



## *Mind Control: Fact or Fiction?"*

Congratulations. You are now the owner of a fantastic and very workable program. This was developed, routined, written, practiced and recorded by Cris Johnson with the aid and assistance of Jim Kleefeld. Cris and Jim are very knowledgeable and experienced performers and have presented tens of hundreds of programs to tens of thousands of adults, teens and children over the past 40 years.

They have both long specialized in platform type of shows like this one, mainly for library and school audiences. This is built on Cris' extensive study and work as a hypnotist and Jim's extensive work pioneering teen and YA specialty programs in libraries. Like *Murder by Magic*, *Tales From Beyond*, and *Statley Spirits*, this is a fully realized program with live show footage, an extensive manual and many substantial additional features.

This should earn you a lot of money. It should be very easy for you to take this program, perform it as is or adapt it to your own persona or style and market it successfully in your area.

Read the manual, watch the videos and you will be ready to go. Let's get started.

## License & Script Manual

This manual contains the complete script for the “Mind Control: Fact or Fiction?” show as well as alternate routine suggestions. A copy of this manual is also included on the enclosed CD and flash drive. This was done so that purchasers can read the script on a computer or tablet and also to make accessing some of the links to online products easier right from the digital script.

The video and graphics content on the flash drive and CD is exactly the same. If you have any questions, please contact Cris Johnson at [crisjohnsoninfo@verizon.net](mailto:crisjohnsoninfo@verizon.net) or Jim Kleefeld at [jim@jimkleefeld.com](mailto:jim@jimkleefeld.com).

“Mind Control: Fact Or Fiction?” is so much fun to perform and more importantly, it’s full of educational content presented in a fun, interactive way that librarians and other clients will really appreciate. Enjoy!

**Note on scripting:** The scripted dialog will be in italics and blue. Anything for the reader will be in black, including stage direction, commentary about what is happening, alternate ways of proceeding, and more. This is an extremely interactive show despite there only being a few magic or mentalism ‘effects’ in the program. On top of all the interaction, you’ll see that throughout the show, you are giving the audience simple little exercises they can do on their own or with friends. This helps to fulfill one of the promises you make to bookers in that participants will indeed learn stuff they can do after the show. After this basic script, optional alternate routines will be presented in case you prefer not to use hypnosis or just want to take the program in a different direction. The actual spoken word portion of this manuscript should be fairly obvious.

## Preparation

Mind Control" Fact or Fiction was designed primarily for teens and adults in the library program market. It can also be used as a presentation in middle schools or junior high schools. As such, it was created with the parlor or platform style in mind. The preferred way to present the show is with two side banners on either side of the performing area, facing the audience. Near the center, but slightly off to one side is a small table with a simple wire stand on it. The wire stand is used to hold a prediction for the Squeezer effect, detailed later.



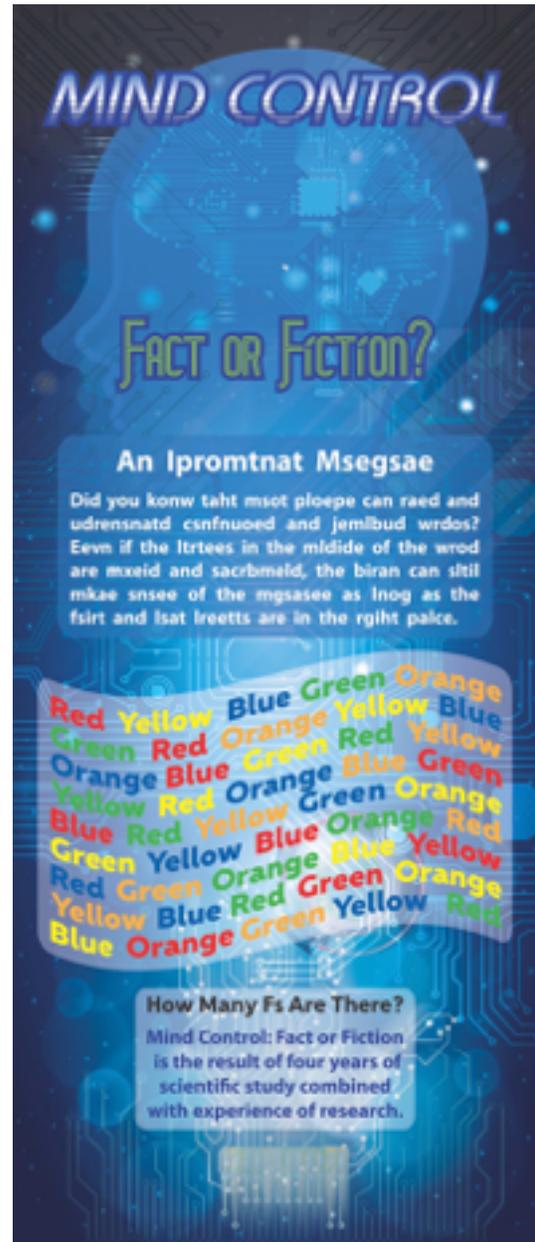
Cris uses Bill Abbott’s Pack Smart Table available from [BillAbbottMagic.com](http://BillAbbottMagic.com) Jim Kleefeld notes that another recommendation is the InStand as a portable table. These are very lightweight, very portable, very sturdy, and very easy to set up. The InStand is one of the best side tables ever for magicians, although it is not made for magicians, but as a portable laptop computer table. There are two versions of InStand: a \$100 stand up one and a \$120 sit-down one. They are identical except the stand-up one has a taller base pole. Most performers find the sit down one too short for platform or parlor presentations, so the stand-up one is a better height. You can order one at [instand.com](http://instand.com)

The table holds a small wire display stand which has a large bulldog clip hanging from it with a folded business card in it.

To the other side of this center area is a small briefcase on a stand. These can sometimes be bought from [Hocus Pocus](http://HocusPocus). Another source is from the online website of [Tony Clark](http://TonyClark). His

briefcase table is a bit more expensive (\$255 as of this writing), but will give you a very solid and well-made new product.

Our recommendation is to use the kind that comes complete with a flange attached to hold a folding metal tripod base. Stand in front to begin the program. You can make the set-up less complex if you'd like, or even more theatrical. Early performances used the briefcase-on-a-stand, nothing else. The presentation now contains two retractable banners designed especially for this program. The two banners contain several optical illusions that become a part of your presentation. If you want to work without the extra weight or set-up time of the two banners, you can have those optical illusions printed on card stock and show them as individual posters.



This show is designed for libraries where often space is often tight. You can just work the entire show out of a standard briefcase, using 11x17 or 20x30 posters on a single easel, instead of setting up the two banners, but the roll-up banners are inexpensive, light-weight and very quick to set up. They add a great deal of visual appeal to your presentation for very little cost or effort.

Unless you are planning on changing this script and adding a lot of props, a big box Lefler-style table is overkill for this show. That being said, in terms of production value, adding a backdrop is sometimes a good idea when space allows. A plain curtain backdrop can sometimes control focus if the room you are in is otherwise cluttered or too large. For example, if you plan to present the show for middle schools or junior high schools, you may be asked to present it in a gymnasium with students facing you sitting on bleachers. In a case such as this a plain backdrop curtain can be a big help in focusing the attention on you and your program.

For most libraries a backdrop is unnecessary. Either way, for this presentation, it is best to avoid backdrops that are multi-colored, mirrored, glittery, draped or otherwise “theatrical.” A plain solid color works best, and helps avoid making this sensible educational program look like a flashy Magic Show.

### *Introductory Remarks/Optical Illusions*

The show begins with a presentation of the Optical Illusions that are on the roll-up banners.

These heavy vinyl banners are retractable and portable. They stand 78 inches high and are 33 inches wide, so basically 3 feet by 7 feet. The banners are NOT included with the cost of the program, but they may be ordered by contacting Jim Kleefeld at [jim@jimkleefeld.com](mailto:jim@jimkleefeld.com). Only registered qualified buyers of Mind Control: Fact or Fiction will be allowed to purchase the banners. Banners will be ordered individually and drop-shipped to customers from the manufacturing facility. It takes about two weeks to get the banners.

The artwork is an original creation by Jim Kleefeld and will not be sold, licensed or made available to anyone other than purchasers of this program.

Banners can be personalized with your name if desired, but it is NOT recommended. The purpose of the banners is to provide program attendees with the specific art of the optical illusions, and as such, these are an integral part of your presentation. Consider these two banners props. By showing just the illusions, they become an interesting display for your spectators. If you add a name, website or other information, you immediately change the focus of the banners to advertising, and give the effect of making them unimportant to the spectators. Treat these as props. they should not be used as an advertisement for your business, website, or other programs you may offer.

The art on the banners is critical to the presentation because so much of this program involves people seeing, hearing and moving. Much of our brain's information comes from visuals. Without good visuals, you cannot speak adequately about mind control. Besides being vital to showing optical illusions, the two banners frame your presentation and make it immediately interesting to participants coming into the venue. Because you will not be using the visuals that typically accompany a usual magic show—tables, props, etc. this program needs a visual hook.

Instead of using banners, you can use posters displayed on an easel. Have the artwork printed on card stock and carry it with you to a gig very easily. Artwork is included on the flash drive so you can have the optical illusions printed as 11x17 or 20x30 posters on card stock or poster paper.

**Important note: Although Jim and Cris worked very hard to generate optical illusions and such for the banners that were different than the run-of-the-mill ones that people are most familiar with—to the point of Jim even creating several custom images just for this show, there is still a chance that one or more people in the audience may have seen or may ‘figure out’ one or more of these. That’s NOT a big deal. These optical illusions are set dressing—ways to get the kids involved right away and so forth. You’re going to explain them anyway. If someone ‘figures stuff out’ in this section, it also allows you to call back to this moment later in the show when you reveal that psychological forces (and really NO influence or coercion strategy) are not 100% anyway. If anything, it reveals you as an honest person, performing not only to amaze the audience but also give them some genuine peeks behind the curtain of a very provocative subject.**

Jim Kleefeld, who designed and drew all of the optical illusions especially for this program, is very detail-oriented and wanted to take the optical illusion part of the show in some different directions. Included in this manual (and on the flash drive and CD) are his separate notes on the optical illusions. Now let’s begin the presentation.



**An Ipromtnat Msegsae**  
 Did you konw taht msot ploeepe  
 can raed andudrensnatd csfnuoed  
 and jemibud wrdos? Eevn if the  
 ltrtees in the midide of the wrod  
 are mxeid and sacrbmeld, the biran  
 can silitl mkae snsee of the  
 mgsasee as lnog as the fsirt and  
 lsat lreetts are in the rgiht palce.

**Say the Color, Not the Word.**  
 Red Yellow Blue Green Orange  
 Green Red Orange Yellow Blue  
 Orange Blue Green Red Yellow  
 Yellow Red Orange Blue Green  
 Blue Red Yellow Green Orange  
 Green Yellow Blue Orange Red  
 Red Green Orange Blue Yellow  
 Yellow Blue Red Green Orange  
 Blue Orange Green Yellow Red

**How Many Fs Are There?**  
 Mind Control: Fact or Fiction  
 is the result of four years of  
 scientific study combined  
 with experience of research.

## The Show Script

*“Can other people control your mind? Do they try to? If you said no, maybe it is because we are all advocates of free will who shudder at the thought of someone else making us think a certain way or do certain things. But in fact, there are people, organizations and companies who are out to take control of your decisions - who you vote for, how you spend your money, and what books and films you enjoy. Tonight we will examine a little about how the mind works and what others do to try to control your thinking.”*

*“First, we need to understand how the mind works so we can understand how or if the mind can be controlled. As we grow older and begin school, we learn to make sense of abstract symbols like letters and numbers.*

*Our eyes see the symbols, but it is our mind that decodes those into meaningful messages. Often our mind gets so good at taking shortcuts and synthesizing information that we can decode symbols with very little information. And our mind is rarely wrong. For example, how many of you can decode these symbols even if they are partially hidden?*

Point out the Gold, Silver, Copper, Bronze sign.  
Accept answers from the audience.

*“How many of you agree with those conclusions? How many of you could have decoded these without hearing anyone else’s ideas or suggestions? You see, though, there is only one small problem with what your mind decoded...”*

Remove the covers to show the 681R, GT1Y5P, SQRD5B, DP9M7F signs. The top two illustrations here show different banner versions of the words, each with removable covers in place. The bottom picture shows the art with the covers removed.

*“...It is completely wrong. Your eyes saw portions of symbols and your mind completed each set, not based on that individual letter but on a contextual arrangement. Your mind jumped to conclusions about what those symbols might be based on their proximity to other symbols and your comprehension of clue combinations. You were fooled by surrounding data. The colors of the covering panels and the proximity of similar color words led you to jump to conclusions about the letter forms.*



*“Take a similar example: suppose you walk around a corner and see a man with bloody hands kneeling near a woman’s bloody body. Would you assume that the man had injured the woman?”*

*“You see, not everything that we see is accurate! Check this out. Look at this...”*

You refer to the banner that has the checkerboard on it.

*“Notice how the squares on this checkerboard are all labeled with numbers. You sir...”*



You gesture toward a young man sitting toward the front row.

*“...look at the squares numbered 2 and 13. See them? Good. Which one is darker?”*

In all likelihood he will tell you that square number 13 is darker.

*“Very good...however, in actuality, they are both the same!”*

You bring out and hold a piece of card stock that has holes in it that correspond perfectly to where the squares numbered 2 and 13 are on the checkerboard. Everyone will immediately see that they are indeed the same shade of gray.

*“So what happened? Well, your brain is constantly evaluating and contrasting things that you see, hear, smell, touch, and taste. Our five senses. In this case, the shadow cast by the can made it appear to your brain that number 13 was darker, but as you can see with this cardboard in place to filter out the surrounding items, they are both the same. Your visual information was confounded when I called the illustration a ‘checkerboard,’ which gave you a clear connotation of two alternating colors.”*

*“Let’s try another! Look at the phrase on the can – can you read it out loud?”*

Your volunteer reads the phrase as “the best water in all the world.”

*“Good! Look closer. It actually says, ‘the best water in all **the** the world.’ Your brain has learned that with the English language, grammatically speaking, there is no reason to have two **the**’s in a row. It doesn’t jive with what you’ve learned repeatedly over the years. So what happens? Your brain skips over one of them. I’ll explain why a little later.”*

By the way, did you already read the title on the can as

*“Refreshing Mountain Spring Water? Look closely. It says ‘refreshUng moVntain sprinQ Water. There is a U, not an I in refreshing, a V not a U in Mountain and a Q instead of a G in spring.”*



## *Understanding The Human Mind Section*

This section, which is critical to laying the groundwork for everything that follows, would have the potential to be the driest section in the whole show, but notice how the script keeps everyone engaged by asking questions, asking them to think about certain things, and even silly activities like repeatedly shaking hands all helps to illustrate how the mind works in fun ways. If you're familiar with hypnosis, this is a version of what has been traditionally called a "pre-talk," general information about hypnosis to mentally prepare people to be hypnotized later. In the case of this show, you will be streamlining it, making it more interactive, and breaking up parts of it into later parts of the show.

*"Aren't all of those illusions wild? Now we know that our perceptions can be altered, we can look at the basic structure of how our minds work, how we store information and so forth.*

*"There are three parts of the mind – the Subconscious, Conscious, and Critical Factor. Quick! Everyone think of their cell phone number. That's your Subconscious mind that stores that information. Long term memories, emotions, and habits...those things you do without thinking about them, they just kinda happen automatically. Hey! Nice to meet you."*

At this point, you shake hands with someone in the front row. Once you let go of her hand – for me females work better; you'll need to experiment – you hold out your hand to shake again. 99% of the time, the person will immediately grasp your hand and shake again. You'll want to repeat this a few times. How many times depends on the laughter you get. The whole time, comment on the unusual aspect of repeatedly shaking hands.

Speak directly to the person whose hand you're shaking.

*"You see? Even though we just shook hands, you almost can't stop yourself from doing it again. It feels weird NOT to shake my hand. It's like your ABC's."*

Indicate another person in the audience and speak to that spectator directly.

*"What's your name? It's nice to meet you. I know this will sound weird, but can you say the alphabet out loud?"*

Then you wait for them to say the alphabet. The person will often look at you like you're nuts at first but they eventually will do it, with a bit of prodding. After they say the alphabet, continue.

*"You see? Even though it seemed weird to randomly say the alphabet, you could do it without thinking about it. Why? You had it drilled into your head so many times when you were little that because of that repetition, you can just spit it out."*

You'll want to try to keep your language casual, saying things like "spit it out" which keeps you from being too clinical-sounding.

