forget this ever happened*).
3. The original volunteer then hands the coin to the new volunteer that will bend the coin. Meanwhile you are making a real fuss that you "don't want to touch the coin"!
4. Proceed with the routine as above, emphasising that you do not want to touch the coin.

If you do this smoothly, no one will remember that for a split second you actually held (and switched!) the coin!

The Sandman's Dream

This effect was inspired by Richard Osterlind's 4 Dimensional Telepathy. This routine allows you to reveal the thoughts of 3 separate volunteers in succession. The basic method was first published in Annemann's "*Practical Mental Effects*". It works using Annemann's "One Ahead" principle:

1. Begin with *The Sandman's Impromptu Book Test* using the first volunteer (V1). Instead of revealing the word straight away, however, ask her to write it down and seal the paper in an envelope.
2. Ask the second volunteer (V2) to pick up her own book, choose a page at random and choose the *last word* on the page [*this disguises the fact that you forced V1 to choose the only word you knew, which was the first word.*]. Ask her to write this down and seal it in an envelope.
3. Now repeat this with a third volunteer (V3). To make things more interesting, ask him to simply think of a character from a book or the title - or anything else in the world for that matter!
4. Collect all 3 envelopes. This is where the "magic begins". Nonchalantly tell everyone that you want to label the envelopes 1, 2 and 3 so that you can identify who has written what without any confusion. Subtly switch the order of the envelopes, so that V1's envelope is now at the bottom. You are actually mislabelling the 3 envelopes: Envelope 1 actually has V2's answer, envelope 2 actually has V3's answer and envelope 3 contains V1's answer. This is **crucial** for the effect to work!
5. Now run through your cover routine to reveal the thought of word of V1. You already know this as you got a peek using *The Sandman's Impromptu Book Test*. Instead of revealing her word out loud, however, write it down and give this to a spectator to hold.
6. Now casually open envelope 1. You will pretend to read out the answer you already know. In actual fact you will be reading the word V2 wrote down. Casually pocket the envelope and paper again.
7. After you have "read" out loud V1's thought of word, allow the spectator to turn over your card (or a mini chalk board) with the correct "prediction" on it.
8. Now you can repeat the above steps to dramatically "reveal" the thoughts of V2 and V3. Remember to pocket the volunteers' slips of paper after opening them. At the end of the performance you can hand them out as mementos of what you have done. No one will ever know about the switch!

This is a very elegant handling for a simple mental effect. It will seem all the more miraculous because most people will forget you ever touched the first book!

Down The Rabbit Hole

This is a very special effect that incorporates pretty much all of the things you have learned in one BIG effect. I am very fond of this effect as it is the very first effect I created from scratch. It can get pretty intense. Imagine the following:

A volunteer looks at her palm and "trances out". You make influential suggestions and soon she begins to see her hand grow larger, doubling even trebling in size. Suddenly she finds that one or more of her fingers begin to disappear - she can not see them anymore. This all happens in plain view. Her hand then begins to travel towards her face completely automatically - the volunteer does nothing.

As the first volunteer (V1) goes deeply into the rabbit-hole, another volunteer (V2) is given a choice of four DIFFERENT coins borrowed from a random member of the audience. He chooses one of them and gives it to V1.

This is where its starts getting really strange. You explain about hypnotic realities and mass hallucinations. You want to show them something to demonstrate how we only see what we expect to see — or perhaps it is more about the hidden powers of the mind... Then, in front of everyone watching, V1 begins to bend the coin she has been given. She examines it and is absolutely convinced that the coin is now bent. What is more, she hands it to the audience who get to examine it freely — and they too are convinced that the coin is bent.

Was that some paranormal force or the force of suggestion? They will be arguing about this for years!

This effect blends genuine suggestion effects with psychological forces and a very basic sleight of hand. Here is how it works.

1. Tell your cover story. You will want something which sounds a bit like a ghost story about people seeing what they think they saw not what actually happened. You can use something like the myth of the Indian rope trick. It is said that in India, there are a few Fakirs that will enchant a crowd and cause them all to see the same hallucination: a rope is thrown into the air and stays there, then a little boy climbs up it and disappears into the clouds. Suddenly everyone hears a scream, followed closely by the dismembered body parts of the boy falling from the sky. Finally the Fakir gathers the parts, places them in a basket, and out steps the boy - magically restored!
2. Choose a volunteer (lets call her Angela). Hold her hand up in front of her face (or better still do a handshake interrupt induction). Use your general hypnotic patter to focus her attention on her hand. Keep her attention fixed there.
3. Use your hypnotic languaging to suggest changes in her visual field. This will happen automatically anyway as a result of simply staring fixedly for some time. By suggesting it, you compound the effect of your suggestions.

