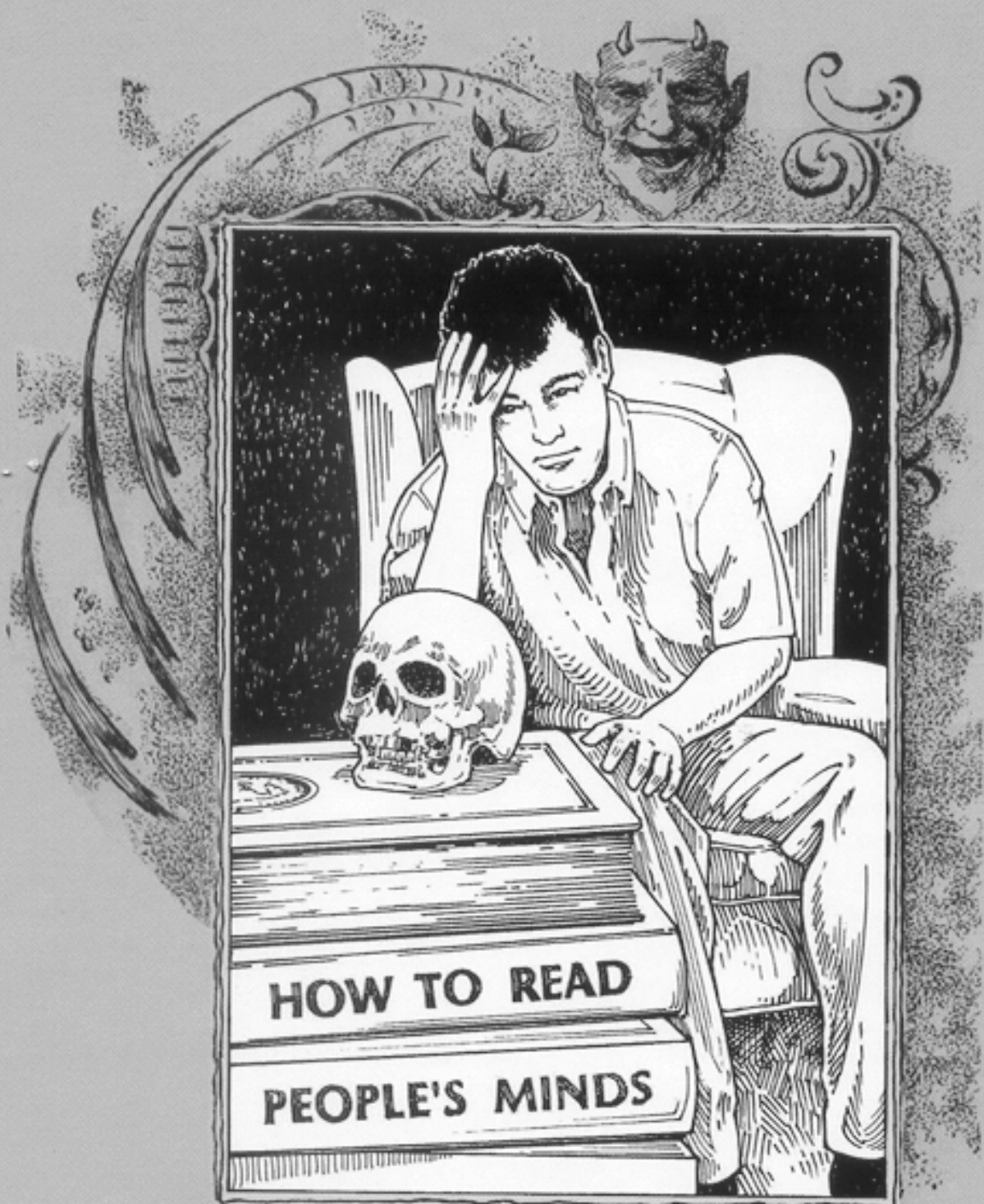


Psychophysiological Thought Reading



or

Muscle Reading and the Ideomotor Response Revealed

by Banachek

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Banachek

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Also by Banachek: Psychological
Subtleties Psychokinetic Time
Psychokinetic Touches Pre-Thoughts
Key Erect Steve Shaw's
Radio Magic (the CD) Psychokinetic
Silverware (the video)

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Preface

*J*uly 2nd, 1874, *the Sturtevant House*. J. Randall Brown asks a reporter to think of any object and its location. The long blond-haired mentalist then blindfolds himself, takes hold of the reporter's open palm, and presses it to his head. He then stands up and walks two rooms away where he picks up a teacup underneath a desk. Randall then has another volunteer think of another object. He then takes that volunteer to another room where he points to an ornamental inkstand. Both objects were indeed the thought of objects.

June 23, 1883, *the St. James Hall*. Washington Irving Bishop asks a Mr. Strathem to concentrate on a serial number on a hidden dollar bill. Bishop draws a rectangle on a blackboard and divides it into five sections. He has a handkerchief tied over his eyes, takes Strathem by the wrist with his left hand, and with his right hand Bishop circles the first square. After a few seconds Bishop writes a 6. Bishop then writes another 6 and then an 8, a 9 and a 4. The number on the bill ... 66894.

June 1946, *Joseph Dunninger, downtown New York City*. A needle is hidden by a committee somewhere downtown. Dunninger is lead to an automobile in which he is seated. Dunninger then drives to the correct building where he steps out of the automobile. He proceeds into the building where he stops in the lobby and lifts up a rug ... there is the needle!

December 1950. Franz J. Polgar stands outside the Empire State Building. A tiny banknote clip is hidden somewhere in the building. A woman who knows the whereabouts of the clip holds one end of a handkerchief while Polgar holds the other. The woman concentrates on the whereabouts of the clip. Polgar leads her to the subbasement to a locksmith's shop. In the shop Polgar reaches into the lower drawer of a metal file case. From this case he produces the clip.

And last but not least an article written by a psychologist for the supplement to the *Journal of Psychosomatic Dentistry and Medicine*.

Friday, November 6th 1981. "At 10:45 a.m., Steve Shaw and I visited my landlord who owns Smith's Flower shop in New Jersey. His shop is located beneath my office. Steve was introduced to him and eight of his employees. The florist obtained some keys which were marked and tested against bending by his driver. One of the young women employees held four keys in her hand which Steve then Zapped.² At no time did Steve touch the keys himself. Finally the woman said she felt something; her left hand felt warm. When she opened her hand she found that one of the keys had bent. Steve then left the room and went upstairs. He requested that I step outside so that the audience would not think us in collusion: i.e. that I would not know where the employee had hidden the key, nor could Steve and I code clues. When Steve returned, he attempted to use contact telepathy with a woman to locate the missing key. After several false starts, Steve felt he could no

1 checked for tensile strength

2 concentrated on bending

longer continue with her, so he then switched to a man. Within five minutes Steve approached a vase with some yellow pom-poms. Steve dipped his hand into the vase and pulled out the hidden key. . . bent. The key was not bent ahead of time.

"At lunch Steve told a waiter to think of a five letter word. Steve then placed his outstretched forefinger to the waiter's temple and slowly spoke the letters of the alphabet until he correctly spelled out the word K A F K A. By this time a crowd was beginning to swarm around Steve and the restaurant owner came over. Steve requested him to hide something personal. Steve had himself blindfolded and held onto the English waiter's hand. They had access to three dining rooms but as Steve entered the largest dining room he went straight to the bar. While the employees and customers looked on, he ruffled under some items and picked up the owner's eyeglasses. The guffaws turned into applause."

How did J. Randall Brown know where to point, Irving Bishop guess the correct number on the bill, Dunninger find the needle in the city of New York? How did I (Steve Shaw is my real name) know where to find the hidden objects and name words only thought of?

The secret is the Psychophysiological Response, which enables us to do muscle-reading. Another term for Psychophysiological Thought Reading is the more commonly known term *the Ideomotor Effect*. The Ideomotor Effect was first labeled as such by William Carpenter in the year 1882. At the time Carpenter was disturbed that certain popular phenomena such as dowsing, table tilting, the 'magic' pendulum, and certain aspects of hypnotism (then known as mesmerism), were being

attributed to supernatural powers. Carter believed that the people involved were truly honest people but the explanation for the phenomena was other than supernatural. Carpenter believed they were victims of self-deception. Carpenter stated that the Ideomotor Response was due to "the influence of suggestion in modifying and directing muscular movement, independently of volition."

The father of American psychology, William James, expounded upon Carpenter's theories. He believed that ideomotor activity was the basic process underlying all volitional behavior. He stated, "Whenever a movement unhesitatingly and immediately follows upon the idea of it, we have ideomotor action. We are then aware of nothing between the conception and the execution. All sorts of neuromuscular responses come



between, of course, but we know nothing of them." To explain part of his theory James explained how one could experience this for oneself: "Try to feel as if you are crooking your little finger, whilst keeping it straight. In a minute it will tingle with the imaginary change of position; yet it will not sensibly move, because it's not really moving is also a part of what you have in mind. Drop this idea; think of the movement, purely and simply, with all brakes off, and presto! It takes place with no effort at all."

Modern neurological researchers have indeed produced data and theories that explain how "quasi independent modules in the brain can kick off motor movements without necessarily engaging the executive module: that is responsible for our self-awareness and volition."

More recently, 1972, Frank Monaghan referred to the psychophysiological responses as *Organ Language*. And

even more recently in the year 1988, scientists used ideodynamics to describe the same phenomena.

If you are still confused I will break it down to very simple terms; the subconscious mind will give off physical cues that can be viewed through muscle responses if you know how and what to look for. These responses can be used to simulate mind-reading and can actually be used to read one's thoughts. The following chapters will take you through different phases of psychophysiological thought-reading. We will deal with muscle-reading, pendulums, table tilting, the Ouija board, and more.

You may call it what you want. It will take a lot of constant practice and use, but as you can see, it is as mystifying as any mind-reading feat ever. This is one secret that you will cherish for the rest of your life. Once you have mastered the technique you will apply it to all forms of mentalism. You will use it anytime, anywhere, and to get you out of any bind.

READ ON.....



Muscle Reading



The History of Muscle Reading

The following was printed in a wonderful obscure magazine called *Minds*. Denny Laub was the editor and authored many of the articles that appeared. If you can find any copies, grab them; they are indeed collector's editions. Denny is intrigued with muscle-reading and its origins and as a result he has spent many long hours researching its history. Denny has graciously given permission to include his findings that previously appeared in a column in *Minds* issue # 3. Be prepared to forget all you thought you knew about the history of this art.

The Life and Times of J. Randall Brown

The history of mentalism is well hidden in the shadows of the past. Many of the techniques used in the art will probably never be traced to their origins. The two person code: for example, dates back to at least the time of Scot's *Discoverie Of Witchcraft* in 1584, but as is the case with most of the material in Scot, the method was old even in the sixteenth century. Such fundamental tools as

billet reading and the nail-writer come from the strange arena of spiritualism and will thus have their origins shrouded forever as well.