Point to someone in the middle of the audience and address them.

*"You. Quickly. Ride a bike!"*

Pause for a moment because this will elicit some laughter.

*“OK, there is no bike here and you probably do not want to leave just as it is getting interesting. But how many of you could picture yourself riding a bike? Would any of you have any trouble getting on a bike right now—even an unfamiliar one that you had never seen before—and knowing how to ride it? Of course, if you never learned how to ride a bike you would have some trouble. But for most of us, we would have no trouble remembering the process and being successful because of learned behavior and practiced repetition from our early years.*

*“There’s also the Conscious part of your mind. That’s the part of your mind that actually has to think about stuff – it’s not automatic.”*

Address the same person who said the ABCs a moment ago.

*“This time, let’s do it a little differently...say the alphabet again, but this time, say it every other letter!”*

At this point, 97% of the time, the person’s eyes will widen in fear / confusion. You can wait a second to let this odd request sink in to the audience. Most of the time the participant will give it a try, beginning with A, a slight pause, then C, a pause then E. Stop them and let the person off the hook.

*“That’s okay, you can stop. But obviously, you and everyone had an immediate sense of, ‘wow, that’s kind of hard. This guy is a jerk.’*

*“I only did it so you’d understand how the different parts of the mind feel. Really, there’s no reason why saying the alphabet every other letter should be any harder than saying the entire alphabet in order... other than the fact that you’ve been saying the entire alphabet for many years and today is probably the first time anyone’s ever mentioned saying the alphabet every other letter to you. Otherwise, it would just be habit...”*

Here you once again approach the person with whom you shook their hand and shake it again, as a callback.

*“...like shaking hands.”*

*“So much of what we do that feels ‘normal’ to us really has no need to feel normal other than the fact that we’ve done it so many times. Often ‘normal’ simply means that a person has done something often. Everyone, do this – clasp your hands together like this!”*

You demonstrate what you want them to do by clasping your own hands together, as if you’re praying. Fingers interlocked in typical alternating fashion, with thumbs on top of each other. Once everyone has done so, continue.



*“Great! Now, look at your hands and notice which thumb is on top. And it doesn’t matter if you’re right handed or left handed...everyone got it? Good. Separate your hands...then clasp them again quickly but this time, make sure the OPPOSITE thumb winds up on top.”*

Wait everyone to do this, and then continue.

*“Does that feel WEIRD? Like it just ain’t right?”*

There is usually laughter and agreement at this.

*"Now, there's no reason why one thumb on top should feel better than the other, but at some point when you were very little, you clasped your hands together and the thumb you have on top now was the thumb you put on top then...and over time, it became habit."*

At this point, you can shake the person's hand one more time, getting another laugh, but more importantly, illustrating and driving home the point yet again.

*"Of course, there's a third part of the mind – the Critical Factor."*

Turn to another person in the audience.

*"Hi there! Would you do me a favor? I need you to go outside, to the side of the building. When I got here, I put a ladder out there. I want you to climb the ladder to the top of the building and when you get there, jump off!"*

Here, smile broadly at the person, with a wide-eyed hopeful expression on your face. Usually, one of two things will happen: the person starts giggling and tells you no, especially if she is an adult. Other times, if it's a particularly surly teen who wants to challenge you, they'll stare unflinchingly back at you and in a deadpan manner will say "No." Either way, it's a funny moment. You may occasionally will also have a smart aleck stand up and start to walk toward the door as if they are going to actually do that absurd request. Obviously, stop them. In most cases, you can continue as follows.

*"Good, I didn't actually want you to do that. And you didn't – why? Your mind, in a nano second, immediately compared my request to everything else in your life and based on life experiences, stuff you learned from teachers, parents and so on, calculated that, hey, jumping off the roof is a very very bad idea! If you had, that would mean that you're crazy, so congratulations! You're not crazy!"*

*"That's your Critical Factor at work. If you've been doing, acting, thinking, reacting in a certain way to certain things, your mind assumes that is the RIGHT way, even if it doesn't make any sense. That's why you didn't see the second 'the' in a row on that can."*

Here you refer to the graphic on the banner, or if you used a poster, you can point at that again.

*"You had already learned that in terms of grammar, there is no reason to have two 'the's' in a row...so your mind literally skipped over it."*

*"Now, all of this would make it seem that nothing can get by you, but it does – a lot! Everybody, extend your right hand."*

**Note: notice how interactive this first section has been. There's no magic, mentalism, or hypnosis, but because this is a SHOW, it has to be fun and since it's EDUCATIONAL, there's a lot of ground to cover, so all of these weird activities and interactions really make it fun.**

From here, move on to demonstrate the Hand-To-Cheek gag that was made popular by Max Maven. This idea was actually created by a hypnotist and goes back to the 1940s.

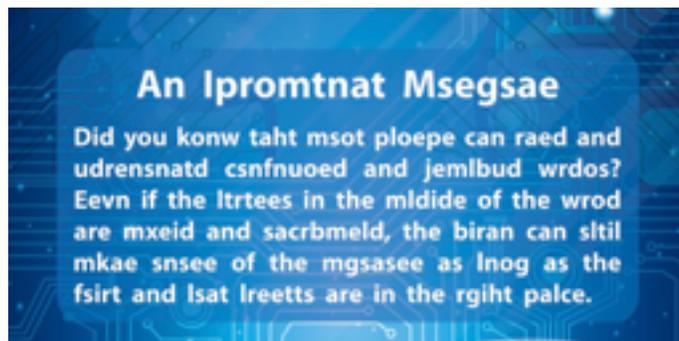


*“Now extend your right thumb...then your right forefinger...make a circle...and touch it to your chin...”*

To increase effectiveness, you can actually touch your cheek with the circle of your thumb and finger just a split second BEFORE you say “chin.” It seems to increase the number of people who touch their cheeks as opposed to chins.

*“Wait...you actually touched your cheek...that’s weird. Now, why did that work on some of you but not all of you? Simple – since we’re dealing with psychology, nothing is going to be 100%. Second point – why did that work at all? It worked because in this case, what you SAW – me touching my cheek – overrode what you HEARD – me asking you to touch your chin. This usually works because most people are visual learners – we expend more of our mental energy absorbing and cataloging incoming visual data than auditory. If you are a strong auditory learner, you probably touched your chin when you heard that word. How many blind people do you suppose touch their cheeks? This brings up another point: your Conscious mind does not pick up everything it encounters. In other words, it’s easy to overload or confuse the Conscious mind with a bunch of stimuli – things competing for your attention.”*

Gesture to the second banner, or prepare to show your other optical illusion posters..



*“Okay, now I’m sure some of you have noticed this gobbley gook paragraph on this banner, right? Even though it’s all clearly a mess, I’ll bet you can still read it! Everybody, out loud!”*

*“An Important Message. Did you know that most people can read and understand confused and jumbled words? Even if the letters in the middle of the word are mixed and scrambled, the brain can still make sense of the message as long as the first and last letters are in the right place.”*

**Note: You can obtain examples of this type of illusion online if you prefer to not have banners made, but the principle is the same.**

With a bit of prodding, people can and will read the sentence out loud.

*“Even though the majority of each word was written out of order, because the first and last letters were in the correct place, your brain, which is programmed to look for patterns, can make out those words. This is because our minds have many skills at our disposal besides simply decoding the phonetics of an arranged set of letters.*

*We see not just the sequence of letters, but also the length of the words, familiar combination of known words against others, and longer unknown words in context. This is not unlike understanding what the word ubiquitous means if we hear someone say. ‘Yes, everyone in the world has a cell phone. You see them everywhere. They have become ubiquitous.’”*

Next, point out the Many Fs illusion on the banner.

*“Here is a quick observation test I like to call How Many Fs are There? Who wants to give it a try?”*

Pick out someone who volunteers, preferably near the middle or back because you don't want someone who has already studied the illusion.

*"OK. Good. Can you stand up, sir, please? Now look quickly and tell me how many F's are there in this message."*

He will count and probably say five or six. If he has been paying attention and is looking for trickery he may get seven.

*"Wow. You did pretty good. Most people say five. In fact there are eight."*

Point to each one and count them all for the audience.

*"Did you count the three Fs in the word 'of?' Did you forget the one in the title?"*

Gesture to the Stroop test on the banner.

*"But here's this weird grouping of words written in different colors. Check this out – everyone, read the words out loud!"*

Everyone will easily rattle off the words.

*"Here's where it gets weird – now say the COLOR OF INK THAT EACH WORD IS PRINTED IN, but IGNORE the words themselves!"*

Everyone reads the colors out loud but very slowly!

*"Whoa, strange! Colors are easy, but because we've had the concept of reading letters, words, and paragraphs drilled into our heads, when we try to ignore that information to say the colors, our Critical Factor kicks in, and it tries to override what we are doing. Your mind wants to decode the letters into words first because that skill—reading—is such a huge part of our information-gathering system. Naming colors is do-able, but not something we have to practice or use every day, so it becomes secondary information. Your own mind at work!"*

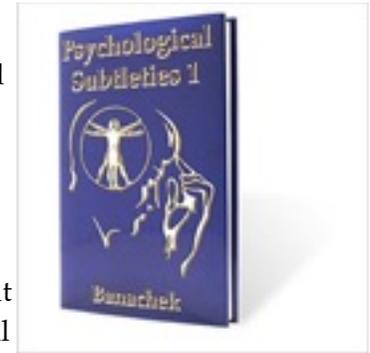
**Note: Here, as an optional exercise, you can demonstrate how to read all of the colors very quickly and correctly. Offer to demonstrate how you can control your mind by naming all seven rows of colors much quicker than your subjects can. You have to use a ruse, but there are two methods for this in the Explanation Section.**

*"Now, this is important to mind controllers because they understand that in order to control or really influence people, they have to first understand how the mind works – it's like if you're playing your favorite video game, you have to understand how the controller works in order to hope to win. Or if you want to drive a car without running anyone over you have to understand first what pedal does what on the floor!"*



## Visual Influence Section

In this section, you will expand upon what just happened in really fun ways further accomplishing three things: explaining more how the mind works, layering in why what appears to be ‘mind control’ is really just influence/persuasion techniques, and finally keeping the entertainment value of the show going. This section has two effects in it – the classic psychological force Circle & Triangle and Max Maven’s B’Wave.



Truthfully, doing just one “magic” effect in this section would suffice but it will help your overall flow if you add more ‘action,’ especially after all of the exposition in the previous section. Also, as you’ll see, you’ll pretty much explain what’s going on the classic psychological force, the Circle & Triangle. If this bugs you as a magician/mentalism purist, don’t do it. But before you completely dismiss this section of the script, consider this – in many classic Cups and Balls presentations, there’s a point in the routine where the performer explains a retention vanish. Dai Vernon used to do it all the time. For a complete explanation of the Circle & Triangle effect as well as general background information and a serious study of psychological forces, we highly recommend Banachek’s excellent three-book series, *Psychological Subtleties*.

B’Wave and *Psychological Subtleties* are both available from many dealers such as [Penguin Magic](#).

On with the scripting:

*“Now I’m going to do something really weird – yeah I know, not like this whole show is weird – but I’m going to try to send you all a thought. You’re going to read my mind! In a moment, I’m going to think of two simple different geometric shapes...like a square inside of a rectangle, but NOT those two because I just said them. Two simple different geometric shapes, one inside the other...Okay, I’m thinking of those shapes now...”*

During the above speech, you subtly tracing a large circle and triangle with your hands.

*“I’m thinking of a circle and a triangle. Raise your hand if you thought of a circle and a triangle.”*

Anywhere from a third to two thirds of the audience raise their hands.

*“Good! Notice how many of you picked those up! Excellent! Now, here’s how that worked. First, by stressing two DIFFERENT shapes, I guided you away from thinking of the same shape twice. Nobody thought of a circle inside a circle. Second, by telling you not to think of a square or rectangle because I just said them, part of your mind went, ‘oh, yeah, that would be too obvious.’ Finally, while I was telling you what I wanted you to do, I was making a circle and triangle in the air like this...”*

Here, once again mime a circle and triangle in the air.

*“This works because our Subconscious mind picks up most of what’s happening around you even if you don’t ‘notice’ it immediately. Let me ask a question – those of you who own a car...” (If there are only YAs below driving age in the audience, you can skip this part) “...when you were buying your car, did you suddenly start noticing MORE of that same kind of car around you wherever you went? Like all of the*

*sudden there were suddenly a LOT more of those cars around? Ever notice that with shoes, clothes, or whatever it is you REALLY want? That's because of this bundle of nerves we all have in the back of our heads called the Reticular Activating System. It's basically there to sift through all the data coming at us and decides what's important enough for our Conscious mind – our awareness – to focus on."*

Here, you can perform B'Wave, the classic effect by Max Maven. This is a stand-up presentation for a seated audience, so use the Jumbo version. It runs around \$25 from most dealers. No sleight of hand makes this a very easy effect to perform and it really gets a great reaction. After you perform the effect, you perform a false explanation that is similar to what was done with the Circle/Triangle – Banachek's false explanation involving tracing shapes with his hands on the air. That being said, we are not at liberty to explain the workings of the commercial B'Wave effect in this book. It's worth the modest asking price.



*"Let's try another influence experiment!"*

Then, to someone in the audience:

*"Hi there! Would you help me? I want to do an imagination experiment. Imagine, if you would, that the four Queens from a deck of cards are floating above my head – The Queen of Hearts, the Queen of Diamonds, The Queen of Spades, The Queen of Clubs."*

Be sure to mention all four cards by name because not everyone is familiar with the names of the suits.

*"Are you seeing that in your imagination?"*

Once the spectator is 'on board' with the experiment and imagining the cards over your head, do NOT do any of those cheesy put-down lines like "You can see them? You're crazy." Those kinds of lines get the performer a cheap laugh at a spectator's expense and with a pre-teen audience, they can be especially demeaning even if the patrons are participating from the relative 'safety' of their seats.

*"Great! We are going to eliminate two and keep two, okay? I'm going to grab two of them – am I grabbing the RED queens or the black queens?"*

Let us suppose, for example, that in this case, the spectator says "Red."

*"Perfect! Now, I'm going to turn ONE of those red queens to face YOU. Which one is facing YOU – the Queen of Hearts or the Queen of Diamonds?"*

Suppose in this case, the spectator says "Queen of Diamonds."

*"Thank you. Now, you'll notice I've been holding onto this packet of cards in my hand. It's four cards. I was so sure I'd get you to pick the Queen of Diamonds that I turned that card out to face you..."*

Here, you spread the four jumbo cards and the audience can clearly see the Queen of Diamonds facing out from the packet, the other three cards with their blue backs facing out.

*“However, even though these cards are too big for me to use some kind of sneaky handling, some of you are probably wondering if I used some kind of a ‘move’ to turn that card around after you said ‘Diamonds.’ I didn’t want anyone thinking that so I made sure the Queen of Diamonds was the only card with a RED back.”*

At this point, turn the Queen of Diamonds around, revealing that it indeed is the only one of the four with a red back.

*“In fact, I was so sure I’d be able to influence you into picking the Queen of Diamonds that I didn’t even bother bringing the other queens with me.”*

Turn the blue backed cards’ faces toward the audience, revealing that they are indeed blank faced cards.

*“Here’s how I did that – while I was talking, I traced the shape of the diamond in the air, like this.”*

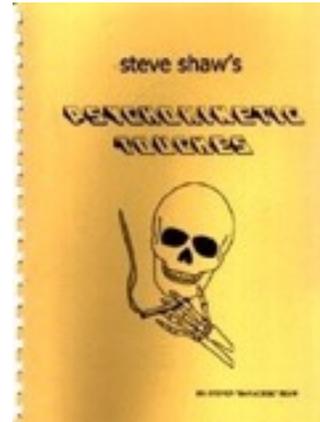
At this point, you can indeed trace the shape of a diamond in the air. In reality, during the performance phase, you just make vague gestures in the air, because the spectator can name multiple cards. The actual workings of the effect are not included here, but this false explanation works for most of the audience as plausible because of setting it up with Circle & Triangle.