4. Now, begin to suggest that the hand "may" begin to "look larger" or it "seems to grow and shrink... pulsing like a heartbeat... larger and smaller". Again this is a natural side effect from staring at something too long. By getting Angela to say out loud that her hand is growing larger and smaller, you not only convince her, you also use the dual reality principle to make it seem like something much more dramatic to the audience!
5. When you have gotten a positive response from the phase of suggestions in step 4, move on to suggesting that she may lose sight of one or more of her fingers. Emphasise that this will be fine and that she can feel comfortably intrigued by this (lets not scare your volunteers too much!). Then ask her to tell you when she "can no longer see them, when they are gone". This is again a side effect of staring at one point for too long. Vision will naturally go through phases of distortion. This fact is however lost on most people, especially because you have been suggesting it all along. Also the suggestions are compounding, which means that a significant amount of the effect will occur because of your suggestions!
6. Next you can begin to suggest motion in the arm. Most people will sense the arm moving anyway. It is, after all, attached to the chest and that rises and falls with their breathing. The important thing is to augment the "natural" motion through suggestions like "and have you noticed the tendency for your arm to want to move closer and closer towards your face... can you feel that happening now?... what a delightfully strange experience of looking at **that hand** and seeing **that hand moving** all by itself..."

Use your language to keep suggesting unconscious movement. You may want borrow parts from the "Dictionary/Balloon" experience you learned at the beginning. You can also gently nudge the back of the hand in the direction of the face, as a subtle non-verbal cue for the hand to move that way.

Notice also how we are also creating a dissociation of the hand by referring to it as "that hand" and not "your hand". This further removes the hand from "conscious" control for a little while. Remember to reverse all your suggestions before you finish the demonstration!

7. Continue with the suggestions of movement until the hand actually touches Angela's face "all by itself. Then have her close her eyes and go deep into trance. Allow her to rest there for a while whilst you focus elsewhere.
8. Next you get another volunteer and ask for a handful of coins. Choose a 1pence, 2pence, 5pence and 10pence piece. Force the choice of the 10pence piece using Banachek's "subtle money" routine as follows:

Line up the coins in this order (as the volunteer sees them): 1pence, 5pence, 10pence, 2pence. Most people will now "freely" choose the 10pence piece. If they do not you can ask them to pick another two coins (three in total). Chances are that the 10pence piece will be left on the table. You then say that you'll use the coin that

has been left over. If they choose the 10pence as the second or third coin, then simply use a standard "magician's choice" routine to isolate the 10 pence piece.

For a magician's choice, let's assume that the 10pence was picked as the second coin. Remove the remaining two coins and say "Interesting you have chosen two silver coins/one silver and one bronze coin. We can get rid of the other two... Now I'd like you to select just one of your two coins." If they choose the 10pence piece, say "great, you chose to use the 10pence piece". If they choose the other, you say "great, you selected the 2pence piece to be eliminated with the others". Either way you win. You are subtly exploiting the ambiguity of the instructions to "select" a coin to create the illusion of free choice.

9. Now that you have forced the selection of the 10pence piece, you pick it up and nonchalantly hand it to the volunteer. As you do this you Bobo switch the coin as in the Coin bending routine above.
10. Make sure they don't really look at the bent coin in their hand. To do this, ask them to close their fist and hold it over their heart "to warm up the coin" or whatever cover you wish to use.
11. Next you bring Angela out of trance. And ask the volunteer to hand her the coin. Make a show of saying "don't let me touch the coin" as you do this.
12. Get Angela to extend her closed hand with the coin inside and run the coin bending routine as described above. The only difference here is that you will do a group induction on the whole audience, so that they all get to share in the effect.
13. Finally get Angela to look at the coin she has bent. Once she has been amazed, ask someone (like the second volunteer) to take the coin and inspect it. Get the whole audience (depending on its size!) to look at the coin and confirm that they "perceive it as being bent". You are playing a dramatic game here. Your insinuations must be very subtle. The slight emphasis on how they "perceive" the coin to be rather than how the coin "is", will lead some people to believe that this is an example of a mass hallucination you induced. Others will consider the possibility that Angela genuinely bent the coin. Either way they will be debating the "truth" of the matter for years to come!
14. My preferred finale to this routine is to take the coin back from the audience member that has it and hand it back to Angela "to remember this experience". Ask her to put it away quickly. As you hand her the coin, Bobo switch it back to a normal 10pence piece. This is a fantastic subtlety. Later in your performance you can casually ask about the coin, and to everyone's amazement the coin is straight again (or has the hallucination worn off?) Better still, let Angela discover the mystery the next day, long after you have gone!