One area of mentalism does have a fairly recent and traceable genesis. The art of contact mind reading can be dated with a great deal of certainty to the singular mind of one J. R. Brown.

Brown is remembered in the history of magic as the young reporter for the *Chicago Inter Ocean* newspaper who first demonstrated his talent while covering seances for his paper in 1872.

The actual story is somewhat different, for Brown was not from Chicago, was not a newspaper reporter, and, in fact, had never had contact with the offices of the *Inter Ocean* until after he had already become the talk of the town with his remarkable feats.

Our current misconceptions about Brown's start have come about because of certain press stories about him which have been handed down to us by H. J. Burlingame and C. A. Newman, both of whom knew Brown personally. The actual story is relatively mild and has so far escaped the painstaking attention of the magic historians.

J. Randall Brown was born near St. Louis on October 28, 1851 to William and Jane Brown. When he was about two, his family moved to Muscatine, Iowa, where both census records and city directories indicate his father was an engineer of rather modest means. Brown often maintained later that his father had been a prosperous mill owner.

While attending public school in Muscatine, Brown one day discovered that if one of his classmates would hide an object, Brown could find

it by holding the child's hand to his forehead and following the impressions that he received. He became something of a local sensation and often gave demonstrations at area gatherings. He had little interest in becoming a professional performer at this time.

After leaving school, he entered business with his father in 1869 until the death of William Brown in 1871. He then joined his younger brother Vincent in a machine shop venture in Red Oak, Iowa.

On August 2, 1873, Brown went by train to Chicago to purchase additional machinery for the shop. He was joined in his journey by M. R. Kelly, who had been one of Brown's schoolteachers and had remained friends with the family even after his move to Illinois, where he was a county superintendent of schools. The two of them arrived in Chicago intending to enjoy the weekend and get down to business on Monday morning.

Monday, however, found them at a Chicago drinking establishment, where Kelly urged Brown to give an impromptu demonstration of his skill. Among the guests were several associated with the Chicago papers. Brown instantly became the subject of newspaper articles throughout Chicago and the Midwest. Public interest was so great that Brown, who was immediately labeled as the "Red Oak Wonder," was forced to concede to a public demonstration of thought-reading.

He rented the Union Park Congregational Church for a demonstration on August 11, only a week after that first demonstration in the bar. The auditorium was packed at fifty cents a head, and the response forced Brown to offer a second

demonstration three days later, on August 14. The ease with which he made this money at a time when the U.S. economy was in a recession must have influenced Brown's subsequent decision to become a performer.

The chronology of the next few months is sketchy. He was examined during this time by the Rush Medical School and was also the subject of an article in the *Chicago Medical Review*. I also assume that he returned to Red Oak to extricate himself from the family business.

By January 1874 he had certainly made the transition to professional performer. Clippings placed him in the little town of Goshen, Indiana where he shared a billing with an illusionist named Prof. Madden. In February he was in Detroit and Jackson, Michigan as well as Toledo, Ohio giving demonstrations and being tested by the University of Michigan.

During this time, he began developing the techniques of promotion that he would use for most of his career. ³

The first of these techniques was the way he approached an area for a booking. He would enter the town and contact several of the town's professional citizens, either by cold call or letter of introduction. He would then use these contacts to arrange a private demonstration at one of their homes. Newspaper reporters would of course be invited. Then he would have the prominent people present write an invitation urging him to give a public demonstration of his ability. This invitation would be placed in the local paper, with a response from Brown graciously accepting the offer and naming the time and place.

Response to this approach was uneven. In some cases he would draw an intensely interested but relatively small group of the town's most prominent individuals. Other times he would draw a standing room only crowd, especially when there was some controversy raging about his ability in the local gossip.

The second technique he used was to present himself as a scientific lecturer rather than as a performer. This allowed him to present his attraction on Sundays despite Sunday Blue Laws, which prevented other attractions from competing with him for box office monies. This virtually eliminated competition and assured him an audience of society people who never missed a chance to make an appearance at public events.

In July of 1874, he had had enough of small Midwest towns and turned his attention toward New York where newspapers fought over the coverage for this latest sensation. His success in New York was fueled by a controversy with Dr. George Beard.

Beard was a graduate of Yale and considered himself something of a debunker of strange phenomena. He resented the way the newspapers fawned over Brown and was particularly distressed that his *alma mater* had been thoroughly astonished by the tests they had given Brown.

After several volleys were exchanged in the newspapers, a challenge performance was arranged involving judges picked by both sides. The tests were not decisive as Brown completed some of the tests but failed at others. Beard put forth the theory that Brown was reading the muscle responses of his subjects. The audience was not at all convinced

of this and the local paper went so far as to libel the intelligence of the good doctor.

Beard himself left the event with an appreciation of Brown and his openness to scientific testing, which was contrary to the attitude he was used to in his usual investigations of anomalies. In his subsequent book on thoughtreading, he admitted that although Brown had a little charlatanism in him, he had been helpful to the cause of science and was not to be considered a fraud.

The charge of muscle-reading was not new with Beard. Brown had been accused of this before and early in his career had developed an effect that was designed to defeat this explanation. He devised a way of performing the feat of finding a lost item without direct contact, using instead a long piece of copper wire. Many times the wire was hundreds of feet long and Brown and the subjects were in different rooms. In the Yale tests, Brown was in the basement and the subject on the second floor. Beard was not convinced by this and suspected that Brown simply cheated on those tests.

Brown was plagued by something that was later to plague other contact readers. Many people who saw him perform went home, experimented, and found that they were able to duplicate some of Brown's basic feats. In fact, most of the nineteenth century performers who used contact mindreading began after seeing Brown perform. This was damaging to Brown because the young Iowan was shy and not a natural performer. Many of the people who copied him were more theatrical and

entertaining. For a while, Brown had some difficulty finding lucrative work.

In order to spice up the demonstrations, Brown added a cabinet seance featuring his wife, Lillie May, as the medium. While this added variety and expanded the show, the reviewers almost always suggested that the cabinet be left out, as the effect had been widely seen and was now treated with indifference. Some people have suggested that Brown got the cabinet effect from Washington Irving Bishop in exchange for the method of contact mindreading, and if true, Bishop definitely got the best of the deal by trading wornout seance effects for what was the sensation of the day.

Despite imitators, Brown continued to perform and astonish people all over the world. He outlasted people like Bishop and performed well into the twentieth century. He captured the attention of the press everywhere and the interest of nineteenth century celebrities such as Mark Twain; *Ben Hur* author General Lew Wallace; industrialist Eli Whitney; and humorist Josh Billings.

One admirer of particular interest to mentalists was spiritualist Charles Foster, the "Salem Seer." Foster, who is recognized as a pioneer in modern billet work, was very taken by Brown's demonstrations. After seeing his performance he penned this letter to a local paper:

"I had the pleasure last evening, as one of a much-interested audience at Harmony Hall, of witnessing Mr. Brown's excellent tests of mindreading. I trust the readers of the 'Times' will

pardon me for the suggestion that the gentleman's gifts and merits entitle him tonight to a 'full house.' It seems to me that nothing justly demands so much attention from the public, at present, as the great incoming power, or perhaps it should be called 'science,' of which mesmerism, psychology and clairvoyance are branches and all of them, as I believe, stepping stones to the great truths of spiritualism. Mr. Brown claims to be a mindreader, 'pure and simple,' and is utterly unconscious of any spiritualist impressions or presences. He is undoubtedly sincere in his claims and deserves implicit credence. The assertion in this morning's 'Whig' that I accounted for Mr. Brown's feats by saying I saw 'spirits all around him,' is untrue. Whatever the facts may have been, I said nothing of the sort. I should not be surprised however, if Mr. Brown should ultimately be developed into a perfectly conscious and very powerful spiritual medium. "

Brown had no aspirations towards becoming a medium. Although some magic historians claim that Brown had an interest in spiritualism in his younger days, Brown himself denied it and supported his claim by pointing to his family's membership in the local Methodist church.

Brown's later life is sketchy. No one seems to know how long he continued to perform, but when he moved to Minneapolis, Minnesota in 1923, he was listed in the city directory as a retired lecturer. He was, however, low on funds and the 1924 and 1925 directories list his occupation as photographer and printer, respectively.

He died in a Minneapolis hospital in July of 1926. Newmann records that his wife remembered her husband's last words as, "Get me out of here!" According to Newmann, Brown's widow did not have enough money for a headstone, and he himself attempted a fund drive to purchase a stone. Unfortunately, performers of the time were not interested.

So Brown was buried, as he and so many other nineteenth century performers had lived, as a brief footnote in the history of a busy nation. The man who had captured the attention of the world, spawned a new type of mystery entertainment, and inspired generations of future performances, was nearly forgotten. No greater testimony can be given to the fleeting nature of fame.

A Little More History

So there you have it. Thanks to Denny Laub's tireless efforts we now have the true history of the originator of modern day muscle-reading. Muscle-reading is known by various names including contact reading or Hellstromism, named after the mentalist Axel Hellstrom.

Following the early efforts and sensation made by J. R. Brown, along came Washington Irving Bishop. Many considered Bishop to be one of the most entertaining and sensational performers of the time. Bishop's favorite effect that garnered him huge amounts of pre-publicity for his shows was to be blindfolded and race a team of horses at breakneck speed through the streets on his way to finding a hidden object in some unusual location in the city. As

Denny Laub pointed out, it may be that Brown actually taught Bishop how to muscle read. Bishop made a huge sensation not only in the United States but also in England. Bishop's demise was as interesting if not more so than his actual performing life.

Bishop died while performing at the Lamb's Club in 1889. It was known that Bishop suffered from seizures and would often go into a cataleptic state. As a result Bishop always kept a letter on him telling whoever found him of his malady and not to perform an autopsy. Bishop's mother believed that the doctors had murdered him by performing an autopsy upon him. She charged the doctors of murder and lost. For revenge she published a pamphlet relating the grisly tale. Finally after the mother made a lot of fuss in the media the district attorney reopened the case and the doctors involved were indicted for "unlawfully making and causing and procuring to be made, a dissection of the body of a human being." It is interesting to note that at the age of 17, Bishop had a similar experience where he was pronounced dead, yet recovered. Was he still alive and killed by the autopsy. . . we will never know.

In his article on Brown, Denny also mentions C.A. Newmann. Newmann was born on November 28, 1880 in Kenyon, Minneapolis as Christina Andrew George Naeseth.

Newmann performed a show that featured mentalism and hypnotism. Modern day mentalists usually



know him for his *Scrapbook Library* kept in the Library of Congress. In 1990, Daniel's Den put out a portion of this collection in a limited 250 copies hardcover book titled *The Collected mental Secrets of C.A. Newmann*. The book alone is a whopping 602 pages and consist of 12 of the scrapbooks, there is more than enough left in the collection for more books. Newmann titled himself as the "Pioneer Mentalist." Newmann also was quite well known in his early days for performing the horse and buggy muscle-reading stunt. He was extremely good at non-contact mindreading as well. Newmann passed away of liver cancer on December 30,1952.