*“If you want to try influencing other people, try acting like you’re yawning around them. Yawns are contagious! The key is not to walk up to someone and say, ‘Hey! Yawn for me!’ They will just stare at you like you’re crazy. Influencing people is often less direct than that.*

*“People who want to control minds understand that, so their methods of influence are often less direct. Mind Controllers – psychics, politicians, advertisers, sales people – know that to really influence people, you first need to be connected to them. It’s called rapport.”*

## Rapport Section

This section is critically important as it begins to explain the process by which 'mind control' may seem impossible. It's also a hard concept to teach in an entertaining manner. Hence, the PK Touches trick by Steve Shaw (who goes by the stage name of Banacheck) is VERY important not only in explaining in a completely bogus manner the concept of rapport but also keeping the entertainment level high. If you've never performed it before, buy the *Psychokinetic Touches* manuscript by Steve Shaw.



It's available from most dealers, including [Penguin Magic](#) for around \$15. It's prop-less, easy to do, can be done anytime, anywhere. If you're careful, it can even be performed surrounded.

*“What is rapport? That Subconscious feeling of comfort you feel when you're with someone you like. You're more likely to go along with someone you like as opposed to someone you don't like. It's a feeling of safety – all in your Subconscious. It's not like you say to yourself, 'hey, I feel safe and comfortable with this person,' but it's all under the surface. It's normal and natural. And when you feel this comfort and safety, that Critical Factor protecting part of your mind is relaxed, and stuff is more likely to get through. Influence is easier. It's not mind control, but it IS mind INFLUENCE.*

*“We tend to like people like us – it's a safety thing. Part of our mind goes, 'if they're like us, they must be safe.' Think about your friends. Why do you like them? Because they are close to your age, usually similar interests in stuff like music, TV, clothes, whatever.*

*“When people are connected like that, they start to do similar things like standing or gesturing in similar ways. Raise your hand if you've ever gone to a movie theater that was really crowded and when something funny happened, everyone laughed.”*

**People raise their hands.**

*“Raise your hand if you've ever gone to a movie theater where there's only a few people and when something really funny happens in the movie, almost no one laughs...”*

**People raise their hands.**

*“Here's where the mind control part comes in: we can create rapport – that Subconscious connection – artificially. You can try it, too – if there is someone you meet for the first time this person doesn't know you, you can breathe at the same rate of speed as that person. You can stand like someone, if they cross their arms, you cross your arms. If they speak softly, you speak softly. If they speak quickly, you do the same. Pretty soon, even though you just met them, they'll start laughing and opening up to you and telling you stuff.*

*“But don't try this with people who know you really well. They'll just think you've got the flu or something and wonder what's wrong with you.*

*“There's all kinds of other stuff like anchoring, persona trance words and so on that I don't have time today to get into, but the basic idea is someone who is into what looks like 'mind control' understands that*

*to influence someone, they need to get the person or people they're trying to influence to feel comfortable with them on a Subconscious below-the-surface way.*

*"When you're really connected with someone, it can almost seem supernatural. I need two people to help me with something really weird!"*

Call on two volunteers. The key to making PK Touches is finding two cooperative volunteers. There is NO instant stooze process, but if you have a flake of a volunteer, it can mess things up. Select a male and a female to come up just for contrast, preferably two people who don't know each other. You don't want, for example, two giggly "besties" girls who are focused on each other and not you or your instructions. Have the girl stand on your right side, about six feet away and the boy on your left. Perform PK Touches, and then continue on with the show.

*"That was weird! But when you're really connected with someone, it sometimes seems unbelievable. Advertisers do this – if a company wants to sell something to someone your age, they're not going to play music from the 1950's. They're going to have people talking like you – in other words they are not going to say slang from the 80's!"*

*"But creating rapport, that connection, is just the beginning. A good mind controller will then look for the information that you are giving them...without realizing what you're giving them!"*

## *Ideo-Motor Response Section*

This section introduces Ideo-Motor Response – the idea of your Subconscious thoughts creating both micro-movements that can seem like real magic as well as giving 'tells' that can give astute observers information that people don't even realize they are giving! The 'effects' in this section are using Pendulums to create mystery plus a marvelous routine involving identifying who drew which drawing. Drawing Duplication is a standard and well-known mentalism effect, but it is one of those effects where there's a million variations and it's difficult to source the original creator. Larry Becker teaches something similar called *Sneak Thief*. This was sold as a stand-alone product, but is hard to find. It is now published in Larry's book *Stunners Plus*, available as a pdf download from [lybrary.com](http://lybrary.com). There is also an excellent demonstration by Marc Salem on his book/DVD set *Discover Secrets of Mind Games*. This is available at [Stevens Magic](http://Stevens Magic).

In this version, it's very straightforward with no drawing duplication at the end – that twist end has been eliminated in the following script because a drawing duplication effect doesn't fit in with what we are trying to convey. On the video, I'll cover my handling, as well as providing a slew of other effect options.

*"Now, some people who practice wholistic healing, mediums, psychics, and others, claim that certain objects have properties that allow you to channel energy."*

Take out two pendulums – crystals hanging from necklaces. Of course, many types of pendulums are available and most will work fine. A hefty locket on a fine chain, a small shiny stone wrapped with a cord or leather thong, an old coin with a tiny hole drilled in the top and hung by a thread will do. Because your purpose is to demonstrate Mind Control in a natural setting you should avoid exotic replicas of voodoo, gypsy or occult objects.

*“Would two of you assist me?”*

Pick two of the most cooperative spectators in the audience...people who have thus far seemed REALLY engaged with the program. Cooperation is key because with this, there is no trick or gimmick. The explanation that you give the audience is 100% real. If you've explored mentalism at all, you're probably familiar with this concept. Once the two people join you onstage, continue.

*“Okay, here's a necklace for each of you to borrow.”*

Hand each person a crystal pendulum or necklace. Note the psychology of calling it a “necklace” as opposed to a “mysterious crystal pendulum.” The word “necklace” is imbued with commonality. Everyone knows what it is—an ordinary object.

*“Hold the necklace by one end, letting the crystal hang free. Some people claim that crystals can harness energy and tell you things about yourself you didn't know. They use hypnotic words like energy, Chakras, auras, and more. Let's try this. I want each of you to stare at the crystal, and while you're staring at it, imagine the crystal moving back and forth...back and forth...do not TRY to make the necklace move. Try to keep your hand perfectly still. But in your mind's eye, see the crystal on a huge movie screen, moving back and forth...”*

By this point, the crystals should be moving. If not just keep up with the encouraging patter, increasing your energy level and volume of your voice as the crystals start to move. As an aside, this is the reason you'll want to use two people for this demonstration – it doubles your chances of really getting results, i.e. the pendulum really moving! If neither moves, you can swap the people out for two different volunteers, but you'll probably never have to with YAs or teens – they tend to be really reactive. Once one or both is moving, get the spectators to change the direction.

*“Okay, great! Now both of you, imagine now that the crystal has stopped moving back and forth and is now moving in a circle on that movie screen in your mind's eye! See it moving in a circle...clockwise, or counter-clockwise, it doesn't matter. See it moving...circling...around and around...swirling, circling...”*

As it starts to move, once again, raise your own excitement level, in terms of voice and body language, which helps the effect.

*“Good! Even bigger...”*

Keep going for a few moments and finally bring it to a close.

*“Excellent! You both did great! Everyone, give them some applause!”*

Audience applauds.

*“Well, here's the deal. There was nothing magical about those necklaces. They are not 'mysterious crystals' or 'Chakra energy sources.' The whole thing worked because of something called 'ideo-motor response.' It's the phenomenon of imagining something in your mind – seeing, hearing, feeling it and then making it occur. Once you are using your imagination, you've accessed your Subconscious mind, and from then on with this experiment, your Subconscious mind is sending signals down your arm.”*

*This signal causes little teeny tiny movements that cause the crystal to move. There's nothing magical about this – it's science, but a lot of folks into what's called metaphysical stuff really believe in all of this energy work. Of course, some actually use it as part of a fraud, which we'll get to a little later. The neat thing is, this work with anything. If you want to try this with your friends, simply take a piece of string and hang anything small from it like a paperclip, a ring, whatever and try it like we did."*

If you don't mind a little extra work, you can bring 20 or so strings with paperclips and get the whole group involved. I used to do this when I was doing informational talks about hypnosis to many of the civic groups in my area. However, there's an easier way to get everyone involved...

*"Okay, this time we are going to turn the tables. Now, the two of you..."*

Indicate your two helpers.

*"...get to watch everyone else as we do something else along the same lines."*

Here you'll be doing a couple of group experiments to demonstrate this idea of ideo-motor response. The first one, Magnetic Fingers, relies a little on muscular tension to increase the success rate while the second, Light/Heavy Hands, is a true ideo-motors response test. In truth, in an ideal situation, you'd want to use these two experiments before the pendulums because with these two experiments, you're able to watch the whole group to see who responds best and use those two people. However, because the script and structure of the show relies on a little of the mystery of crystals and metaphysics being in play before the reveal, you may prefer to start with the pendulums first, do the experiment, reveal what's really going on, and then get the whole audience involved.

*"Okay, everyone hold up your hands like this."*

Hold up your hands clasped together, fingers interlocked, with your first fingers both pointed up toward the ceiling. Once everyone has done this, continue.

*"Great! Make sure your palms are pressed tightly together, then separate your first two fingers like this -"*

Demonstrate with your fingers.

*"Stare at your fingertips, and then imagine, pretend you've got two magnets on your two fingertips. The stronger your imagination is, the more those magnets draw your fingertips in closer and closer together... the closer together they go, the more powerful those magnets become and the more powerful they become, the closer they go...closer and closer until for most of you, they actually touch."*

As you can see on the show video, that's the basic script but there's flexibility to add or remove some of that generic hypnotic language that guides them along. You should see most of the audience's fingertips moving closer together and as this happens, you'll often see looks of astonishment on their faces and laughter too. It's easy and fun!



*“Awesome job! Everyone separate your hands, and give yourselves a round of applause! Good, this next one is even better! Everyone, go like this!”*

Hold both of your hands stretched out straight in front of you, hands open flat, palms facing the floor, arms level with each other on the same plane.

*“Good! Now turn your RIGHT hand palm UP toward the ceiling...”*

Demonstrate with your own right hand.

*“Now turn your LEFT hand palm DOWN, towards the floor. Right hand palm up, left hand palm down. Excellent! Now close your eyes...everyone, close your eyes...”*

Wait for everyone to close their eyes!

Compliance...

*“Good...now in your imagination, imagine you have a VERY HEAVY rock in your right hand, the hand that’s palm up...imagine that rock getting HEAVIER and HEAVIER with each passing moment...and the heavier it gets, the further down your hand moves because that rock is so heavy...meanwhile, your other hand, your left hand, the hand with the palm facing DOWN, imagine that hand has a helium balloon tied to the wrist and that balloon is beginning to pull that arm UP, and the further up that arm goes, the stronger that balloon gets...and that right hand is still dropping down further and further...”*



If the audience is really going along with this, and really using their imaginations, their arms should separate, a little or a lot. Generally speaking, the younger the participant, the more their hands will separate because young kids and YAs have a more active imagination while adults (in a general sense) do not. Part of it is the maturation process of neurology, part of it is social... adults, it seems, have been conditioned to be serious. Finally, and this is an important point, once their eyes are closed, do not just refer to the “right hand” or the “left hand,” rather, mention right or left but also mention palm down or palm up hand in the script. This is important because when the audience is facing you and watching what you’re doing with your hands, they are mirroring you. This means that sometimes people put their left hands palm up and their right hand palm down. When they close their eyes, they can become disoriented. Mentioning ‘palm up’ or ‘palm down’ hand helps tremendously. In truth, it really doesn’t matter which hand is up or down, and making sure you say ‘palm up’ or ‘palm’ down helps eliminate any potential confusion.

*“Open your eyes! Wow! Give yourselves a round of applause! And the two of you, I’ll take the necklaces back and you can join the audience once again.*

*“Now, I’m going to tell you all something you already know: there were no magnets on your fingertips, there was no rock in your hand, there was no helium balloon tied to your wrist, but your fingers came together and your hands separated! Whoa, kill this guy, he’s the devil!*

*“That all happened because of ideo-motor response – the same thing that caused the crystal pendulums to swing and move seemingly by themselves.*

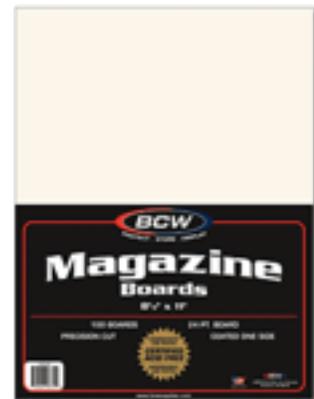
*“Of course, some of you may be wondering...how does that help mind control? I will illustrate that with a very cool experiment involving five of you...”*

Here you will move into the Drawing Duplication routine mentioned earlier. The purpose of this section is to demonstrate that you are able to read body language and micro-expressions to determine whether someone is telling the truth or lying. It's a great routine, but the premise lends itself to many different effects, routines, and plots in mentalism. There are a great many routines of mentalism where you appear to be mind-reading, but in fact have secret knowledge ahead of time. If you have another suitable routine or effect that you are comfortable with, feel free to use that. Remember that it should include asking the spectators questions and the pretense of reading their micro-expressions to determine the outcome.

Complete instructions for the Drawing Duplication effect are included in the Explanations Section.

You now call five people up to help you and ask them to stand in a straight line. Then you bring out a stack of pieces of plain white card stock and five thick Sharpie markers. Give one card stock sheet and one Sharpie to each volunteer. It's important to space them apart so they can't try to switch them with one another while your back is turned in a moment.

**Note: Technically, although card stock will do, what works best for this demonstration is plain white cardboard that is heavier than card stock. We recommend Magazine Size Comic Book Backing Boards. These are very sturdy pieces of cardboard that is not flimsy. Teens will find it much easier to draw on because it will not flop around in their hands. In addition, the card is so thick that no one would ever suspect that Sharpies to bleed through, so this eliminates the possibility that you saw something on the back of each card. You can buy Comic Book Backing Boards online or at some local shop that sells comic books. There are several sizes and almost any will do, but the Magazine Size is 8.5x11 and provides the most surface.**



**Most Comic Book shops will not carry this larger size - just Modern, Silver and Golden age sizes. These will work, but at 7 inches wide, they are a bit on the small size. You can usually find Magazine Size Comic Book Backing Boards on eBay, but postage costs may be high, as a bundle of 100 is pretty heavy to ship. One good source is [Hooked On Cards](#).**

*“Okay, thank you! Here's what's going to happen. I'm going to turn my back to the five of you. Once I do, I'd like you each to draw a drawing of something, anything. Just don't make it dirty! That would be inappropriate behavior.*

*“Once you have finished, hold your cards close to your stomachs so I cannot see what you have drawn, and then, pass them down to this person – what is your name?”*

Gesture to the person at one end of the line.

*“Sheila? Thank you. Once you’ve finished, pass your drawings down to Sheila. This is all going to happen while my back is turned, because for this experiment to work, I can’t see what each of you decides to draw. Okay, I’m turning my back now. Please draw anything on the card. Make it BIG so we can all see it, and once you’re done, pass your drawings down to Sheila...”*

As soon as you turn your back to the volunteers, you’ll want to keep bantering with the group, repeating the instructions over and over but wording things differently to make sure that if anyone didn’t hear or focus on your instructions, you’re giving them more opportunities to hear what you want them to do. In a performing situation, volunteers often lose focus because they are in an unusual situation and thus may have difficulty focusing. Additionally, the constant banter keeps the rest of the audience engaged as opposed to just dead air.

*“Audience, once Sheila has all of the drawings, please give me a ‘thumbs up’ so I know that we can move on.”*

Once you get the thumbs up, tell Sheila to mix the cards, changing the order. Ask the audience to once again give you a thumbs up when this is done. Once there, continue.

*“All right. Sheila has the cards all mixed up. That way there is no way I could tell what order they are in. The rest of you, please place your markers on the little table in front of you. Sheila, I’d like you to set the stack of cards on the table, too. Now I’m going to turn around.”*

*“Now that you all have drawn something, I’m going to hold up each card and see if I can detect your micro expressions – little tilt of the head, tiny wayward glance, certain way you exhale a breath or some other very tiny sign of expression. I am going to read these micro expressions in order to determine who drew which picture. I’m going to go through the cards one at a time and ask you each if this is your card. You can say ‘yes’ or you can say ‘no,’ but you must say one of those two words. In other words, you may lie or you may be telling the truth, but I’m not going to listen to WHAT you say, but HOW you say it as well as any other markers or ‘tells’ that I can pick up and see if I can match each drawing with the correct person. Don’t nod, wink, or otherwise try to do something to help me or to fool me, either, just stand still and make yourself comfortable.”*

In the interest of brevity for the script, at this point you do as you said – pick up one drawing, ask each person if it is their drawing. There’s a lot of room for laughter as some of the volunteers will try to maintain an overly serious expression while others will giggle. After showing and asking about all five pictures, walk across the row and hand one to each person facing outward.

