

ACKNOWLEDGEMENTS

A special thanks to the following whose inventiveness through the years helped in some way to make this book possible: Dave Arch, Dick Barry, Richard Bloch, Steven Brehe, Christopher Chance, Sam Dalal, Lee Earle, Jeff & Tessa Evason, Christopher S. Gillett, Phil Goldstein, Gene Grant, Docc Hillford, Bascom Jones, Dick Johnson, Ted Karmilovich, Craig Karges, Kenton Knepper, Ty Kralin, Kreskin, Charles Pecor, Tony Raven, Hugh Riley, John Riggs, Ned Rutledge, Marc Salem, Teller, Robert Waller, Scott Wells, Anton Zellman, and Allen Zingg.

Table of Contents

Introduction	1
Foreword	6
Author's Words	8
Subtle Psychological Forces & Saves	10
Psychological Tests With a Swami Gimmick/Nailwriter	19
When To Use Psychological Tests	22
Circle & the Triangle	24
Subtle Letters	27
Subtle Voice Forcing	39
Subtle Numbers	40
Subtle Cards	48
Subtle Money	57
Subtle Drawings	58
Subtle Watches	63
Subtle Handwriting	69
Remedies or the 'Old Witch Doctor'	72

INTRODUCTION

BANACHEK IS BRILLIANT at subtle deception. My partner Penn and I have repeatedly called upon his vast knowledge, diabolical ingenuity, and remarkable imagination, and have never been disappointed. This man has the goods and now you do, too.

But be careful. THIS IS A VERY DANGEROUS BOOK. In the wrong hands, these subtle, deeply devious methods could be used to convince audiences that the performer is not an artist but a supernatural being.

It's especially important for a mentalist to understand-this distinction.

When we go to a magic show, we see art. It's fiction and we know it. The deception is momentary. We know that the slinky woman - who seemed to change into a tiger - will be taking a taxi home later and tucking in her human kids after the show. We may be fooled by the tricks, but we are not harmed by being fooled because we know we're watching make-believe.

But when we view a mentalist, we are sometimes left wondering whether we have viewed a show or a science lesson. Many mentalists, doubting their ability to entertain as illusionists, dress their "entertainment" in quasi-scientific robes, suggesting that "if you concentrated on developing your natural abilities as I have, you too could do these wonders." They hint that their illusions **just might be real.**

Some even use their stage performances as a way of making contacts for doing "private readings." This is

Subtle Hands	73
Subtle Agreements & Urges	79
Subtle Telephone	84
Subtle "NO!" Gag	86
Subtle Dreams	90
Subtle Postcards	92
Subtle Metal Bending	95
Subtle Q&A	98
Presenting Your Abilities As?	101
In Closing	111

conning, not conjuring. It is merely a genteel form of robbery. If you take \$50 to look at my astrological chart and tell me that my poor sex life is *not* due to my overweight body or bad breath but to the position of my planet in the galaxy, you are taking money under false pretenses. You are also making it harder for me to solve my problems effectively: As long as I believe that loneliness is in the stars for me, I won't start that exercise program or gargle away my halitosis.

It's these shady connections that keep mentalism from being a mainstream form of show business. You can't love a performer if he's treating you as a sucker.

Ask a typical mentalist how he does his feats, and you'll usually get an answer in doubletalk. Mentalists are rarely secure enough to explain (as Banachek does) that they are creating an illusion. Usually they spout fence-sitting rhetoric that avoids making explicit claims to the supernatural but encourages the gullible to see the show as "psychic."

If you want to be considered an amazing entertainer, is it good to suggest to people that psychic phenomena exist? I don't think so. Imagine for a moment that you are in outer space. A magician comes on your spacecraft and does a levitation trick. Are you impressed? Of course not. Where there is no gravity, there is no amazement in levitation.

Now, imagine for a moment that "psychic" phenomena are real. A guy comes in and tells you what card you're thinking of. Are you impressed? Of course not. You're just watching nature taking its course.

So the fence-sitting mentalist puts himself in a bind. **He can't take credit for his real skill** (magic tricks and psychological subtleties), or he'll blow the belief of the gullible. But if he succeeds in convincing people that psychic powers exist, **the spectators have no reason to applaud!** After all, *if psychic powers really exist, there's nothing amazing about a show of mentalism.*

Not only is there usually nothing impressive or amazing, but mentalism is usually pitifully short on surprise. The mentalist says, "I want you to think of a number, and I'll tell you what it is." You think of a number (it's usually not that simple, but let's imagine a perfect method). Then the mentalist tells you. Big deal.

Now, I ask you, if you went to a movie and the star began the movie by laying out everything that was going to happen, wouldn't this detract from the feeling of adventure and excitement? Wouldn't this rob you of suspense and the delight of discovery? And yet that's exactly what most mentalists do. Then they try to make up for the absence of an unfolding plot by embarrassing histrionics. They squint, grunt, stutter, and sweat to try to beef up their simple recitation of the predictable punch line.

Does it need to be so? Does mentalism have to be shady, implicitly insulting, unimpressive, and predictable? Not at all.

Imagine a mentalist who began:

"There are no psychic forces - no vibes, no auras, no influences from the stars, no voices from beyond the grave. I am an illusionist, but instead of conjuring with doves and tigers, I do tricks with

information. If I do a good job, you'll have something to think about on the long drive home.

"Let me give you a sample. You, sir, name any flower. Arose? Fine.

"Now, think back. Did you ever meet me in a florist shop? ["No."] Have I ever visited your garden? ["I've never met you before."] What made you choose a rose? ["My grandmother used to grow them on the arbor where we dined when we visited her every summer."] What made you choose this seat in the auditorium tonight? ["I wanted the extra leg room in the aisle."] Finally, have you noticed any strange activity under your chair? ["Huh?"]

"Well, then, reach down under your seat. There's an envelope taped in place, isn't there? Open it up. What does the card inside say? ["`The occupant of this seat has just chosen a rose.' "]

"Now I could tell you that I foresaw that a rose-lover would choose that seat. But I'd be lying. I can't read minds. I can't predict the future.

"And yet, you found an envelope under your chair and it told you you'd just chosen a rose. How did it get there? I'll tell you this much: I put it there an hour ago.

"See? Already you have something to think about on that long drive home."

That's a trick you could do tomorrow night, right out of this manuscript. Properly delivered, the audience

will get a chill and be delighted. You'd get credit for being a brilliant and mysterious person.

IN THIS BOOK you will find some of the most baffling ruses ever devised for conjuring with information. They are gems collected and tested by a man I consider one of the subtlest thinkers in magic.

Use these tricks wisely and honestly, and if you keep at it and have something worthwhile to express to the world, maybe you'll help mentalism find its way out of the shadows of con-artistry and into the glowing arena of real art.

Teller

FOREWORD

It seemed for a while that this book would never see print. You see, Banachek is a veritable fountain of creative ideas. No sooner would he give me one idea to edit, he was sending me another or improving the one he just gave me. Not only a creator of original ideas, he has a knack of improving on other ideas then creating mind-blowing presentations. As the cover design of this book implies, Banachek is a renaissance thinker in the truest sense of the word with a healthy imagination from the standpoint that he re-thinks the classic effects while creating neo-classics. So, I was constantly updating this book by adding one chapter after another or else trying to find an existing chapter to insert one of his ideas. Not only was Banachek giving me his own ideas, he was also sending me thoughts from his other friends who wanted to be part of this book.

After I moved from Houston, it became more difficult for us to frequently interact. Furthermore, Banachek's performance schedule made him more inaccessible as he globetrotted from one lucrative engagement to another. In the fall of 1997, Banachek took time to lecture at the Texas Association of Magicians annual convention. He printed an exclusive run of 50 sets of numbered lecture notes that pulled excerpts from this book just to see what interest there would be in these Subtleties. The response was tremendous as they sold out in minutes.

This book is not intended just for the mentalist, but also for the magician who wants his performance to be flawless. Throughout this book you will find nuggets of gold, so you too can learn to anticipate your volunteer's reaction. Even the font used for the book title is an

example of how the mind completes suggestions. Glance again at this book's spine and notice that the lines don't make complete letters, however, the mind's eye completes the letter and knows what it should be or at least what they think it should be.

Although there seems to be nothing left out of this book, I don't see it as complete. This is only a thought in motion. As long as Banachek is out there, he will be thinking and finding new ways to make performances more impressive through the use of Psychological Subtleties. Therefore, you can expect more to come.

Scott Wells
Publisher
Magic Inspirations

AUTHOR'S WORDS

If you were really psychic, able to read someone's mind, able to reach into a person's innermost thoughts, how would it really look?

You would be able to have them think of a flower, an animal, a number from 1 - 50 - 100, any shape, a color, etc., and with no questions asked, you would tell them exactly what they were thinking and not only that, you could tell them exactly *how* they were thinking of it!

WELCOME TO THAT WORLD!

Theodore Anneman once said, "Mentalism is the grown up form of magic." I will say that these psychological tests are the closest thing to real magic, the closest thing to real mindreading, that you can get.

Psychological tests can be presented on stage, over the phone, via mail and in person at anytime, anywhere. The only drawback is that they are not 100% foolproof, so they should be presented in a manner that if they fail, it was either the spectator who did not get it right or presented in such a way that the spectator(s) are not even aware you are presenting a test.

A perfect example of spectators not even knowing that you are performing a test is the following piece that was performed by the late mentalist Joseph Dunninger. He would bring a volunteer on stage then ask if they were a conjurer. Remember that magicians flocked to his shows. If the person replied "Yes!" then Dunninger would make a statement that implied that he had received that information through his "powers." The audience would respond with well-deserved applause. If the person was not a magician, then the person would probably not know what Dunninger

meant by "conjurer" and answer with a "what?" to which Dunninger would say "you know. . . an entertainer, a singer or a dancer." If he still received a "no," then Dunninger would calmly state "What a pity, I was going to give you five minutes at the end of the show." The audience would laugh, and no one would know that the "Great Dunninger" had failed.

I will give you another example of what a showman Dunninger was and show you how he used another psychological subtlety to his advantage. As Dunninger would help a volunteer to the stage, he would (unbeknownst to the audience) quietly introduce himself to the person and ask his name. On stage he would then boldly state that he had never met the volunteer before and that he knew nothing about the volunteer. Dunninger would have the volunteer verify all this. At this point, Dunninger would boldly wink at the audience as he said "Okay, Mike, that is your name right?" "Yes" came the reply. The audience would break into applause as Dunninger raised his hands to silence them, shaking his head and saying "no, no, no." This action led the audience to believe he was just being humble and it led the volunteer to believe that Joseph Dunninger was not taking credit for knowing his name.

These are just two examples of psychology at it's best as used to achieve a result that is mind-baffling. Psychology is what will take you from the ranks of a magician mentalist, to a professional mentalist. A good mentalist uses every opportunity to make his presentations great. So read on. I hope you get as much use and success from the following as I have in the past and hope to have in the future.

Banachek

Chapter 1

Subtle Psychological Forces & Saves

So, how do you get out of a situation when a psychological test fails? Well, as you can see from the introduction, you do not allow yourself to get into a situation where you are forced to be correct. The next test is a perfect example of that!

THE SQUARE TEST

Before your show, write the word "square" or draw a square on a piece of cardboard. Tape this below a spectator's chair. At some point during your performance you point to this person and ask them to stand. You state *"I know nothing about this person. If I were a normal person, I might ask questions like 'what are your hobbies, what music do you like?' or maybe 'who are your idols?' Answers to these questions might enable me to know you a little better, if I were a normal person, that is! But I am not, I am a mindreader so I would ask an unusual question like 'name a shape, go ahead, name one.'"* If the person names the square, have them remove the card from beneath their seat to reveal your prediction. If they do not name a square simply tell them *"That is fantastic, most people would have chosen a shape like a circle (name any shape they did not choose), but you didn't, you chose a triangle (or whatever shape they did choose.) Choosing the triangle tells me a lot about you, it tells me you like life to be very straightforward It tells me you are an honest person, one who listens to instructions well, one who is cooperative and willing to help others, just the kind of person we need to help me here on stage."* At this point you assist them to the stage to help you with your next foolproof effect.

If you look closely at the structure of the Square Test, you will notice that at no time does the audience know you are performing a test. This enables you to cover up your failure by simply acting as if you were selecting a spectator at random. It also endears you to the audience as you are showing a personal side to your nature by being personal with the spectator. With the failure you have also ensured that the spectator will listen to you, be cooperative, and follow your instructions.

BLUE

Phil Goldstein had a routine in his color series that was much along the same lines. In his version, you rolled up a paper ball with the color "blue" written on it. This sat on your table. At some point during your show when you needed, a volunteer, you would select one by turning your back to the audience and throwing the ball over your shoulder. The person who caught the ball brought it up on stage. You followed with much the same as above.

The following is a pet effect of mine that has served me well through the years. Lee Earle gave it the name.

THE CARROT AND THE SCHTICK

"Parapsychologists will tell you that the most difficult feat for a psychic to show you is in the area of psychokinesis . . . the ability to influence an inanimate object," begins the mentalist. *"I have here a paper airplane. If I throw this airplane it becomes almost weightless, easier to control with the mind, less easy to control physically. I want everyone in the audience to think of a two-digit number. Do you all have one? Good I am going to control this plane to fly to a specific person."* Mentalist throws the plane and concentrates. The plane circles to the right then glides down upon a spectator's lap. That person is asked to come up on the stage bringing the

plane with them. It is obvious that the person is chosen at random. This person is asked to reveal their number. Let's say they name 37. The mentalist continues. *"If you go to the airport you will see 747s, DC 9's and the like. All planes have a number. Take a look, you will see that this plane is a Banachek 37."* Sure enough the plane has on its side "Banachek 37." "Now," continues the mentalist, "I would like you to name a vegetable." "Carrot," says the spectator. *"You may not have known it, but my plane is a freight plane. It carries one article, actually a drawing of a vegetable. Please open it up and look inside."* Inside is a drawing of a carrot.

HOW: The effect is based upon two old premises, when put together they make a great opening effect. You need to learn how to make a paper plane that will circle the room or veer to one side. Write your name on the side. You throw the plane during the show and, if it does not land in a spectator's lap, then have the spectator closest to it come up on stage. You take the plane from the spectator and fill in the number after your name with a nail writer. I think it was mentalist Ted Karmilovich who first came up with using a nail writer with a paper plane. I did see the wonderful German mentalist, Tony Forster, ready to perform the effect with a number on a paper plane, using it as a backup in case his predicted number on an envelope did not work out. The time I saw him, the envelope prediction did work so he did not resort to using the plane.

Try to get the plane back into the hands of the spectator before you finish explaining about the numbers on all planes. This is easy to do if you quietly ask him for his number as you escort the spectator to the stage (he does not know why you need it) write it and hand him the plane back. Then tell him about the numbers on all planes. Have the spectator reveal his number out loud to the audience

(remember Dunninger and the name) then ask him to look at the name and number on the plane. It matches!

Next comes a psychological choice. Most people will choose "carrot" if you do not give them a chance to think. Hurry them - *"Name a vegetable. Got it!?"* Inside the plane is either the word "carrot" or a picture of one. Not long ago a lot of people chose broccoli because of a comment a President made. I circumvented this by adding, *"Not broccoli, as we all know President Bush does not like it. Got one!?"* If they name "carrot" (and you will be surprised by how many people do), then have them open it. If they do not name "carrot," just state that their choice shows they are quite unusual, and that you are now quite sure you have selected the right person to help you with your next effect.

MAGICIAN'S CHOICE

As far as I know, it was Gene Grant who first offered the following solution to the psychological force in his Phantini series of books. It appeared in his Phantini's Mental Key and his Phantini Revisited. You write your prediction and set it down on the table. In this case we will use the psychological choice of any flower, which turns out to be a "rose." Now you ask the spectator to name a flower. Again it is important you do not give him or her a chance to think. Pause after the question for a second, then ask what the flower is. If they name the rose, then show your prediction. If they do not, then don't panic. Write the name of the new flower on a small piece of paper and roll it into a ball. Keep asking them to name flowers until they name the rose, each time writing the new flower on a new piece of paper and rolling it up into a ball. Have them name at least one more after they name the rose. It won't take long until they name a rose. If they don't name the rose after the third try, then add two of your own including

the rose. The pellet of paper with the word "rose" should be rolled in such a way that you could distinguish it from the others such as giving it a small tail or flattening it more than the others. Now you mix up the pellets and have the spectator select pellets eliminating all but the "rose" via the magician's choice.

After reading the above, Teller (of Penn and Teller) queried "why not just write the flower 'rose' on all the pieces of paper?" Indeed, why not? If you are a purist and feel the need to write the names of flowers in the open for all to see, are adept at the magician's choice, and like to leave all the pellets for others to look at after your performance, then use the former. But if you're intent on the performance value only and do not like the confusion the magician's choice often creates, then use the method suggested by Teller but be sure to pocket the pellets after the selection is made.

OTHER FORCES

NUMBERS: A number between one and five will be three. A number from 1-10 will be seven.

A WILD ANIMAL FROM THE JUNGLE: Will be a lion.

COLORS: If you say, "*name a color,*" the color will be red. If you say, "*I want you to think of a color ... go ahead and name it,*" then it will usually be blue. The reason in the difference is because in the second example you have given them a very brief time to think, where as in the first example they had no chance to think. Also if you ask them "*I have a rose, what color is it?*" they will usually name red. See below on how to get them to name a rose as a flower.