Although muscle-reading found its roots in the United States, it quickly spread to Europe. One of the most famous English muscle readers was Stuart Cumberland, a journalist by the real name of Charles Garner. Stuart had been Bishop's assistant in the United States. Stuart was one of



the few who actually never claimed psychic powers of some sort and attributed all of his talents to muscle-reading. In fact, Stuart was quite well known as a psychic debunker and dismissed any talk of his talents as psychic as "sheer fudge" and "idle rubbish."

Stuart published many books on the subject and gave demonstrations of muscle-reading for Kings, Queens, and other royalty from all over the world.

I mentioned earlier that muscle-reading is also often known as Hellstromism. This is as a direct result of a book written about a German immigrant by the name of Axel Hellstrom who moved to Chicago in the late 1920's and made a name for himself. His methods were published by Robert Nelson and titled *Hellstromism*. There were many others who were quit proficient at muscle-reading. These names include Rolf Passer (who could re-enact entire acts that were performed while he was out of the room), Frederick Marion, and Eugene Rubini (who maintained contact with the end of a watch chain).

In more recent times there were only a handful of mentalists who featured muscle-reading as a major stunt in their shows. Those included Franz Polgar and The Amazing Kreskin. Both used it to find their check at the conclusion of their show.

Denny also mentions that one downfall for Brown was the fact that many people would go home and try it for themselves and succeed. During its highpoint in the late 19th century there was even a parlor game that used muscle-reading called "Willing." Luckily for us in this day and age, muscle-reading is not the sensation it was then and is truly amazing to any that witness it.

The Down and Dirty (or How to Perform Muscle Reading)

For sake of alleviating confusion and not repeating myself, I will simply call it muscle-reading from here on.

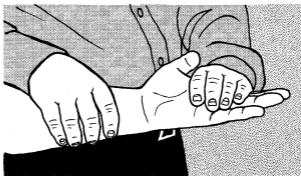
If you are serious about learning the proper method for muscle-reading, do not, I repeat, do not skip anything in these directions. This is how I learned. Some of the material here has seen print before, some of it is new,

learned via experience. It is important when performing muscle-reading that the volunteer is serious and really wants the experiment to succeed.

PHASE ONE:

First obtain a good friend who will take your experiments seriously. Have your friend think of one of the four corners of the room you are in. Now stand in the center of the room.

Instruct your friend to stand on your right side (if you're right handed) and hold his left



arm extended in front of him from the elbow palm open and face up. Take hold of his open hand by the palm with your left hand, with your right hand grasp your friend's forearm.

Now comes the most important part. Have your friend focus and think of a corner of the room and *to guide you with his thoughts alone*. For instance, if you go to the right and the corner he wants you to go to is to the left, *he is to instruct you mentally to go to the left and vice versa*. He is not to physically push you to the correct direction but then again he is not to purposely pull you away from it either. He is to keep his arm relaxed and let you carry the weight of it. He must be serious and *push you in the correct direction with his "mind alone."* Now you proceed. As you move forward, slightly move your friend's hand to your right and then to your left in small motions. You will find that you will have a slight resistance in one direction and no

resistance in the other. This is the secret to muscle-reading. You will find that you will have no resistance in the direction you are to go. Unknown to your friend, his body is acting out his thoughts. Once you find the correct corner a few times you are ready to proceed to something a little more difficult.



PHASE TWO:

By now you can find a direction with ease; however, holding a subject's hand in this manner is very obvious. So, take the subject's ~ left hand by the wrist with your right hand in a natural grip.

Now hold up your left hand and give the following instructions to the subject: "Let me

pull you around the room. Do not pull me, just follow me. Think of this hand (indicate your free left hand) as your hand and WILL it to the object.. kind of like mind over matter. Don't worry about my body...just my free hand. If it is too high, will it to go low, if too low, will it to go high. If it is too far to the left, move it to the right with your mind; too right, will it left."

Also add that the reason you are holding the wrist is because it makes it easier to pick up his *telepathic* waves by having contact with him.

Ask your friend to think of large objects in the room. The television, a table, a large vase, a cupboard, the piano, anything so long as it is large and stationary in the room.

If you have been successful so far, you are now ready to work up to bigger and better things. Have your friend fold a card into quarters and hide it anywhere in your living room while you wait in another room. You could use a coin or something like this but you want the object to be a little larger at first. Do not be tempted to peek. Instruct him that he can hide the card anywhere *except on himself*. If he does, it will be almost impossible to find the card. Tell your friend to let you know when he is done. After he has informed you the card is hidden, go and stand in the center of the living room and proceed as before.

When you get into an area where the object could be, use the same movement to find out if the card is hidden high or low, only move the hand up and down. You will find that with a little practice you can locate an object with ease. After a while your hand movements will become minimal and unnoticeable. You can also cover the smaller movements by turning your entire body to the left, right, up, and down directions, feeling the resistance as you move.

At first it may take some time to find the card. Don't give up because with a little practice you will be able to find the card quickly. Practice, practice, practice.

Remember that if your friend treats this as a joke, your chances of the finding the card are almost zero. Also if they help you by pulling you to the card on purpose it will not help you use the technique when it comes time to try it out on a stranger.

If at first you are having trouble finding the card you might find it easier to limit the choices. In other words,

instead of finding an object, lay three objects out on a table or a kitchen counter. One object to the left, one in the middle and one on the right. Have the subject think of one of the three objects, and you try to pick out which one it is.

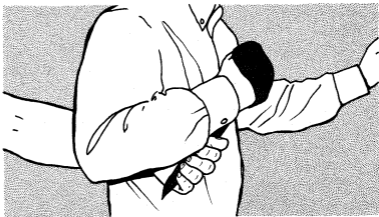
You will find that some subjects are better senders than others. So if you fail repeatedly with your friend, try another. Also, some people are such good senders that you may be mistaken into believing they are leading you on purpose. Be careful before you accuse your friend of doing this.

It is very important that when you pull the person around the room, the emphasis be not upon the hand you are using to hold the subject, but upon your outstretched free hand that is *feeling sensations* around the room. Hold the subject's wrist down low at your side and people will forget you were even holding their hand.

You could skip this second phase if the impulses come naturally to you. I would suggest you do not and take your time and learn this one stage at a time so that if you get a spectator that is hard to read, you will be better prepared.

PHASE THREE:

You should now have the wrist method mastered. You are ready to have the subject hold a handkerchief while you hold the other end. Wrap one end of the handkerchief around your fist as he holds the other end. In this method it is vitally important that the subject relaxes his arm and lets you, the mentalist, support his weight with the other end of the handkerchief. Now let the subject's arm hang between your side and your elbow.



You will find that as you pull the subject around, not only will you feel the resistance as before, but you will feel the subject's arm either against your right side pushing you to the left or against your elbow and arm indicating you are to move to the right. When you are near the object in question, you may feel a slight pulling back. This will indicate the object is down. Slackness will indicate the object is up high. In time you will find it works much better when you pull the subject behind you as you rush about the room.

Although I have never seen or tried it, I have heard of mentalists who have taken this further by using string, copper wire, chains, leather, etc.

Master these steps and you will have a useful tool that will serve you well... a tool that is seldom seen today. I must warn you though, if you do not use muscle-reading on a steady basis, you will become rusty in the mechanics and have to practice to get back the feel; however, it is kind of like riding a bicycle... it comes back very quickly.

It is also good to have yourself blindfolded in the early stages so that you are not influenced by visual clues you *think* you read in your subject.

The Forehead Method

In the early days of muscle-reading, the transmitter placed his or her hand on the receiver's forehead. This was



the method favored by J. R. Brown. This can still be used but is often awkward unless you are standing at a blackboard and trying to get letters. It does make more sense to those

viewing for the contact to be there, as they are transmitting from their brain, down their arm and to your brain. I have often used this method when trying to discern letters of the alphabet or numbers. This method also is not so bad if you hold their hand to your forehead with your free hand. Now it looks as if you are *psychically* sensing their thoughts by contact (if that's how you want to present yourself) rather than as a scientific demonstration of muscle-reading.

Tests to Try at the Beginning Stages

1. Lay 4 objects on the table and have the subject think of one.

2. Take out a chessboard and have the subject think of a square.
3. Hang up a suit in your living room and have the subject hide a penny in any pocket.
4. Have the subject think of a location in the room: a doorknob, a door, a light bulb, a certain cabinet door, a plant in the room, or just a section of the wall, etc.

Practice Tricks

The following are tricks you can perform while practicing muscle-reading without fear of failure.

Card Control

Have the subject remove 13 cards from a deck of cards. Secretly note the bottom card. Have subject remove any card as you fan them out. Square up the cards and have the subject place his card on the top of the squared cards. Have him cut the cards a few times. Blindfold yourself so you can see down if needed. Alternately you can have the subject cover your eyes with his right hand. With his other hand have him spread the cards across the table *face up* (this is the reason for only using 13 cards...the cards will spread further apart.) Have the spectator take hold of your wrist and hold your hand over the cards as you extend your forefinger. Proceed to find the card without peeking. If you fail, then peek. Yes you can see down, even with the

spectator covering your eyes with one hand. Look for the key card. It will be to the left of the spectator's card.

Banachek's Finding the Check

For this you will need the following:

A Devils Hank

A handkerchief that has a secret compartment made by having two handkerchiefs sewn together and an open pocket in one-fourth of the hanky.

10 pieces of paper and ten pens

On five of the pieces of paper you will need to write the name of someone who you can recognize at the function where you are performing. Try not to pay attention to where they are seated. These five duplicate pieces will be inserted inside the secret pocket of the Devil's Hank. The hanky is placed inside your breast pocket in such a way that you can easily remove it without spilling the contents.

During your show mention you are going to put your fee on the line. You ask for the person with your check to bring it up. Hand out five pieces of paper to five different people at separate tables. Ask them to write down the name of someone present who is not at their table. They are to fold up the papers individually. Remove your hanky and lay it over your hand. Have the spectators place their pieces of paper on the hanky. After you have collected all five, gather the ends of the hanky and, while telling the person with the check to select a piece, force one of the pieces in the secret pocket on them. Tell the person that you are going to be escorted from the room. When you are out of sight, they are to place the check into the pocket of the person whose name is selected. *This is why it is good to select a person of importance as the name to be selected.*

This way they know who it is without saying the name out loud. You are then escorted from the room. After the check is hidden, the person who hid the check goes back to their seat. After the check is hidden, someone informs you and your escort, then you are led back into the room.

Select someone from the audience to act as your *sender*. Have yourself blindfolded so you can get a peek if necessary. Close your eyes. Have yourself spun around a few times and proceed to find your check via muscle-reading. Before you say, "*You have the check,*" open your eyes and make sure you have found the correct person. If not, then continue.. .only this time use your sight to find the correct person.

Do not pass this up. It is a great way to practice the old check finding stunt.

There is another possible scenario to this stunt that does not involve muscle-reading. Have the person select the name *but not read it*. Walk around the room then ask the correct person to stand. Have the piece of paper opened and the name read proving that you have found the correct person. This is included here rather than repeating the effect elsewhere.