*“I’m going to give you each a card with a drawing on it. Please do not look at it just yet. Hold it in front of your chest just like this, facing outward so the audience can see it.”*

Address the audience.

*“All right. I think that by tracking your body language and changes in breathing, micro expressions during that little exercise that I have indeed determined who made each drawing. OK. Now that you each have one card, turn it around and look at the drawing. If I have correctly matched you with your drawing, please take your drawing to your seat and then we’ll know I’m right.”*

At this point, all five volunteers sit down with their cards.

*“Thank you, all of you! Give them a round of applause! So, when we are talking about mind control, by now you all understand that it’s not mind control in the sense of ‘you will do what I say without question, yes master,’ but more of nudging someone in the direction the mind controller – politician, advertiser, psychic, whomever – wants.*

*“Therefore, being able to read those micro expressions is vitally important to someone because those little ‘tells’ reveal what a person is really thinking or feeling! A psychic giving a reading will say a general statement such as...”*

Turn to someone specifically in the audience and continue.

*“‘You’re the kind of person who enjoys being with your friends and those people you’re very close to...but there are times where you don’t want to share certain things, even to those closest to you.’ That’s a pretty general statement, but the way it’s worded sounds intriguing. From there, the psychic watches the person’s micro expressions, body language, and based on those reactions, either goes further along in that direction of the reading or changes course.*

*“The sitter, or person getting the reading, is usually convinced of the accuracy of the reading because the psychic knows enough to emphasize the amount of things they get right. Later on in your mind, you only think about the good stuff. It’s kind of like going to a movie and later on only remembering the good parts but if you go back and watch it again later, you might go, ‘oh yeah, I forgot just how boring this movie was in most of it.’*

*“So understanding all of this gives someone trying to influence you valuable information about YOU specifically for a one-on-one situation whereas an advertiser uses demographics – targeting groups of people based on their age, race, sex, interests, and so forth and do the best they can with that information.*

*“You can do experiments too – go to a mall and sit in the food court at a table and watch people. Bring a friend or relative with you so you don’t look creepy.*

*“Watch people at tables far away from you so you CAN’T hear what they are saying. You’ll be able to pick up the general mood of the conversations by watching their expressions. Some of them will be easy to read, like if someone is laughing, but some may be more subtle – is the person you’re watching bored by who they are with but trying not to LOOK bored? It’s fun!*

*“But here’s the deal – to maximize the willingness of whoever they are trying to influence, mind controllers have to give their target a story to believe in!”*

## Metaphors & Deception

This section really gets into some cool stuff! We are getting into more information about how influence really works, how metaphors – or stories – bypass the Critical Factor, how good ‘mind controllers’ understand this, and even how outright deception is used to strengthen rapport. It also allows a motivation for using a favorite concept in mentalism...the Confabulation plot. As popularized by Alan Shaxon, it’s the plot that allows you to show you’ve predicted virtually several instances of related thought-of items. It can be used for anything you like, but common routines include predicting the name, model and price of a new car or the destination, travel mode and cost of a desired vacation.

For completeness sake, as an addendum to this manual, Cris Johnson’s own handling of this classic effect, including how to build the gimmicks, performance details, and more is included. Cris does not personally use his Confabulation routine in this show because that is a bit large and more theatrical than desired here. Since this show was designed for you to typically present to small groups of Young Adults in a library, we recommend Squeezer by Diamond Jim Tyler.

Squeezer is small, has a great kicker, and the subject matter is perfect for this age level in that it involves a psychic prediction of a murder, which is something that a lot of so-called psychics claim to be able to do. If you present Jim Kleefeld’s *Tales From Beyond*, you know that teens are often fascinated with horror, real crime and the macabre, so the plot fits this audience well. It’s available for around \$35 from most dealers. Since it is a dealer item, we will not disclose the method here, but it is well worth the meager cost to watch Tyler’s presentation and hear his instructions, tips and suggestions on his DVD. Diamond Jim Tyler’s a great guy and has released a number of great things. He’s a real-world worker. However, there are advantages to the Cris Johnson method, detailed elsewhere with this package. On to the script...



*“Now, what do I mean by a story to believe in? Simple. People are always looking to move toward something they like, whether it’s something that comforts them, something they are curious about, something they enjoy, whatever.”*

*“A politician gives potential voters a story to believe in by staking his/her claims that they have the best of the voters in mind.”*

*“An advertiser gives potential buyers a story to believe in by claiming that the product or service will give something of value to potential buyers.”*

*“A psychic gives their clients the promise of answers: answers to their problems, answers to their future, and so on.”*

*“A story doesn’t have to be ‘once upon a time,’ but a good story puts people in the mind of using their imagination which is an altered state, which means they are more likely to go along with whatever is being communicated in that story...because their Critical Factor is bypassed.”*

*“You find stories that put people in an altered state in TV, movies, books, whatever. If it really connects to you, you really get into it and almost feel a part of that story.*

*“To really ramp up the belief factor, an effective mind controller will use outright deception in order to give hope to whoever they are trying to influence or control.*

*“A politician may manipulate facts and figures in order to slant claims in their favor. Advertisers may want to appeal to people looking to lose weight or eat healthy by making a claim in the ads that their products are ‘sugar free’ but if you look carefully at the ingredients, you might see the ingredient corn syrup, which is sugar in a different form. It’s deceptive. A psychic might claim, for example, to be able to use their powers to find a missing person or even solve a murder. Let me show you what that might look like...”*

Gesture toward a small side table that has been in view the entire time that has a small wire stand with a bulldog clip dangling from the end. The audience can clearly see a folded business card clipped inside the bulldog clip.

*“When I was in high school and college, I studied a lot of psychology and continued to do so after I left college, especially when I became a hypnotist. Some of my friends and I would look into unsolved murders and we became fascinated by a certain case back when I was living near Pittsburgh, Pennsylvania. (Feel free to insert a town near you, or one you know something about. It helps to personalize this a little and you want to be able to relay some true details about the location if you are questioned later.) A couple of my friends were also in law enforcement in that area and we would discuss one case, one person, that was kept out of the news. It was the case of this person who would stalk women in the city park late at night. He – we assumed it was a he – would strangle these women with what seemed like from the autopsy reports as a thick rope. And here’s the weird thing: he’d leave behind one playing card from a deck of cards at the crime scene. The body count started racking up and up...until it just stopped. To this day, no one knows why.*

*“The case remains unsolved and to be fair, we’re not sure if it was one person doing this, whether male or female, or whatever. But because we are talking about influence and psychics, I thought it might be interesting to show how a psychic might use this information in order to manipulate people.”*

Call on one person to help and invite them to come up and help you. Take out a pad of post-it notes and a pen. Use the ultra-bright colors and buy the Post-It notes that are labeled as “Super-Sticky,” since the regular ones tend to fall off people's sweaty hands on occasion.

*“Thanks for helping! Let’s see if we can determine who the next victim is going to be...just using your instincts, think of the name of the person, make something up, but please don’t use the name of anyone famous – especially not a famous killer – and don’t use the name of someone who you know or are related to. So really, it could be a random first and last name, or whatever comes quickly to the forefront of your mind,”*

The spectator says, in this example, “Tina Smith.” You write down the initials “TS” and peel the post-it note off the pad and hand it to the volunteer.

*“If you could hold this in your hand, that’d be great. Now, think of how old this victim is...Try to be realistic, so don’t say 7, for example, or 98.”*

The spectator says, in this example, “26.” Write that down on another post-it note and hand it to the spectator.

*“Would you hold that in your other hand? Great...now, what state is this person from? Keep in mind that serial killers are often travelers, so it may or may not be near to this city. In fact, any one of the 50 states will do.”*

The spectator says, in this example, “Ohio.” You then write down the state initials “OH” on a post-it and gently place it on the volunteer’s forehead. It’s cute and funny, and most teens will accept the placement and leave it there. BUT if your spectator looks uncomfortable with a Post-It note on her forehead, or seems irritated by it, DON’T do it. Alternatively, you can also place the three Post-Its in a row, hanging from the front edge of the table. The Post-Its serve as a visual reminder of the facts that the spectator named in the routine.

*“Okay, let’s recap. You created an imaginary victim for this mystery killer. You created 26 year old Tina Smith from Ohio, and I recorded all those details on these post-it notes here. Now, I’d like everyone to take notice of this stand with the business card clipped on top. The card has been hanging here in full view the entire evening, since BEFORE I invited you up here.”*

Gesture to the display and then carefully take the bulldog clip off the stand and remove the clip that’s holding it closed.

*“Watch closely as I open it.”*

Make sure the volunteer is looking over your shoulder as you carefully open the business card and show your hands otherwise empty. You can also angle the card so the first row of people can see what’s on the card – a stick figure which has the initials “TS” on one hand of the figure, the number “26” on the other hand, and the initials “OH” on the forehead of the figure. You then invite the spectator to say out loud what is written on the card for the benefit of the people in the back who can’t see the card.

*“THAT is what a psychic might do to impress upon you their abilities...drawing you in...giving you a story to believe in...and from there, trust is built up and the person they are working with will seem more agreeable to going along with what the psychic has to say.”*

Give the prediction card to the volunteer and invite her to re-take her seat.

*“So, now, using a combination of building rapport with you, giving you a story to believe in, watching your actions and reactions, the mind controller is in a great position to influence your actions. You’re in an altered state. Now things get to be even MORE fun...”*

## *Waking Hypnosis Section*

Now you will move into the “waking hypnosis” section, which is what hypnotists call it when they have hypnotic phenomenon without inducing a formal trance state. In this case, this is where you will talk about hypnosis and the nature of trance. Most people think that being in hypnosis means that you’re unconscious, sleeping, slumped over in a chair. This is not true – you can be totally hypnotized while standing up with your eyes open. This section serves to explain that so people begin to understand that if they are being covertly influenced, they are hypnotized. To be completely accurate, we ARE inducing a formal trance state in this section but it doesn’t look like it, hence the title for this section. To illustrate this, you can start off with Docc Hilford’s 6 of Clubs mental effect that can be found on his *Bride Of Monster Mentalism* DVD, available from many sources, including [Penguin Magic](#).



The same effect is also on his instant digital download “Mirror Mirror” on [Docc Hilford’s website](#). He uses it one on one but you will use it with the group simply as an interesting way to choose someone you think will be receptive to the next experiment which is The Ball & Tube.



Yes, it’s that common little \$4 Royal Magic trick with the ball bearing and metal tube that any self-respecting magician runs away from. Docc Hilford uses this to legitimately induce a deep trance in someone. They actually hallucinate and see the ball bearing shrink and increase in size...while in their hands! Later in this section you will learn about ‘embedded commands,’ a waking hypnosis/NLP strategy. It’s taught both in Hilford’s booklet, *Ball & Tube* as well as his *The Vault* DVD, available from him directly or from [Penguin Magic](#).

To finish this section, you will perform a book test with a cool twist. There are many, in fact hundreds of decent commercial book tests available, although only a few of them are suitably routinized to provide a tie in with mind control. Docc Hilford’s *Witch’s Manual* book test, available from [www.ientertainer.net](#) is very powerful because the page that a spectator selects and looks at later vanishes, then reappears inside an envelope that you have given out to someone long before you started the effect.

As you’ll see from the script, this book test is perfect for this type of show because the ‘false explanation’ of how the effect is accomplished. Your pseudo-true explanation refers to a legitimate hypnotic technique, plus it’s the perfect lead-in to a true story you can relate in which that technique is used to ‘influence’ a high school teacher into carrying your props and jacket out to your car for you, without you ever asking for any help!

**Note: Although this true incident actually happened to Cris, it will be easy for you to adopt it as your own and personalize it for your audience.**

That being said, sometimes it's tough to get a copy of *The Wizards Manual*, as Docc Hilford hand makes these in small quantities and they are not always in stock. Richard Osterlind teaches a similar version of this effect one Volume One of his *No Camera Tricks* DVD set. It is also described in Arthur Emerson's *International Imports* and there is a version called "The Sough of Horse's Wings" in Ted Lesley's book *Paramiracles*. If you do not have access to any of that material, in one of this program's Explanation videos, you will learn a simple way to achieve a very similar effect and it's something you can put together yourself for about \$2! If you already own *Wizard's Manual*, you may want to use it in this program. If not, check the alternatives section to see if you prefer a replacement effect.

*"Here's the deal – everyone here has been hypnotized several times a day, every day for years! Like we talked about before, books, TV, music, movies, talking over old memories with friends, this all causes us to go into an altered state. Pretty much anyone over the age of five and of average intelligence can go into an altered state if they are willing, or, if the mind controller is using covert or secret techniques, even if the person may not necessarily aware of what's going on! That's what advertisers do really well, using all the stuff we talked about – rapport, stories, and so on. It's why stupid song jingles from commercials get stuck in your head! Anyway, going into what some people call a trance is easy. I need one person to help me. I'm going to do a test to see which of you would be best for this next experiment.*

*"I'm going to think of a card and try to send it to you mentally through influence...the card I'm going to send could be a high card or a low card, it could be a black card or a red card...but right now, imagine there is a card floating in front of me...I'm sending it now..."*

This is not the script for the Docc Hilford 6 of Clubs effect. It is not included word for word because it is a commercial effect. Even though the routine is on the video of this show, you must buy the explanation from Docc in order to ethically perform his routine. Besides,, it is worth it because there are a lot of critical psychological points that make it work. But after the presentation is delivered, continue.

*"All right...the card I'm thinking of is...the 6 of Clubs. Raise your hands if you picked up the 6 of Clubs."*

Many people in the audience will also be thinking of the 6 of Clubs! From those thinking of that card, pick one person who appears enthusiastic, amazed, and compliant! Invite them to come up to the stage area. Take out the Ball & Tube.

*"These guys at MIT found out that if you took a ball bearing and had someone stare at it, it would induce trance because of the highly reflective spherical surface. As a hypnotist, I can verify that's true. It's called a Fixation Induction. Do me a favor...stare at this ball bearing. Find one spot in it that you can focus on. Here, I'll balance the ball bearing on this metal tube just so my fingers don't block your vision...as you stare at it, imagine it growing smaller...as you see it getting smaller, nod your head."*

That's not the exact wording as this part is fairly fluid. I will discuss the concept of this hypnotic language in the Explanation video. The spectator nods their head. Remember to ask them to nod their head so the audience knows that something is happening. This helps the effect play

bigger to more people as the audience will be watching the volunteer's reactions instead of the little tiny steel ball.

*"Okay...keep staring at that ball bearing...imagine now that it's getting bigger...the bigger it gets, the better you feel...you can see it getting bigger, can't you?"*

She nods her head again. Once again, there's more to the script and of course you'll see it on the video, but you really need Docc's *The Vault* DVDs to truly learn this.

Because of the working of the effect along with Docc's script, they will see the steel ball bearing getting smaller again. Then it gets bigger again. Then you repeat the effect in a slightly different way. Then you simply hand them the tube and ball bearing and while they are holding the items, they see the ball bearing shrink and grow in their hand. Again, the entire commercial script is not included here. You can see a performance this on the video. If you are an experienced hypnotist and can ad-lib, you don't have to use Docc's script word for word.

**Note: As a substitute, there are a lot of dual reality effects on the market. As an alternative effect, you can use the *100th Monkey* by [Chris Philpott](#). This creates an amazing effect where it appears you take away a person's ability to read, among other effects, but this is very easy, and uses no hypnosis, so if you're worried about hypnosis, this is a great alternative because it looks just like hypnosis, but all the volunteer does is look at an image on a piece of paper. The effect includes no magic per se, and no switches.**

At this point, your volunteer is either in trance or at least they think they are depending on what effect you do. Use this to transition to the *Wizards Manual Book Test*, using the trance state of the volunteer as an explanation as to how this is accomplished.

*"Now she's hypnotized. She's clearly awake, standing, eyes open. Most people think of hypnosis as the person being slumped over in a chair, looking like they're asleep. But like we covered earlier, you can be in an altered state without even knowing it and it happens every day. Let's do something really neat!"*

You hand an envelope to someone sitting in the front row. Then remove a book from your case.

*"I brought a book. Check it out."*

Show your hypnotized volunteer the book as you flip through it. It looks like a regular novel.