A PRETTY FLOWER: Will be a rose. Larry Becker suggests saying "a long stemmed flower!" This does work better but runs the risk of the psychological method being more obvious. Also, if after someone names a rose, you then ask them "*what color are they?*" usually they will name the color red as mentioned above.

A PIECE OF FURNITURE: Will be a chair, or with the younger crowd, a bed, for shock value.

A VEGETABLE: Will be a carrot.

A SIMPLE SHAPE: Will be a square unless you give them time to think, then it will be a triangle.

LOOK OUTSIDE YOUR WINDOW YOU SEE AN OBJECT, WHAT IS IT?: A car or a tree will be most common.

In fact, as far back as the eighteenth century mentalists used the question, "*Name a flower, a color, and a piece of furniture.*" After the volunteer named one of each, the mentalist turned over the prediction that had been sitting on the table and sure enough, it matched.

In issue 153 of Bascom Jones' Magick, Hugh Riley gave his routine using many psychological forces. He would make a list, set it down, then tell the spectator that they would receive his thoughts and he would be the sender. He would tell them that since it was their first attempt to receive another's thoughts, he would keep it simple. He then explained that he had made a list of simple colors, shapes, and objects that he was going to try to transmit (this put them off guard as they were the receivers and he was trying to make it easier for them.) Riley would then ask them to visualize snow, gently falling snow.

Everything was to be white. Riley then instructed them to name the first color that came to their mind when he snapped his fingers. Riley predicted the color "red" but I suggest you put "blue" in this spot as you are giving them a chance to think by the phrasing of the question. You could re-phrase it and hurry them to "name a color, now!" as you snapped your fingers, not giving them a time to think and increasing your chances they will choose the color red and not the color **blue**.

The next question was *"Now it's your anniversary, and a messenger has just delivered a large box of flowers. When I snap my fingers tell me the first flower that comes to your mind. Now!"* Again, I would rephrase this to *"Now it's your anniversary, a messenger has just delivered a large box of flowers, what are they? Now!"* **Once again,** you do not want to give them time to think.

Next question was *"Good, now I am going to take you back to school. We'll pretend you are in your math class. Name the first geometric design that comes to mind Now!"* In this case, Riley said he used a triangle. This was probably right for a few reasons. One, he used the word "design" rather than "shape." The word "design" sounds more complicated than the word "shape" so you end up with a shape other than a square. Two, he did not use the words "simple shape." I would include those words as you limit the amount of shapes by adding the word "simple."

The next question was *"Now, you will be in your house. Name the first piece of furniture in your mind! Now quickly!"* The answer was "chair." I might add to this *"You are downstairs in your house, "* this gets away from the bed being selected.

Next came *"Finally, I am going to take you on a trip to the jungle. Name the wild animal that comes to your mind. Now quickly!"* The answer was "lion."

I find it interesting that at the end of the effect, Hugh Riley mentions that "the secret is to push the spectator. Don't allow her enough time to have second thoughts; however, an occasional miss makes the results more believable," yet his first couple of questions are phrased in such a way that allows the spectator a few extra crucial seconds to think. Then again, the effect was edited to fit the format of the publication so who knows how the original draft read? The effect is good.

A few of the other forces could be exchanged such as a number from one to five circled on the blackboard in math class. Or "you're out in your vegetable garden, you have a basket, what vegetable is in the basket?"

HOY/KARMILOVICH TEST

One of America's greatest mental thinkers, Ted Karmilovich, (Creator of the Mother Of AllBook Tests) gave me permission to include the following brilliant idea:

The mentalist walks out and asks three women to stand. "I'd like each of you to think of a simple color. Got one? Okay, now concentrate on it. Visualize it in your mind. I'm seeing blue... I'm also seeing the color red, and the color green. If I've correctly named your color, please be seated." And they all sit down.

The idea here is to use psychological forces for a Hoy-type effect. In other words, allegedly, the two most thought-of colors are red and blue. Maybe one person is thinking red and the other two are thinking blue. No one is thinking green, but the audience is led to believe that there were actually three individual thoughts; three

individual colors thought of.

Another example: suppose you say, "I'm seeing the numbers 22, 37, and 55. If I've correctly named your thought, please be seated."

Another example: "Please think of a wild animal . . . I'm seeing a grizzly bear, a tiger, and a lion." The idea is to come up with categories that are nearly foolproof, but not too goofy.

Best, Ted K.

Of course, if one of the three people do not sit down I would suggest you use them for the next experiment. Sort of like the trapeze artist failing but coming back to succeed.

DISEASE ASSOCIATION

In his book These Are A Few Of My Favorite Things! Richard Bloch mentions a psychological force that includes a childhood disease. The spectator is asked to fill in the blank. "When I was a child, my mother said to me one day, 'Don't worry, the dog doesn't have ---- only people get ----'" Richard claims that nine out of ten times people will respond with the word "measles."

COMEDY OUT

If when performing a psychological force the audience or a spectator fails to 'read your mind,' you can always quip (in a tongue in cheek manner) that they are *telepathetic!*

Chapter 2 Psychological Tests With a Swami Gimmick /Nailwriter

NAIL WRITER

Going back to the Phil Goldstein tossed out ball idea I came up with the following:

Mentalist throws out a paper ball. Spectator is asked to stand. *"If I ask you a simple question, from your response, I can often tell how you would respond to another question. For instance, name a color out loud*

"Blue you say. Interesting!"

Mentalist then appears to write something on a pad of paper and places the pen behind his ear.

"I have written a number here, it is twenty something, twenty what?"

The spectator states "twenty two."

Mentalist shows indeed the pad says "you will choose the number twenty two!"

Mentalist then throws out another ball of paper. Another spectator stands.

"Would you name a vegetable please?"

The spectator says "carrot."

"Good, that tells me how you would think." says the mentalist.

Mentalist removes his pen from behind his ear and again writes a number. Placing the pen back behind his ear.

"I have written a number that is seven hundred and twenty something, seven hundred and twenty what?"

Spectator says "seven hundred and twenty six!"

Mentalist shows the pad that says, "you will choose the number 726."

"Now the thing that is hard to explain is the fact

that even before you chose your numbers I knew exactly how each of you would think. I can prove it! You chose the color 'blue' and you chose the vegetable `carrot', open your balls of paper and show everyone what's on them. "

They open their papers and, sure enough, one has the word "blue" and the other has a picture of a carrot.

HOW: At this point it should be self-explanatory. The color and vegetable are psychological choices. If either are wrong, then you do not have them open the paper balls as the presentation is based upon the fact you can "tell how they will respond to another question by how they answer the first question." As for the numbers, these are nail written in. I think I came across the wonderful idea of writing the beginning of a number such as twenty something, to give the illusion you get their longer number, in Bascom Jones' [Magic 1](#) do is nail write the last number but the audience is left with the illusion you predicted the whole number.

COLOR THE NAIL

My good friend and prolific thinker of new ideas, Docc Hillford, sent me the following idea, here it is in his own e-mailed words:

As far as psychological forces go, I thought it would be a good idea to use them in conjunction with a nail writer.

You have `Red will be chosen most with ___ people thinking of it. Blue will be the second most popular with ___ people thinking of it, and ___ people will think of other colors.' written on a card in a window envelope. You ask the audience to think of a color. All who thought of `red' are to stand and they are counted. Same with `blue' and then all those

thinking of any other color. These totals are written on the card with your nail writer. Now you get credit for predicting the colors AND the number of people who choose them!

Docc

Docc also suggests changing the prediction at different shows to other psychological forces such as "Roses, tulips and other flowers."

If working for a large audience you could ask 10 or 20 people to stand and use them for your informal poll. You could use three large cards, hold the first up and ask, "how many thought of *red*?" Turn the card around and it says " --- people will think of the color *red*!" Of course you use a Listo Writer that thumb nail writes in dark black but large enough for all to see. Do the same with another large card for the "blue" and the "other colors."

Chapter 3

When To Use Psychological Tests

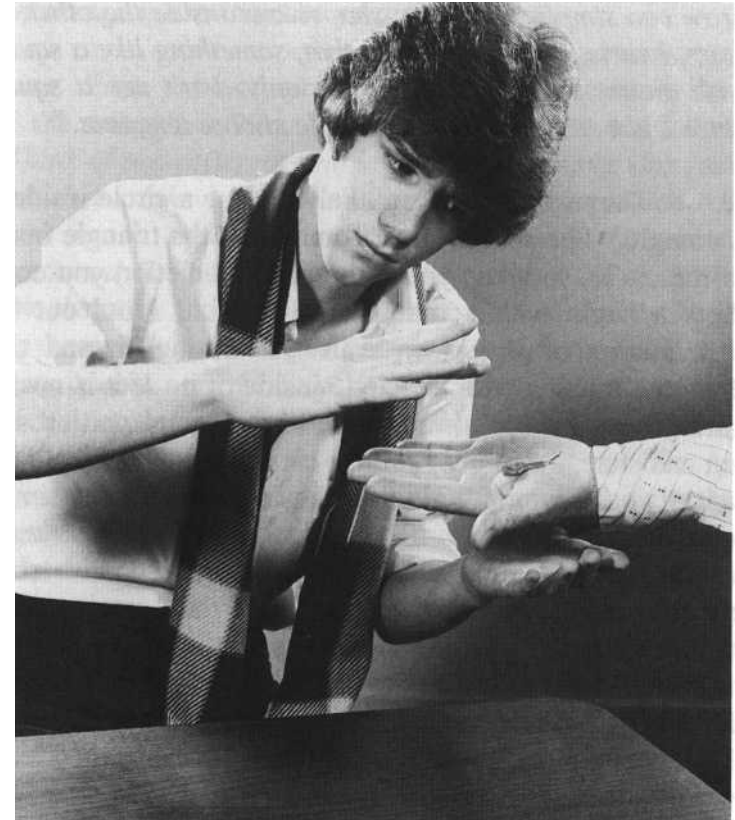
OPENER, FILLER OR CLOSER?

Many mentalists open with psychological tests such as the above. I personally feel it is a slow way to open your show. You want to show the audience what you can do and immediately impress them. When I use any psychological testing such as the routines above that rely purely on the spectators responding correctly and the chance of getting some wrong, I would rather use it after I have shown them what I can do. This way they are eager to see if they can do it, too. When they find out they can, then they are more impressed at this point. It leads them to believe that they, too, might be able to perform the miracles I have shown them. It puts me more in "simpatico" with my audience. It leaves them wanting more. Of course, this is simply my preference and works with my style. What may be right for me, may not work for you.

USING ONE PERSON OR MANY?

If you are working the stage, then you should include as many people as possible. This way, when some spectators do not hit, others do. You decrease your failure rate. If you are using an effect such as The Carrot and The Schtick, then your routine is such that it only allows you the chance of using two people. You might be better off sticking with one person for the number and the vegetable. This way the audience will be less inclined to think of a vegetable when you ask the spectator on stage to name one. If they do, then they may come to the (correct) conclusion that everyone thinks of that. Although, if you claim you were projecting it, then they can also come to the conclusion they are "psychic" and received your thoughts.

Again, it is a performance preference that you will have to determine for yourself once you have taken a good look at who and what you are presenting on stage.



A very young Banachek (20 yrs. old) bends a key for a newspaper reporter.

Chapter 4

Circle & the Triangle

THE OLD CIRCLE AND TRIANGLE

Ask someone to *"try to read my mind I want you to draw two simple geometric shapes one inside the other, no stars, hearts, or anything like that, something like a square with another shape inside of it, only don't use a square since I just said that and all people choose a square."*

They will more than likely choose a circle inside of a triangle. The second most common is the triangle inside of the circle, so when you make your prediction you could draw a circle with a triangle inside of it, cross out this combination of shapes with an "X" through it and then draw the triangle with the circle inside of it. If it is not the latter, then you can always show the diagram you crossed out and state, *"that's my fault, I changed my mind and you picked up my first thought."* If they are wrong, then simply tell them *"don't worry, it is hard to read someone's mind. It took me years to perfect it,"* and proceed with some effect where you read their mind. If they get it exactly right, then you forget the fact you said they were going to read your mind and ask them if they know why they chose the circle inside the triangle. When they say "no," you tell them it was because you projected it to them, then show your proof. (See the A B C D test later.)

CIRCLE & TRIANGLE UPDATED WITH PSYCHOLOGICAL HELPERS

This item by me first saw print in Kenton Knepper's wonderful Wonder Words tapes Volume 2. It is a perfect way for me to show you how psychology can help enhance any effect you already perform. Here it is ironic because

psychology helps to increase your odds with a psychological test.

Your odds are around 90 % of getting the spectator to think of the right shapes and about 70% for getting the correct configuration. Here are a few tips using words and body language to increase your success ratio:

First, draw out your prediction with the circle inside of the triangle. Next, phrase the question as follows:

"Think of two different simple geometric shapes, one inside the other. Like a square with something else inside. But don't use a square because everyone uses that since I mentioned it." Immediately follow with, *"What is your first shape?"* Don't give the person time to think! As you say the words *"two simple geometric shapes one inside the other,"* you nonchalantly draw a triangle with a circle inside it with your right index finger in the air. This is a subconscious cue. If it is done right, no one will consciously notice what you have just done. Don't make a big deal of it, just do it. You will find this will make a big difference. Now notice that you did not ask for both shapes at the same time. You simply asked, *"What is the first shape?"* This does two things. First, it causes the spectator to reveal the first shape that came to their mind. Second, it gives you one shape to work with. If they say, "triangle," then you ask, *"What shape is inside it?"* But if they had said the first shape was a "circle," then you would ask, *"What shape is around the circle?"* Notice that YOU give the positioning of the shapes. So, if they choose a triangle within a circle, you will not have to seulf for just being close. Before you show the prediction, (which the spectator should turn over) you re-state, *"So, you decided on a triangle with a circle inside it. Turn over my prediction!"*

Chapter 5 Subtle Letters

I usually present this as above where the spectator is going to try to read my mind. If I hit, then I tell them to turn my prediction over. If I miss I say, *"You came very close. I was thinking of a triangle with a circle inside. That tells me it is going to be a little more difficult to read your mind, but I will try."* It is also possible to use the ruse Hugh Riley mentioned of the spectator being the receiver and you the sender. This way you can either take credit for the sending or put the blame of the mix-up on their receiving! Notice, if I hit, I take credit. If *we* miss (which is very rare), then I tell the spectator that *they* did very well. This puts the blame on them but in a nice way and I simply move on. By stating *"I was thinking of a triangle with a circle inside,"* they will often say, that is what they thought of at first. I can then tell them that they should always stay with their first intuitive thought, as that is usually the 'psychic' one!



**Banachek (at 37 yrs. old) amazes The Statler Brothers
on their television show on The Nashville Network**

This is a test that I have used for years. I first saw it in one of the Encyclopedia of Mentalism books in 1978. Through the years I have adapted it to my style. First I will give you the way I used to use it, then I will give you the way I use it now. I do this throughout much of my writing to show you how my thinking has changed over the years, but more importantly to get your own thinking juices working.

ABCD TEST THE OLD WAY

Draw "A B C D" on a piece of paper. Draw a line through the letter "C." This should be done without the spectator's knowledge. Turn the paper writing side down. Now in front of the spectator draw the letters "A B C D" again. Tell your subject to relax. Inform her that you are going to test her level of 'psychic' power. Tell the subject to draw a line through any letter and that it is okay if you see what she is doing (in fact it is imperative you do see what she is doing.) If the subject chooses "C," then you have a miracle. You inform the subject that the reason she selected "C" was because you influenced her. She will not believe you. You then have her turn the paper over as you inform her that you have done the same on the other side.

If the subject does not choose "C," then you have her continue to draw lines through letters one at a time. Hopefully she will leave "C" till last. The odds are that she will. If she does, then you stop her before she draws a line through it and state that on the other side of the piece of paper you have drawn a line through the letter you were going to have her leave empty. She turns it over and sees that you have indeed done just that.

But what if the person chooses "C" on the second or third letter that she crosses out? Don't start to sweat, faint, or foam at the mouth to cover your mistake just yet. Remember that the subject does not know that you have a prediction on the other side and so you continue to have your subject draw a fine through the last letter. You then state *“7 had you draw a fine through ail four letters to show you that this is not a psychological force. I am now going to write something on the other side of the paper.”* Pick up the paper, do not let the subject see what you are doing, but pretend to write something. You don't write anything but you do leave your former prediction just as it is. Place your prediction face down as before and again write " A B C D " as before and repeat the instructions as before.

Now if you still fail to get the subject to either draw a fine through "C" first or leave it empty, don't worry, remember you were only testing for her 'psychic . . . awareness,' *HER AWARENESS ... NOT YOURS. So you have found out it will be hard to 'read her mind' as she failed and is not a good receiver or sender, but you will try to read her mind anyway. Go on to something foolproof. Isn't life grand?*

THE MODERN ABCD TEST

This is how I use the A B C D test now. On a personal note, I use it at the beginning of my center tear. Psychologically, the last thing a spectator wants to do is hand you the billet that has his secret writing inside it. This way, they get comfortable with me handling the billet.

We will start at the point alter they have written something on an index card and folded it in quarters. *“May I borrow that?”* you ask. *“7 need to write something on it to see if it is going to be easy or hard to read your mind. A test, but don 't worry, it won 't be hard!”* Spectator hands

you the piece of paper. *“As you can see, I can 't see through it and I promise not to open it.”* If the paper is not folded squarely then you add: *“Let 's fold this so all the sides are flush, that way you can keep an eye on the corners of the card at all Limes making sure I do not open it.”*

Crease the card then place it upon the table. Cover part of the card as you secretly write a "C" upon it or a "B" (more on this change of letters later.) You then state: *“Oh, the pen doesn't want to write on that side, let me try the other side.”* Turn the paper over hiding the letter on the other side and openly draw an " A B C D."