This same stunt can be performed without the Devil's Hank if you wear a jacket with coin pockets in the side pocket. Have the extra dummy duplicate pieces of paper in the side pocket. Gather up the spectator's papers and place them in the same pocket only put them out of the way in the coin pocket. Now hold the pocket open (hiding the coin pocket) as someone reaches in and mixes up the duplicate papers and selects one. Now proceed to find your check as explained above.

If you have two coin pockets, have two more dummy billets with two other peoples' names written on them inside the extra pocket. Once you find your check, reach in your pocket and appear to mix up the papers. Remove the

two dummy billets one at a time and hand them to someone to hold. Concentrate and point out the two people from the stage and have them stand. Have the papers read and revealed to be correct.

Others

Any effect that cues you to the object or card selected can be used by you being blindfolded and not peeking until you want to check and make sure you are right.

Advanced Tests

Guessing Numbers

One method is to take a large pad on an easel and a felt tip marker. Have the subject think of a number from one to ten. Move your hand in a circular motion and then in straight lines feeling for resistance as you move, all the time telling the subject to think of the shape of the number. Remember to use your free hand to do your writing; however, you move your other hand (held by the spectator) in the same motions but not as obviously (I actually move my whole body). I also find it easier to have the subject think of where he wants me to start writing the number and then draw the number according to the signals he sends. You may find that you get better results if you ask the subject to, "*think of my free hand as your hand, and will it to draw the number!*"

Another method that is even easier is to draw the numbers from one to ten in a row. Have the subject think of a three-figured number and then proceed to get one digit at a time. Simply locate the correct number as you located

the playing card or the square on the chessboard. This method can also be used, as we will discuss later, to locate a "thought of" page in a book.

An easier way to detect the movements is to have the spectator place their hand on yours with their fingers resting between your knuckles and to use that hand to locate the numbers. The only problem with this method is that it does not look so good since the contact becomes the center of attention as you write out the numbers and others may think the transmitter is a stooge. But this is a great method for one-on-one.

Shapes

Use the same method as with the numbers, drawing shapes according to the signals. In fact this is easier than drawing the numbers.

Letters of Words

Have the subject think of a word containing six or less letters. You could use more, but it is very time consuming. Tell the subject to think of the first letter. Inform him you are going to name the letters of the alphabet out loud. When you reach his thought of letter he is to mentally shout "stop" as loud as he can. Emphasize that he is to only *think* stop...not to tell you or give you any visual clue. Some people do not follow rules very well and will shout stop out loud if you don't remind them. Then have him take hold of your wrist as before, and with a very slight forward and backward movement of your entire body you name the letters of the alphabet. Nod your head as you do this. The reason you move forward and backward is to cover a slight up and down movement of their wrist made by you in rhythm with the spoken letters. You will find a slight

resistance at the thought of letter. You do not stop at the letter, however. Instead, continue through the alphabet. Sometimes you will find a person that will move their head in time with you and will stop at the thought of letter.

You can also try having the subject place their hand on the back of yours. You then tap the table with that hand or tap the table with your other hand but move the hand they have their hand resting on up and down slightly with the taps as you name each letter and they think "*stop*" on the right letter. Have them close their eyes when they do this. It seems to help. If you feel no resistance, then continue starting again as the letter may well be "A" or "B". This is also the perfect technique for numbers.

Another way would be to have the letters written out in squares like a chessboard. You then find the correct square until you spell out their word.

Once you have mastered all the techniques I have given, you will find many uses for muscle-reading. The more complicated the effect is, the more you may have to break it down in stages. All of the following have been used at one time or another.

Other Muscle Reading Effects

Crime

Re-enact a crime performed behind your back or while you are out of the room. The spectators select a killer. The killer murders someone else and then hides the murder weapon. They then all take their seats and you are escorted back into the room. Find the murder weapon, identify the victim, reenact the victim's murder using the weapon, find the killer, and finally have him confess.

Finding Your Paycheck

Find your paycheck at the end of your show. This has been a favorite of many mentalists of the past and contemporary mentalists such as Kreskin. Kreskin and Polgar both claimed that their check had been hidden in a gun barrel, a turkey and even a cast. If it works...

Some mentalists have a stooge for a back up in case they fail. When you're making big money, you do not want to lose it. The stooge signals the correct direction only if the mentalist fails. It would be possible to put a radio device in a blindfold or simply have a pulse device in your pocket.

Reenactments

Reenact a routine performed while you are out of the room. For instance, someone shuffles a deck of cards then places a card in someone else's pocket. They then remove the card and puts it back in the deck. You come into the room, open the deck of cards, shuffle them, turn them face up, remove the correct card, and then place it in the correct person's pocket. This should be performed in stages. Spread the cards face-up and find the correct card. Then find the correct person and the correct pocket. *This is advanced but it can be done. So can the following:*

Book Tests

Someone removes a book from a shelf of books, opens it, and draws an imaginary line under any word on any page. They then place the book back on the shelf. You find the correct book and underline the correct word. You may find it easier to use various techniques here. Find the

book. Use the number test to find the right page. Open to that page and find the correct word by moving your outstretched index finger around the page. Once you find the area that gives the most resistance, move your finger in smaller circles until you find the correct word.

You could also move your finger down the page having the subject think "stop" at the correct line. Then move your finger across the line telling the subject to think "stop" when you come to the word.

Rolling The Dice

Someone rolls a die, notes the number, and then rerolls it. You come into the room and place the die to the rolled number. This can be done a few ways. Probably the easiest would be to write out the numbers one through six on a pad. Once you find the correct thought of number on the pad, continue as if you are having a hard time. Ask them to touch your forehead instead. You then pick up the die, turn it around a few times, and finally place it on the table with the correct number face up with dramatic flair.

A helpful hint here is not to use anyone who was involved with acting out the task. Rather, use someone that has observed the actions. This will save confusion if you have to place something in their pocket or have to involve them in the action in some way.

Suggestions By Others

William Walker wrote a book called *Practical Mind-Reading* in 1908. He suggested most of the following stunts. Others were suggested by Robert Nelson and Ormond McGill:

LADIES AGE: Have a lady whisper her age to the transmitter. You proceed to get her age.

WATCH NUMBER: Someone thinks of a time, and you draw out the time. You draw the watch face and the hands to the correct time instead of getting the numbers.

COMBINATION LOCK: You open the lock after getting the numbers.

OFFICE DETECTIVE: Someone thinks of an object on their desk in their office some blocks away. You rush to the office and pick up the correct object.

POST OFFICE BOX: You locate the post office box where a letter is hidden. In earlier days they used only keys but now we have keys and combinations. If it is a number lock, then you could get the numbers.

MAP TRIP: A map is laid out on the table and subjects think of a starting point and an ending point for the trip as well as the route between the two points. You come back and move your finger across the map taking the same course the subject did.

DISCOVERING A CARD: Spread a number of cards over the table. The audience selects one while you are out of the room. They must know the location of the card on the table. When you return, take the subject's hand and move it to-and-fro over the table, backwards and forward in circles. Soon the impressions will tend to center over a certain spot on the table. Make your circles smaller until you center over the correct card.

LADY AND THE RING: A lady lends the committee her ring. You come back into the room, find the lady and replace the ring on her correct finger.

THE THEFT DETECTIVE: Someone plays the thief and steals an article of jewelry from a second person and hides it in a safe place in the room. You return, find the thief, find the jewelry and return it to its owner.

REPLACING THE PIN: Someone takes a straight pin or push-pin, sticks it in the wall in some location, removes the pin, and hides it in the room. You find the pin and stick it back in the correct place on the wall. *Note:* Instruct them that the pin should not be stuck too low or high.

REUNITED COUPLE: A young man and woman stand up in the front of the room as if to be married. A Parson is selected to marry them. They then take their seats. You find the Parson, then the Groom and then the Bride.

FLORAL TRIBUTE: (This is my favorite) A Bouquet of flowers sits on the table. A young man selects a young lady and points out where she is sitting in the audience. You return and find the young lady and present her with the flowers.

NAIL THE X: While you are out of the room someone chalks a small 'x' on the floor. Then they hide a hammer and a nail. You are blindfolded, then enter, find the nail and the hammer, and then hammer the nail into the center of the 'x'.

HANDCUFFED AND FINDING THE KEY: Dan Kirsch suggested that an interesting test is to handcuff

yourself to an interesting lady and locate the key. It is of course important to make sure she is a good transmitter.

Use your imagination. The ideas are limitless. Remember that imitation is the greatest form of flattery; however, it is better to be imitated than to imitate.

Spectator Muscle Reading

More recently I have been playing with an interesting concept I first saw British mentalist Derren Brown introduce on British TV. On the show Derren took the hand of a spectator and placed it upon another spectator's hand. One was to be the transmitter and just think of an object, the other was to be the receiver. The transmitter relaxed their hand as the receiver held it and moved over one of three objects. The receiver was instructed just to concentrate and that he would know what object the transmitter was thinking of. He would feel "pulled" to that object.

In playing with this concept, I have found that neither person knows how they received or transmitted the information... they just know that they got it right. If the spectators truly work with you, then you should not have this fail. I save this for after a show, when *receptive* people want to see more.

Spectator Gets The Number

Using the Derren Brown concept of having a spectator get the number, and giving yourself a chance to practice muscle reading, the following idea works wonderfully.

Have a spectator write out a two-digit number. You will need to peek the number via your favorite method.

(Acidus is my favorite) then the center tear. There are plenty of very good peeks in Richard Busch's book, *Peek Performances*.

On stage you have a board numbered one through 0.

Bring up a second spectator. Have the first spectator who wrote the number place his hand upon the back of the second spectator and just think of the first digit. Insist they not push the spectator to the correct digit but just think of it. The second spectator uses his index finger to try to find the correct number. Don't forget to instruct them that they will "*just feel an attraction to the correct digit.*"

If they hit the right number, then have them continue. If not, then you take over and get the correct digits via the forehead method.

This will give you plenty of practice, and since you know the numbers you can't miss.

Non-Contact Mind Reading

As stated previously, C.A. Newman was quite proficient at this. I have seen Boris Tulchinski, a Russian psychic, use non-contact mind reading to great success. He had various plants on a windowsill. The scientist thought of one of the plants and where he would like it moved. The psychic walked to the plants, picked up one, and moved it to the table. He was right.

I know it can be done because many years ago I was able to consistently get into the correct area that the object was hidden without having any contact between us.

I would ask the person to stand behind me and push me in the correct direction with their mind. I would then

rely upon the person's footsteps as they followed me. They will unconsciously walk towards the area. In other words, if the object is on my right they will walk more to my right when they are behind me. Often their feet will point to the correct direction I am to go if I hurry them. This visual clue only works when they are already walking and I stop suddenly and they stop. You cannot go by the direction their feet are pointing when you come into the room, as you will find that they do their best to point away from the hidden object. Try this.. .it works!