*"This next experiment is really cool, but I have to tell you that everyday time I do it, out of ten people, TWO TO EIGHT people find that they go UNDER in a trance quite well. Like I said, two to eight people go under, into a trance. Now, I'm going to flip through it and you tell me when to stop. I won't look – and when you stop, look at the page number and remember the first few words on the page."*

You flip through the book, the spectator stops you, looks at their page, and then you close the book and hand it to the volunteer.

*"Look me in the eye! I know, it's a little creepy!"*

The spectator usually giggles and reluctantly looks in your eyes.

*"I'm picking up the number 2...2...8...and the word...'under.'"*

There's opportunity for a bit of ad-libbing here as you 'read' the client over how silly you can make this, cracking a few jokes, or playing it completely serious. Regardless, once you get to the actual reveal, play it fairly serious and people are usually blown away. Once you get the volunteer to confirm that the information is correct, continue.

*"Now, was that mind reading? Reading body language? No...the actual thing is, there was NO page 228 in that book with the word 'under' as the first page. Look in the book. You'll see page 228 does not exist in there."*

The spectator flips through the book and to their astonishment, when they come to where page 228 should be, there's a place where a page has been torn out.

*"Look inside that envelope that's been in your hands since before I even brought the book out."*

The seated spectator opens the envelope to find the torn page 228...laminated.

*"That's right – I laminated it to prove I couldn't do anything 'sneaky!' Check out the torn edges..."*

As the spectator holds the book open, hold the laminated page to the torn edges in the book and sure enough, they match.

*"Here's how I did that. First of all, Angie here -" (the volunteer) "- is in a hypnotic state, so her Subconscious mind is receptive to suggestions, and I used what's called an Analog Marking. That's where you say certain things a little louder or firmer, and as a result, it stands out in someone's Subconscious mind but they don't perceive it on a Conscious level."*

*"So I wanted Angie to pick up page 228 and the word 'under' so what I did was in my opening spiel, I said, 'when I do this experiment, TWO TO EIGHT people go UNDER, into a trance...' and I said TWO TO EIGHT and UNDER a little louder, a little more firm."*

Usually this serves as an 'aha' moment for the audience.

*"And in certain situations, if you've got great rapport with someone, and you have conditioned them with other examples of Analog Marking, you can accomplish some amazing things, like Analog Marking what's called an Embedded Command."*

**Note: As mentioned earlier, here is Cris Johnson's personal experience with embedded commands. You can use the story as is, pretending it happened to you or you can start with "This happened to a friend of mine..."**

*"One time I did this show at a high school, an assembly for 500 teens. During that show, I talked to the kids about leadership and during the show, I did a magic trick with a bowling ball. After the show was over, a teacher approached me and was REALLY into what I did. He was like, 'Wow! The way you really connected with the kids was great, the messages, the amazing magic,' and on and on. He asked me if I needed any help bringing my equipment out to the car. I responded to him by saying, 'No, I'm good, all I have to do is GO GET MY BOWLING BALL and head out to my car.' Without saying a word, he marches to the stage, picks up my bowling ball, and walks it out to my car."*

*"So it gets better. Now we're outside and it's in the middle of the winter, and it's freezing out, and he sets my bowling ball down, while he's shivering. He asks, 'Do you need anything else?' I say, 'No, I'm good. I*

*REALLY appreciate that. All I have to do is GO GET MY JACKET and then I can leave.' He turns around, goes back into the school, and returns a few moments later with my jacket...and he hadn't bothered to get himself a jacket. I felt like a Jedi!"*

*"Now, why did that work? First, I had very strong rapport with the guy because he just saw me communicate the values that the school wants to impart to their teens and I did it to 500 teens all at once for a full hour. That made the Embedded Command work. Now is that going to work every time? Nope. None of this stuff is 100%, but it is amazing.*

## *Summarizing Mind Control*

This quick section summarizes what's needed to influence someone, before we get to the big finish, examples of hypnosis without any props or anything to distract from the actual hypnotic phenomenon. In case you're leery about doing this, even after the training videos, later there are some additional thoughts on how to bring the show to a close.

*"So...is mind control possible? No, TOTAL control is not...but mind INFLUENCE absolutely is. Someone looking to influence someone else understands that knowing how the mind works is key to learning how to influence someone, that what we see, hear, and perceive is not necessarily reality – and they understand that most of the information the person takes in is below their awareness.*

*"A mind controller also understands that people communicate not just with words, but with gestures, micro expressions, and more...and that by reading these cues, they can use that information.*

*"A mind controller understands the importance of rapport, of creating that Subconscious comfort in that person lets their guard down, again Subconsciously. They understand that people go into an altered state several times a day. It's normal and natural. They use metaphors or stories to deepen rapport.*

*"Once all of that is in place, a person is open to language that can guide them to thinking, feeling, or reacting in a certain way. Would you guys like to see some of that?"*

## *Hypnosis Demonstrations*

It all builds to this! A couple of hypnosis demonstrations that are easy and fun. The scripting is going to read rather strange until you've watched the hypnosis training videos that breaks the processes down. If you've read the script up to this point, then you should have a basic understanding of the mental processes going on. In addition to the training videos on hypnosis demonstration, there is also a full hypnosis pre-talk video that is used by clinical hypnotists with clinical clients so they have a better understanding of what's going on. Additionally, remember that being a fully trained hypnotist is not something you can learn from a video. What you're learning here is enough to do a few simple demonstrations easily. If you want to learn more about hypnosis, contact [Cris Johnson](#), a Certified Hypnotist Instructor through the National Guild of Hypnotists.

*"Okay, who wants to be hypnotized?"*

Usually with a teen audience, hands shoot up. Pick someone who has been cooperative and eager throughout the show...and especially, someone who is compliant! Once the volunteer is up in front of the group, have them take a seat. Realistically, you can do this with the person standing, but if you're just getting started in hypnosis, having them sit makes the demonstration more comfortable for them and easier for you.

*"Thanks for volunteering! Nice to meet you!"*

As you greet the volunteer, do a Handshake Interrupt Induction, which is an instant hypnosis induction. Refer to the videos for the explanation of this procedure. At this point, after the handshake interrupt, the volunteer is hypnotized. The rest of the script is for deepening the trance state.

*"Good, just stare at your hand...pick one spot on your hand and concentrate on it...the more you stare, the more fatigued your eyes start to become. This is normal, this is natural. Stare at that spot on your hand...the more you stare, the deeper you go...the deeper you go, the better you feel...going deeper...I'm going to count backwards from five down to one and by the time I reach one, if not before, you'll just let your eyes close...with every number I say, let yourself go even deeper...Five...just letting go...Four...every breath you take lets you go deeper...Three...every word I say lets you go even deeper...Two...drifting down even deeper..."*

From here, depending how deep the volunteer is, you can do some simple hypnotic suggestions, such as suggesting they are getting warmer and then cooler, or something simple. If you determine the volunteer isn't deep in trance, they are STILL hypnotized, as the following part of the script explains.

*"Notice how her arm is still in the air. I never asked her to hold her arm in the air, but because I interrupted the handshake, without completing it, which as you know is a Subconscious process, her Conscious mind was temporarily short-circuited, which allowed an opening to slip in some suggestions. There are six levels of hypnosis. With her arm in the air, she's in at least a level two of hypnosis, known as catalepsy –or the relaxation or rigidity of major muscle groups."*

Direct all your attention to the volunteer.

*"In a moment I'm going to count from one to three. When I reach three, your eyes will open and you'll emerge from this state, fully alert and aware...one...two...three!"*

If the volunteer's eyes are closed, they will open on three. Again, both the show video and video training will cover all of this in great detail. Dismiss the volunteer to a round of applause.

*"Awesome! Who else wants to experience hypnosis?"*

A second volunteer is called up and invited to sit down. As she sits, hold out your hand and as she shakes it, perform the Ambiguous Touch Induction, explained on the video. In essence, as you release their hand, brush your fingers up and down, which confuses her mind, and then we have hypnosis – easy!

*"Good...notice how your hand easily stays in the air. As it does, just focus on one spot on your hand...the more you stare, the deeper you go...the deeper you go, the better you feel...going deeper...I'm going to count backwards from five down to one and by the time I reach one, if not before, you'll just let your eyes close...with every number I say, let yourself go even deeper...Five...just letting go...Four...every breath you take lets you go deeper...Three...every word I say lets you go even deeper...Two...drifting down even deeper..."*

From here, if the volunteer is deep enough, you can do a quick demonstration called The Giggle, where through anchoring and light regression, we have the volunteer remember something from their past that made them laugh out loud. Then you suggest that they are unable to laugh until you touch their hand, which releases the laugh. This is amazing to watch! Again, this will be on the performance video. The scripting for "The Giggle" is below.

*"Good...now, I'd like you to think back to a time where you were having a lot of fun and laughing...maybe your friend said something funny, whatever...when you can remember that time, nod your head.." (She nods her head.) "Excellent. You know, a laugh starts in the bottom of your stomach, but it doesn't come out yet. Feel it working it's way up your throat, to the back of your nose, hold it! Not yet! It can't come out until I touch the back of your hand with my finger, and once I do, you're going to just burst out laughing..."*

Touch her hand, and sure enough, she starts laughing! You can repeat this a few times by saying, "Each time I touch your hand, that laughter just has to burst out of you, louder each time."

Then, the following lines are very important to emerge the volunteer from hypnosis. By counting up in this fashion, we ease them out of trance. Some people experience mild headaches if they come out of hypnosis too quickly due to changes in blood pressure and so forth. Realistically, you can simply say to the person that they'll open their eyes NOW and emerge from hypnosis, but counting them up helps minimize any chance – regardless of how small – that the person feels any discomfort.

*"In a moment I'm going to count from one to three. When I reach three, your eyes will open and you'll emerge from this state, fully alert and aware...one...two...three! Give her a round of applause!"*

*“Now, here’s how that worked - In essence, as I release her hand after the handshake, I brush my fingers up and down in a somewhat creepy manner, which confuses her mind, causing her to think ‘eeeeewww, that’s weird!’ and then we have hypnosis – easy!*

*“Well, we’ve covered a LOT of material tonight. That being said, we’ve only scratched the surface! There are so many books in this library which go into much more detail into the human mind, psychology, hypnosis, and more. Be sure to check them out! Thank you for coming and be sure to tell the librarian how much you liked the show. If you didn’t enjoy the show, don’t say a word to anyone, just leave quickly! Thanks everyone!”*

## *Alternate Ending The Show Notes*

Well, you've reached the end of the script! This show is fun, easy to set up, and very impressive. Of course, not everyone reading this will be comfortable using hypnosis, so here are some additional thoughts.

First, the hypnosis part of the show is less than the last ten minutes, so you can easily swap out some other material described in the Alternate Routines section. Secondly, in terms of building to a climax, one of the reasons why the original show ends with hypnosis is because it is SO impressive to laypeople that almost nothing can follow it.

In terms of what's offered in the script you just read, you can also close your show with the Wizards Manual / Ball & Tube combo. Those are very powerful pieces. The key point is the script as provided gives you two possible climaxes and structurally, in terms of how the information builds (structure of the mind first, then rapport, and so on) either of the preceding two options works well as a closer. In mentalism, starting off with milder demonstrations and working your way up to feats that are increasingly difficult is a time-honored way of structuring a show.

Be sure to check out the Alternate Routines section for more options.

# *Effect Explanations*

This program explains and demonstrates known principles of visual illusions, auditory programming and influence. As such, it provides the spectators with real scientific explanations behind known methods of persuasion and influence. Most of the demonstrations are real.

However, in several instances magic principles or effects are used to help enhance and speed up the participants' understanding or certain principles. These "magic tricks" should NOT be treated as such. Avoid any and all references to terms or concepts like "magic" or "trick" in your script. If participants perceive that you are "tricking" them, they will disbelieve the true neurological science that you share. That said, here are the explanations behind the tricks.

## *Gold-Silver-Copper-Bronze Perception*

Your banner or poster should have the four metallic symbol signs printed in full view. Each sign should be covered over the bottom half with a covering label or plate. These can be cardboard. When the plates are in place, the symbols appear to be the upper half of the words Gold, Silver, Copper and Bronze. When you remove the plates, the message is seen to be an odd untranslatable combination of letters and numbers.

The message on the signs has not changed, but our brains have filled in missing information with expected information. Based on the context that there are four sets of symbols, we interpret that as words. Who would display random sets of numbers and letters jumbled together into an indiscernible message? Also, the colors of the background behind the letters give clues of the colors expected.

One way to attach the plates is with double-stick tape on the back. Be sure to replace the tape every couple of shows so the board does not fall off prematurely. Another way is to tape strong magnets to the two ends of each covering plate. Then tape attracting magnets to the back of your banner or poster. Simply lift off the plates to reveal the proper signs. Thin round neodymium magnets will adhere nicely to the back of the vinyl banner without affecting how it rolls or stores.

## *Checkerboard Illusion*

This is a figure-ground illusion based on shading and our eye's ability to adapt our knowledge of light and shadow. We always perceive color as changing, not constant. This is because in our environment color constantly shifts based on lighting. The morning sun in our bedroom makes the wall color actually different than the afternoon shadow or the dark evening with a lamp turned on. Yet our brains know and recognize that the paint on the walls has not changed during the day. We perceive the Desert Tan paint on the walls as always the same color whether it is in bright light, dim light or shadow.

So, too, does our eye perceive square 13 on the checkerboard as the same value or color as the squares 1, 3, 9, 17 and 25. Likewise square 2 is perceived as the same color as all of the other even numbered squares.

Hold the gray Comparison panel over the illusion. The two diamond shaped cutouts show just those two squares in comparison to the rest of the panel's gray, and spectators can see that all match. By taking away the illusion of light and shadow, the colors can be seen as their true value.

### *Can Perception*

The word illusions are about how our brain provides shortcuts to known destination. We could not read if we had to stop and decode every word and every sentence in every passage. We become familiar with turns of phrase and speed through our reading in context. That is why, unless we are cautions and deliberately looking for a trick or illusion, we read "The best water in all the world" instead of "The best water in all **the the** world."

By the way, this is the reason editing and proofreading is such a valued specific skill. It is very easy to miss typos like double double words, common misspellings and repeated sentences. easy to miss typos like double double words, common misspellings and repeated sentences.

### *Important Message*

This message can be read easily and is self-explanatory. Scientific studies have concluded that we read by lumping bunches of letters together into "words" in context. The concept appears true and can be told as true to your audience, but there are actually several other conditions that have to be met.

The really works well with this particular message but it was very carefully and deliberately written. Notice that it begins with and includes quite a few three-letter words that cannot be scrambled. It also contains common words, not particularly unusual. And it is broken up into some repeated messages. In other words the context is magnified because the idea is explained twice. In addition, central letters were carefully retained in the center of the word and duplicate letters were split.

The idea works less well with little-know words or with passages of mostly longer words or words out of context. For example:

Htteeirna mgenaad a ssiaanubttl aenmprtt cplmeox.

Can you read that? Not nearly as easy, is it? See later in this section for the translation.

### *Stroop Illusion*

This well-known illusion is a test of hemisphericity, or the brain's ability to decode information from both the left and right sides of the brain simultaneously. In essence, our left analytical brain half translates letters into words—otherwise known as reading. Our right brain half notices creative elements like color. Typically most people learn and practice reading far more than they do color association, so reading is more ingrained or automatic a response than bringing forth the name of a color.

In addition, color names are common, but colors themselves are not. What we see as “red” changes greatly depending of the surface, light and other factors. To compound this information, there are many shades of red from pink to maroon that we still label as “red.” So looking at an object and calling it “red” often involves simultaneously sorting the hue and value and shade of a surface and then translating that from a very broad set of known colors into a category and then recalling the definition of that category with the title “red.”

In the meantime, the left brain has already seen and immediately recognized the three-letter combination we know to pronounce as “red.” So the brain becomes confused when trying to process two different messages in two different parts, especially considering one decoding skill is so familiar as to be automatic.

As a demonstration of mind control, after your spectators have tried and failed to correctly name the colors of the words, you may want to show how quickly you can say the colors. It is possible to say the colors all correctly and much faster than your spectators are able. There are a couple of different ways to do this.