Epilogue

You have now got all the skills to delight, amaze and inspire everyone you meet. All that is left is for you to go out there and practice. Use your skills wisely - remember to give people good experiences to take away with them, and they will remember you forever.

Remember also that the key to the magic lies inside of you. You have to go first. Inside your own mind, suspend your own disbelief for a brief time and enter a world in which reading minds and other psychological illusions are common place. Enthuse yourself with the presumed as well as the genuine abilities that you have and that enthusiasm will carry over to your audience.

Present your materials in a themed way so that they seem to flow from one idea to another. Some people like to have themes based on stories, others on historical events. Personally I tend to choose genuine experiences from my life and use those as a story on the age old myth of "coming of age". You can find your own here. As a rule of thumb tell the story as it is, without any demonstrations or effects. If the story carries well, the effect will bring it to life even more. It's a little like having a pop-up book as a child. The pop up figures, castles and scenes are all well and good. But only when they are combined with the story do they really come to life, like a personal puppet theatre. The story and the effect complement and support each other. Never forget that!

Also, keep in mind that your presentation follows a hypnotic path, so use the law of compounding effect. When a small effect goes well, then something larger and more implausible suddenly becomes more "rational" and acceptable to people's minds. Reading someone's personality from a sample of handwriting seems more plausible than picking a word out of their mind. However if you make your progression from one demonstration to the next in an elegant way, people will have no idea at what point they crossed the line with you into a magical wonderland.

This brings me to my final point. The demonstrations you can give using Street Hypnosis & Mentalism are powerful. They set you up as an intriguing and charismatic figure. Always remember to treat your position with respect. Unless you are qualified to do so, avoid giving people advice or trying to engage in therapy. Avoid, also, giving people false hope. There are enough fake psychics, snake oil salesmen and other charlatans out there taking advantage of people. You have the power to do something magical: to entertain and educate a little. You can help lift people out of the daily drudgery that many allow themselves to sink into and give them an experience that they will cherish forever. Maybe you can even remind a few that life really *is* meant to be a charming adventure...

Whatever you do, do it with respect and do it well.

It has been a delight for me to share this part of your journey with you. Thank you for your time and patience and for taking the effort to learn these skills properly. Now go out there and amaze, astonish, dumbfound and stun them all!

Best Wishes

Igor Ledochowski

Recommended Reading

Hypnosis & NLP

"The Deep Trance Training Manual" Igor Ledochowski
"The NLP Companion" Igor Ledochowski
"Frogs into Princes" Grinder & Bandler
"Trance Formations" Grinder & Bandler
"Hypnotic Patterns of Milton H Erickson Vol 1 & 2" Grinder, Bandler et al
"Therapeutic Trances" Stephen Gilligan

CDs & DVDs

"Psi Series" Banachek
"Skullduggery" Luke Jermy
"Easy to Master Mental Miracles" Richard Osterlind
"DVD Collection Chapters 1-4" Marc Spellman
"Wonder Words the Series (Vol 134)" Kenton Knepper
"Conversational Hypnosis Vol 1 CD set" Igor Ledochowski
"Hypnotic Language Drills (CDs and Cards)" Igor Ledochowski
"Core Hypnotic Skills (DVD set)" Igor Ledochowski
"Indirect Hypnosis" Video, Steve Brooks

Old School Classics

"Practical Mental Effects" Annemann
"Corrinder's 13 Steps" Corrinder
"Self Working Mental Magic" Karl Fulves

Modern Masters

"Psychological Subtleties" Banachek
"7th Deception" Luke Jermy (contains same material as Skullduggery DVD)
"Building Blocks" Luke Jermy
"Kentonism" Kenton Knepper
"Miracles of Suggestion" Kenton Knepper
"The Artful mentalism of Bob Cassidy" Bob Cassidy
"Direct Mind Reading & Mind Control Effects" Marc Paul (lecture notes)
"Deadly Mentalism" Ben Rayot

Psychological Performance

"Pure Effect" Derren Brown
"Absolute Magic" Derren Brown
"Impro" Keith Johnstone