If you have a problem with the "behind you" technique, then try the following. Ask the person to stand on your right or left about one step away from you. Then ask the person to imagine a psychic force field around them attached to you. They are to mentally push or pull you in the direction of the object. Tell them to keep up with you as you walk around the room. With your peripheral vision, notice if they are standing close or far from you. As you walk around, you will see that at times they are further away than others. If they are further away, you know you have to move in the direction closer to them. If they are too close, you know you have to move further away. If they lag behind, you have to turn in that direction. If they are slightly ahead of you, then you have to turn in that

direction. Basically, you move to keep them beside you. If you do this right, they will lead you to the object. The hard part here is to make it look as if they are following you when in actuality you are following them.

I suggest that for non-contact mind reading, rather than have an object hidden, do as the Russian psychic did.. .have them think of one of many *large* objects.

One other method for non-contact mind reading, although more obvious, is to have the person hold their palm above your palm-down right hand. Say to your helper, "*Imagine a psychic force coming from your brain,*

down your arm, through the air to my hand up my arm to my brain, and will me to the object. Keep your hand above mine as I move about the room and just think of where the object is!" Proceed as with the "wrist method" of contact mind reading only moving by the queues their hand gives you depending upon how well their hand is centered above yours.

Another method is to have a wand or stick and to hold it vertical. Have them hold their left hand below the stick palm-up and their right above it palm-down. Proceed as above watching how well they keep their hands aligned above and below the stick.

Non-Contact Numbers

Ask someone to think of a number from one to ten. Then tell them to close their eyes. Tell them that they are to imagine a stop sign shooting up in front of them when you name their number. Watch the eyes. Since they have their eyes closed they will not be able to see you staring at them. You will notice their head jerk slightly when you name the correct number. Sometimes people will move their eyes up, which you can see through their eyelids. This can be used with letters or any list you might think of. Keep in mind, this may not always work.

Magic Castle Seance founder, Ed Fowler, gave me some great advice on this. He uses a blindfold so that the person is more off guard and will be less likely to hide their response from him. As a result, he almost always hits the correct number. Also he can stare straight at the person without the audience realizing what he is doing.

Do not be surprised if you start to believe in your own *psychic abilities* once you become proficient in non-contact

thought-reading. It has happened to others. Just remind yourself how and where you started to learn these techniques to put you back on track.

Fake Non-Contact Mind Reading

Contact mind reading can be made to look like non-contact mind reading. When you know beyond any doubt where the object is hidden with contact mind reading, continue searching. Stop... tell the subject you want to try another method. Have the subject stand on stage, close their eyes, and direct you by thoughts alone. Continue as before only this time you find the object without holding on to the subject.

An Introduction For The Stage

Here is an introduction for stage muscle-reading used by mentalist Norm Van Tubergen. It is a great way to set the audience up for your demonstrations:

"So far this evening, I've been trying to receive simple thoughts some of you have projected through space .a word, a number, the image of a simple object.

"Now I'd like to give you a chance to try your hand, rather, mind - at receiving thoughts from each other. I won't ask you to project across space. We'll do what I do when working with more complicated ideas. You will attempt to pass thought vibrations by a touch.

"Each of you turn to a neighbor - form pairs. It doesn't matter if you've never met. Now, one of you gently

hold the other person's wrist in your hand. You will be the transmitters.

"Now, those of you holding a neighbor's wrist, mentally choose a fruit. Don't say a word. Think about that kind of fruit. Picture it in your mind. Imagine you are tasting that fruit. You are trying to transmit your thought to your neighbor.

"And those whose wrists are being held, you are the receivers. Open your mind, and try to imagine the kind of fruit your partner is transmitting.

(After a few beats...) "Okay, transmitters, tell your receiver the fruit you had in mind.

"How many receivers thought of the same fruit as was being sent to them? What fruits were being transmitted?"

Obviously, not everyone will be successful; but enough will match to draw a few gasps. And the matches will be on different fruits, which seems to rule out a psychological force. You'll get a lot of apples, a good number of oranges. But you'll also get hits on banana, pineapple, and assorted other fruits.

"Okay! Congratulations! Now I'm going to use the same technique of having one of you transmit to me through touch. But instead of the simpler things, like a fruit or a word, you are going to transmit something more complicated instructions to me on how to behave!"

Select one of the successful transmitters from the fruit routine to be your transmitter for the contact work. It's logical, and the person will be so inflated with their own psychic talent that they will usually be an excellent sender.

Summation of Muscle Reading

I have given you a secret not often used and almost forgotten. Now here are some important tips:

1. The important thing with any muscle-reading presentation is that the contact is not the focus. For instance, if their hand is against your head, you hold it to your forehead with the other hand. The idea is you are concentrating to pick up their thoughts, not their movements. The same is done when they hold your hand. If you watch TV shows and movies with psychics, you will see the psychic make contact with a person to get clairvoyant images. Make the contact secondary. Hold their arm down by your side. It should look more like you are just leading them around the room rather than they are leading you. The body language you give off will help to divert the attention away from the contact. Where you gaze and where you give your attention will indicate where the audience's attention and the spectator's attention will go. They are to direct you with their mind by putting the emphasis on the *mind*, by *thinking* and not *pulling* you in the right direction. The fact you are reading subtle muscle queues will never be picked up.

Then again, remember that there have been muscle readers who have made a sensation stating that they can read subtle body queues and basically explaining what they were doing. Audiences were still amazed at their talent. Some will disagree with this approach, but I must remind you, a memory expert explains he is using memory. Also, a person who can rapidly calculate numbers in his head is

still entertaining. Decide what you are going to claim.

2. Keep your eyes out for opportunities to sharpen your senses in the areas of muscle-reading.
3. Use common sense in determining when and where to use this skill. In other words, do not be seen crawling over a group of people in a theatre to find an object. Have it hidden on the aisle if you must.
4. Make sure your subject knows exactly where the object is hidden. How can you find an object in someone's pocket if your volunteer does not know which pocket it is hidden in?
5. Make sure that more than one person knows exactly where the object is hidden in case the subject you are using is no good.
6. Use the host or the person that hired you. They want you to succeed because your success is a reflection on them.
7. Make sure that everyone involved in the action is still in the room. You don't want to try to locate someone who has stepped out to make a phone call or gone to the bathroom for a moment.
8. The use of a blindfold will greatly enhance the performance of muscle-reading. You of course should use a trick blindfold, one preferably with a downward peek.

9. If you have the opportunity to use muscle-reading on television and you are trying to locate an object, watch the TV cameras. Often they will point in the correct direction of the object in anticipation of you finding it to get a good shot.

10. If performing for a crowd and trying to locate an object, tell the crowd to concentrate on the location of the object. Watch the direction they look as you stress this. Often they will unconsciously gaze in the correct direction.

I end this chapter again by telling you to choose your subjects carefully and PRACTICE, PRACTICE, PRACTICE.

Chapter Two*The
Pendulums*



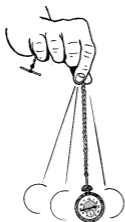
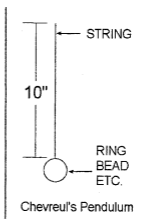
*M*ANY have heard of the pendulum called by the name of the Chevreul Pendulum. This is because the earliest known use of any device to demonstrate the psychophysiological response involved a French chemist by the name of Michel Chevreul. At the time chemists were using pendulums for chemical analysis. Entire books were written about the subject. Chevreul was skeptical of the practice. When he tried using the pendulum he was surprised to find it actually worked for him. Still skeptical though, Chevreul wanted to make sure that some physical force was not causing the pendulum to move. Placing a glass plate between a chemical substance and the pendulum, he was surprised to find that the swinging pendulum he held came to a stop. After removing the plate, the pendulum continued to move again. Ever the skeptic, Chevreul still suspected that maybe the pendulum moved due to the fact he could not keep his arm still. Resting his arm for support, Chevreul noticed that the pendulum did not sway as much as before. Chevreul decided to perform a double blind test. He had himself blindfolded and had an assistant place the glass plate between the chemical compound and remove it at will. Under these conditions the pendulum was unable to continue its activities. Chevreul wrote; *"So long as I believed the movement*

possible, it took place; after discovering the cause, I could not reproduce it."

Chevreul also concluded that this unconscious movement was the cause of table tilting and dowsing.

Pendulum Size

The actual object holding the weight can be a string, a chain, a ribbon, or any such flexible item. The length of the string or chain should ideally be around 8 to 12 inches, 10 inches being the preferable length. The weight of the object of course would depend upon the string itself; it should be heavy enough to hold the string taught but not so heavy as to take too long to get a reaction in movement.



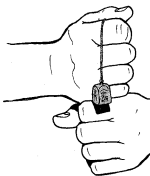
Spectators' finger rings make great pendulums. Others use crystals, and still others simply use whatever object is available from car keys and jewelry on a chain to pocket watches or beads.

Holding The Pendulum

The pendulum chain or string should be held between the forefinger and thumb and allowed to hang freely (See picture on right). Some texts will tell you to let the elbow rest on a table or chair; I find it works better if the elbow is not supported in any way at all. However, if you are going to be doing some intensive work with the pendulum, keep in

mind the spectator could get very tired holding their arm up for long periods of time.

It also appears to me that there is more movement and quicker reaction by having the subject hold the pendulum in the dowser fashion. One fist on top of the other with the pendulum chain held between the forefinger and thumb of the top fist (See picture to the left).



The pendulum hangs down the front of both fists. The only drawback to this method is the hands hide the spectator's view. Yet they can easily see if you have them look from the sides. Play with both methods to see which you prefer.



A Modern Try

If you are sitting at your computer desk, try the following. Hold a pendulum over the keyboard. Now think of any letter on the keyboard. The pendulum will start to swing towards the thought of letter. Of course it will swing back and forth so the letter could be above or below the swing. Move the pendulum. You will see the direction of the swing change in proximity to the letter. Continue moving, and you will see the pendulum stop when you are above the letter. Now think...if it works for you and you know the mechanics involved, how amazing must it be for those who do not know what is going on?

Pendulum Uses

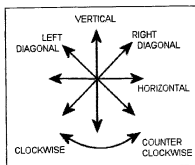
Probably the guise most lay people have seen the pendulum used for is to determine the sex of a baby. The best way to do this is to have the mother-to-be hold it over her own stomach, especially if she knows the sex of the child. Her own subconscious will reveal the sex of the child for you.

As Author John Riggs said in his book, *The Messiah Process*, it is "important that the spectator sees the pendulum as an 'it' rather than as a 'me', this way they do not try to consciously override the answers." Their subconscious will answer the questions in sympathy with their true conscious thoughts. This is what you want. The same is true with any Psychophysiological process; the attitude of the person using the pendulum is the key ingredient to your success.

Private Readings

The pendulum actually has quite a history of other uses and crosses over into other areas of psychophysiological responses. Two of these that I will touch on in other chapters will be dowsing and spirit contact. The one I will deal with in this chapter is private readings.