Turning the card towards the spectator ask the spectator to *“eliminate any letter A B C D.”* Do not add an "or" between "C" and "D" as you say them and make sure you add *“It is okay if we all see what you do”* or they will try to hide it from you. Now here are some very clever psychological bits to increase your chances of the spectator selecting the right letter. Let us say you want the letter "C" to be selected. As you say the letter "C," put a little more emphasize on the letter "C" but don't over do it. Also as you say "C," place the pen on the table in front of the letter "C." The pen should be set down on the table at the moment you say "C." That is, at the end of saying `B," your arm reaches out to set down the pen. Sometimes I will reach out as I say "C" and repeat by saying *“Any letter, ABCD ”* and set the pen down on the table as I say the second "C." Now you have voice emphasize and body emphasis on the letter "C." This will dramatically increase your odds of hitting it. But you can still increase your odds by adding the sentence *“Just draw a fine through IT!”* This hurries them but also seems to tell their subconscious to choose the letter you were subconsciously trying to get them to select.

If they choose the letter you are trying to force, in this case the "C," here are some funny lines you can use.

"Do you know why you chose the 'C'? I will tell you why, because I said to myself in my infinite wisdom, I said Banachek, because that is my name and I have infinite wisdom so I know my name (tongue in cheek at this point), I said to myself, what letter are you going to make the lady select? I decided it was going to be 'C, ' isn't that amazing?" (Pause at this point as they start to smile and maybe even chuckle.) "You know what is even more amazing than that? It's the fact that I predicted ahead of time that not one of you here would be impressed by that! In fact, I was so sure of it that I put the letter 'C' on the other side before you started. Turn it over and look at the other side. "

If they leave the "C" to last, (and I will show you how to increase your odds on that in a minute) instead of saying *'I said to myself, what letter are you going to make the lady select?' you say "because I said to myself, what letter are you going to make the lady leave empty?"*

If they do not choose the letter you want them to select but instead they choose "B" for example, then you can increase your odds by saying, *"keep going, you are going to select three letters. Select another. "* As you do this, move your whole body closer to the left side of the paper (the side with "C D" on it) and make a wide-open gesture to your right side of the paper (the side with "A B" on it.) This will psychologically tell them that they are to select a letter from the right side as it is wide open, the only letter there is the "A." After they select the "A" you step back, and turn your body slightly to the right (this is your right which is the opposite of the spectator's left.) This leaves the left side of the slip, the side with the "C D" wide

open psychologically, which will increase your odds that they will move to the furthest point from the "A" and select the "D."

This is not foolproof but if you try it you will notice that the body work and voice work really do make a difference with most spectators.

What if they still do not leave "C" empty? Not to worry as earlier you said that you were giving them a test to see if it was going to be hard to read THEIR MIND! Tell them *"This has shown me two things. One, it is going to be hard to read your mind, but I knew that, and two, it tells me you have been thinking of something that is going to happen, a decision that you have to make which is none of my business. What is my business is what is on the inside. Think of that! "*

If they leave "B" or "A" empty simply give them a two sentence cold reading for those letters. Do not feel like you have to show them the letter on the other side as earlier you said your pen was not properly writing on that side.

When working as a strolling mentalist, I want to vary my letter selection, so I will switch between "A" and "B" as my force letter. Also I never say the letter out loud so it becomes too familiar with people who are following me around. I will say instead *"Do you know why you chose that letter? Because I said to myself in my infinite wisdom . . . what letter are you going to make the lady select, and I decided it was going to be **that** letter. Turn it over and you will see **that** letter (or the letter they left empty) on the other side. "*

This might seem like a lot for an effect that is not 100 %, but it is an effect that will keep you on your toes

and give you great practice when it comes to using psychology to influence a spectator.



EXXON (the x is written as an X with two lines through it making it a double x) you will find that 99 % of people will select the "O" in Exxon.

LETTER PLACEMENT

Whenever making a list as in the previous ABCD test or any test using a list of letters or numbers, you will increase the odds of an item being selected by writing it slightly darker or off center, either slightly above or below the rest or by leaving larger spaces on either side of it than with the other items. The key here is doing it slightly.

LETTERS IN A WORD

Now the next two little things may seem small at first, but if you use them once, you will not be able to live without them. I love to use small psychological things in my performance that convince the audience I am really reading their minds.

Here is the first one: Imagine someone has told you to think of a word. There appears to be no way they can know what that word is, so there is no way they can know what letters are in that word, yet they ask you to think of any letter in that word. You think of one and they tell you what letter you are thinking of Incredible? You bet!

HOW: It is really quite simple. You must know the word the spectator has placed in his mind. This can be used with the center tear, book test, a value of a playing card, or any other effect where you know the word they

have selected. Then you ask them to do the following (remember the wording is important): Let's say they selected the word "House." Ask them to mix up the letters in their word, (pause here for one, two beat), then ask

"Now think of any letter in your word, " (Pause for another one, two beat. NO MORE, NO LESS, you do not want them to have a chance to think too long), then say "got it, (very slight pause) good!" Now you can tell them what letter they are thinking of What letter would it be in the word "House," it would be the `S.'

Why the letter `S' you ask? The logic is simple. By asking them to *"mix up the letters, " you* have caused them to pass over the first letter. They will go towards the end of the word. They will not think of the last letter simply because it is the last letter. They will not think of a vowel, they will think of the letter that is a hard consonant. In this case it is the `S.' It will also be towards the middle end of the word. Usually it will be the same letter you would first select. This works 98% of the time but I have an out for you that will still make the audience think you knew what letter he is thinking of.

Let's say the word thought of was "Crayons." Now you are not sure if it is the `N' or the `Y.' So you reveal the word in this manner: right after you ask, *"Have you got one!"* you then say, *"Great. I'm getting two letters, almost like you thought of one then went to another. "* **Notice you do not say "Yought of one and then went to another," instead you use the words "Almostlikeyou, thought of one and then went with another. "** Then you ask, *"Are you thinking of a `Y?'" (the first of the two letters in the word.)* Now at this point one of two things will happen: one, you more than likely will be right, but what happens if they say "no?" You immediately say, *"There is a 'Y' in your word though, isn't there?"* They

have to reply "yes." Then you state *"You thought of the 'Y' then passed over it, (slight pause), there is an 'N' in your word isn't there?"* They have to answer "yes" because you did not state that the 'N' was the other letter they thought of, you simply said that there is an 'N' in their word. The audience will be left with the impression that the 'N' was the letter thought of because of your earlier statement that you were *"getting iwo letters."*

If the spectator smiles at this point, then you know the 'N' was the letter they were thinking of and can state that it was in fact their thought-of letter. But if they do not, then continue by revealing the first letter and the rest of the letters in the word.

Along this same theme, if the word starts and ends in the same letter such as the word "Test" I will say *'7'm getting two letters, almost like you thought of one and then went with another. Are you thinking of an 'S'?* " If they say yes, then I adamantly state, *"You almost went with the 'T,' but there are two 'T's' in your word, one at the beginning and one at the end of the word, right?"* They will always answer "yes" even if they were not thinking of that letter. Why? Well, because you made a statement and asked a question and they have to answer the question. The statement said they were thinking of a 'T' then changed. But the question asks if there are two 'T's' and if they are at the beginning of the word and the end of the word. Again the audience will infer that you knew exactly how they were thinking. More than likely you would have been right anyway.

Now here is another lovely bit I like to do with words when I know what word they are thinking of. I ask them to think of how many letters are in their word, I immediately turn my back and say *'7 will turn my back so I*

can't see you count." This will always get a laugh but the laugh will be louder when they actually do count on their fingers. This is one more way to tell the audience you know things when you shouldn't since your back is turned. Then you make the statement that there are 'x' amount of letters in their word. Turn back to the spectator and have him confirm it. Often, if there are a large number of letters (i.e. 8) or if the word is not an easy one to spell, then I state, *'7 got two numbers"* and name a number that is one less than the number of letters in their word (i.e. 7) and then the actual number of letters in their word (i.e. 8) and state the actual number as the number of letters (i.e. 8). For example, *"7'm getting two numbers, 7 and 8, but I think that it is eight letters, is that right?"*

The reason for this should be obvious. Often the spectator will miscount or not be sure of how many letters are in his word and he will state that at first he thought there were seven letters but you are right, there are eight. When this happens, it brings down the house. No matter what happens at this point, you are ready to really convince the audience you know exactly how the spectator is thinking. You now tell him that there is a (name last letter of the word) in his word. Have him verify it and ask him to think of where it is in his word. Now at this point you turn to him and state, *"That is very interesting. You are not thinking of a number. What I mean by that is I just told you there were eight (name number) letters in your word. You know it is the eighth letter yet you are not thinking that, you are thinking it is at the end of your word, the last letter, aren't you? Différent people think différent ways!"* The look of amazement on the spectator's face will be priceless. All people will think of it this way simply because of the wording and because it is human nature to solve the problem as quickly as possible. Rather than thinking of the numeral position, it is easier to think of the location.

Sometimes a word will start and end with the same letter such as in the word "Test" used earlier. I use this to my benefit. After telling them how many letters are in the word, I again name the last letter asking them to think of where it is. I then boldly state, *"That's interesting, there are two 'T's' in your word, but you're not thinking of a number are you?"* If a look of puzzlement comes over their face I state *"You could have thought of it as the first letter of the word but you did not. You skipped over that one and went to and chose the 'T' at the end of your word!"*

This stuff kills. It is really not as complicated as it sounds on paper.

SUBTLE BOOK SELECTION

Charles Pecor sent the following e-mail that might help when using a book test where the spectator has a choice of one of three books:

I discovered recently in doing a book test that I was able to force the book I wanted them to use (out of three) by having a bookmark about 3/4 of the way into the book and saying, "And this one I haven't finished reading yet." Guess which one got selected? I made a big issue of the fact that we would use the book that was selected. (Of course I did have outs on using the other two books, just in case.)

Charles Pecor

WORD PLAY

I mention the following story as an illustration of how using certain words can make a psychological difference. Also, I first let the secrets of Letters in a Word

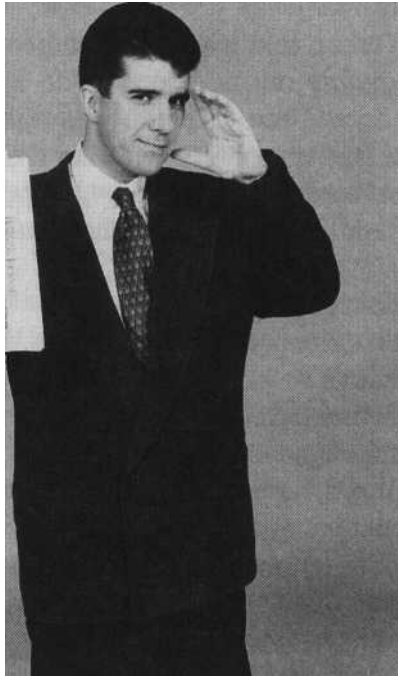
appear in Kenton Knepper's Wonder Words 2 tapes as "The Brain Game." Kenton is an incredible thinker and a genius when it comes to psychologically using words to control an audience or a situation. If you do not have his tapes, you need them. They will change the way you perform forever.

I first met Kenton Knepper at one of Docc Hilford's delightful **Weerd Weekends** where I believe that he was giving his first lecture to magicians. I had heard of Kenton, and I knew a little of his amazing way of thinking. The lecture was thought provoking and one of the best I have attended. It was also very honest and blunt.

Kenton told his lecture audience that, as mentalists, we manipulate our audience to do and see what we want them to do and see. Kenton was right, but a few ladies at the event had a problem with the word manipulate. They said that they did not feel they manipulate their audience in any way and felt insulted that he would say they did.

Kenton is 100 percent right. We do manipulate our audiences. The problem was not in the fact we do it, but I firmly believe it was in the word manipulate. Manipulation has a very negative connotation. It reeks of forcing people to do things against their will. These ladies could not get past the negative meaning of the word manipulation and see the positive aspects. Psychologists tell us time and time again, not to let people manipulate you. Mom and dad told us the same thing. But what you do not realize is that good psychologists manipulate you into helping yourself get better. Mom and Dad would manipulate us by giving us choices ... choices from what they wanted that made us think it was what we wanted.

So how to get around the word manipulation? Change the wording. Instead of saying "I manipulate people into doing what I want them to do," you tell the next interviewer that you "psychologically direct people to do what you want them to." "Psychologically directing" sounds so much better than saying you "manipulate people." It means the same damn thing, but I guess it is more politically correct. Of course I would never have thought of this had Kenton not been attacked at that lecture. I would have made the same mistake. It is easy to have 20/20 hindsight.



Banachek has been featured in dozens of articles wherein he predicts the newspaper headlines.

Chapter 6

Subtle Voice Forcing

A Voice Force is a force that gets better results if the spectator is off guard or if it is used in an informal situation such as at home or over the phone. As in all psychological forces, choose your subjects carefully such as someone who is easily dominated, influenced, and controlled. By doing so, you will increase your "hit" ratio. For a Voice Force, you will want to choose a list, such as numbers, at random, or so it should seem. You would not want to choose a list that contains a psychological force such as the number 7 in the list of numbers from 1 to 10 or the word 'carrot' in a list of vegetables.

For our example you will use the numbers 17, 18, 19, 20, and 21. As you say the numbers you would say the number 20 either slightly louder with more emphasis, or softer than the other numbers, but not so much as to be overtly noticeable. For me, the force works better if I say the number softer. You will also want to nod ever so slightly when you say the force number. Actually any body movement will do, as long as it is natural, such as reaching up to scratch your nose. The movement should start as you say the number. Also you will want to force a number towards the middle end of your list such as the number 20 in our example. Part of the reason this works is the Recall Factor ... the number is towards the last of the numbers you mentioned. Hurrying the spectator will also help here. You should say it like "*Think of a number out of 17, 18, 19, 20, 21, What is it?*" The same applies to voice forcing objects and other things. Again, it is suggested that Voice Forces not be used alone but to help increase your odds with other psychological effects.

Chapter 7

Subtle Numbers

YOU'RE A JERK!

We have discussed briefly the fact that there are some psychological forces using numbers such as "between one and five" and "between one and ten." Notice that if you use the word "between," then you cut out the two numbers you name. In other words, if I say "Think of a number between one and five," then you are only left with, 2, 3, and 4. Just the mention of the numbers themselves will often sway the person not to select them since you voiced them out loud.

Many of you may have been the victim of one of the little cards that read, "Think of a number: one, two, three or four!" Or it may read, "Select one of the numbers below!" and below are the large numbers 1 2 3 4. You select three, and when you turn it over, it reads "Why do ail jerks choose 3?" Not very nice, but a well-known practical joke that comes in many small magic sets. Gene Nielsen and others have suggested using this on stage as an opener. On the front of a poster board you have a large '1 2 3 4' and you tell the audience that you want to try a test with them. You want to find out how many of them possess some form of ESP. You ask them to think of one of the numbers. You turn it over to show a large '3,' and the people who selected the right number raise their hands. Although the choice is one out of four, to the audience it is quite impressive when almost all of them raise their hands.

This same little stunt can be used as a give-away at trade shows. On the back of the business card it states something like "Why do all potential (insert name of company) clients choose three? Because we stay one step ahead of our customers so you can stay one step ahead of yours!"

PROBABILITY

This is an old test in which your choice of words causes the subject to pick a number you have predicted from 1-50 and another number from 50-100.

Write down the number 35, cross it out, write the number 37, fold the paper in half, and set it aside. Look your subject in the eyes and tell him he is going to read your mind, "I am thinking of a number between 1 and 50. I will make it easy on you. Both figures in my number are odd, and the digits in the number are not the same, for example you could not use 11 because it is made up of two ones but you could choose the number 15. That still leaves us with a wide choice. Do you have one?"

With that statement you have limited their choice of numbers to eight numbers. When you mention the number 11 and 15, you also psychologically eliminate the power numbers 13, 15, 17, and 19. By saying, "both figures are odd," you have eliminated the single digit numbers. This leaves you with 31, 35, 37, and 39 of which 37 is the most common number chosen. This may have something to do with a participant's tendency to select the number seven from a choice of one through ten. Part of the reason for this may be that seven plays a major part in most religions . . . seven days and seven nights and se, forth. This was drummed into our heads as youngsters. Also 'seven' is not a nice even number . . . it's odd!!! The second most common number is 35. Now you know why we wrote 35 on the paper and crossed it out. You are ready to show 37 as your answer or 35 as the other number you almost went with.

Now alter that last demonstration of neuro-power, you continue and write an 86 on the paper as your prediction, then fold it in half.

This time you tell the spectator to *"Think of a number between 50 and 100 only this time both figures are even and again both digits are different."*

will choose 86 with 68 coming in a close second. If they choose 68, then they simply got the digits reversed.

NOTE: I usually do not have a prediction written when I perform Probability. Without a written prediction, I have more leeway to get the thought-of number right. For instance, I can ask the spectator if their number has a six in it. If not, then it has to be 82 or 84, usually it will be 82. If the answer is an immediate "Yes, there is a six," I am almost sure it is 68. If the answer is "yes" but with a slight pause, I then know the answer is more than likely 86.