First, do not try to say the color words by looking directly at them, as your mind, like your spectators’ minds, will become confused. One way to perform this feat is to memorize the color sequence. This is not as hard as it may sound. Simply write down the color sequence row by row and paste it on your bathroom mirror. Then each morning and evening as you prepare for the day (or for bed) repeat the lines to yourself over and over. After a few days or a week or so, you should be able to rattle off all of the color words from the list in order. Remember that the colors are in groups of five, so you only have to memorize seven groups of five. In addition, each group of five has all discrete colors, so you will not have to get confused by repetitions within a line like “orange, blue, orange,” for example. The total memory work is not much more than a handful of phone numbers.

Then, at the venue, turn your back on the audience and look at the banner. Read the first two lines quickly since they are in the correct colors. Then close your eyes so you will not become confused by the visual image and recite your seven-line memorized list while they check you.

The second method involves a crib sheet. It is less work than memorizing the list, but there is a possibility you can get caught. Print a readable crib sheet with all of the correct colors listed in order, printed in black and white. Hide this away from the audience but where you can see or retrieve it and read off it. One location is to have a business card in a vest coat pocket. You can turn toward the banner at a 45° angle away from the audience and slip the card out of your pocket on the upstage side. You could also have the crib printed on the inside back of your briefcase lid. Position this at such an angle that you will be able to see it if you stand back and slightly off to the side, but so that it is still out of view of the audience.

### *How Many Fs?*

This message is printed in pain letters and clearly understandable, but contains more of the letter F than most people immediately. Because our brains tend to overlook common articles

and adjectives most people will miss the iterations of the word "OF." And many people dismiss the title as not part of the experiment. There are eight. Here is the actual count in red.

How Many Fs Are There?

Mind Control Fact or Fiction is the result of four years of scientific study combined with experience of research.

Oh, by the way, the second scrambled message is supposed to read "Henrietta managed a substantial apartment complex."

### *B'Wave*

This is a commercial effect. Buy the Jumbo version, since you will be doing this as a stand-up presentation, not close-up. Regular sized cards are simply too small for the audience to see.

Jumbo B'Wave is not always easy to find, as it is not always available at many magic dealers. You can usually buy it at [Meir Yedid Magic](#).

Pick up and show that you are holding a small stack of cards. Keep them squared into a packet. Ask a spectator to help by naming colors, suits and a single card, following the procedure outlined in the instructions. When she arrives at, say, the Queen of Hearts, fan the four cards in your hand to display three blue backs and one QH. Then pull the QH from the stack and turn it over to show that it has a red back. Then turn over the fan of three blue cards to show that the all are blank. End by cleanly showing all three blank cards as you slip them one by one into a fan along with the red queen.

### *PK Touches*

Have two spectators seated with plenty of room between them. Ask them to close their eyes and prepare for a sensation of touch. Move your hands over and around one spectator, keeping them visible and away from the person's body by about a foot. Then slowly walk to the other spectator and repeat the hand movements. Openly touch her on the shoulder. Ask both spectators to open their eyes. ask both where they were touched. Both will say on the shoulder.

### *Ideo-Motor Pendulum*

There is no magic involved in having a spectator move a pendulum. It truly does happen in exactly the way it is described in this section of the script. Make sure you have a loose pendulum with about a foot of string or chain and that the object attached is reasonably heavy. By suggesting that the pendulum will move in a certain direction, the spectator will MAKE it move by tiny subconscious movements of their fingers. IT will swing to and fro or around in a circle simply because you are suggesting that it will, even if spectators try to hold it completely still.

## *Drawing Duplication*

Have five (or four if you use four spectators) blank heavy pieces of plain white cardboard handy. Mark them on the back so you can tell which is which. The markings should be unseen or not noticed by the spectators. One way is to use your fingernail to nick a small notch in the top or each sheet, one near the left edge, one near the left middle, one in the exact center, another near the right middle and another near the right edge.

You could also place a small light pencil dot in each of those places. Another way is to take a pair of tiny scissors and snip off a very small corner on each card. Snip one corner on the first card, two corners on the second card, three corners on the third card, four corners on the fourth card and no corners on the fifth card.

However you mark the backs, stack them in a known order so you can see that they are 1, 2, 3, 4, and 5. When you bring up your line of spectators, casually pick up the stack and hand the first card to the first spectator and so on down the line. Now you know that spectator 1 has card 1, spectator 2 has card 2, etc. Have the five spectators each make a drawing on the face of their cards and turn it face down so no one can see it.

Have the cards collected and mixed by one of the spectators. Now you can pick up each card one by one and right before you turn it over, glimpse the marking on the back. If you see a nail nick in the very center, you know that is the card drawn on by the center spectator. Simply act like you are determining who drew which drawing instead of knowing who drew on which card.

## *Squeezer*

This is Diamond Jim Tyler's variation on a Confabulation routine where he predicts three random events and one playing card. You tell the story of a serial killer who leaves a playing card with each victim. You show a folded paper with a written prediction. A spectator comes forward and randomly gives you the last victim's initials, their age and the state in which this happened. You write what she says on three post-it notes and have her hold them. You open the folded prediction and show that all three items written on it match the three notes your spectator is holding. Now you ask her to name any playing card as the one the killer leaves behind. She does and you show that you have that card, and only that card in your front pocket. The effect can be done with or without the final card prediction.

## *Ball & Tube*

The Ball & Tube is a classic close-up effect. You have a small hollow thin-walled steel tube. Inside of this is a second tube, only slightly smaller. The spectators are only ever aware of one tube. The inner tube will slide up and down inside the larger one. If you hold them together, at a quick glance it will look like just one tube. You also have a steel ball bearing of a very particular size.. It will just barely slide through the outer tube, but not slide through the inner tube. If you nest the two tubes and set the ball on top, it will stay perched as if it was on a

pedestal. If you curl your fingers underneath both tubes, they will stay perfectly nested and the ball will appear to be resting on top of a tube.

If you loosen your fingers slightly and allow the inner tube to slide downward, the ball will go with it, apparently shrinking into the larger tube. Raise your fingers to raise the inner tube and the ball will go back up. When you hand out the object to the spectator for examination, you give her the ball and the inner tube. Allow the larger tube to secretly slide off and into your fingers where it is finger-palmed out of sight.

### *Six of Clubs*

This is a Docc Hilford effect which can be found on his mentalism DVD titled *The Vault*.

### *Wizard Manual Book Test*

Docc Hilford's commercial effect is based on Arthur Emerson's Pegasus Page from his Evening at the Magic Circle lecture notes. Richard Osterlind has a version on his *No Camera Tricks* DVD.

In the effect, you show and set aside an envelope. Then you show an ordinary paperback book to your spectator. You thumb through the book and she stops you at a certain point. She looks at the page where she said stop and memorizes the first word and the page number. You tell her that she did NOT see that page and word, but in fact, you only suggested to her that page and word, or planted that page number and word in her mind.

You hand her the book to examine and she discovers that the chosen page is not in the book. Instead, where the page should be is a ripped edge of a torn-out page. You hand her the envelope and she sees a book page inside. She removes it and it turns out to be the exact page where she stopped. The page number and the word she thought she saw are on that paper. She holds it to the book and finds that the page exactly matches the torn edges. It was in fact that exact page that was torn from the book.

### *Dream Letter*

This routine is Cris Johnson's handling of the Confabulation plot. Cris sells this exceptional routine as a separate stand-alone product, but it is included here as a bonus part of your package. You may want to use it in place of the Squeezers routine.

### *The Basic Effect*

A sealed FedEx envelope is handed out to someone at the beginning of the program. At the end of the program, that person is told she will be the recipient of a letter of thanks for all of her hard years of work...but the catch is her co-workers will be choosing the details of the letter.

Several questions are asked, such as "the name of a celebrity," a "yearly salary," and many more – **eight** suggestions in all. Once all of the suggestions are made, the FedEx letter is brought by that person to the front of the audience.

The performer has written down all of the details of the audience's suggestions. The person opens the sealed envelope. Inside is a smaller 6"X9" envelope, which is also sealed.

The performer removes from this envelope a small index card for the volunteer to read. She reads it out loud. Basically the card explains to the rest of the audience the fact that the performer has sealed his prediction inside the envelope, stapled shut.

The volunteer reaches into the opened envelope and removes a pair of 4"x 6" index cards, stapled all the way around the perimeter, so that nothing can get in or out. The person from the audience tears this open and removes a folded index card.

The index card is essentially the letter, thanking this person for all of their years of hard work... and all of the audience's suggestions are incorporated into the letter, perfectly predicting everything the audience members have suggested moments ago...when the FedEx letter envelope was still in the audience, safe and sealed.

### *Introduction*

I've always been fascinated by prediction effects in which the audience is allowed to suggest anything in the world and then you show you've predicted it beforehand in a most fair manner.

From David Copperfield's "Graffiti" to the Doug Malloy Prediction Chest, I've loved the concept. The key thing that appealed to me was letting the audience say ANYTHING. The prediction of cards or the choice of something from a list the performer provided did not appeal to me at all...it had to be ANYTHING the audience cooks up.

Additionally, I personally avoid headline predictions, which in many ways are actually easier to predict than something an audience member says in the middle of your show. The reason is simple: with a headline prediction, you can prepare everything the morning of your show in terms of your actual written prediction. With this scenario I've just laid out above, you have to write the prediction under the eyes of the audience, assuming you're a one-person show.

The reason I avoid headline predictions is that, for me at least, they play flat. I've used them and while they are absolutely amazing to most audiences, there really is no emotional connection and besides that, no room for comedy.

When I was first getting into Mentalism, I kept hearing about this "Confabulation" effect by Alan Shaxon. I then ordered the manuscript from Hank Lee's but it never came, after months of waiting.

**Note: I suppose now it is too late to recommend NOT shopping at Hank Lee's.**

I then purchased a program from Atlanta-based magician Dave Dee. Dee was the guy who essentially started the "magic marketing craze," giving access to hundreds of magicians to incredible marketing secrets, allowing guys like myself to actually make a living doing this stuff.

Over the next few years (until Dave and I had a bitter falling out) I bought a lot of his stuff. While the marketing stuff was terrific, most of his actual performance material was complete crap. His "reading" and "drug awareness" shows in particular were extremely poor. He really

hit paydirt with his corporate motivational program called "Success Magic," which was a marketing and performance license for doing corporate motivational programs.

The program itself was so-so, but the finale was his adaptation of the Shaxon-style prediction. While the method was terrific, Dave's presentation was as dry as dirt and while it got a good response, it really needed a face lift in terms of presentation.

I then stumbled across a VHS tape series called "The Desert Brainstorm Series," in which a series of mentalists including Lee Earle, Larry Becker and others got together and shared several presentations and methods to Mentalism and mental magic.

On one of the tapes, a guy by the name of Mark Strivings presented an effect called "Confabulous Vacation" in which he took the Shaxon prediction idea and used a Himber-style wallet to ring in his prediction amongst a stack of other mock index cards.

The method was good, but I really preferred Dave Dee's. I like the innocent impossibility of the prediction being sealed in a FedEx envelope and out in the audience before the routine begins. While I'm sure it plays well for other performers, pulling the prediction out of a wallet that I've had on my person the entire time just lessons the effect in my eyes.

Still, in his handling, Mark had predicted several items, around six, increasing the impossibility of the effect, I think. The suggestions given by the audience members for details of this made up vacation generated a lot of laughter from the studio audience. Judging by their honest laughter and true exclamations of amazement, it was by far the best effect of the whole series.

By comparison, Dave Dee predicted three items to create a fictional sale for a sales presentation. Again, it played, for me at least, incredibly dry.

I then decided to use Dave Dee's method to predict up to eight items, increasing the 'wow' factor. I also decided to use a more light-hearted style of presentation, closer to what Mark Strivings used. I used Mark's "vacation" idea and truthfully it's my favorite presentation. My "vacation" presentation is actually a lot different from Mark's, but in the interest of not looking like a copycat in this manuscript, I decided to share another presentation I developed with this methodology.

I made up the plot of this imaginary letter of thanks that someone would receive in the room. Let's face it – in any corporate group, some of the people are going to feel underappreciated. Since most of my work is for corporate holiday parties, this idea of honoring someone and giving the person this bogus 'gift' plays very strong. In fact, when I work for a corporate client for the first time, I always use this routine...always.

For repeat clients, I use my incredible "Mother of All Predictions," (available at [www.hocus-pocus.com](http://www.hocus-pocus.com)) but first-time clients get what you are about to read. It's been my closer for at least ten years.

I also noticed that Oz Pearlman used this idea of the stapled prediction idea in his “Into the Abyss” DVD, so this idea of stapling a prediction shut and finding a way around that has been used by other performers.

**Note: I added some psychological touches to Dave’s original method (which he himself culled from a number of sources) and changed one aspect of the physical handling quite a bit.**

In the routine section, I am going to cover the physical handling of the routine during the show. In the following section, called Details, I will cover the construction of the gimmicks as well as finer points of the physical handling, thoughts on psychology and more.

### *The Routine*

For this routine, I’ll write this as though I’m presenting it to a group of school teachers. This opens up the questioning in ways that will allow you, dear reader, to see how easily you can customize this for different groups.

If I have not done so previously in the show, I hold up the FedEx envelope and exclaim that “someone in the audience” will receive a letter of thanks for all of their hard work...but first, I want to give this envelope to someone.

Sometimes I pick a person at random, sometimes I’ll ask my client for a suggestion, either before the show or right during the show and still other times, I’ll throw a paper ball into the audience and select someone that way.

*“Hi! What’s your name?”*

Let’s say she answers with Sheila.

*“Great, Sheila! I’ll need you to hold onto this sealed FedEx envelope. It is sealed, correct? Hold onto it and don’t open it yet, because this will be needed at the end. That’s called ‘foreshadowing.’”*

I then return to the stage and from my case I remove a small notebook (which also has a folded note card on it where I will be writing the details of the prediction) and pen.

*“Sheila’s getting that letter from a student in the future, thanking her for the great job Sheila has done teaching him or her, but I need everyone hear to help with the details of that letter. First, Sheila, is your name S-H-E-I-L-A?”*

Sheila confirms this as I write down her name in the notebook. Each time I write down the suggestion or details of the prediction as dictated by the audience, I am double writing, meaning I am writing it twice – once in the notebook and once in the proper spot on the folded note card.

**Note: Double writing isn’t a sleight of hand thing at all...you just do it. It really comes down to eliminating your ‘magician’s guilt,’ and just doing it. To cover the second writing, I will usually ask a follow-up question of whoever just gave me a suggestion. It might be something like, “What made you think of that?” Of course, if the person gives a funny suggestion, I will ad-lib a funny response, or if the audience is really laughing, I’ll just do my double-writing as everyone’s laughing. Talk about easy! From here in the script, every time I write something, assume I am double writing and**

**offering a comment or suggestion as needed to cover the double writing. This will save me more typing.**

*"We'll need a date that Sheila receives this letter. I don't care about the year, just the month and day. Sir, would you stand, please?"*

The gentleman I selected stands.

**Note: Get a person speaking from the audience to stand up. Their voice will carry better.**

*"Sir, what's your name?"*

**Note: Before you ask him for his suggestion, ask him his name or some other question. This loosens him up and gets him speaking more clearly. I picked up this suggestion from Richard Osterlind on the "Corrinda's 13 Steps" DVD. GREAT tip. Asking him his name first and THEN the suggestion increases the likelihood he'll speak more loudly the next time. For the remainder of this presentation, assume I ask each person to stand and then give his or her name first or some other question before I get to the request for a specific piece of information.**

*"Thanks for helping. Can you give me a month and a day, please?"*

Suppose he says March 10th.

*"Great! Now we need a subject. Regardless of what Sheila teaches here in school, I need a school subject that Sheila has helped this student with...Miss, what subject has Sheila helped this student?"*

Suppose she says Psychology for her answer.

*"Wonderful! Now we need a job title! What job is this fake kid gonna have when she grows up?"*

Guitar Player, is the suggestion.

*"Great! Jimmy Hendrix, look out!"*

**Note: At this point, the laughter starts as the audience members may start 'challenging' some suggestions for being silly, not silly enough, or whatever. Usually, the further into the routine we go, the more outrageous the suggestions get. It's a lot of fun and makes the 'journey' to the climax a lot more interesting.**

*"I need a yearly salary! But I want it to be very specific!"*

\$100,025.00, is the reply. This by the way was a REAL suggestion given at one of my shows. Here's how I ad-libbed, just to give you an idea of how 'loose' this can play.

*"100,025.00? That's very specific! I can picture this person talking to their spouse at home...'Honey, you don't have to worry, I got that raise!'"*

*"Now we need a celebrity! Because this person does their job so well, we need a celebrity who has hired this kid."*

Brad Pitt! someone shouts.