Using the chart below, one can have a client think of a question and their own subconscious will answer the question for them. It is important to tell them not to wish for an outcome they want but to be honest with themselves when they ask the question and they will get an honest answer. Usually people know the real answer to a question they want to ask even if they do not want to face the truth. By the way, I mention this here for completeness. I think it truly a mistake to mess in people's personal lives if one is not a professional equipped to do so.



By placing this chart in front of the spectator you can give various answers to various questions. For instance, vertical could mean, "yes". Horizontal could mean "no." Counter clockwise could mean, "I *do not know*." Clockwise could mean, "*it's up to you*." Left diagonal could mean "*soon*," right diagonal could mean "*in a long*

time." Of course you would want to draw your own chart and have the meanings printed on the chart for the client to see. You would of course have to make sure that the spectator asks a question that can be answered by one of the parameters you have set fourth in your chart. Keep in mind there are six possible outcomes. Make sure that the pendulum comes to a stop before you continue with the next question. Probably the best way to restart after each question you ask the pendulum, is to have the pendulum quickly lowered and touch the table. If no table, hold your hand under the pendulum and the person holding it can lower it to your hand. In other words, just lower it to a surface then raise it again. You may want to experiment with asking questions before they raise the pendulum again (this way it has some movement as they raise it) or start fresh with the pendulum still and suspended. The choice of which to use depends upon you the performer.

You will have to break up long questions. For instance, let's say that someone wants to know if they are going to have a baby next year and if it will be a boy. First you ask if they are going to have a baby. Then you ask if it will be next year. Then you finally ask if it will be a boy. An

entire reading can be performed with the pendulum alone.

Here is another standard layout. Again you need to figure out which works best for you. Just make sure you can easily communicate the board's meanings to your audience.



1. Yes - top to bottom
2. No - side to side
3. Maybe - diagonal from lower left to upper right diagonal

4. Don't Want to Answer (DW A) - lower right to upper left diagonal
5. Probably Yes - clockwise circular
6. Probably No - counter-clockwise circular

Lost Articles

In an e-mail to me, Dan Kirsch offered the following advice for the use of the pendulum:

"I used pendulums a lot when I worked Tarot home parties. I taught them how to use a pendulum (the standard stuff) then I suggested that if they ever lost an article the pendulum would locate it providing it hadn't been removed. It had a powerful effect when someone after some time did locate a lost item, and it reminded her of the performer. "

Certain psychics claim that they can find minerals by passing the pendulum over a map. On the market are beautiful pendulums that unscrew so you can insert a mineral for just such a purpose. A little gold and you will find gold, a little silver and you will supposedly find silver. I performed on a Japanese television special, and part of that special involved just such a dowser. Twenty minutes of the program were devoted to his talents that failed miserably on this occasion.

Pendulum Body Language

In my recent book, *Psychological Subtleties*, I mention different ways of presenting yourself other than saying you are psychic. One way is to state you use body language and reveal thoughts that way. I also mentioned that on the

Montel Williams television show, Off Broadway mentalist, Marc Salem, used the fact that the mind causes a pendulum to move in thought of directions (he used the actual term Ideomotor Response), to demonstrate how, if one is trained, one can actually read these tiny movements to gain information just thought of. Revealing the secret just reinforced the amazement in his observational talent.

I guess here is as good a place as any to clarify my position on what you claim your abilities should be, or at least what I claim. A few people have stated, and rightfully so, that to claim your tricks are all accomplished by verbal and non-verbal communication or Neuro Linguistic Programming (NLP) is just as much a lie as someone who calls themselves a psychic yet is using trickery to accomplish their feats. This is true. If that is all you claim, then you are indeed setting people up to go to high priced seminars thinking they will be able to accomplish the same degree of "*body language*" as you do if they spend their money in such a fashion. To me, this is just as ethically wrong as stating one is a psychic when using magic tricks. It is one of the reasons I also add the words "*Magic*" and "*Perceptual Manipulation*" in my list of things I reveal I use to perform a show. In my Claim I tell them that each effect uses one or more of the five things. I use psychology, magic, verbal and non-verbal communication, and perceptual manipulation. This statement is true. In fact I have some effects that fully rely on only psychology and verbal communication to succeed. I do tell them that I will not reveal how much is in each effect and what is used to accomplish each effect but that each effect is accomplished by some or all of the stated methods and that I am not a psychic. What I am doing is entertainment and nothing more.

Okay, enough of the soapbox and back to the purpose of the book.

Tricks Using The Pendulum

Introduction to Muscle Reading

Dan Kirsch and John Riggs both reminded me *"that people that have great success with a pendulum make incredible subjects for muscle-reading demonstrations."* As a result you may want to have the people on stage actually try some pendulum stunts prior to using them for a muscle-reading demonstration and use the best subject to be the transmitter in a muscle-reading test. I have seen Deepak Chopra entertain an entire Oprah audience by having them tie rings to a provided string to demonstrate the Ideomotor Response. Other mentalists have provided such materials in their games, and still others have provided some sort of a pendulum for all that come to see their show.

Self Revelation Pendulums

If you are ever in a bind, the pendulum can be used to reveal a spectator's thoughts. Let's say you simply wanted to reveal what card a spectator is thinking. You use the pendulum to reveal the thought. Since the spectator has no explanation for why the pendulum moves, they can attribute it to your influence if you so desire. (See PK pendulum below.) This method of revealing a spectator's thoughts can be used for almost anything that can be narrowed down to a *yes* or *no* series of questions.

PK Pendulum

The pendulum can be used as a demonstration of Psychokinesis (PK). Have the spectator hold the pendulum and show them that you, the performer, can influence it to move back and forth by thinking about it. You repeat the

words *"back and forth, back and forth"* over and over to influence their subconscious and to speed up the process. Also move your finger next to the pendulum as if you are trying to make it move psychically. It will move back and forth. You then get it to stop by saying stop and it does. This will astonish them. Next you get it to move in a circle by repeating the words, *"circle... swing in a circle"* and moving your finger around in a circle.

Now you are prepared to read their mind and get the pendulum to reveal their thoughts.

Banachek's BRAINwave Swings

"Have you ever had a Psychic Experience?" asks the mentalist.

"Usually such experiences can be traced back to your subconscious that has seen something your conscious mind missed."

"For instance. A woman comes home, and all of a sudden she fears walking into her home. Why? She knows not. She calls the neighbor. They enter together and sure enough her house has been robbed."

"How did she know? She suspects it was a psychic experience."

"It is not until that evening as she is getting ready for bed that she realizes that she opens her curtains every morning before going to work. Yet today they were closed when she came home. The burglars had closed the curtains during the day to hide the fact they were in the house. Her subconscious had seen this and telegraphed it to her conscious mind."

"I am going to give you a chance to demonstrate to yourself just such an occurrence. I am thinking about one playing card in that deck of cards. I am not going to tell you which card it is. Yet I will consciously send signals to

your subconscious mind. Signals that only your subconscious will pick up. To help you decipher what signals your subconscious is sending you, you will need a tool.

"We will use this pendulum. Your subconscious will send signals to your conscious mind causing your arm to move slightly. This is called a psychophysiological response. If the pendulum swings back and forth in a straight line, it means yes. If in a circle, it means no. Are you ready?"

Spectator holds the pendulum and the mentalist asks questions like, "Is the Card Black." "Is it Spades?" "Is it a high card?" "Is it an odd card?" You keep asking questions until the spectator has indicated a particular card.

Now the deck is opened and the cards are spread. And only that particular card is seen to be reversed.

How:

This is one effect where it does not matter what they think of, yet you still take credit for all that happens, including the movement of the pendulum.

A brainwave deck or an invisible deck is needed to perform the effect.

The pendulum is self-working and swings at the whim of the spectator. You simply show the indicated card reversed. If you wanted to, you could do away with the brainwave deck and use a card index to show one card in your pocket. If doing it that way, I would openly place one card from an open deck in the pocket with the card index. You have plenty of time to find the card as the pendulum does the fishing for a particular card. Index the cards in the same order as you will ask questions.

Four Hearts Beat The Same

Performer has spectator secretly write out three names on three separate pieces of index card. One name is a past love while the other names are not associated with the spectator. Spectator shuffles the cards and places them face up on the table. Performer then takes a pendulum and demonstrates how he is able to successfully find the name of the spectator's past love.

Next the performer writes three names on cards, one being a past love. Off to the side the performer sets an extra card with the actual name of the love on it. Now the spectator takes the pendulum and finds the old love. The card is turned around and it is seen that the spectator indeed selected the right name.

How:

There are so many ways you could do this. The first would be to use Ned Rutledge's trick, *Voice Print*, to find the old love. If you do not own or know *Voice Print*, then I suggest the following methods.

In a discussion with Richard Osterlind many years ago, he suggested that I use a pen that writes in two different shades of color, such as medium blue and light blue. The difference is so subtle that you only see it if you know what to look for. I have since taken that further, and I use a fine point and a medium point cartridge. You will need a pen that has a two-barrel chamber in it so you can switch the cartridge with either a twist of the barrel or pressure on the end. Now you have them write the "old love" first and then make the switch of ink cartridges and then have them write the other two names. Of course you could use any variation of marked cards to find the name. One that comes to mind is simply tearing off pieces of

paper from a spiral notepad. One has the top large margin and the others do not.

For the second part of the routine you could use a three-way envelope to remove the right name or a nail writer to fill in the name of your loved one. If preferred, you could use a three-billet index in your pocket and palm the one that corresponds to their selection and pretend to remove it from the envelope. Remember you will have all the time in the world as they pass the pendulum over each name. The fact that the spectator is trying to find the name psychologically covers the idea you might cheat for them.

Dan Kirsch also mentioned he uses a pendulum in a living and dead test where one finds the name of a dead person among names of the living. This is another neat variation of this same theme. Almost any effect where you know the outcome already can be dressed up with a pendulum. This way, when you are not sure, you can pull out the pendulum and have the spectator use it to reveal his own thoughts. Either way you win. In fact a combination of you revealing a thought you could not know and a spectator also revealing a thought they could not know is very strong indeed. An example would be a combination of my "Ring of Truth" in *Psychological Subtleties* with the effect below.

Lie Detector

You will need at least two people. Hand them an object such as your ring. Turn your back and tell them that one of them is to place the ring in their back pocket. Once done, you turn around. You instruct both people to always answer "yes." Now you hand the first person the pendulum and explain its operation. You now ask a series of questions that will elicit a "yes" response from the pendulum such as, "is your name?" "Are you a male?" At some point you ask, "do you have the ring?" Repeat the series of

questions with the second spectator holding the pendulum. If they do not have the ring, the pendulum will reveal the truth via a strong or slight change in direction. Their subconscious will take over, and you can see it in the pendulum.

The same can be done with one person if you have them put the ring in either their right or left pocket. Make sure they know their right from their left and make sure you emphasize they must know which pocket contains the ring.

Progressive Anagrams

John Riggs told me that he has great success using the pendulum with progressive anagrams such as with Ray Grismer's *"What's My Sign."* At the end of this chapter, I will give my version for completeness. Other variations have appeared by Gary Kurtz and T.A. Waters. Of course you would ask each time, *"is there an A?"* get an answer and move on. Once you get a *"no,"* you know the answer.