SUBTLE 337

In his magazine Swami, Sam Dalal suggests the following: If you tell a spectator you are concentrating on a number between 100 - 1000 then the odds are 10 to 1 that they will choose a number between 310 and 399. So, I suggest the following:

Tell a spectator to think of a number between one hundred and one thousand. Once they have one, ask if they have ever read anyone's mind before. They will usually say "no." At this point you offer to help them. *"You did pretty good but we need to make a few changes to the number you are thinking of. I will make it a little easier for you. Drop the tens and the ones from the number you are thinking of. Just think of the hundreds. Don't forget it. Now Jets see if I can help you some. I will not tell you the number I am thinking of, that is still up for you to get but I will tell you this. I want you to think of a two-digit number between one and fifty, both figures in this number must be odd and they should not be the same such as eleven. Eleven would not work since both numbers are the same;*

however, 15 would work since both digits are different and odd A number from one to fifty, both figures odd and different.

Now you ask them to add the two digit number to the hundreds they were thinking of and you will be surprised (as will they) that most people will be thinking of 337. Notice in this example I included the line *"15 will work."* This helps to eliminate any number that has five in it so helps decrease the odds they will select 35 and increases the odds they will select 37.

SUBTLE 1- 100

After reading my rough draft on Psychological Subtleties, mentalist Steven Brehe e-mailed me the following:

I wanted to bring up a psychological force that has been neglected, as far as I know. It's based on some of the info in the back of Marks and Kamman's Psychology of the Psychic.

It's on page 222 in my edition, end of Appendix I. In this Appendix, Mark and Kamman collected some simple data on psychological forces. When they asked 350 people to narre any 2-digit number, there was a cluster of almost 100 (about a third) who named either 21, 22, and 23, with 22 being the most commonly selected of all the possibilities (chosen by 45 respondents.)

Suppose a performer is doing some psychological forces on stage, allegedly "projecting" them to the audience, and after the 35 and 86 forces or others, he says: *"Now something really difficult*

|

between 10 and 99 [thus eliminating those two as possibilities.] I'm writing if on my slate now. "

After a moment, the performer displays the number on his slate and asks everyone who "received" 22 to stand and remain standing. Then he asks those who "missed just by one" to stand. This brings in the people who guessed 21 and 23, and maybe some of those who guessed 12 and 32 as well. It should be about a third of the audience, maybe more . an impressive display considering there were roughly 90 possibilities.

Writing the number on the slate in large figures should improve the outcome, too, since some spectators will consciously or unconsciously pencil-read the two large 2's, especially since they know in advance that the mentalist is about to write a two digit number. In this case, perhaps the mentalist should say: "Anyone who guessed correctly that I was thinking of the number 22, please stand up. "

I don't do stage work, so I've never tried this.

Steven Brehe

Notice Steven does mention he has never tried this number force, but I have seen other performers use a variation of this with an out, such as using a nail writer. The actual prediction, when it hits is revealed away from the performer. This way if you hit, then you have a miracle when the spectator picks up and reads your prediction.

I love the fact that Steven has added other psychological tricks to the presentation. By asking how many folks were one number off and how many had them reversed, he makes it seem that even more people got the

original number. Also, having everyone stand is very impressive.

I think the most clever item, and one I have used myself in the past, is Steven's suggestion that you write it on a large slate and some folks will pencil read it and some will see it subconsciously. This is brilliant because when those people whisper their number to the person next to them, they are sure not going to tell them they know the number because they could see the hand motions of the mentalist. By having them stand, everyone will think they received the number telepathically.

It may be important in this test how you word the question. By saying, "*any two digit number,*" you may help to implant the number 'two' for the tens digit.

REVERSAL

This is also an oldie but a goodie, and again I have added my own unique twist to increase my odds. In this case, I have reworked it so that even when I am wrong, psychologically the spectator thinks I am right. I usually use this over the phone with astounding results.

Ask someone to "*think of a three digit number with all the digits different. number like 111. "* Now have them rewrite the number in reverse. You explain that "*you now have two, three digit numbers that are different, one has a higher value than the other. Please subtract the three digit number with the lower value from the three digit number with the higher value. "*

Make sure you use the words "*three digit number*" when you tell them to subtract or you will be surprised by how many people will subtract the lowest one digit from

the highest one digit number. Give them an example: *"For instance, if your original number was 123, you would reverse it and get 321. 321 has a higher value than 123 so you would subtract 123 from 321."*

(I said this once to an agent on the phone and he came back with, "How the hell did you know I wrote 123 and 321." I booked the job on the spot.)

EXAMPLE: 321
 -123
= 198

The secret to knowing their result is that old magic number vine. You will always end up with the middle digit being vine and the two outer numbers of the answer will always total vine. Note in our example that the middle digit is nine and if you add the outer digits, one and eight, you get nine. Remember to ask if there are three digits in their answer, if the answer is "no," then their answer can only be 99.

At this point you are probably wondering where the psychology comes in here and what is this new twist I have added? If the person does have a three-digit answer, then you have to find out the value of one of the outer digits. You simply ask, *"Is there a two in your answer?"* If they answer "yes," you know the other number is a seven. You can easily tell if the 'two' is the first digit or the last digit. A quick positive response means it is the first, a slow positive response means it is the last digit. If the subject responds that there is no 'two' in his answer, don't worry because this is where the really sneaky psychology comes into play. You state the following, *"Hmm, I don't know why I am picking up a `two. ' What is the first digit of your answer?"*

They tell you and now you immediately know the rest of the number and quickly reply, *"That's weird because I was picking up the number 2 9 - (inserting whatever their last digit is.) Is your number - 9 - ?"* (Naming the actual first digit with the two digits you just named.) Believe me, they will be impressed. They will forget you got the first number wrong due to the shock that you named the last two digits and reinforced it by repeating the whole number afterwards.

I usually repeat this test using the 'two' again. If there is a 'two,' then I can explain the previous mistake by informing them that sometimes I get ahead of myself. If there is no 'two,' then it is just that mischievous 'two' creeping up again. Do not repeat this test more than twice.

DO NOT PASS OFF REVERSAL LIGHTLY! I HAVE RECEIVED PRESS OVER THE PHONE FROM THIS EFFECT ALONE EVEN THOUGH I WASN'T EXPECTING ANY !

Chapter 8

Subtle Cards

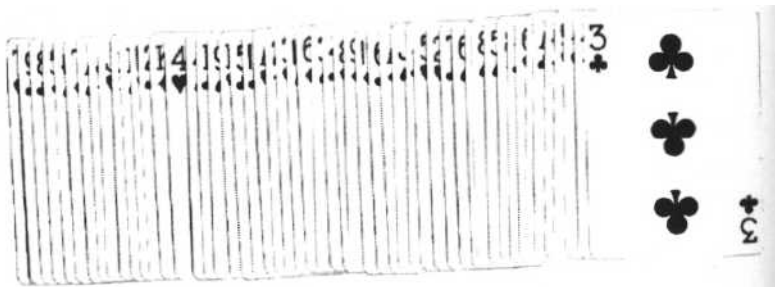
CARD POSITIONS

If you lay out five cards (also works with objects) on the table face down,



2 and 4 will have the highest probability of being selected.

Evenly spread a deck of cards face up on the table, leaving one card more exposed than the others towards your right (which should be the spectators left.) That exposed card will more than likely be selected. (In the figure below it would be the Four of Hearts.)



Using this same type of force, bring the card you want to force to the top of deck. Now take the deck face down and swirl/mix the cards across the table keeping track of the

force card with your little finger. Let the force card stick out slightly from the rest towards one of the front sides closest to the spectator. Have the spectator select a card. If they do not select the force card, then don't worry. Keep having them select cards until they select it, then force it using a Magicians Force. You will have to play with this one until you get it right. Suzie Cottrell, self-professed "psychic," fooled Johnny Carson with this one.

CARD RIFFLE

This is another one that I use all the time in an informal situation. I performed this for a reporter for *Discover Magazine*. No matter what I or any other magician/psychic performed for him, he kept coming back to this and how impossible it was.

Borrow a deck of cards. As you riffle through the deck, ask someone to *"remember any Card you see, except the top or bottom card; however, it must be one in the deck."* They remember one, and you proceed to tell them what it is.

The secret is simple. As you riffle through the deck, you pause at one card for just a fraction of a second longer than any of the other cards, this will be the card they choose. Remember . . . just a fraction of a second, no longer. The pause should not be too obvious. Now, with a little extra effort, you can have them cover your eyes with their hand as you riffle the cards. I still find you can peek down, even with them covering your eyes.

NOTE: If I have a real skeptical spectator, then I usually stop at about three cards and pump him for information to find out what the card is. Remember to only let one person look at the cards or you may end up with

more than one person remembering the same card, and they may get wise. (If this happens then it could be explained as *'I was trying to project that card with my mind. You must have a strong mind to have picked it up also.'*) When you riffle the cards, don't stare at the deck, just look in the general direction of the deck, as you hit the force card, briefly glance at it and then look away and sure directly at another spectator.

If you are not opposed to using a gimmicked card, you can use a short card in the deck. As you riffle the deck, it will pause just for a fraction longer at the card above it. The same reaction can be caused by having a card slightly jogged into the deck. It is also possible to hold a slight break at the force card, riffle them, and the cards will pause automatically at the break. I personally do not like this method. Maybe I just don't do it right, but it feels awkward, and the pause seems to be too obvious. You might want to play with it yourself. Another method is to have a bank of three or four duplicate cards in the deck. As you riffle through the deck at a fast pace, the duplicate card will be the only one that can be seen clearly.

If you are adept at cascading cards you can use the same method by slowing down at one card a second longer as you cascade the cards face up.

Another method like this, but sometimes a little more obvious, is to take a packet of about 15 cards. Have an ace (anyone but the ace of spades) placed somewhere in between these cards. Start to run the cards from hand to hand face up in front of the spectator. As you almost reach the force card (the ace), tell the spectator to *"remember one card"* and pause a fraction of a second longer at the ace. Continue quickly, closing the pack before you get to the end of it. They will usually think of the ace.

IDEOMOTOR LOCATION

Take about five cards from the deck and fan them in your right hand in a wide-open fan toward the spectator, backs towards yourself. Hold these cards between you and your subject's eyes. Have the subject loosely take hold of your left wrist with their right hand letting you carry the weight of their arm. Next instruct the subject to think of any card and think of it intently. **POINT OUT THE FACT YOU CAN'T SEE WHAT CARD THEY ARE LOOKING AT BECAUSE YOU CAN'T SEE THEIR EYES!** Slowly run your left hand over the cards with your index finger extended about six to seven inches above the cards. Run your left finger back and forth to the far ends of the cards a few times. Suddenly, without any warning let your hand fall from the middle of your arc allowing them to pull your hand down onto the fan. The chosen card will be the one your finger hits. Remember that the index of the hand is to your right, so if your finger hits two cards choose the one that has its index closest to your finger.

ACE

If you have a deck of cards with an Ace of Spades on the deck cover (Bicycle cards are perfect,) then flash this cover at your subject as you talk to him. This will often put the thought of the Ace of Spades in his mind. Ask the subject to think of a card. Then ask the subject *"You didn't think of the Ace of Spades did you?"* If they say "yes," you reply with *'I thought so!'* If they say "no," then you proceed and you say, *'I didn't think so but wanted to check as that is the most common card selected and I would not want you to think that is how I accomplished this!'* then you must figure out another way to know their 'thought-of card.' One example would be to hand them a deck of cards with the cellophane removed and with a slip of paper on top. Have them write down the name of their

it you should be able to see an impression on the box as you remove the cards. Tilting the card box in the light will help.

Another way to get around the problem of the spectator not selecting the Ace of Spades is the following: Treat the face of the ace with magician's wax. Place it face down upon the table. If they name the Ace of Spades, then turn it over. If they don't, then go through the deck looking for their card, bring it to the top of the deck, and lie. Tell the spectator that you cannot find his card and would it not be amazing if the card on the table was his. At this point you pick up the card and, keeping it face down, place it on top of the deck. Ask the spectator if there was any reason they chose the card they did. This gives you time to press the Ace to the top card thus allowing the two cards to stick together. Let the two cards fall into your other hand as one and show it to be their card. Alternatively you could simply perform the card sleight called the Mexican Turnover switching their card for the face down Ace.

HERE I GAVE YOU A FEW EXAMPLES ON HOW TO BE PREPARED IF A PSYCHOLOGICAL FORCE DOES NOT WORK. AS YOU READ OTHER BOOKS ON MENTALISM YOU WILL FIND MANY METHODS THAT WILL BE COMPATIBLE WITH THESE PSYCHOLOGICAL TESTS AND WHEN PUT TOGETHER WILL FOOL PROFESSIONAL MAGICIANS AND MENTALISTS.

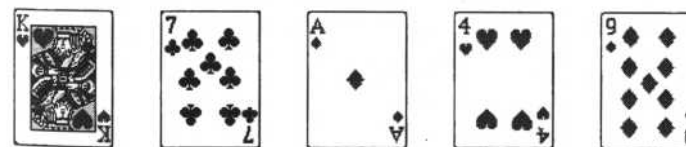
CARD ELIMINATION

This following idea has been adapted by greats such as Dai Vernon and Tony 'Doc' Shiels, amongst others.

Remove the Ace of Hearts, the Four of Clubs, and the Five of Clubs from the deck. Place them on the table with the Ace to your left, the Four in the middle, and the Five to your right. The spectator will more than likely select the five.



Next place the King of Hearts, the Seven of Clubs, the Ace of Diamonds, the Four of Hearts, and the Nine of Diamonds on the table in that order again from left to right. Now you tell the spectator *"I want you to think of one of the cards but do not let me influence you. For example, you might think I placed the Ace of Diamonds in the center because I wanted you to select it. Or maybe you think I placed the seven of Clubs in the group of cards hoping you would select it because it is different, being the only black card in the group. Don't be influenced by that, you must have a completely free choice and feel that you were not influenced by me at all!"*



More than likely the spectator will select the Four of Hearts giving some thought to Nine of Diamonds.

The reason for this is elementary. By emphasizing that the spectator must have a free choice, you are causing them to become suspicious, and therefore they select the card they think you would not want them to choose. By

pointing out that the Ace is in the middle, they will not select it. By mentioning the Seven as being the only black card, you eliminate it. In fact, you eliminate these two cards just by mentioning them. That leaves them with the King of Hearts, which is very suspicious because it is a picture card, the Nine of Diamonds, and the Four of Hearts. The Four of Hearts is more likely to be selected; it is not at the end of the spread and is in the fourth position. You will recall that the second and fourth positions are the most likely to be selected.

Dick Johnson, in Robert Nelson's book Still More Miracles in Mentalism, suggests using Jumbo cards, and his variation on the first part of the previous test used the following cards instead: the Ace of Diamonds, Four of Spades, and the Five of Spades. He would ask the audience to relax and let their minds become blank and try to think of the card he was concentrating upon. He would then ask who thought of the Ace of Diamonds. A few hands would go up and he would then quip, "This is no surprise to me. I received the impression that most of you had chosen the Five of Spades." He then proceeded with a version of the rest of the test. He also pointed out to his audience that with five cards, about 20% would choose the correct card by chance, but with over 50% thinking of the right card, something else must be going on!

FAVORITE CARDS

Burling "Volta" Hull put out a small release of his effect "Mental Television Thought Control." The effect was based on the top 12 most likely selected cards. This effect was reprinted in Robert Nelson's Sensational Mentalism Part 3. The "TP" deck, as Burling Hull called it, consisted of the following that he thought were the 12 most commonly selected cards:

KI-I-2H-3H-4H-AD-2D-AS-2S-3S-4S-JC-JS

Whether it was the time the effect was originally published, the performing venue, or Burling's audience, it has indeed been my experience that this list is not up to date.

More recently, in 1977, Dick Barry put out a wonderful effect called *Clairvoyant Cassette*. Mr. Barry said that this effect "fooled Dai Vernon and all the guys at the Magic Castle." Dick informs me that his list of ten cards is strictly for WOMEN ONLY. That is, in his experience, he has developed a list of cards that WOMEN will most often mentally select. He believes the first seven cards would be on everyone's list but the last three cards are debatable. These cards are:

QH - QD - AH - AD - AS - 3H - 3D - QS - KH - KD

While working at Magic Island in Houston as the house mentalist for many years, I developed my own list of probable selections:

AD - JD - AH - KH - QH - 10H - 3H - AS - QS - JS - 3S

I later added the seven of clubs to my list due to the venue I was working because I quickly found out that many magicians would choose the seven of clubs. I'm not sure exactly why, but I think that a magician's logic was as follows: first, they would stay away from all red cards and spades. They would also eliminate the picture cards. As a result, they were left to choose a club with a number between one and ten, which readers of this book will know is most likely going to be the number seven. I fooled many magicians with this. I would slip a seven of clubs in their pocket then ask them to name a card. If they named the

seven of clubs, I had them look in their pocket. If not, then I would either do the effect I mentioned above or just say, *"Thanks. I am taking a survey of the most selected cards!"*

If you are confused about the above three lists, then I would suggest you first take the cards common to each list then do some research in the venues you work to find out what cards work for you. One last thing, older folks may be more likely to choose certain cards than younger people may.

THE PUPILS TELL THE TRUTH

Select about eight non-picture cards from a deck, preferably all the same suit, then add to this a King or a Queen of a different suit. Show the King or Queen to your subject, and have her use that King to represent something that is important to her such as money or sex. Explain that you are going to mix up the cards and you are going to show her the cards one at a time. She is not to think of anything except when she sees her card, and at that card she is to, think of the word "money" or "sex!" You show her all the cards, and sure enough you know which card she selected!