*"No one ever suggests Angelina Jolie for me. Now this student lives somewhere REALLY cool! It could be anywhere on the planet, anywhere in the universe, it could be someplace made up – we could send him to the Death Star with Darth Vader!"*

**Note: Yup, I actually say that during the show. maybe it's my nerd side coming out.**

Buffalo, NY! suggests someone.

This actual answer caused all kinds of laughter at one show because the presentation was held in Buffalo, NY!

*"Finally, we need a name for this child. Now, this child was given a really weird name...this child was named after a famous celebrity!"*

**Note: I added the celebrity suggestion to encourage more creative names and more laughter. Until then, I occasionally got stuff like 'John Smith.' Really!**

Alfred Hitchcock comes the answer. I am still double writing each piece of information.

*"Fantastic. Now, I have to tell you folks, I perform a lot. I might do six, maybe seven shows a year."*

**Note: Yes, that actually gets a laugh for me!**

*"As a result of my oh-so-busy schedule, I often forget just where I put that FedEx envelope or, as I prefer to call it, the Envelope of Mystery. In a moment, when I count to three, I need the person holding the Envelope of mystery to stand up and shout, I'VE GOT IT, I'VE GOT IT, YOU FOOL, YOU FOOL!"*

There is much laughter here as everyone starts to turn and look at Sheila, which is just what I want.

**Note: I got this basic idea from a Renaissance Festival juggler who was getting a volunteer to hand him a bag of props. I can't remember exactly what he said, but I liked the idea that the spectator has to stand and shout. I added the "you fool, you fool," from an old Bill Cosby stand-up comedy routine.**

*"One...Two...Three!"*

As Sheila stands and shouts, I'm ditching the index card I've been doing the double writing on into my case and in one motion I've come back out with a pair of scissors. Everyone's looking at Sheila, so no one notices a thing and even if they were to watch me, I've got it easily palmed.

**Note: Don't worry, I'll be going over the physical handling again in a later section, but I wanted to include the 'ditch' here for you to get a sense of timing.**

*"That's great! C'mon up here Sheila!"*

Sheila joins me onstage and I position her carefully RIGHT in front of my case, so I use her body to block any view of me grabbing my folded index card. It also keeps HER from seeing what I'm doing, but her attention will be completely diverted.

*"Now, you've been holding onto that envelope the entire time, correct? In fact, it's been sealed, in your possession BEFORE I started asking anyone for their suggestions, right?"*

Sheila confirms.

*“Sheila, I need you to open that FedEx envelope right now....just pull that rip cord at the top with that tab, got it?”*

I carefully walk her through this because I really have to control her actions now.

Once Sheila has the envelope open, I ask her to remove the 6” x 9” envelope inside. Once she does so, I take the FedEx envelope and toss it carelessly into my case behind me. I’m at this point establishing myself as being “tidy” and eliminating trash, which is important when it comes to ditching the upcoming gimmick.

*“Notice everyone that there was a single envelope inside. Sheila, is that envelope also sealed?”*

As Sheila nods, I nonchalantly remove the envelope from her hand and deftly put the notebook into her hand.

**Note: This needs to be done without comment. Just do it.**

I then casually direct her attention to the notebook in order to direct her away from the envelope.

*“Oh, I almost forgot - before you open this envelope, I need you to read what I’ve written and make sure I actually wrote down everything everyone in the audience suggested...”*

I then read out loud, over her shoulder, a suggestion or two as I cut a ¼” strip off the top of the envelope. I then, using my right hand, ditch the scissors into my case (going behind Sheila) and immediately pick up the ditched folded note card. With it casually palmed, I then nonchalantly reach into the envelope, stuff the folded index card deep into the package and then remove the 3” x 5” index card that’s keeping the two rubber-cemented larger 4” x 6” index cards separated.

**Note: Again, I’ll go over the gimmicks later, but I wanted to include the physical handling in the script so you get a sense of timing.**

By this point, Sheila is done reading the notes in the notebook. Here, by having her read these notes, not only does it distract her from what I’m doing with the scissors, but it also takes away a possible solution to the whole thing in the minds of the audience – ‘Oh yeah, he really did write down everything in that notebook!’ I also want to once again reinforce all the suggestions in the minds of everyone so the revelation will be more amazing: everyone remembers the suggestions clearly.

Once Sheila is done, I hand her that index card I just removed from the envelope.

*“Sheila, inside the envelope are two things – the first is an index card telling everyone what I did yesterday. Please read this out loud.”*

As Sheila reads the card out loud, I am continuously running my thumb and first two fingers of each hand back and forth over the top of the cut open envelope, over the two pieces of cardboard, making sure that the rubber cement is now free to seal itself because the index card separating the two is gone.

To give you an idea of how this looks, imagine your finger positioning as you seal a zip lock baggie – you’re running both of your thumbs on one side and forefingers and second fingers of

both hands on the other side, back and forth over the top of the bag, making sure it's sealed. That's essentially what I'm doing.

Done casually, the audience, if anyone notices at all, sees that I'm just "fidgeting."

For completeness sake, here's what's written on the card Sheila is reading out loud:

*"Yesterday at 9:07am, I, Cris Johnson, wrote down the thoughts of several spectators on an index card. I then sealed this card between two pieces of cardboard with a ring of staples so that nothing can get in or out."*

This has now done two things: given me 'motivation' for having that card in the envelope and explained the impossibility of the situation for the audience.

Once Sheila has finished reading the card out loud, I take it and the notebook from her. It's time to do the big build up.

**Note: Time to step in with a couple of notes. First, the point in the script where I take the 6" x 9" envelope from Sheila and say, "Before you open the envelope, I need you to read the notebook..." Notice I say before YOU –as in Sheila – open the envelope. After that, I never mention again who, or when the envelope was cut open. Visually, the scissors are there and their use is motivated, but by mentioning that she will open the envelope and then never addressing it, I'm increasing the likelihood that the audience will 'skip over' that in their minds if they later try to reconstruct the method.**

Another important point: Although I had that quick gag about 'foreshadowing' in the beginning of the routine, I never once say that I've predicted anything nor does the envelope necessarily have a thing to do with this whole business.

The first time the idea of a prediction is directly addressed is by Sheila as she's reading the index card out loud. By that point, the dirty work is done and I'm just holding the envelope waiting for Sheila to finish so I begin the big build-up. I feel that if I mention a prediction too soon, Sheila – and the audience – is going to be burning me big-time.

Granted, some audience members begin to put things together before that, but by me not mentioning anything early on, I'm not setting up a 'challenge.' That's important. Back to the finish of the routine.

*"Sheila, inside this envelope is the stapled package described. Just to assure everyone, YOU are taking out the sealed package from the FedEx envelope that has been in YOUR hands. Please reach in and take the package."*

As she takes it, I'm right at her side, making sure she doesn't 'get ahead' of me in the handling.

*"Sheila, look at it, carefully. The staples are all the way around, right? Flip it over, there's no gaps or slits anywhere, right? Great, could you hold it to the light?"*

As she holds it up, I point to, but do not touch, the shadow we can both see of the rectangle inside.

*"Okay, Sheila...you can see that shadow of something, right? That's a folded something. Tear the package in half, right here."*

Now I motion to her to tear the package in half, roughly half way through.

**Note: I direct it specifically to the spot where I want her to tear because I don't want her deciding on her own to tug on the top of the package and reveal the rubber-cemented staples.**

She tears the package and hands me the half without the folded card.

*"Sheila, see that? I need you to take that folded card – I do NOT want to touch it. Later you can confirm with everyone that YOU tore open the package and YOU removed the folded card."*

I then take the other half of the stapled package and toss it into the case behind me. Out of sight, out of mind.

*"Sheila, unfold it. I am NOT going to touch it, but I am going to read this over your shoulder. Try to keep a poker face."*

This line gets a laugh because by this time, Sheila has in fact started reading the card...and her eyes usually widen and her jaw drops.

I then read over her shoulder:

*"I'm sorry it's taken me so long to write to you, Sheila, but I've been really busy, so getting this on March 10th isn't really prompt. Your helping me with psychology has helped me land my dream job! I'm a guitar player and because of that, I now make about \$100,025.00.*

*guess what? I also have as a client the famous Brad Pitt!*

*I also have moved to someplace very exotic – Buffalo, NY.*

*Thank you again for your help. Sincerely, Alfred Hitchcock"*

At this point, I pause and give the audience a smile. The room immediately explodes into applause. During the applause, I thank Sheila and escort her back to her seat. I then take my place back onstage, alone, deliver just a few closing words to close the show and that's it.

### *Materials List*

To perform this effect, you'll need the following items:

**FedEx envelopes** – these are the letter kind that you can pick up at Office Max or other FedEx locations. You'll want the harder cardboard type rather than the floppy Tyvek envelope kind. As an alternate, you can also, if you live in the U.S., use Priority Mail or Express Mail letter envelopes. They're the same size – 10" x 13" I believe. I like using these envelopes because it protects the prediction inside and it adds a sense of legitimacy.

**6" x 9" Manila Envelopes** – available from most office supply stores such as Office Max, Office Depot, etc. I buy the self-sealer ones with the strip you just peel away to expose the sticky side. I get a much better seal using these rather than using the lick-n-stick ones.

**Rubber Cement** - Because of its unique properties, you HAVE to use rubber cement, not glue or sticky dots. It's a little harder to find these days as it has been replaced with glue sticks. If you cannot find it at OfficeMax, try Michael's craft stores or Home Depot.

**Pair of Scissors** – in Dave Dee's original handling, he instructed you to use a small letter opener a little bigger than a silver dollar. I personally found this to be a strange item that not everyone in the audience would be familiar with. Scissors seem more natural and besides, if you do a cut and restored rope routine in the show, you've established scissors as being part of your act.

**3" x 5" Index Cards** - I buy the blank ones without any lines. I'm going to be writing VERY small on the card, so the lines would only add visual clutter.

**4" x 6" Index Cards** - it doesn't matter if these are lined or not.

**Stapler and Staples** - regular size, not the mini kind.

**4" x 6" Notebook** – This is spiral bound, preferably with the spiral vertical to the page orientation. I like this set up because I can put the ball point pen I'll be using in the routine right in the spiral, meaning I won't lose it as my case gets jumbled around.

**Small Bulldog Clip** - any clip type fastener will do

### *Preparing the Prediction Envelope*

To prepare, take two of the 4" x 6" index cards. Take your stapler and across one of the 4" sides of EACH card, staple a single row of staples. I usually get 5 or 6 staples. There's no need to bunch them up. I usually leave a millimeter or so between each staple. These two rows of staples should start roughly an inch from the top of each card. Also, and this is important, the two rows must match. In other words, if you put 5 staples on one card, put 5 staples on the other card. Both rows must match.

Also, if for some reason the staples are crooked or misaligned on one card, then make sure the staples on the second card are misaligned or crooked in the same way. Do this quickly and a little haphazard with the first row, so then go back and make sure the second row matches.

**Note: I think this is a nice touch, having one or two of the staples crooked. These two rows will be rubber cemented together to give the illusion of a single row of staples. If they are crooked and both sides match, a little detail like this will register in your assistant's subconscious mind.**

Once that's done, take your rubber cement and apply a single coat to the top or "straight" side of the staples on one of the cards. Here's what I mean: when you staple a few pieces of paper together, the staple will have its ends poking through the other side and curled in toward the paper, in effect 'clamping' the paper together. Think of it like tiny metal claws. The top of the card has the "straight" wire portion of the staple and is smoother to the touch. The bottom will show two bent claws.

Therefore, you'll apply a single coat of rubber cement to one of the index cards on the staples' "straight" side. On the OTHER card, you will apply a layer of rubber cement to the "claw" or "bumpy" side only.

Wait for this to dry...then add a second layer and wait for it to dry.

While the two cards are drying, take one of the 3" x 5" index cards and, from the top of the card (held vertically) down write the following in legible text:

"Yesterday at 9:07am, I (YOUR NAME)  
wrote down the thoughts of several spectators  
on an index card. I then sealed this card  
between two pieces of cardboard with a ring  
of staples so that nothing can get in or out."

This text should take up the majority of the single side of the card. Write neatly, as you'll be relying on a spectator to read this out loud as you finish your dirty work as outlined above in the routine.

Once you've written the text on the card, fold the top inch to two of the card back and forth, so that the this top folded portion stays in place when folded over. This card will be used to keep the two rubber cemented rows of staples apart until you put the prediction into the package.

Take the card with it's folded top two inches and lay it, with the top folded AWAY from you, over the now-dried rubber cemented "straight" row of staples. Then place the second index card with the rubber cemented "bumpy" side directly over the first 4" x 6" card, sandwiching the folded 3" x 5" card between the two. There will be enough space between the edges of the 3" side of the folded card and the two 4" cemented sides to stick the two 4" inch sides together.

Now take your stapler once again and staples the two 4" x 6" cards together along the perimeter of the three remaining sides. Once again, you're going to keep about an inch space from the EDGES of the cards, making the perimeter big enough to give yourself plenty of room to eventually slip that folded prediction note card in during the show.

Once you're finished stapling, using your fingers of your right hand you're going to pry the cards apart at the rubber cemented opening. While in this position, you're going to use your left hand to 'buckle' the cards against the sides, creating 'creases' of stress in the two cards, so if you've done this correctly, a gentle squeeze of the stapled cards along the long sides will easily force the cards to buckle open at the top during the show.

Now take a 6" x 9" envelope. Open it at the mouth and repeat the 'buckling' process that 'creases' the sides of the envelope. If you've done this correctly, you should be able to drop the stapled package, mouth side up, with that folded index card with the folded flap away from you, against the flap side of the envelope.

Now try buckling the envelope with the package inside. The stapled package should open up nicely for you at this point. I always test my packages to make sure they will buckle properly for me before I seal the envelope.

Carefully pull off the self-seal strip and seal the envelope. Drop the envelope into the FedEx envelope or whatever envelope you choose and that part is ready.

I have never mailed one of these packages to my client, but you could – I have prepared these envelopes up to a month in advance without much of an issue at the show. The biggest reason why I don't is simply the cost...plus, since this is not a headline prediction, there isn't any need.

When packing for your show, I recommend putting this envelope in a place where it will not get crushed. In other words, don't pack this envelope in your show case below your Kevin James bowling ball. :-)

### *Preparing the Actual Prediction*

Depending on your handwriting, you may need to practice this part a bit. First, get one of the 3" x 5" inch index cards. Fold it in half, creasing the edges back and forth, so it folds easily. Open the card back up and hold the card in front of you horizontally, with the 5" side uppermost.

Look at the right side of the card, past the vertical fold: this is where you're going to leave blank spots for you to record your specific audience suggestions in the show. I'm going to put the example from the show right here:

"I'm sorry it's taken me so long to write to you, **Sheila**,  
but I've been really busy, so getting this on **March 10th**  
isn't really prompt. Your helping me with **psychology**  
has helped me land my dream job! I'm a **guitar player**  
and because of that, I now make about **\$100,025.00**.

Guess what? I also have as a client the famous **Brad Pitt!**

I also have moved to someplace very exotic – **Buffalo, NY**.

Thank you again for your help. Sincerely, **Alfred Hitchcock**

I put the specific suggestions from the example in bold, so you could get an idea of where the suggestions will be written.

As you can see from above, this prediction has eight lines. You'll want your handwriting to be the size that will allow you to get all eight lines onto one side of the card. One of the strengths of this routine is the fact that I've predicted so much stuff.

**Note: I get amazed comments after shows like, "I can't believe you predicted all that stuff!"**

Practice writing the prediction so you get used to not only getting all eight lines in comfortably on the card but also leave yourself space at the end of each line for the predictions to be written in later, so the handwriting on the card looks like this:

"I'm sorry it's taken me so long to write to you, \_\_\_\_\_  
but I've been really busy, so getting this on \_\_\_\_\_  
isn't really prompt. Your helping me with \_\_\_\_\_  
has helped me land my dream job! I'm a \_\_\_\_\_

and because of that, I now make about \$ \_\_\_\_\_

guess what? I also have as a client the famous \_\_\_\_\_

I also have moved to someplace very exotic – \_\_\_\_\_

Thank you again for your help. Sincerely, \_\_\_\_\_

Obviously the underlines are there in this illustration for explanation purposes only. Do not actually put blank lines on your paper. You can, however, write yourself a “master copy” on an index card and include underlines so you can have a visual cue to copy off of when you prepare for the routine. I’ve done this, as I currently use this prediction method for four completely different presentations and I use some more than others.