I would suggest using a billet index with all 12 zodiac signs on them. You place a piece of folded piece of paper on the table. Next you ask questions. As you move along you will at one point know the zodiac sign. Continue until you have named all the letters or most of them in the sign. Meanwhile, you have all the time in the world to get the proper indexed billet and make a switch leaving the correct predicted zodiac sign on the table. Of course, just revealing the sign with the pendulum would indeed be impressive since the person really will not know they are subconsciously moving the pendulum.

For more pendulum ideas I cannot do better than suggest John Riggs's book *The Messiah Process*. The adaptations for the pendulum and trick uses are incredible. One could make a living with these ideas alone. In fact one could perform an entire routine with them or start a whole

new religion. John was kind enough to let me include the following item from one of his other books, *Psychic Soirees*, titled:

From a Slender Cord Swinging

Effect: Very Strong. A wooden dowel is shown with three pendulums hanging from it. The entertainer asks the audience to call out one. It starts swinging. One of the other two pendulums is called out it too starts mysteriously swinging as the first pendulum stops. The bar is then handed to a spectator and everyone is asked to concentrate on the remaining pendulum. It starts to swing.

How:

As you know, the pendulum works itself. You make the pendulum, "*Monkey Bar*" by obtaining a 1/2" dowel about 18" long. Drill three equidistant holes through the bar, and hang three different pendulums from them with strings of varying lengths. This is important to get the effect to work!

I recommend you use three easily identifiable objects for the pendulums. I use three small rubber balls of different colors. This way the audience can call out the ball of their favorite color, and it is that ball that starts to swing.

Experiment with your bar. Hold it horizontally by the ends. If you concentrate on a particular pendulum, that pendulum starts to swing. I'll not bore you with another discussion of the Ideomotor Response. It just works. Now shift your focus upon another ball and the first ball starts to stop and the new ball you are focused upon starts to swing! This is aided by the differing lengths of cords.

I also won't bore you with the discussion of frequency, pitch and wave cycles. Read Pythagoras for explanations of frequency determined by string length (the octave theory). The entire demonstration can be conducted in the spectator's hand, if their concentration is good enough. Use this wisely; this is real magic with no trickery.

Bottle Pendulums

It has been suggested in many writings that a bottle can be used with a pendulum hanging from the lid (or cork) down inside the bottle.

In this way the bottle can answer questions as it taps upon the side of the bottle. Again, once for yes, twice for no.

Much like the John Riggs prop above, it has also been written in many places that if you take a few bottles and make the string different lengths, you can place them all on the table, concentrate, and make different bottles have their weight hit the sides of their respective bottles. Other variations appear that have the strings tied to a ruler or rod as in the Riggs version. The ruler is laid across the top of the bottles, and the pendulums hang down inside the center of the bottles.

As with table tilting, this is done via people sitting around a table with their hands flat on the tabletop.

The same concept of psychophysiological movement applies as will be seen when we cover Table Tilting.

I must admit I have never tried this. But mediums at the turn of the century used this technique to convince people they had made contact with the departed. In this case they often purposely exerted the needed pressure on the tabletop.

One bottle could be used on a table for spirit contact. It would tap out once to answer yes and twice to answer no.

Banachek's Version of Ray Grismer's "What's My Sign"

Effect: The mentalist asks one or two spectators to think of their zodiac signs. The mentalist reveals the correct signs one letter at a time.

How:

Ray Grismer came up with a wonderful anywhere, anytime routine with his *"What's My Sign."* Since that time many others have developed other layouts. All seem a little complicated to me, so I came up with my own. Each time you follow the same letters and continue where you left off in the next stage.

You need to remember the mnemonic:

All Independent Secretaries Read Esquire

or the letters AISRE

Once you get a *"No"* on the first letter, you go to that group. Once you get a *"No"* in that group you know the sign. If you get a *"Yes"* go on to the next letter. There are five signs you will get with only one *"No"* and one with no *"No's"*. Various suggestions are made to cover for the *"No's"* are in parenthesis.

A: I Leo

S Virgo
Gemini (If you get a "no" on "S" you now it is a Virgo or Gemini. Ask if there are two "i's." If they say "no", then say, "It must be the second letter then because I strongly get the number 2!")

R Pisces
Scorpio

I: S Cancer

Taurus

S: RR Libra (If you get a "no" on two "R's" then state it must be a "B" because it looks like an R.)

Capricorn

R:

E: UU Sagittarius If you get a no to "UU," then I suggest you say you are getting that one letter is repeated, "oh yes, it is a T!"

Aquarius

Aries

Remember when you get to the "R" after getting a first 'no' on "S" to go with the two "R's." Same with a 'no' after "E" but in this case it is two "V's" after "E."

If no "no's," then the sign is Aries.

What is neat about this is that wwhen you follow the Mnemonics and get a *"no"* at anytime you move to that group but continue where you left off in the order of AISRE. In other words if you get a *"no"* on the letter "S" you go to that group but continue with the "R" as the next letter.

Also keep in mind this effect works better when using two people because a *"no"* for one usually is a hit for the other and you can usually tell from their facial expression who has that letter.

Chapter Three

Spirit Contact





Ouija

SURPRISINGLY, the first ever recorded use of the pendulum for supernatural uses was around 371 A.D. It was utilized by a priest who would bow over a plate. The edge of the plate was marked with the letters of the alphabet. The priest (known as a diviner or oracle) would hold a ring hanging from a thread over the center of the plate. In this manner questions would be asked, and then the ring would swing towards one of the letters. This process continued until each question was answered.

This, of course, was the preprocessor of the modern Ouija board. Below is the layout of the common Ouija board we all know today. To the right of it is the Planchette.



Usually two or more people place their fingertips on the edge of a Planchette, which moves easily across the board via felt tips on its legs. These people ask a question and the Planchette either goes to the "Yes", "No", or letters until it spells out the answer. Of course movies, books, and history have associated the board with contact with ghosts. In reality, it is the Psychophysiological reactions of those who are in attendance that are causing the board to move. One modern addition to the Ouija Planchette is the addition of a pen or pencil inserted at the front point. This Planchette is used to write out the answers much like automatic writing, which many have also claimed, is Psychophysiological in nature.

I remember that when I was quite young, my mother would often host seances. The way it was laid out was a little different than the regular Ouija board. All guests would sit



around a round table. In

a large circle around an inverted wineglass in the center of the table were the 26 letters of the alphabet along with certain words like yes and no. All the sitters would place one finger on the top of the glass at the same time and after a while the glass would slide across the tabletop and answer thought of questions. Questions would be revealed after they had been answered. Each person would have a turn.

I remember my stepfather once rigging up a speaker system intending to scare the heck out the guests. He never got to use it. My mother had a question answered yes. Her question was: *will this new pregnancy also be a miscarriage like my last one?* Needless to say she was quite upset, and the seance was immediately over. Luckily



my mother had a healthy boy who grew up to be a healthy man. I wonder if such shenanigans as a seance have ever caused harm to people. The shock of wrong information certainly could have caused my mother to miscarry; luckily in this case it did not!

Another Type of Ouija Board

Take a dinner plate with a high rim and filled it with about a centimeter of water. Then take four pieces of tape and place them on the rim of the plate at the four cardinal directions. Label each piece of tape with the following:

"YES", "NO", "ALPHA/NUM", and "TRY AGAIN". Take a Styrofoam cup, turn it upside down, and write around its rim the alphabet and the digits 0 through 9.

Light a candle. Pass the Styrofoam cup over the candle. Place the cup upside down in the water on the plate.

Spread out evenly around the plate, and begin to ask questions. After each question, place your fingers near the cup, pointing at it but never touching it. Concentrate on the question, and the cup should move (never being touched) to one of the edges of the plate. If it lands on "YES" or "NO", which is most often the case, consider that your answer. If it lands on "ALPHA/NUM", check to see which letter or number on the rim of the cup is touching the rim of the plate, and considered that your answer. Sometimes, the cup wavers between two possible answers. Consider that a

multiple answer...i.e., a concept the spirit is trying to get across that is too complicated for the Ouija board.

I believe that the movement is caused as a result of the static build-up of the participants and the Styrofoam cup and the proximity of their fingertips to the cup.



Chapter Four

Table Tilting





THE word "*seance*" is actually derived from the French verb "*to sit.*" Originally its meaning was used to describe a group of people sitting around and talking about some particular scholarly subject. In the 1840's it became synonymous with spiritualistic phenomena. In the late 1800's and even up to the mid 1900's it was quite common for high society to sit around a table and try to get it to rap out answers to questions or get it to move. Even Queen Victoria is said to have given it a try or two. In fact there are accounts of theater folks performing table tilting backstage while waiting for their appearance in front of the unsuspecting audience out front.

At a test in 1853, a Dr. James Braid came to the conclusion that table tilting was a result of "ideomotor power" and that it was not a result of a conscious act. He and others experimented and found that if the fingers of the sitters were placed near the center of the table, movement ceased. When wires were placed on the table and the ladies (who were true believers) were only allowed to touch the wire rings and not the table, nothing happened.

Finally in 1853, Michael Faraday conducted experiments to show that it was not spirit power at all but certainly due to the



psychophysiological response. Faraday placed thin glass rods between two small boards and held it altogether with rubber bands. The tops of these boards had an indicator that would show if the board had been moved at all. These were placed upon the table. The believers now had to place their hands upon these boards. Each and every time the table moved, Faraday could see that pressure had been exerted upon the device. Faraday finally told the sitters that the indicator showed that they were putting pressure upon the table to get it to move. The movements of the table ceased. Finally Faraday hid the indicators and the tables again resorted to moving.

Another account of Faraday's experiments involved layers of cardboard. First a layer of sandpaper was placed upon the table. Next came four or five layers of "slippery" cardboard, each overlapping the other and was the size of the entire table. Around the table and the cardboard were placed large rubber bands to keep all in place. Next the layers were marked with a pencil line on each side. Now if the sitters put the pressure on the table, the pencil lines would not match up. In each trial, they did not match up, proving to Faraday that indeed the sitters physically moved the table. But to be fair, he stated that they did not consciously try to move the table.

Gimmicked methods to simulate Table Tilting have been part of many magicians' repertoires, from Howard Thurston to David Copperfield; however, the most impressive of the table tilters are those that perform the effect without any extra gimmicks to make the table levitate or move. Kreskin used to hold entire theaters rapt with intense concentration while 10 or more groups of people caused tables to dance across the stage. There were no gimmicks. Just the audiences will to believe and of course, their own psychophysiological responses under the direction of a master verbalist.

Types of Tables

To get this to work you need light tables that are sturdy that do not have a great center of gravity. Three legged tables work better than four, but four legged tables will work. The closer the legs are to the center of the table the better. A solid table with one post in the center and a wide top works great. If there is no table, then a stool or chair will work fine. They must have sturdy legs; most folding tables are too flexible. Large heavy tables should not even be attempted. There should be nothing else on the table at all. In other words. .. no tablecloths.