How? Well, her pupils will expand slightly at the right card. This is not an easy test to perform but with practice it will be well worth the lesson. In fact, I am told that in China, salespeople use this little-known fact to tell if a customer really does like what he is seeing. It will help you at first by having your background well lighted. In the brighter lights their pupils will be smaller, and you can see the pupils expand easier. It also helps to use people with lighter colored eyes. It is much harder to work with people who have dark brown or blackish eyes.

Chapter 9

Subtle Money

If you lay a penny, nickel, dime, and a quarter on the table in that order from left to right, the dime will usually be taken. You could use this as a variation of the A B C D test.



Chapter 10 Subtle Drawings

FIRST THOUGHT

When put on the spot, a spectator will more than likely draw one of the following:

- A house
- A flower
- A person (stick figure usually) or smiley face
- A tree
- A car

UNIVERSAL DRAWING

Here is an interesting tidbit of psychology. If you are faced with the situation where someone has drawn a picture and you are asked to duplicate it and you have not been able to pencil read, get an impression, or switch envelopes, then you should draw the following:



Your drawing can be interpreted as many things, such as:

"I saw a circle with something like a petal coming out of it, but was not sure!"

"I saw a wheel like a bicycle and a frame, but was not sure!"

"I saw a circle like the face of a clock but was not sure of the things that looked like hands!"

"I saw a circle and straight line like a stick figure

but it made no sense at the time!"

"I saw a circle like a wheel but all I could see was the front end that looked like a car!"

And so, forth. In fact, if you rotate your drawing, then you can say you saw a shape like a house but you were not sure, so you put a circle instead of a square, or a face with a hat on top, or the trunk of a tree with the top of the tree. When I was fooling scientists at Washington University, they opened a dictionary at random, brought their finger down upon the page and thought of the closest noun to their finger. The word was "thumbtack," a direct hit!

PICTURE CODE

Mentalist/actor Charles Pecor was kind enough to e-mail me the following thoughts after he read the rough draft to this manuscript:

Using Banachek's list of objects most frequently drawn, my wife and I have added a few others and worked out a simple code so that she can cue me when it becomes possible for her to get a look at the drawing without being obvious about it. We only use this in impromptu situations. She uses her right hand for the cueing.

1 finger-- flower

2 fingers--transportation (auto/bike, etc.)

3 fingers--tree

4 fingers--house

5 fingers--stick figure

fist--animal

fist covered by other hand--good luck, you are on your own. In this case I use the Banachek Universal Drawing

We also decided that I could ask for geometric figures as well and these could be cued with the left hand:

- 1 finger--circle**
- 2 fingers--cross or x**
- 3 fingers--triangle**
- 4 fingers--square**
- 5 fingers--a star shape or something like it**
- fist--good luck.**

This list is obviously based on the old ESP code as is the first list in its own way. We have also been talking about working some variations to make a longer list of items that could be sent.

Charles Pecor

Charles also recommends trying to "pencil read" the drawing since the items are limited in scope.

Charles Pecor's wonderful idea of cueing a list of the most common drawings got me to thinking. If one were not trying to duplicate the drawing but instead trying to describe it, one would have a better chance for success. Let me explain. Let's say that the person has cued you that it is a mode of transportation. In other words, a car, train or bike as Charles suggests. You would then say the following matching your description by drawing shapes in the air. *"I'm getting a circle, in fact a few circles, like wheels. I am getting some straight lines joining the circles!"* This would be considered a straight hit for a car, truck a bike, a train and maybe even a plane ... anything that has wheels.

If you had to do the universal sign, the <O, then you would describe it as you draw it like so, *"I am getting a*

circle and some kind of shape like this.... " Draw the bracket as a triangle but repeat it giving it sort of a round ending the second time. This way it will cover the object if it is a clock or a flower or anything else. Make sure that once you see the drawing remind the audience that you did get the circle with the hands INSIDE or the circle with the petal COMING OUT OF IT.

Now taking this still further. If we just use shapes, we have more leeway than if we just describe the drawing. This way the wife, assistant, or confederate would just signal the major shapes in the drawing, you could do one drawing after another. A house would be *"I am getting a triangle, a large square, a smaller square, and another smaller square. "*

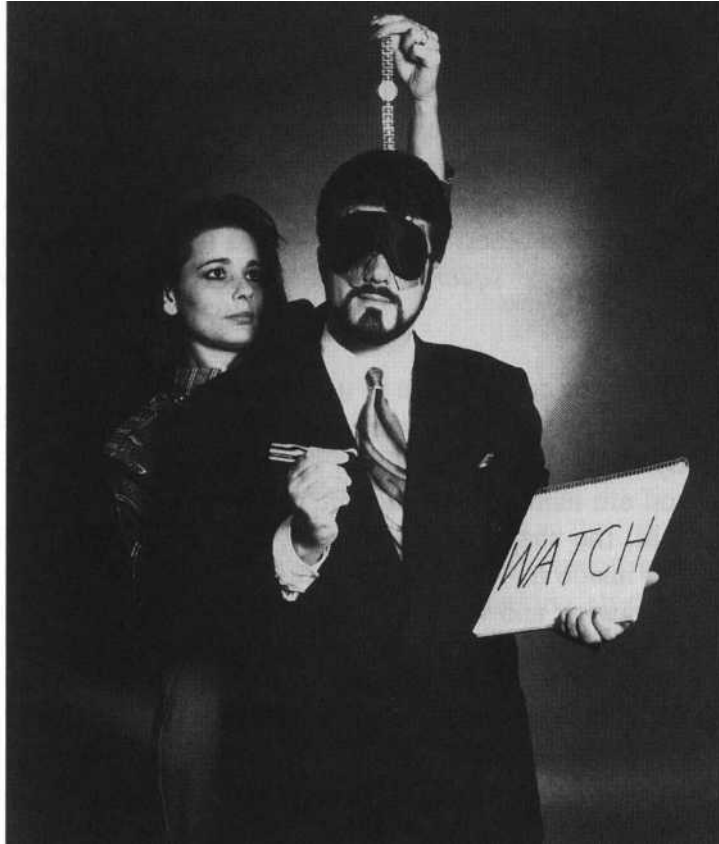
If your cohort were to use her toes, she could signal how the shape you just named is attached to the other. Toe slightly straight up will tell you the next shape is above the one you are naming. To the left, the shape is to its left, to the right, the shape is to the right; and straight-ahead the shape is inside it. You would always start from the bottom of the drawing and work up. Of course, you could use any method of signaling: the way her cigarette points, the way her eyes look, her head is facing, and so on.

TAKING SHAPE

In his lecture notes, mentalist Christopher Chance states that if you force a triangle and a square on someone then ask them to draw a picture using the shapes they have selected, they will almost always draw a house. If you ask them to fill in details, they will usually add a chimney, windows, a path, and a tree.

WINDOW

We covered this earlier, but ask someone to imagine they are looking out their window and they see two objects and they are to draw them. They will usually draw a tree and a car.



Banachek reveals items held over his head while blindfolded.

Chapter 11 Subtle Watches

For aesthetic reasons, watch advertisements usually have the watch hands set at ten minutes after ten or twenty minutes after eight. Sometimes the hands are reversed so they may read two fifty or four forty. Just in case, instead of having the person on the phone think of the time, have them think of where the hands are pointing. Tell them that you see a hand pointing at the ten, and play it from there.

WATCH IT `1'

This uses double talk, which is really a form of psychology and it needs to be handled in an authoritative manner. Just like with the magicians choice, you need to act with confidence and believe that the final statement you make is the only statement you were going to make.

Write the number `2' on a piece of paper or a marker board, and face it away from your audience. Ask if anyone has an expensive watch, pause a few seconds, and then ask for a "*cheap watch.*" This gets a laugh. Refer to the watch as a cheap watch throughout the rest of the effect. Do not do this in an insulting sort of way, but more tongue-in-cheek. The subject then wraps the watch in toilet paper and seals it in an envelope. You then produce another identical sealed envelope. You place the envelopes behind your back and mix them. As you do this, you call attention to two numbered stands on the table, one bearing a large `1' and one a large `2.' You then hold one of the envelopes in the air and ask the spectator which stand he would like you to place the envelope in front of. You place that envelope in front of that stand and place the remaining envelope in front of the other.

Now comes the (double out) psychology behind the effect. You know where the watch is, either by weight or by a marked envelope. (Tip: Crinkle the corner of the envelope not containing the watch. You should always mark the envelopes not being used since the heat is always on the envelope holding the prize or borrowed object.) No one else should know which envelope contains the watch. Now, let's say the watch has been placed in front of the number `2,' you would state: ***"Hopefully my prediction on the board is correct as I have predicted which stand will contain the watch because I am going to smash the other envelope with a hammer!"***

The prediction is turned around and the `2' is shown and you proceed to smash the `1' envelope with a hammer; however, if the watch envelope is placed in front of the number `1,' then you would state: ***"I have placed a number on the marker board and that numbered envelope I am going to smash with a hammer!"*** You turn the board around and then begin to smash the `2' envelope to bits. You can increase your odds of having the watch placed in front of the `2' stand by first holding up the envelope that contains the watch. I only mention this because that prediction sounds much better than the second variation. Remember to wrap something solid in the extra envelope to make it look more identical and have it sealed in advance to save time.

This is a quick opener. I use it near the beginning of my act because one out of two are not high odds, yet the routine is quite funny and there is a large element of suspense. You could use this opening effect in conjunction with the following:

Have your sponsor seal your check in an envelope prior to your show. Hand him another envelope and have

him seal a rectangle of paper inside. Open your performance by saying you are going to put your fee on the line. Write your prediction, and have the person with your check bring the envelopes up on stage. Tell the audience that you asked the person to seal your check in an envelope and to seal a piece of paper resembling a check in another envelope. Turn to the spectator and **ask**, *"You did that didn't you?"* Do not say this as a statement or a question but kind of in between. Do not **ask**, *"Did you do that?"* Otherwise the person may say, "You saw me!" Wording is very important when you do pre-show work. Follow the routine as above then set fire to the envelope that does not contain your check. Again, this is a nice quick opener. I believe it was Craig Karges who first suggested in Magick the idea of putting your fee on the line in a fiery bank night routine.

WATCH IT TOO

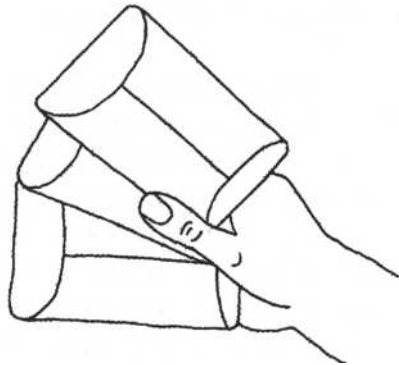
Watch It Too contains two psychological helpers. A fellow magician first suggested the toilet paper gag to me back in the late 70's or early 80's.

You need two envelopes with toilet paper and weights sealed inside, an empty envelope, and a roll of toilet paper. You find a person with a cheap watch as in 'Watch It 1.' Get the person on stage. State that you are going to give the person a *'psychic test!'* Have the person stretch her hands out in front of her with her fists closed and thumbs pointing upward. Have her point her thumbs outward, downward, and finally inward. Make a big deal out of this as if it was really important and each move told you something. At the point where the thumbs point inward, pick up the roll of toilet paper and use her thumbs as a toilet roll holder. This gets a big laugh from everyone including the lady or man you are using. Take off a strip of toilet paper and then remove the roll. Have the person

remove her wristwatch, roll it up in the paper, and seal it in the envelope.

Now produce the other two envelopes (these should be marked.) Inform the volunteer that if *"I break the watch, I will buy you a new watch and give you \$100 for sentimental reasons; however, if you break your own watch, then you are 'Shit out of luck!'"* (Only use the word "shit" if you are working a comedy club or it fits your style. It would be perfect for a Robert Cassidy [author of the Art of Mentalism] type character. Do not use it if it does not fit your style or performing venue!!!!)

Proceed to mix the envelopes so the spectator and audience have no idea which envelope contains the watch. Have the lady touch one. If she touches the envelope with the watch in it, then you are in luck. You can increase the odds of it being selected by fanning the envelopes from left to right with the watch envelope on the bottom and slightly more exposed than the other two. (See diagram below.)



You can also increase your chances by shoving the envelope, in a very subtle manner, into the lady's hand as you move the envelopes towards her at the same time as you ask her to select one. This should be timed so that she does not realize the importance of a free selection. In other

words, you would move the envelopes towards her hand and say *"There is no way anyone knows which envelope contains your watch, not even me as the other envelopes have tissue paper with weights inside. I want you to take . . ."* having the envelope touch her hand at this point and continue in one fluid sentence *"... any envelope at all."* Notice the selection was made before you inform her *"any envelope at all."* This is subtle and it works.

If the watch envelope is selected first you would continue by placing the other two on the floor in front of the spectator and yourself. If the watch envelope is not selected first, then continue by going to another spectator and having him point to another envelope. If this spectator chooses the watch envelope, then hand him the envelope as you state: *"That leaves me with this envelope."* Put the envelope you are left with on the stage floor in front of you.

If the second spectator does not choose the watch envelope, then have him come on stage and place his selected envelope on the stage floor in front of him. Now you would state: *"I hope the watch is not in any of the envelopes on the stage floor because on the count of 'three' I want the audience to shout 'jump' and the envelopes on the stage floor to be jumped upon and their contents to be demolished. Remember I said earlier that if I broke the watch, then I would buy a new watch, but (if the case be) there is another spectator involved and if you (talking to gentleman) break the lady's watch, well ... you will have to buy her a new watch and give her \$100. If the lady breaks her own watch, well ... she'll have to buy a new one and give me \$100."*

This all gets a good laugh. The audience counts to "three" and yells "jump." In the end you open the remaining envelope and slowly, dramatically, remove the

wristwatch unharmed. This is a funny routine if performed right. Again, one out of three by itself is not very 'odds' provoking, but the routine is dramatic, funny, and will leave them entertained and fooled.

This can also be adapted to a burning check routine (putting your fee on the line). By now you should be able to figure out how to do just that!



Banachek performing the "Bullet Catch" using his original method now used by Penn & Teller.

Chapter 12 Subtle Handwriting

When I started in mentalism in 1976, I played around with this concept. Again, like all psychological tests, there is no guarantee that it will work; however, I was able to get it right most of the time.

Write the numbers '1 2 3 4 5' in a column. Tell your subject to think of the name of a place where she had the best time of her life. Tell her to think of the spelling of the place. Only after she has the place in mind and has thought of it do you hand her the pen and paper. Then instruct her to write the name of that place next to any of the numbers keeping the sheet of paper hidden from you. You turn around as she does this until she informs you she is done. Now you ask her to write the names of four other places in the other slots, places she has never been or places that have no meaning to her. When she is done, you turn around, look at the list, and then tell her which place it was where she had a wonderful time.

This works for a few reasons. First, you have given the person time to think of the place to allow time for the excitement and the thrill of the place to come to mind. Secondly, you have also given the person time to think of the spelling of the place. When they write this place they will write much faster than when they write the other words. When you look at the places, compare the "O's," the "E's" and other letters. Look for letters that are alike in different words and look for the one word that has letters that are formed slightly different than in the other words.

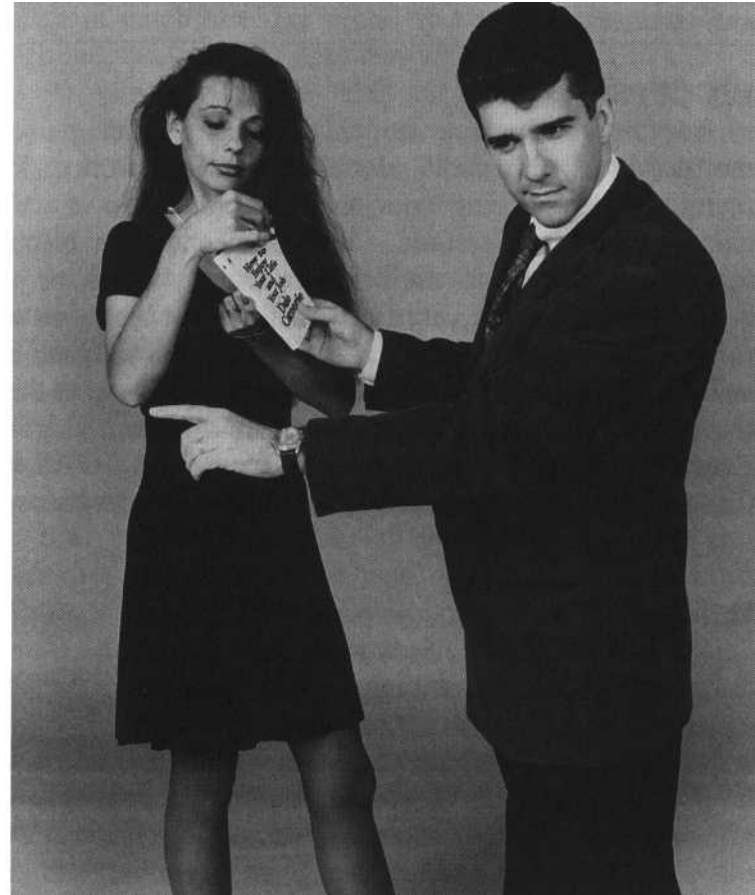
Believe it or not, there will be times when people will write the thought-of place in script and print the other

words. This is due to the time delay in the writing of the first word and the other words. There will even be times they write the word slanted, at a different angle, or farther out from the margin. If this is the case, crumple the paper after you look at the words.

This effect is best performed with a female as they are usually in touch with their emotions a little better and will generate the emotion you need to make a discernible difference. This effect can also be performed with a stranger by having them sign their name next to any number. Since they do not know what you are going to do, they sign their name fluidly. You then ask the subject to make up names and sign them next to the other four spaces. The difference is sometimes amazing. They are used to signing their own name but not others. In other words, when they sign their own name they are not thinking, they are just doing it, unlike the other names where they have to think of how they are going to sign them.

You might want to use this in conjunction with handwriting analysis. This way you could draw a tick next to the one you think is right and ask them what city they had in mind. If you are wrong, give them a reading on the letters in their thought of word. Then point out the other word next to your tick mark. Say that a certain letter in that word tells you some important details about that person, then give a character reading using that letter in that word. If you are right, then turn the paper around to show your tick mark next to that word. Make sure you place the pencil clear to the side of the notepad or paper BEFORE you ask for the word. This way they will be sure you did not put a tick next to the word when they told it to you. This is a perfect example of using psychology in such a way that the subject has no idea you are conducting a test until you hit and want to point out your "amazing talents!"

Just a reminder at this point: *If* you think on it, you will find ways to adapt all the tests I have shown you in such a way that if the psychology fails, you still have an out! Also a reminder that I do not condone "psychic readings." Character reading for entertainment is another matter altogether.



Banachek is well known for plucking thoughts or words from spectators' minds.

Chapter 13

Remedies or the `Old Witch Doctor'

Before I reveal these next few secrets, a word of warning. If you are not a professional doctor, Always!!! Always!!! Instruct your subject to consult a real doctor if they have a real medical problem!!

HICCUPS

Can you imagine stopping someone's hiccups with the "power of your mind" alone? Try this, it works. The secret is in convincing your subject you can do it. You must act very self-assured. Find someone with hiccups (easier if you just wait until the opportunity arises, or just make your spouse eat very fast.) Tell your subject you can stop her hiccups by thinking about it. Tell her to reach out and touch the palms of your hand with hers. She is to think and concentrate on her hiccups and think of them as gone. Every few seconds you repeat the word "Go. " All the theatrics are just dressing to get her to focus on her hiccups. It is just basic psychology.

HEADACHES

Believe or not, this works about 80 % of the time if the person does not have a migraine headache.

Tell the subject that you are going to relieve his headache. Take the person's head with your thumbs pressing behind/below the person's earlobe (pressure on this place gives you a weird feeling) and your index fingers pressing under the center of the subjects chin (another weird feeling place when you press on it). Press and hold firmly for about 45 seconds then release the pressure. All the time you do this, you ask the subject to relax. Sure enough you will find their headache disappears.

Chapter 14

Subtle Hands

HAND SELECTION

If you perform the "Ashes On The Hand" or Joe Givens' "Blood In The Hand," then here are some tips. The effect is much stronger if the spectator closes their hand with the `business' on it, unless you are using it in a seance as the "candle-burnt-the-hand" bit in which you will want to use the hand that stays open. Here is how you can increase the odds of the person closing the hand you want them to.

Either stand with the person in front of you or turned towards you at your side. The person should be standing with both hands outstretched. As you say, "*Close one of your hands,* " close the hand that mirror images their hand. In other words, if they are across from you and you want them to close their right hand, you would hold both of your hands in front of you and say, "*Close one of your...* " at this point close your left hand and continue with "*hands!*" as you open that hand. At the same time you do this, nod slightly in that direction. Remember, this is subtle. It should reach them on the subconscious level. Do the same if the person is next to you, only if you want them to close the hand that is furthest away from you. Do not put the hand that is closest to them in front of you. Make all the gestures, closing and opening of the hand, with the hand that is furthest away from them and towards their hand that is furthest away from you.

It is important that once they close the hand, you reinforce the fact that they chose to close that particular hand. Say "*Now, I want you to remember that you chose to close that hand. Do not open it no matter what happens*

*from this point on because now I know which hand you have chosen!" This subconsciously wipes out any indication that you wanted them to close that hand through your gestures. Prior to closing their hand, they did not know it was important which hand they closed. If they still do not close the hand you want them to, simply say, "**good put that hand down as we won't need it.**"*

Here is a clever subtlety by a wonderful thinker and mentalist, Ty Kralin:

I do a force with objects, while doing close-up psychometry (no reason it can't be done on stage.) There are about seven items on the table, I place my hands over two items and they gently place their hands on top of mine just barely touching. I tell them they are going to feel a sensation like a tingle, or a vibration, or some similar sensation and to let me know both when they feel it and over which item it's felt.

Here's the clincher ... the hand I want them to choose, I keep just far enough away not to touch. Since I have a fair amount of hair on the back of my hands ... when they come close and it barely touches their palm it creates this tingle I referred to and I have had people jump (startled) when feeling this. This puts me in control of the selection although I supposedly left the control to them. Immediately when they mention which hand, I turn both my palms up so they don't get a chance to connect it mentally with the hair on my hands.

Ty Kralin

Taking Ty's idea a step further for those who do not have hairy hands, you can attach a piece of cat gut to your

sweater or watch so it points out and up. Let this touch the person's open face down palm. The moment they say they felt something turn that hand over, thus hiding the gimmick.

PULSE TEST

This test is only good if you know the proper way to detect someone's pulse. I will give a basic description on how to do so at the end of this effect.

Take hold of someone's wrists, and unbeknownst to them, feel the pulse in both of their wrists. Once you have locked into both pulses and the individual rhythms, ask the subject to concentrate on one of his hands. You will find that the pulse in one wrist will change slightly. This is the one they are thinking of This is due to the little known fact that your mind does indeed help the blood flow to various parts of your body.

Here's how to use this knowledge in an effect. Have someone place a coin in one of his hands and hold both hands out in a fist. Your back is turned while he does this. When he is done, you turn around. Tell him to look into your eyes and think of any word (make one up, this is just to get his mind off the coin in his hand.) Take hold of the person's wrists. Once you have the pulse, tell the person to think of which hand the coin is in!

HOW TO TAKE A TRUE PULSE IN THE WRIST

It will be easier to describe how to take the pulse in your own wrist. This way you can practice upon yourself before you try to take another's pulse.

Hold out your left hand, palm up. Look at your wrist. Notice your left thumb is pointing out to your left. Just below this wrist in the center of the arm is a thin bone

and cartilage. Feel for this center bone. Now take your right index finger, middle finger, and ring finger and place these fingertips upon the hollow between this middle bone area and the outer left-side bone of your arm (see diagram below). You will find this area approximately 1/2 inch to an inch below the wrist. You do not have to press hard. Do not use your thumbs to feel this pulse, or you may end up feeling your own pulse instead. Use your thumb to grab hold of the hand, fingertips where you need them, thumb on the back of the arm.



If you try to take your own pulse with your fist palm down, you will find it hard to do. This, however, is not the case when you try to take someone else's pulse with their fist, palm down.

When your subject is holding the object with both fists in front of him, the fists will be palm down. It is an easy, natural thing to grab a hold of someone's wrists, placing your fingers on the right place. Simply grab their wrists by the outside of their arms laying your fingers exactly where they need to be.

THE NOSE KNOWS

Turn your back and have the subject place a small object in either hand and close both hands. Have the subject hold both hands out in front of him and close his eyes. Tell your subject to think intently which hand the object is in. You turn around and tell him which hand is holding the object

All you do is look at which direction his nose is pointing. The direction will be subtle but there will be a noticeable direction.

This also works best if you use a small object that is a little uncomfortable in the hand . . . something they can really feel, something unlike a dime or any other object that gets lost in the hand ... something with rough edges or sides. Such an object helps draw attention to their thoughts when they think of the location of the object.

Mentalist and author John Riggs suggests the following to increase your odds: "When you perform the 'Nose Knows,' if the person starts out with their arms behind their back, and then brings them forward at your command, the tilt of the head is very easy to spot if you know what to look for. I have used this for decades."

BLOOD SIGNS

This one is really not psychological in nature but fits in perfectly with the two previous tests.

Hand the subject an object such as a coin or glass bead. Turn your back, and tell the subject to select a hand for holding the object. Tell the subject that it is important that he leaves some of his "aura" with the object and that the strongest point of his "aura" is near the brain. Tell him to hold the object up to his forehead, keeping the selected

hand closed around the object, and repeat to himself 20 times "catch some aura" or some such nonsense. When done, he is to hold both hands in front of him keeping the object in the selected hand and to let you know. You turn around and tell them which hand holds the object. Do it dramatically by saying something like, *"the aura around your head is bright green which means . . . The aura around your hands is yellow which means . . . , but there is a trace of green around the . . . hand This means the object is in that hand "*

How do you know? When you turn around, look at the back of the hands. The hand that was left in the lap will have more blood than the one that was held up to the head. In other words, the hand with the object will be whiter and the hand without the object will have its veins bulging, full of blood. Do not wait to notice this difference. It needs to be done the instant you turn around.

In his book How to be a Fake Kreskin, the author suggests using a row of people on stage and playing a game with all of them such as 'find the button.'

Again, this is a perfect example of how one should take a method and turn it into an effect. You will see many mentalists who will simply perform the effect above with no dressing at all. This comes off as a puzzle and is easy to figure out after some heavy thinking and experimentation. If you give them some rubbish about an aura, then you will throw them off the track. You are giving them an explanation of how it works. This is the most important area where psychology comes into use in mentalism. Some of the best mentalists use this without realizing why.

Chapter 15

Subtle Agreements & Urges

AGREEMENTS

If you are performing an effect and you want the spectator to reply "yes" to a question, then you can increase your odds by nodding your own head in an affirmative way.

For example, I have a Russian Roulette Knife routine that I have used since my very first professional show in 1978. During this routine, a man stands above me with an envelope that may conceal a knife, and he is about to plunge that knife into my stomach. At that point I say, *"you look like you have done this before! Did you just get out of Jail?"* as I say *"Jail,"* I nod my head up and down looking straight at the gentleman. He knows I am kidding as the audience laughs and he laughs, but almost always, because I am nodding my head, he will reply with "Yes . . ." followed by some wisecrack answer. Now I can give my punch line that only works if he replies "yes."

This works for me, and I know it works for others such as Richard Osterlind, who has mentioned the powerful use of this little tool in his lectures.

ANIMAL ASSOCIATION

Ty Kralin offers the following psychological effect:

I employ a few psychological tests during my shows. Most play more swiftly than this, but this one creates a lot of talk and audiences identify with it. You may want to change the definitions or even the animals as they may be different based on your location, state, or country. It can be played from the psychological reading angle ...

"Psychologists have recently come up with a simple test that tells what type of person you are in relationships and what you want out of your partner. It's based on identification, like the inkblot test. Let's all participate and give it a try. Don't think too much about the animal's behavior, but just picture the animal."

Have the group (or individual) picture each of the animals as you call them off. (Don't read them the definitions yet.) Then ask them to focus on one they best identify with . . . "One that you feel is most you." Do this slowly to allow them to picture it. This will insure their choice being forced. After this is done, tell them not to change their minds based on definition.

"Now let's move from the psychological to the psychic experience." Ask a female (one with apparent high self-esteem) to stand up and concentrate on her animal. When doing this next part, you write 'lion/tiger' on a pad. When she concentrates, you briefly DEFINE (as per below description) the 'Lion/tiger' saying you see her as this description. THEN ask her which she chose. (Don't point out you are writing this prediction of her thoughts!) After she tells you, turn the pad around and say . . . "That's what I was getting psychically!" and seem surprised.

The Animals ...

(The lumbering)

Elephant - is a caretaker and partner displays childlike tendencies.

(The graceful)

Lion/Tiger - enjoys partners attention and requires clear communications.

(The head burying)

█

(The dirty)

Goat - Is passive in relationships, goes with the flow, agreeable.

(The slithering)

Snake - Avoids clear communications, wants to leave them guessing, more of a loner.

Need an `out'? I thought so, here it is: Whatever she says . . . (assuming it's NOT lion/tiger) you say, "Ahh, I thought as much (before showing the pad). Correct me if I'm wrong, but you are more of a giver than a taker? You also find it difficult to receive things like gifts or compliments graciously? (Affirmative.) That's why I felt the lion (turn pad around) was the type of partner you should have because the lion enjoys attention and isn't likely to take advantage of your nature and protects you in return for your giving."

Note:

Seems logical doesn't it? Here's the interesting part ... should she happen to remember the animals and ask her next potential boyfriend (one she's interested in) "What animal do you relate to?" he is also likely to say "Lion!" making them a match. Try it ... I think you will enjoy using it.

If they visualize the animals, your chance of her choosing the tiger is greater because the rest of the animals are generally associated with being fat, ugly, self-delusional (hiding your head ... ostrich), sneaky,

etc.. **This test is based on (a serious) one being used by relationship psychologists at this present time, but many of the animals are different. It might also be used as part of a psychic style reading when time-filler seems needed.**

Enjoy, Ty Kralin

URGES

I have seen famous mentalists (even on national TV) fall into the trap of telling a spectator that they will "feel an urge to say stop as I deal cards upon this table!" or "You will feel a compulsion to drop the coin you are holding as I deal these cards, when you feel that compulsion I will stop dealing!" or any such scenario. What often happens is the mentalist keeps dealing cards until he is done and the poor spectator is wondering when the urge, compulsion, strange feeling is going to happen. I have seen this happen to a lot of mentalists, and it really stuck out on a national TV show when the host blurted out "I finally dropped it the second time you went through the cards, not because I felt an urge but because I was feeling sorry for you." This could have been easily prevented. How?

Simply put, you define the action after it is made and make sure there is no undue importance to the action up front. In other words, you tell the spectator to "*shout 'stop' (or 'drop the coin') as I deal these cards.*" Once the action asked of the spectator is performed, you then counter with: "*You may not know why you felt an urge, a compulsion if you will, to say stop (drop a coin) when I dealt this particular card, let me show you why!*"

Now you have defined the action as an urge or compulsion and you are left with your climax and the

spectator is not asked if she felt an urge. This may not sound like much, but it can make all the difference when *you* get that big break on the Tonight Show.

AMBIGUOUS URGE

Allen Zingg suggests another way to accomplish exactly the same effect by using ambiguity. He suggests as I do that rather than give the "urge" any undue importance up-front, you might want to consider the following patter theme: "*I want you to say stop (drop your hand, etc..) at the moment you choose ... it may be an urge ... it may be a feeling perhaps a change in temperature or some other sensation . . . or you may just choose to stop, for no apparent reason. Whatever the reason, it must feel right for you! And for whatever reason, you must say stop (drop your hand, etc..) before I have dealt the last card "*

What Allen is suggesting here is that you make it clear (through whatever words you choose), that the choice is theirs, but you use language that is ambiguous enough that it serves two purposes. One, it doesn't make them suspicious, and two, it allows them to attribute their own feelings to their choice of action. And, they are very clear that the choice was totally theirs (even if it wasn't.)

Chapter 16

Subtle Telephone

TELEPHONE TEST

Any of the psychological forces in the first chapter can be used in this telephone book test first suggested by "The Amazing Maurice."

Write out the item you are going to think of, let's say a vegetable (carrot), on a piece of paper and place it beneath a large telephone book. Someone chooses a page in the book, someone else selects a column, another a line, then the number at that location in the book is dialed. Someone explains to the person on the other end of the line that we are trying an experiment and a 'psychic' is trying to project a name of a vegetable to them. They are asked to name a vegetable.. If they name the psychological force you wrote down, you have a miracle. If not, have them call a few more people and compare the answers and see what most people 'received.' You will have a true miracle here!

TELEPHONE NUMBER

Tony Raven had a wonderful little bit in Magick that I played around with. I think I improved it so it will always work with any spectator.

During a routine, I turn to a lady and ask, "*What is your name?*" She answers and I use the old gag of "*Do you mind if I call you (her name)?*" She replies "I don't mind" to which I add "*What would be a good lime?*" It gets a laugh, I pause and say "*It's okay, I already know the phone number!*" This gets a great laugh especially since it is after my Q&A which convinces them I probably do know the number.

Sometimes at this point someone will ask, "Well, what is it?" I have a few choices here. I can continue, stop and tell her, or at least convince the audience I know what it is. How?

Well, this is where Tony's bit comes in. You have a piece of paper that reads "Your phone number!" I changed the original wording for reasons you will soon see. It originally read "my telephone number," and you let the lady read it aloud. The problem was that people often sounded like they were reading those words, so I changed it some. You show it to the lady and ask as you wink (people will think you are flirting slightly) "*Yes or no, did I write (pause) 'Your phone number' on here!*" She has to reply "yes" to which you say, "*It will be our little secret!*"

A couple of points here: it sounds better when you read it off. I have always read predictions letting the spectator only say the important part. Mentalist Ross Johnson also made this statement in a magazine a few years ago. In this case, all you need the lady to say is "yes" or "no," so to get her to say "yes" or "no," you ask "*Yes or no, did I write .*" Also by saying, "*It will be our little secret,*" she thinks you are talking about the gag and the audience thinks you are talking about her phone number. If she should spill the beans and someone after the show calls you on it, do not get defensive. Say, "*I thought everyone knew it was meant as a joke!*" This will quiet them down.

Chapter 17

Subtle "NO!" Gag

I think it was Maurice Fogel who first introduced the 'No' gag. The gag is this: you hold a prediction and ask someone if they know what is written on the paper. They say 'no,' and you turn it around and show a large 'No' on the paper. A very funny bit, but often a spectator will say something like, "I have no idea" or something to that effect. This kills your gag ending. Here's how to fix that.