Setting It Up

For a small telephone book size table you will want to have at least four people standing around the table, more if the table is bigger. In fact, the more people you have the better. Of course the table will dictate how many people are to stand or sit around the table. Each person's outstretched hands need to be firmly flat on the top edges of the table. It is best (but not necessary) if their pinkie fingertips are touching the ones next to them. Tell them this is to keep the *circle of contact* in place.

Now someone at the table needs to decide which way the table is to move. Everyone concentrates on the table moving in that direction. Shortly, if everyone is serious, the

table will start to vibrate and then it will rise up on one leg and tilt in that direction. At that point if everyone keeps thinking of the table as dancing, it will appear to dance across the floor. It is truly a bizarre sight to see.

Giving the table a name or letting the table spell out its own name (see below) makes the demonstration more personal and certainly will help with responses from the table. It is important that everyone takes the demonstration seriously. The more they are into it, the more likely the table will perform. Atmosphere is extremely important. The correct lighting and mood will increase the odds of success tremendously. As the moderator it is your job to build up the tension so something happens. *"You may feel the table vibrate, don't fight it, go with it. If the table starts to lift, do not pull it back down. Concentrate on the direction your group has selected for the table to move. Will it to move. Everyone repeat after me, move Paul, move Paul."* Paul of course being the name you may have chosen for the table.

Once the table is in action, the table can be asked questions. The leg of the table will tap out answers, once for yes, and twice for no. Of course you will have to make sure the table tilters understand that one tap means yes, and two taps means no. Three taps would mean *"I do not know"* or *"I do not want to answer."*

Letters of words can be spelled out in the same manner. Someone calls out the letters of the alphabet, and the table taps when that letter is named. Thus this way entire sentences can be spelled out. Feel free to use short cuts such as those used in pagers or e-mail, e.g. R U means, *"are you."* Can U C could mean, *"Can you see?"* Someone will have to keep track of the letters spelled out.

Chapter Five

*Dousing
Rods*



WHO knows how long divining rods have been around, we may never know . We do know that as far back as the 1500's divining rods were a popular method to find water and ore deposits. Back then a forked twig sufficed and is still in use today. Nowadays they have become more elaborate and are made out of steel, iron, brass and even plastic.

Divining rods have been found as a tool in the U.S. Marines to find mines, by doctors to find diseases, by some workers in water companies to find water lines, and even by oil exploration companies, who should know better, to find oil and minerals.

Often a pendulum is used instead of the twigs or rods to dowse. But since we have already covered pendulums, we will deal with dowsing rods here.

Dowsing rods have been scientifically tested time and time again, and it seems that each time they hold no significant, if any, positive results. Why should they? Again they work on the psychophysiological response of the user. Even Chevreul knew this in his day. It is truly amazing that despite the poor results of testing, they are still widely used today.



For those who believe in the merits of dowsing, think about this: if the user were psychic, then the dowsing rods would indeed indicate the thought of truth. But the debate about the validity or non-validity of psychic phenomena is not the intent of this book. The purpose of this book is to show the uses for the psychophysiological response and its relationship to entertainment.

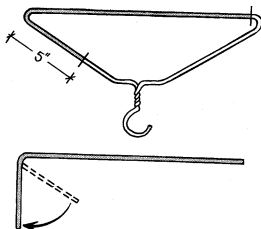
Some amazing stories have been told about the supposed abilities of dowzers, including a French detective who solved a crime using dowsing. He started at the scene of a gruesome murder. The sticks led him to a hunchback who confessed to the crime. The hunchback indicated that he had two accomplices; the accomplices were never found; however, the hunchback was convicted.

Diviners who use a dowsing rod have been known by many names from Rhabdomancers to cryptesthesiats and radiesthesiast. The latter being a specific term applied to those dowzers who find diseases with a pendulum.

How to Make a Modern Dowsing Rod

You will need two coat hangers or lengths of wire along with two metal tubes, plastic tubes, or soda straws. To create the rods, you will need to cut the coat hangers in the places indicated in the picture on the next page. Now convert the bend to a 90-degree angle. This end should be around five inches long. Insert this short end into a straw or a tube.

BANACHEK

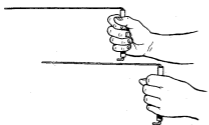


The straw should be the same length as the wire inserted into it. It is important the straw should be hard enough that the metal moves freely within the tube.

The long end of the rod should be around 15 inches long.



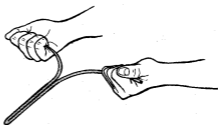
Now you hold the rods in your fist in a pistol-type grip, palms facing each other. The straws are held vertically so the long wires are horizontal to the ground. They will need to be at a neutral balance point. The best way to do this is to start with your arms by your side, hands down, and bring your hands up, so the rods are balanced.



Too low the rods will not move, too high and they will move around too much.

Many of you will want to try your hand at the old type of "Y" rod.

To do so you will want to hold as indicated in the picture. Arms against your body tight and arms bent 90 degrees at the elbow.



There are many dowsing societies and clubs all over the world, and many offer pre-made dowsing rods for sale.

Most effects performed with the pendulum can be performed with a divining rod. A sheet of paper with the words, "No", "Yes", "I do not know", can be used to answer questions. The ends of the rod are brought over the words. If using one rod, the rod may not go over the indicated word but moves to the sides of it.

Many effects can be performed with the divining rod with a little thought.

For instance, here is one that has a direct influence by Brother Shadow (Carl Heron) creator of many Bizarre effects. Originally the method was used in his brilliant creation, "*Ten Little Indians*." In Brother Shadow's version, he told a story about Ten Little Indians and removed a canister during each verse of the song till finally one little Indian was left. Here we can apply dowsing rods to maximum effect.

Brother Shadow's Film Canisters

Ten film canisters are in a bag or a box. The spectator removes one. The performer removes the cap. The spectator places an item inside the canister. The spectator replaces the cap then mixes the canister among the others. The spectator places the canisters on the table. The performer locates the canister with the item via a divining rod.

How:

You will need one extra cap. This extra cap is marked slightly or is naturally marked so you can distinguish it from the others. As the spectator puts the item into the canister you switch the lid for your marked lid. It is this new discernible lid that goes on the canister they selected. Now it is easy to find the correct canister after they are mixed.

Chapter Six

*The
Scientific
Physiological
Response*





*M*ANY law enforcement agencies use a finger method of response when interrogating witnesses of a crime. Rather than have them

answer "yes" or "no" or "I do not know" to a question, they have them place their hand on a table and lift a finger to answer. The idea is that the subconscious will answer more honestly than the person.

I assume that what is happening is that their thought process is different than if they were to answer the questions verbally. Verbally, people tend to think over the question before they answer it, and the answer therefore is a conscious one that is mulled over. Sometimes it may be that they answer how they think they should answer. By having them lift fingers to indicate the answers, they are concentrating upon what they are doing and not the reply they are giving. As a result the subconscious can come through and answer with a more honest and true answer.

The actual method is as follows: First you must set the guidelines. There are four possible responses, "Yes", "No", "I don't know", and "I do not want to answer." Some investigators do away with the "I do not know" since it can be confused with the "no" answer.

Next you need to choose a hand to answer. It is best to have the subject choose the hand. This way they feel more a part of the process and more relaxed with the setting.

Following this you need to have them rest their hand flat upon the table. Now you need to indicate to them that the index finger means "yes" and it is to rise each time there is a yes answer. Touch the index finger, and say "yes" a few times as they raise it to get accustomed to the idea. Next touch the little finger and have it indicate a "no" response a few times. Finally have them use the thumb to indicate any response that falls within "I am confused," "I do not know," and "I do not want to answer at this time." Go over each one a few times so they understand what is expected.

Next the investigators hypnotize the subject to get them into a relaxed state and proceed to interview them. Often the results are astounding since the answers are believed to result outside the voluntary answers normally attained during verbal hypnotic questioning.

The Dangers of the Psychophysiological Response (Facilitating)

As stated throughout this book, good people deceive themselves when it comes to the psychophysiological response. This is what makes it such a potent tool for the experienced mentalist; however, self-deceptions can often lead to disastrous results. A perfect example is the more recent phenomenon of facilitating. Although facilitating had its start in the 1970's with Rosemary Crossley, a teacher in Melbourne Australia. It really came to the forefront in the 1990's.

In facilitated communication, facilitators aid the autistic, the mentally retarded, and children with severe developmental disabilities who cannot communicate orally or by other normal means. The facilitator helps the autistic

child to type out answers to questions on a computer keyboard by holding the child's hand or forearm over the keyboard, thus enabling the child to type out the answers asked of him or her. Since the answers often showed that the person typing had a large vocabulary, believers felt that these children possessed high IQ's and had a large understanding of the world around them (which is amazing in itself since many of these children had never left the confines of their wheelchairs and homes.) Facilitators were lauded for opening up the lines of communication for these unfortunate children. The methods were praised all throughout the media. Parents, some University professors, and many therapists were ecstatic stating in effect, "*Maybe now we can have a better understanding of autism.*"

There were skeptical scientists, but the skeptics who raised doubts were dismissed as being heartless and showing a lack of understanding. Questions were not raised until some of the children, while under the control of a facilitator typed out messages stating that their caregivers and sometimes their parents had in some form sexually abused them. Police were called in, and social workers removed some of the children from the care of the parents, placing them in foster homes. The children were interviewed via the assistance of the facilitators. In the case of parents, both faced charges, one for performing the alleged abuse and the other for knowing about it and covering it up. Alleged perpetrators were sent to jail leaving families devastated, and ruining many lives and careers.

Finally, there was a call to find out exactly how facilitating really worked. Double blind experiments were performed and in most cases it was shown beyond any doubt that the information was being imparted via the thoughts of the facilitator via the psychophysiological response. One of tests involved the child seeing a picture that the facilitator could not see. Each time the child was

asked what the picture was, the child typed out the wrong answer. It was also pointed out that often the child could not even see the keyboard yet typed out answers. This is an impossible task even for an experienced typist. In another test, the facilitator and the child were shown different pictures; again the answers coincided with what the facilitator saw.

The self-deception that was demonstrated here was psychologically devastating to almost all involved. Sadly, most of the parents were now forced to realize that it was the facilitators who were communicating with them and not their children. On the other side, many of the facilitators wasted many years on a career only to be forced to realize that their hard work was all for naught and to face ridicule.

The self-deception for some facilitators was so complete that to this day, many facilitators still believe that they were not responsible for the messages that were typed. Today, the movement for facilitating still grows. The wish of a loving parent to communicate with their child and to believe that their child is an intelligent individual is so strong that, unfortunately, facilitating may be around for a long time.

The End

Well, there you have it. Within this book are some true secrets of mind reading. Included is a wealth of knowledge and history, so you will know what you are talking about if asked.

I truly believe that there are still many hidden secrets that will utilize the psychophysiological response and that someone someday will come up with an entirely new way of presenting it and astounding others with it. Maybe it will be you.

Banachek

August 11, 2002



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