I start with another gag to get them used to saying 'No.' First I ask, *"You sir, please stand! Yes or no, have we ever met before?"* He will answer "No." I have started to condition him for one-word replies. I then tell him that I have a word I am going to project to him on this piece of paper but first *"yes or no, do you know what is on this piece of paper?"* Notice I ask *"Yes or no"* again, conditioning him some more. He will answer "No" because I have asked him to give a one word answer without saying it.

Phil Goldstein has suggested in his writings to make up a card with a flap that can read both "yes" and "no" in case the spectator has seen the gag or you before. I have taken that a step further and added a third option by adding a flap that says "No Idea." I have never had to use the "yes" answer and I think that twice out of about 1,000 shows I have had to resort to the "No Idea" answer.

The flap is made by using two index cards. They are placed flush on top of each other. The top one is pre-folded in half, back and forth. Now fold the top card in half to the right, and tape it to the other card on the fold down the center. Open it, fold it back over the other way, and tape it

down the center again. Open it; you now have three compartments. On the first side you put "No Idea." Open the fold so the top card lies flat, and in this segment place the word "No." Finally, open to the last side and put "Yes." Open and fold the two cards in half. Now when you remove the card it is easy to open it to any side. To help facilitate the opening of any side, you might want to trim the edges of the inside card. I place the words on the card by running it through my computer. You can do the same or just write them with a bold marker. If the spectator says something like "I have absolutely no idea," then make sure you repeat his answer but omit the words you do not want such as "absolutely" in this example. By doing so, you erase that word in the minds of the audience.

There is one little aside to this that is not psychological in nature. Some folks use the word "know" instead of the word "no" on the piece of paper. Before they show it you ask *"You said (no) know"* turning it around and showing the prediction to be correct.

After looking over the rough draft of this treatise on Subtle Psychology, mentalist Jeff Evason, who performs one of the best two-person acts out there with his lovely wife Tessa, sent me the following [e-mail](#):

Re: Banachek's mention of the NO gag, I use the gag sometimes as an opener in conjunction with a joke that used to be a favorite with some comics. The joke is a good icebreaker, especially with some after dinner shows where everybody knows each other.

I enter the stage carrying a folded newspaper, typically USA Today. I ask if anybody read today's edition, and if so, whether they noticed the survey on the back page. I pretend to read the survey aloud,

explaining that it found one of every three people in the world today are a bit strange. People will chuckle at this comment. I then ask them to look at the person sitting to their left, now look at the person to their right. And, if they look okay, (pointing to one person) you're the one!

Then the newspaper is used for "a test of ESP." I explain that before the show, I circled one word in the newspaper. I ask a person to stand and try to receive my thoughts as I project the circled word. On the count of three, I ask him to reply yes or no, did he get the word? (I have found that if I ask him to reply loud and clear so everyone can hear, he is unlikely to respond with anything other than a `yes' or a `no'.)

Inside the folded newspaper is a large sheet of plain white paper with a big circle, inside of which is written the word `NO' with a jumbo black marker. In another section of the newspaper there is a circled `YES', just in case. After the person responds with `yes' or `no', I open the newspaper to the appropriate page.

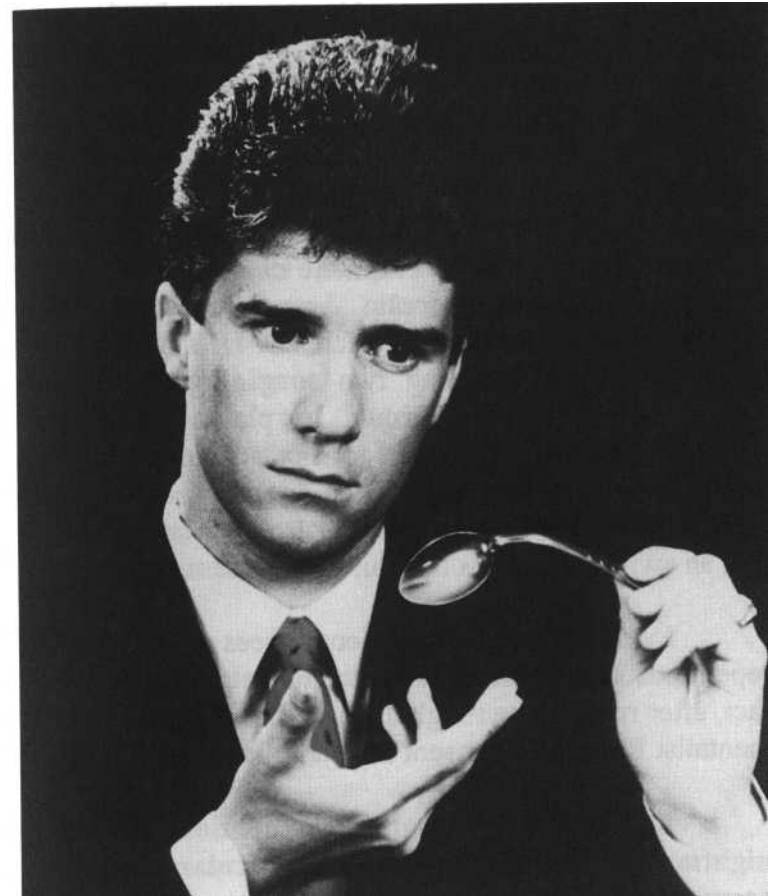
Just a couple of points here:

The audience has been led to believe that it is one of the actual printed newspaper words that has been circled. When the paper is opened to reveal the giant `NO' written in marker, there is an element of surprise because their expectations have been completely thrown. This, added to their reaction from the word `NO', adds to the impact.

I included the joke that I use although I don't know its origin. I'm sure it's well known; however, there is plenty of room for material to be incorporated

into the presentation. Obviously any topical or political joke would work well.

Jeff Evason



A younger Banachek bends a spoon.

Chapter 18 Subtle Dreams

When asked to think of a nightmare, most women will tell you they dreamed of being chased while most men have nightmares of falling. On the other hand, a pilot friend once told me that surveys have shown a nightmare trend in pilots. They dream that they are piloting a plane and every time they come in for a landing they can't make it because there are pylons in the way.

Along those same lines, years ago, when I ran the entertainment for a large corporate chain of nightclubs, I used to have a recurring dream. I would often perform the services of a DJ and have to teach new DJ's how to "beat-mix" (seamlessly blending two songs together by their beat.) In my dream I would be playing a song and searching for the next record to mix. Suddenly the song would end, and I would not have another record ready to mix. Everyone would be looking at me! I later found out that an awful lot of DJ's had this same dream.

I would suspect that the employees of any job that is repetitious have nightmares related to that particular job. In fact, after reading the rough draft of this section on dreams, mentalist Robert Waller sent me the following:

In his writings, Banachek mentions "recurring nightmares" that are specific to particular careers and occupations. Having worked for way too many years in the restaurant industry I can tell you that every single waiter/waitress/bartender/etc. you will ever encounter has, at one time or another, experienced the dream I affectionately refer to as "hospitality hell." The specific details of this particular dream/nightmare will nearly

always include too many customers, too many tables, and too much to do, coupled with the sensation of running in mud or under water. Frequently, stairs or steps will come into play, as well. Several co-workers of mine have indicated that their most vivid dreams included waiting tables in a stadium or coliseum.

I am certain that there are as many work-related nightmares as there are different occupations, with the only difference being the specific activities involved with each occupation. A little bit of knowledge regarding the specific work details of a variety of careers and occupations could go a long way toward revealing an individual's peculiar fears. A "window" to their dreams (and nightmares...) if you will.

Robert Waller

Chapter 19

Subtle Postcards

I have heard of a mentalist who performed years ago and would drop a grubby, dirty French postcard of the Eiffel Tower near one of the front aisle seats before people entered the theater. He would watch from backstage to see who would pick it up and place it in their pocket. Later in his show he would point to the person and say, *"I see on your mind a filthy French postcard!"* At the same time he made the gesture with his hands of a woman's curvy body. He would continue with *"You have that in your pocket now?"* The person would reply that they did. This left the impression that the postcard had a picture of a nude woman on the front.

I suppose you could take this further and ask them to remove it and look at the name and address of the sender. By doing this you run the risk of the person saying that it is not theirs and that they found it. You could counteract this by saying, *"If I had that post card I would say that, too."* But you also run the risk that others will see it is the Eiffel Tower and not of a voluptuous woman.

In my opening statement I would say, *"It is amazing what some people find on their trips abroad!"* Then point to the person and say, *"Speaking of abroad, I just picked up a thought from you, you are thinking of a dirty French post card you once found, are you not? In fact it is in your pocket right now."*

You use the word "found" as a doublespeak word. The person thinks you mean they found it recently, but because of your opening statement, the audience is left with the impression that the person went to France and you

knew that, and you also knew they had the postcard with them.

Taking this a step further, rather than waiting to see if someone picks up the postcard, you could force this card on them before the show and have them place it in their breast pocket. Tell them to keep all the cards but to think of the one card they selected and placed in their breast pocket. Tell them that when you first come out on stage they are to start thinking of the city on the postcard and to imagine it as if they were visiting that city. Now when you want to, you can point to that person at any time during your show and say: *"It is amazing what people find on their trips abroad, in fact I just picked up a thought from this gentleman. You are thinking of visiting France, in fact you have a filthy French postcard in your breast pocket right now. Remove it and show everyone that I am right!"*

See what you can come up with when you think things out? Take every effect you perform and see what level you can take it to and at what level you can fool your audience. Do not take it so far as to make the deception seem obvious. Think of how the spectator you are working with will respond and how you can make any of his possible responses work for you.

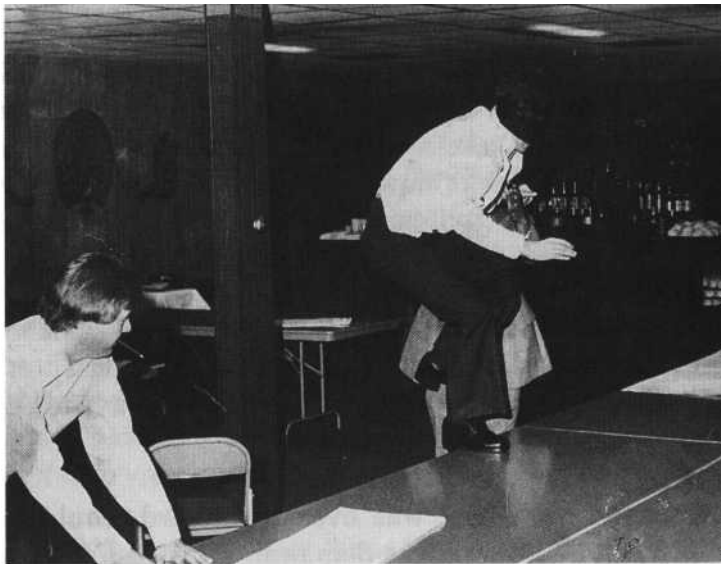
Trade show memory expert and mentalist, Anton Zellman, e-mailed the following story that happened at a trade show that allowed him the opportunity to use doublespeak:

After the show was over the crowd would not leave, and one woman was demanding I read her mind. Usually I don't do it. This time I decided to release her from her misery, so I flipped through a Becker *Flash Back* book. The word at the top of the page where she

stopped me was "nothing," and I played it for all it was worth.

"I had the feeling you just wanted to test me. I really do need your cooperation for this to work. But I must admit I believe you're not thinking of anything. In fact you're thinking of `NOTHING'." The woman gasped and said that's right. The audience applauded and left the booth with a smile on their face. Of course I never let on that the word was "nothing."

Warmest wishes to all,
AntonZ



One of Banachek's first auditions at age 19 proving his "sightless vision" to a nightclub owner by jumping from table to table while blindfolded.

Chapter 20

Subtle Metal Bending

SENSATIONS

When placing an object I'm going to "psychically" bend in a spectator's hand, I tell the spectator that the object will get warm. I tell them it will not get hot. I then tell them that they will feel it move, sort of a pulsating sensation but they will be able to tell the difference between it and their own pulse. I also tell them that not everyone feels it but most people do. I then concentrate on the object. At some point I ask if they can feel it bending. Usually the answer is "yes." (In fact, it is so convincing that I had the entertainment director of Magic Island in Houston ask me if I was using that "mercury thing" to make metals hot.) If, on the occasional time they tell me they do not feel it bending, I don't worry. I continue to concentrate and after a while say, *"There, it's going, it's bending slowly! Close your hand tighter! Can you feel the coin against your hand?"* The person has to reply "yes" as the question is *"can you feel the coin against your hand?"* I continue with, *"That's the coin bending, it's bending slowly but it is going."* By doing this, I have convinced the rest of the audience that the spectator holding the coin can actually feel it bending. The spectator holding the coin is none the wiser, he still thinks I am talking about the fact that he should be able to feel the coin in his hand.

GELLER EFFECT

Uri Geller made a sensation in the U.S. by claiming he could bend metal with his mind. At a radio station in Texas, Geller claimed he could cause metal to bend in people's homes as he bent metal on the radio. Sure enough, people called in. Trying the same thing on the radio, I stated that *"I do not have psychic powers,"* yet

people still called in. My guess is that psychologically some people wanted attention, so they called in claiming everything from metal bending to their car and watches starting. In some cases, I believe they actually believed that the metal had bent or their watch started. They may not have noticed that the metal was already bent. Often when one holds, shakes, or winds an old stopped watch, the oils heat up, and it will start. Geller claims that these people are demonstrating their own powers. I am of the opinion this is not so, as there is no scientific proof of the ability to bend metal in the first place.

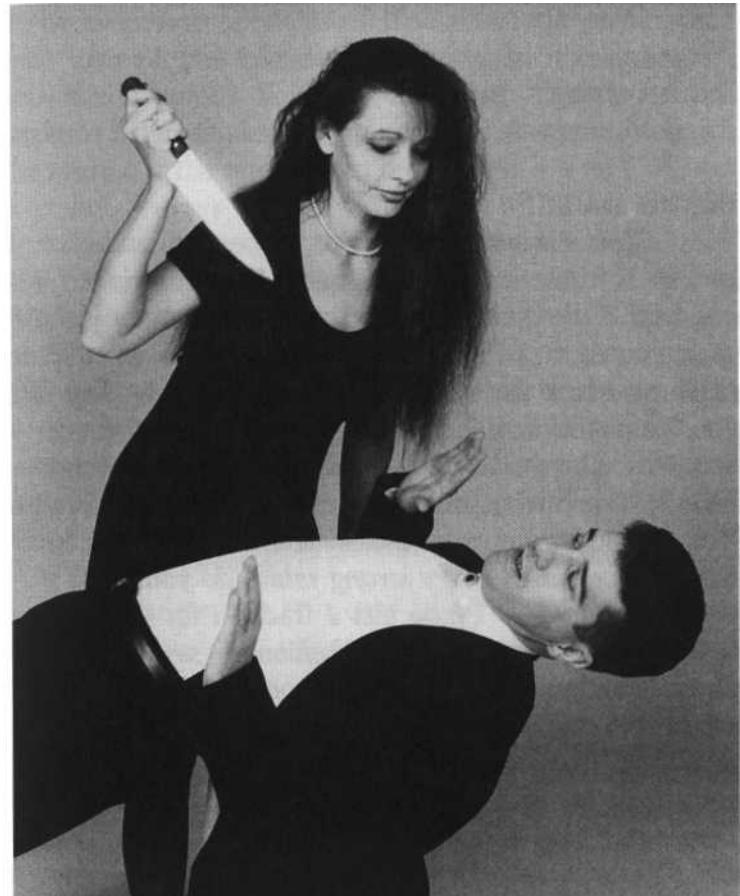
Along these same lines, Jeff Evason e-mailed me this suggestion:

Tessa has been to the dentist numerous times this month. She has also occasionally been hearing a ringing in her ears, something that she has not experienced much until now. Coincidentally, twice this month, while talking to people after the show, someone has asked if she hears a ringing in her ears when she is about to receive a "psychic impression." They told her they heard a ringing when they had their own "psychic experiences." This got us to thinking.

I know sometimes I hear a ringing in my ears. Tessa's doctor told her that it is common for many people to have a ringing in their ears, especially after a dental session or anytime their mouth is open for long periods. If a performer said that sometimes when they concentrate, they send energy strong enough to cause some people in the audience to hear the "psychic vibrations" as a sort of ringing, a few in the audience would insist that they were picking up the "vibes."

Jeff Evason

What could be more natural than people hearing psychic thoughts on some strange level?



Promo shot of Banachek with wife, Heidemarie, for his dangerous "Knife Test."

Chapter 21

Subtle Q&A

When I perform my question and answer routine, I am able to convince lay people as well as magicians that certain bits of information were not written down without saying so. I revealed this information to Richard Osterlind many years ago in our first telephone conversation. He incorporated it into his own Question and Answer routine and he thought high enough of it to include it in his wonderful manuscript Thought Scan on Q and A routines.

BIRTH DATE

The easiest way to convince the audience that certain information was not written down is to ask a question of the spectator. Let us say you have just told a spectator most of the information he has written down (such as where he wants to go on vacation). Say "thank you," and the audience will applaud. The spectator will automatically sit down. Now let us say the spectator has included his birth date as part of his recorded information. You would ask him to please stand again, and continue with: *"You have a very strong mind, do you mind if I get your birth date?"* Pause just a fraction for an affirmative but not long enough for the person to say they wrote it down. Continue with, *"because some people do!"* Then ask him to think of the month he was born. Get the month then say *"Thank you!"* The person will usually sit. If he does, then ask him to stand and get the day of the month. Then again say, *"Thank you!"* He will sit again. You then ask, *"Do you mind if I get the year?"* If he does, then whisper the year to him and get an affirmative. Usually the spectator will say he does not mind, so you start by saying, in a joking fashion, *"Sometime in the 1900's right?"* then name the year.

SOCIAL SECURITY AND DRIVERS LICENSE NUMBERS

For social security numbers or drivers license numbers you would ask, *"Do you know your social security number without taking it out?"* Pause, then continue with, *"You would be surprised how many people don't!"* With the social security number, you can cause the audience to think you know exactly how the spectator is thinking by telling the person to think of the numbers one digit at a time. You get the first digit, then have them think of the next, and the third, then ask them to *"now go to the middle."* Say the middle two numbers as one number. In other words, if the middle two digits were a 2 and a 1, you would say *"twenty one?"* When they affirm it, you say, *"One digit at a time ... or it gets real confusing to me!"* Almost everyone has been conditioned to think of the two middle digits as one and will do so even though you gave specific instructions not to do so. This is a result of the shock that you are actually getting their numbers right. They are left off guard and resort back to old habits. It is also because of the way you word it when you ask them to *"Go to the middle!"* Prior to this instruction you said, *"Go to the next one!"* each time.

As you can see, it is easy to construct a sentence to give the indication that information was not written down.

CHALLENGE

The following is a way not only to cause the audience to think information was not written down, but also to turn it into a challenge.

Let us say someone has written "I want to fly to France for Christmas!" You tell them, *"You are thinking of something you would like to do?"* Wait for the affirmative then continue with, *"You are thinking of going overseas*

right? " Again each time get an affirmative to your answer then continue, *"You are thinking of the way you would like to travel ... not by boat or train, but by flying. Is that right? "* They will say "yes," you will say *"Thank you!"* which will cause the audience to applaud. One of two things will happen at this time, either the person will sit down or remain standing. Either way you continue with, *"You are wondering if I can tell you where you would like to go, right? "* Again they will have to say "yes!" *"A challenge ... I will try ... think of what the place looks like ... the sights and sounds. "* You start to describe the Eiffel Tower, the 'roundabouts' for traffic, the museums, the restaurants, the vineyards, and so forth. Finally settling on *"You are thinking of France! "* Each time you name something ask, *"Does that make sense to you? "* This will cause the audience to believe that the participant was thinking of that item! But you are not done yet. Once the person verifies it's France, you still have one more little trick up your sleeve. You pretend to point to someone (just point in a direction towards the audience) *"Someone over here wanted to know if I could tell you when you want to go. Don't tell me when, but did you have a specific time you would rather go? "* They have to say "yes." Ask them to whisper it to the person next to them, and then reveal it is 'Christmas.'

All this from one little sentence, "I want to fly to France during Christmas." If you think about it, you will find you can turn any question that has specific information into a challenge.

MISDIRECTING

Kreskin uses psychological forces to get some great misdirection that he needs. He asks the audience to close their eyes while he tries to transmit some object to them. He tosses out a few psychological forces as he is doing some dirty work for his Q&A. This takes place during the middle of his performance.

Chapter 22

Presenting Your Abilities As?

THE PSYCHOLOGICAL MENTALIST

This brings me to the ethical question of being a mentalist. Skeptics and mentalists have had a long-standing feud about how mentalists present what they do. The mentalist's argument has been that he should not have to give a disclaimer since he is presenting "theater." He argues, "Would you expect an actor to give a disclaimer at the beginning of an act and tell the audience that the character he is playing is not real?" The skeptic counters with, "This is different. You open people up to believing that there are people who can read minds and therefore open them up to a whole new belief system, one where they can be taken advantage of by others not so ethical!" And of course the mentalist has a comeback to which the skeptic has a comeback and the wheel goes round and round. Which brings me back to the "Psychological Mentalist!"

There is a new breed of mentalist that tells his audience that what he does is not psychic in nature but simply non-verbal communication and psychological directing of people (manipulation). Ned Rutledge coined a great phrase that I have used for many years, "I use my five known senses to create the illusion of a sixth." I tell my audience that every breath they take, every move they make, the way their eyes dilate, the way they blink, all tell me things about them. The way I move, speak, and communicate causes them to react in certain ways. I am sort of a modern Sherlock Holmes.

How do I explain psychokinesis? I tell them that it is *'perceptual manipulation. I make you see what I want You to in the order and way I want you to, so it looks*

psychic. " In fact I go as far as telling my audience I am not a psychic at all!

Using the premise that I can read body language and cause them to react to my body language, is very close to the truth. Of course, there is much more to my effects, but each effect has some sort of psychological enhancement. Using this premise keeps mentalists out of trouble with making outrageous claims that skeptic groups will pounce upon. It also covers the ethical issue of not setting people up to be taken for a ride by some con artist. It also lets them be aware that people can influence them through what they say and do. As a result, they should be more careful who and what they listen to.

If one adopts this type of presentation, then one will find all types of ways to present old effects in a new guise. For instance, psychometry is now based upon how they react to your question of "is this yours?" after they have all been told to reply "no" even if the object belongs to them. "You blinked when you said no!" "You moved your arm when you said no!" "You stared at me when you said no!" and so on.

On the *Montel Williams* television show, Off-Broadway mentalist Marc Salem used the fact your mind causes a pendulum to move in thought-of directions (ideomotor response), to demonstrate how, if one is trained, one can actually read these tiny movements to gain information just thought of. Revealing this secret just reinforced the amazement in his talent. Marc is also one of those few new mentalists who uses "non-verbal communication" as an explanation for his abilities rather than claiming to have a sixth sense. It may be the reason his show sold out so often and he was the hit Off-Broadway. It certainly is the reason he did not raise

eyebrows at the national skeptics' headquarters. Marc called it like it was!

I have used the triangle and the circle force to demonstrate to the audience how I can direct their thoughts. Of course, I tip the fact I move my hands in the shapes, but this reinforces the rest of my show in their minds and they are ready to believe I can get social security numbers and birth dates just by how they react to what I say and do. They are not disappointed in the revelation, like when one gives the method to a magic trick, but they are further amazed at how I can develop my abilities of observation to the point I have. It is kind of like when one goes to see a good pianist, memory expert, or a trapeze artist. You know how he does it, but you respect the talent. This type of presentation for the mentalist is a fairly new one and one I highly recommend.

Many of your effects can be presented as you being the lie detector, such as the following two effects. The first one is a presentation I have used for quite a while that I had published in Vibrations, the Psychic Entertainer Association's monthly newsletter.

THE RING OF TRUTH

The first and only time I saw a version of this effect was when I was crossing the Canadian border at Niagara Falls. There was no PRESENTATION AT THE TIME BUT the effect was pretty good. When I started to perform by 'using my five senses to create the illusion of a sixth' (Thanks again, Ned), this fit quite nicely as an impromptu effect to prove I could tell if someone was lying or telling the truth. On top of that, all it took was my wedding band, nothing else. Since first seeing it and developing my own presentation, I have seen it published by SUPREME authored by Charles Cameron called Saint or Devil. His

routine was very close to mine. Cameron, alas, had published his in 1981, I came up with mine in 1985. He beat me to the punch, but here goes, I think you will enjoy.

Someone approaches me and asks me how I do what I do. *"Nothing supernatural, I simply use my five senses to create the illusion of a sixth, kind of like when Sherlock Holmes was able to tell whether someone had recently come from Africa, left the Army, had sausages for breakfast, or was a recovering alcoholic. Had Arthur Conan Doyle not explained the methods in his writings, you would have been left believing Holmes was psychic. He wasn't. It was deductive reasoning plus the fact Holmes was a master at Psychology. That is what I do. I can psychologically direct someone (much better than saying manipulate) to do what I want, and I can read people like a book.*

'If someone comes up to me and asks me to read their mind, I can't. However, if I take control of the situation, ask them a few questions, maybe have them write down their thoughts, I can tell them what they are thinking. That's right, I read thoughts, not minds. As a very famous thought-reader once said, 'if someone asks me to read their mind, I can't, but if someone punches me in the face, I know what they are thinking. ' Actions speak louder than words. Let me show you what I mean. I will take control of the situation. You must listen to me carefully and do exactly what I ask, then I will be able to read your thoughts and tell you if you are lying to me or telling the truth.

"I will need the help of you and someone else. " Two people are used for this effect. Remove your ring or charm and hand it to one of them. *' I will turn my back and one of you two are to put it in your back pocket so I don't know who has it and I can't see it. "* Performer turns

around as they do this, then turns to face them after being assured they are done.

"Now, there are three types of people in this world: those who tell the truth all the time no matter what; those who lie all the time no matter what; and those who do both. For this experiment we will deal only with the two extremes, those who lie all the time and those who always tell the truth! I want you both to decide in your own mind as to whether you want to always tell the truth all the time or lie all the time. Please keep in mind that this is only a game, whatever you decide to be does not in any way reflect upon your own true character. Do you have it in your mind?... please don't answer because if you have chosen to be a liar you would have to say no!

"Now, for this experiment to work it is imperative that you both know what the other has chosen to be, a liar or an honest person. This is the only time the liar will be allowed, and has to tell the truth. I will turn my back and you will let the other person know what you have decided to be. So that I will not hear, you are to simply use a hand gesture. Thumbs up to the angels if you decided to be honest, thumbs down to hell if you are a liar. I will turn my back. "

Performer turns around then back to face them again. *"Now let's recap. One of you has the ring in your pocket ... no way I could know who has it. On top of that, you both freely chose whether you would be a liar or always tell the truth. No way for me to know what you chose. Only you two know what you chose to be and only You two know what the other person chose to be.*

"There are numerous choices you could have made. You could have chosen to tell the truth and you could have

chosen to be a liar, or it could be the other way around. Then again, you could have both chosen to be the same thing, both liars or both honest people. Asking what you are would not tell me anything because if I ask whether you are telling the truth and you are, you will say yes, if you're not, you will also say yes. There is no way for me to know who is telling me the truth or not. Yet, I can tell, by your body, by your eyes, by the way you move or speak, if you are lying to me.

Turn to the first person and say, *"Remember, if you chose to be honest, tell the truth, if a liar you have to lie to me. Only answer with a 'yes' or 'no!' Do you have the ring?"* Then turn to the second person and ask the same question using the same lines.

Continue with, *"Great, now I know who has the ring! But I want to ask one more question."* Turn to first person and say, *"Remember if you chose to be honest, tell the truth, liar you have to lie. A gain, only answer with a 'yes' or 'no!' Did you both decide to be the same type of person?"* Turn to the second person and ask the same question.

"I know who has the ring and I know exactly what type of person you decided to be. You see, the lady moved her left forefinger slightly when she told me she did not have the ring. She does have it, she was lying to me. She did the exact same thing when I asked her if they both decided to be the same kind of person. She said yes. ' That in turn told me that the gentleman was telling the truth when he said he did not have the ring and when he said they were not the same kind of person. But I wanted to check it. So I asked the gentleman the same question, he blinked each time and looked straight into my eyes. I knew he was telling the truth. Madam, did you choose to be a

liar? Please tell the truth now as the experiment is over. " She replies "yes." *"And sir, did you choose to take the path of an honest person?"* He replies "yes." You turn to the lady and say *"May I have the ring please?"* The lady removes it from her pocket proving you were indeed correct.

How? When you ask the first question, you remember the first reply. It will not tell you who has the ring until you get the answer to the second question. When you ask the second question *"did you both choose to be the same type of person, "* the answer tells you what the other person is. If they say "no," the other person is a liar and if they reply "yes," the other person is telling the truth. That's why you need to ask both people the same question. You now know if the first person has the ring or not and what they both decided to be. It sounds impossible but work it out on paper, you will find out that "no" means the other person is a liar and "yes" means the other person is honest. The rest is showmanship.

In Cameron's bit, he had a very clever story about Purgatory and devils and angels. You came to a fork in the road and two angels were there. You did not know which one told the truth or lied or if both lied or both told the truth and you needed to know which path to take. You asked if they both decided to be the same to the first angel, then you knew what the other angel was and asked the second angel which path to take. Then you knew your way. This can be adapted to my presentation if you simply want to know who has the ring. Ask the first person if they decided to be the same and then ask the second person if he/she has the ring.

Personally, I like asking the ring question first as it throws people off a little bit. On top of that, I like being

able to tell both what they are and what they did that led me to the correct answers. It fits with my style. Make up your own reasons why you know the right answers. They will believe you, and it does no harm. Often you will find a real nuance that they do when they lie.

Next, there is this wonderful routine given to me by that incredible corporate worker Dave Arch that actually does use psychological reasoning.

FREUDIAN SLIP

I am always looking for impromptu mentalism that involves the entire audience. Although psychological forces are great for giving such an experience, here is yet another that involves a lot of energy. The audience is really involved by its conclusion. I believe the seeds of the activity can be found in a popular parlor game in the 1930's and 40's. However, the book in which I first read about it indicated that it was old even at that time. Nevertheless, it sure was new to me.

Prior to the demonstration, you print the following sentence on a piece of paper: 'At night, President Clinton sleeps with a fork in his left hand and his feet in ice water.' Two volunteers from the audience are asked to take the piece of paper and leave the room momentarily with the following instructions: only one of them is to read the sentence on the piece of paper; the other is not to know what the sentence might be! They will be asked to come back into the room one at a time.

While they are gone, the rest of the audience is told the sentence on the paper. You may need to have it printed on a large card so that it can be shown to the

audience to avoid it being heard by the volunteers. One of the volunteers is brought back into the room and they are given a quick word association test using about 25 words. When you give them a word, they are to give their first response. The audience will attempt to tell from their responses who read the sentence. All the while, they should try and fool the audience. This list has been built in such a way that sprinkled throughout are at least eight words that are synonyms or antonyms of words used in the secret sentence. In the following list, a * denotes the synonyms and antonyms.

For the sample sentence in this write-up the word list might be:

table
window
desk
sky
day*
picture
awake*
cold*
book
George Washington*
wet*
Hillary*
cards
riles
finger*
pencils
pens
knife*
computer
envelopes
spoon*
moon

television
fist*
video
papers
telephone

As you give them this list and they are asked to submit word associations, listen for hesitations (they will not want to tip you off that they read the sentence), and unnatural word associations when you get to the words. For example, when you say the word "wet," they will say "water" without hesitation if they didn't read the sentence. However, they might hesitate or say the word "towel" if they did read the sentence (since they wouldn't want you to know that they know the word "water" is in the sentence).

The entire audience enjoys working the process with you and nine times out of ten, some self-consciousness on the part of the person who read the sentence will give them away. Also, once you understand the process, you can customize the sentence to your audience. Obviously, once this is over, building on it with feature effects in which you read the audience's thoughts "through their body language" becomes a natural.

Dave Arch

This is a wonderful way to let the audience themselves learn how you do what you do without tipping the real tricks you use. This type of "game" enforces in the audience that you indeed have unusual powers of perception.

Chapter 23

In Closing

It is important as a mentalist to notice small things about people . . . little things such as being able to tell if someone is right or left handed by looking at which way their belt is pointing. Looking at a book of matches will tell you if they are right or left handed by the side the matches are removed. Why observe these things? You should know the answer to this already. For instance, what if two people handed you a book of matches and asked which of them it belonged to? You look at their belts, you realize one is left-handed and one is right handed. Now you look at the matches and see which side the matches have been removed. You have just beaten a challenge.

It's important to notice these things because the more you do, the more you will realize that each person has little psychological nuances that tell you a lot about the individual. Doing so will tremendously sharpen your skills.

When I think of psychological tests, I am reminded of a few things, such as the pet store who had an aquarium filled with water in the store window. The sign above the tank read, 'invisible fish.' People gathered around the tank and stepped inside the store to see the 'invisible fish.' People even asked questions about the 'fish' and ask how much they cost! There were no fish in the tank ... just the store owner's brass balls.

I am reminded of the performer who starts a 'question and answer' routine by pointing to the back of the room and answers the question a person is just thinking about. He pointed to no one in particular, yet the entire

audience did not notice. Each audience member simply thought they had looked in the wrong direction.

I am reminded of the performer who has just correctly named a city written on a blackboard behind his back. He then turns and asks "who was thinking of London?" gets an answer and informs the audience "please do not try to trick me and think of other cities like that as it makes my job much harder and less entertaining!" No one realizes he asks about London every show and only gets a reply 25 % of the time. The other 75 % of the time he does as the previous performer did and points at no one as he says "Please don't do that as. ..."

I am reminded of the mentalist who sits at the dinner table with five objects in front of his dinner partner. He asks the partner to close his eyes and bring his hand down upon one of the objects after he has mixed them. The dinner partner does so and selects the glass. The mentalist has the person open the prediction that he placed in the dinner partner's pocket prior to the selection. It reads, 'you will select the glass.' The mentalist simply moved the glass, the tallest object, beneath the dinner partner's hand as he brought his hand down with his eyes closed.

Most of these tests in this book take nerve and guts. If you have these qualities, then you have the makings of a fine mentalist.

Enjoy what you've learned from this book and remember:

1. Choose your subjects carefully.
2. When doing psychological tests over the phone, act casual.
3. Be authoritative, but act nonchalant.

4. Never apologize or panic if you are wrong (you just point out your mistake even more by doing so).

5. Use plain common sense!

In thoughts,

Banachek