Now, when you’re preparing this handwritten card, I highly recommend you write it out while standing, with the card being held against that little 4” x 6” spiral-bound notebook.

Why?

Because during the show, that’s how you’re going to be filling in the blanks, standing, with the card against that notebook. As a result, you’ll need to make sure the handwriting matches. Obviously, if your seated, you’ll write differently.

Practice this – notice how you press the pen, notice how your handwriting changes based on body posture. It’s a small detail in the larger picture, but if you allow your “Sheila” to take the card with her, people WILL look at the handwriting, as this completely fries people so much that they are looking for any clue as to how this is done.

Put in the practice time – it will reward you later.

Oh, one more thing...depending on the size of your handwriting, you can certainly modify the sentence structure of the prediction to add or take away words as needed. Just leave yourself space for the predictions, without them looking cramped.

Another thing to keep in mind: The card will be folded with the right side folded out, so you can look at the spaces where you’ll fill in the predictions. Having the sentences extend past the halfway fold ensures you have a visual cue as to where each suggestion is to be written.

Once you’ve written your prediction card and folded it, set it aside for a moment.

### *Notebook Preparation*

Open the notebook and, while standing (consistency is key) write out little ‘reminders’ of the suggestions so you don’t lose your place. I write mine on the page with them closer to the right side of the page like this:

- name
- date
- subject

- job title
- salary
- celebrity client
- location
- name of student

Once this is done, you now have a little 'cheat sheet,' letting you know at a glance not only what suggestions you need but also what ORDER in which they need to be written.

This is a big deal, as it's really easy to lose your place in the heat of the action. During the show, you can just fill in the suggestions next to the dashes in the notebook and then immediately write the same suggestion on the corresponding line on the folded index card.

Once you've written in your 'cues,' using the clip, secure the folded card to the notebook with the index card folded in half with the right half of the card facing you, writing side up.

The bulldog clip keeps everything in its place until it's time to perform it. Your preparation is now complete.

### *At The Show*

Although I most often use a very special performing case built by David Charvet Studios, I've also performed this quite often out of a simple briefcase on a table of stand, situated so that the case is roughly waist level or a bit higher. You'll have to experiment with whatever height works for you. I work this routine with the case to my right, with the briefcase opened, the opening away from the audience, obviously using the lid of the briefcase to give me cover.

Since my Charvet table is kind of an oddball thing, I'll describe this being performed out of a briefcase as it will be simpler to explain.

The scissors are placed on the left side of the bottom of the briefcase where I can reach them easily. The prediction envelope is in one of the flaps in the lid of the briefcase. In other words, it's "vertical."

The prepared notebook, with the folded prediction card is on top of the scissors.

When it comes time to perform I hand the envelope out and when I get back to my case, I pick up the notebook and, under cover of the lid, remove the bulldog clip and toss it aside.

I then face the audience, removing the pen from the spiral of the notebook as I begin verbally setting the stage for the routine. I hold the notebook vertically in my left hand, using my thumb to hold the folded card in place, situated just slightly below the first line in which I need to write a suggestion. Then, throughout the routine, I move the card down with my thumb as I need to fill in the later suggestion further down the card.

As I mentioned in the Routine section, each time I get a suggestion, I fill it in on the notebook and as I get ready to fill it in on the note card, I ask a question or do it under cover of a good laugh.

While double writing certainly is not difficult from a technical sense, I have done this effect in VERY close quarters with people almost on top of me. Although my handwriting is very small, it would not be hard for some to discern that writing “Bob,” for instance does not need to take nearly as long as I’m apparently taking!

Another thing I use – when the person gives me the suggestion, I repeat it back to the audience (to keep them in the loop if the volunteer was soft-spoken) and it allows me to verbally mention the kind of suggestion.

As an example, after someone suggests “Buffalo, NY” for the location, I might say, “So Buffalo, NY is your idea for the LOCATION?” and I slightly verbally stress the word “location.”

Later, when Sheila is onstage with me, she can see and verify that I’ve written “Buffalo, NY – Location” on the notebook and I sometimes send her back to the audience with the sheet from the notebook torn out along with the prediction card. This may seem like overkill, but my thinking was that by stressing the word “location” verbally, it reminds people that I have to write that particular word too...justifying my additional writing time.

After all of the writing has been done and I start delivering that silly little joke to the audience about me only doing 6 or 7 shows a year, I’m using that line of script to fold the card into quarters along the pre-creased lines, which will allow me to easily palm this card later.

I simply reach in with my right hand and fold the card using my left to keep it secure. I then palm off the card and casually reach into my case, ditch the card and pick up the scissors in one fluid motion as I get Sheila to shout the “You fool” lines to me, which is silly, but an amusing piece of misdirection.

To repeat what I wrote earlier, I use Sheila’s body to help shield me a bit as I retrieve the card and secretly stuff it into the opened envelope that I’m holding, with the top buckled open, thanks to the creases I put in earlier.

On occasion, when I open the envelope, I find that the two index cards are stuck together. Maybe the FedEx envelope got squashed, whatever. It doesn’t happen often – maybe twice a year and whatever the cause, I’m sure it was something I did.

When this happens, I casually reach in with the scissors I’m still holding, tuck the tips (in closed position) in between the two cards and simply open the scissors. Since the majority of the two strips of rubber cemented rows of staples can not physically touch, this little scissors trick easily fixes the problem.

For details of the routine, be sure to refer back to that section, but I’m pretty sure I’ve covered all of the details very carefully.

This truly has been my corporate closer for first-time clients for over ten years. It plays incredibly strong, and it lends itself to several presentational possibilities.

I use a “Dream Vacation” presentation quite a bit. Although my suggestion, script and layout are different from Mark Strivings, I didn’t want to replicate the “vacation” idea.

I use the script in this book quite often for volunteer appreciation banquets and school faculty in-service dates. If you're not performing for teachers, you can alter the suggestions and script completely...the point is, I wanted to give you one example from my own working set list.

This would play well with a "Dream Date," "Dream House," or maybe a "Date from Hell," or even a "Crime of the Century!"

This truly is a "worker," and is about the most amazing one-man, real-time prediction method I've ever come across.

## Alternate Routines

In this section are some alternate routines to consider. These effects have either been used in a previous show by Cris Johnson or Jim Kleefeld, or have been carefully studied and considered for such use. They will all fit within the context of this Mind Control program, so if you have experience with an effect or routine here, you may find it comfortable using that piece in your show. Remember the core concept of the show is to demonstrate how the mind can be influenced, not to show off how clever you are as a magician.

To reiterate: Mind Control: Fact or Fiction is NOT a Magic Show—it is an educational and entertaining program presented to enlighten and inform. You will be discussing serious true examples of scientific concepts such as hemisphericity, subliminal perception, optical illusions, and neuro-cognition. If your audience feels like several of your demonstrations are simply "magic tricks," you will lose your credibility as a presenter.

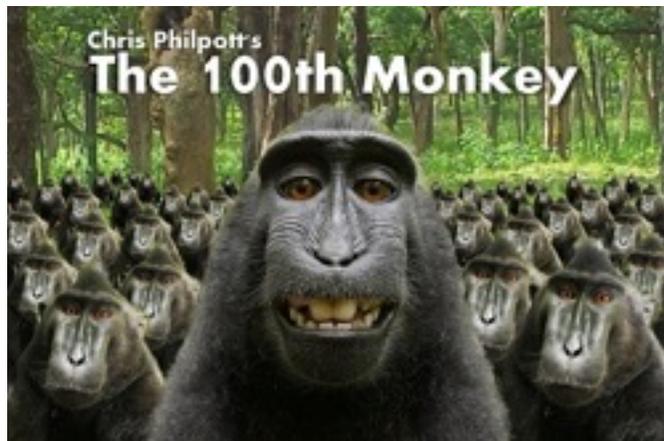
### *The 100th Monkey by Chris Philpott*

In this effect, you apparently take away a spectator's ability to read! There is NO hypnosis with this, no switches, no sleight of hand of any kind. This is a brand new method that is simply brilliant and this fits the script completely.

There are several routines outlined in the fine instructions, but the most relevant ones are where the audience looks at a card with a word on it and the spectator looks at the same card but cannot seem to read it. You can also use the card or image to allow the spectator to be able to see

clearly what it says at first, and then become unable to discern the image later.

The only reason this is not in the current version of the show is that the effect of *The 100th Monkey* is very similar to what is accomplished in the demonstration of legitimate hypnotic techniques. In particular, when I'm doing a comedy stage hypnosis show, I cause a volunteer to forget the number 6, so that when they count their fingers (or anyone's fingers) they come up with 11 fingers, which is REALLY funny! That being said, I have used 100th Monkey in a few shows and it really blows peoples' minds. You're doing a trick to demonstrate a real phenomenon. This costs about \$80 and can be purchased directly from the creator [Chris Philpot](#). It is also available at other dealers. Philpot has a follow-up effect called *Babel* which is based on the same principle.



## *Shrinking and Growing Head Illusion*

This popular effect is not a magic effect at all but demonstrates a really cool optical illusion. It appears to viewers that your head really is shrinking and growing. Bruce Kalver provides a sheet explaining the science of what is going on with this. This would be a great addition to the Optical Illusions section. The only caveat we would offer with this is that it works better in large groups with the performer further away from the audience than is normally what you'd find in library performances. That being said, Cris and Jim have both used this effect in library performances very successfully. It's a bargain at \$40 and is available directly from [Top Hat Productions](#) and other dealers.



**Note: If your audience is not particularly attentive (this usually happens in schools more than in libraries), it helps greatly to present this twice. Show it once with clear instructions for the audience to stare and not take their eyes off the disk. A percentage of people will look away, comment to their neighbors, etc. The people who DO actually stare will give a very strong (and often loud) reaction. This is a clear signal to the inattentive people that they missed something cool. Repeat it, switching from growing to shrinking, and everyone will participate. The inattentive people become attentive and get rewarded, and the ones who saw it the first time will experience something different, so they get rewarded as well.**

## *Pokerface*

This effect is from Bill Abbott's wonderful *Pack Smart, Play Anywhere Show* DVD. It's a \$125 DVD, which is expensive, but very worthwhile. The routines are all 'workers,' and while not everything would fit into the Mind Control show, the other effects could very well find a place in your other shows. All of the material is road tested, easy to do, and very commercial. In particular, Bill's version of the Center Tear is one of the best handlings on the market.



In the Pokerface effect, five spectators come up to the performance area and each looks at a card from a deck of cards. After some humorous byplay, you reveal each volunteer's card. Yes, it's based on a classic method, but it's superior to any presentation of that method for this presentation for several reasons. First, the volunteers are on stage so the audience can watch you AND the volunteers all at the same time. Second, the presentational hook is wonderful. This has been in either Cris or Jim's Mind Control show in the past. The only reason it is not in the current script and performance video is because it would cost buyers of this program an additional \$125 to learn what is essentially a classic mentalism effect. This is available from [Bill Abbott's site](#).

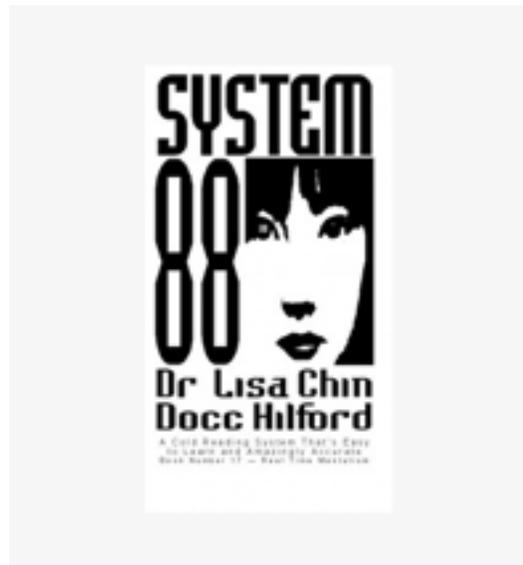
## *Pegasus Principle*

While it's not quite the same effect as the Docc Hilford *Wizard's Manual* book test, this effect allows for an alternate way to accomplish a page being shown and later vanishing out of the book and reappearing elsewhere. Richard Osterlind performs a version of this on Volume 1 of his *No Camera Tricks* DVD set from L&L magic. Osterlind has put out so much great stuff over the years and his work is typically well thought-out and very useable in stand-up performance venues. Jim Kleefeld has had a great deal of success with this as his variation of it is a part of his YA show, *The Phantasmogorical Steampunk Extravaganza*.



## *System 88*

This a VERY simple personality reading system that Docc Hilford put out years ago. It uses a tick sheet and simple system that is literally a fill-in-the-blank in concept. If you're not an experienced reader this is a great way to dip your toe in the water of personality readings and cold readings of spectators. This plays very strong for corporate gigs and depending on your choice of venue, you can use this in the Mind Control show instead of the hypnosis demonstrations to illustrate how fraudulent psychics will use a person's body language, verbal and non-verbal 'tells' in order to seemingly use psychic ability to read a person. Be aware, however, that in some cases, people want so much to believe in a higher power of some kind that even after explaining these processes, people may still think you have some psychic or paranormal 'gift.'



This is available from [Docc's web site](#).

## *Peek Wallet / Center Tear*

If you REALLY want to ramp things up, consider using a center tear or getting a peek wallet of some kind to secretly gain access to a piece of information that a spectator is thinking of and reveal that in a dramatic fashion. Cris Johnson occasionally does this when presenting his version of Jim Kleefeld's "Tales From Beyond" program for YAs, teens, and adults. Some performers claim to have better luck with a peek wallet as opposed to a center tear with teens. This may be



because teens are familiar with and watching for note-passing. sometimes, when they see a performer tear up a paper, they assume that he glimpses the information somehow. Unlike most adults who have more easily suspended their disbelief, teens tend to be suspicious and will latch onto any method they can think of and thus think they know what's going on. Even if they are wrong, the effect is dead in their mind if they have come up with a quick solution. With a peek wallet, there doesn't seem to be any way of figuring out the information. While there are too many peek wallets to list here, but you might look for the Stealth Assassin Wallet from Peter Nardi. This uses Mark Strivings' "Sight Unseen" principle in which the peek becomes invisible. The Stealth Assassin Wallet is available from [Alakazam Magic](#) for \$180.

### *Lemon Test*

This is not a commercial magic effect, but a simple hypnotic pretest, similar to the magnetic fingers and light/heavy hands tests covered earlier. It requires no props and no expense. This one is different, however, in that there is no outward physical changes. In short, you verbally describe to the audience (either individually or as a whole) the idea of taking out a knife and cutting open a lemon and then sucking some of the juice out it. Because a lemon is SO tart, most people, upon thinking about eating/sucking a lemon, will begin to salivate. The key to it is using a lot of descriptive language – engaging the sights, sounds, smells, tastes, feelings in the imagination of whomever you're working with. This is demonstrated on one of the hypnosis training videos so you can experience it fully for yourself!

### *Pendulums for Entire Audience*

One activity you can do to "stretch" the program is to have the entire audience do the pendulum ideo-motor response experiment, instead of just demonstrating with one or two members. You could bring a collection of paperclips and string to events, pass them out and allow participants to each make their own pendulum. It works, but looks a little cheap.

As a paid professional performer, it would behoove you to provide something more substantial for your hefty fee. Buy some nice colored cord and big colorful beads from a craft store and make up the pendulums that way. You can make up enough pendulums to give everyone in your largest audience and keep them with you for each presentation. Or you can bring a set to each show and let the audience keep them as a token of appreciation for attending. If, like in the script you just want to do it with two people, bring two very nice jewelry or crystal pendulums. You can get them on [amazon.com](#) for anywhere from \$6 to \$60 each or buy more specialized ones from a supplier like [Lebanon Circle](#).



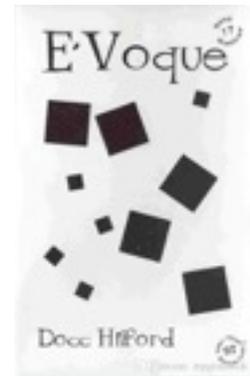
## Multiplicity

*Multiplicity* is Max Maven's DVD on the subject of equivoque. (He pronounces it "eh-kwi-voke" since the word is derived from Latin roots. Many performers pronounce it "ee-kwiv-oh-kay" as it might be pronounced had it come from French. Apparently, in the interest of commonality, either is now acceptable.) Equivoque is the professional version of Magician's Choice. In essence, using ambiguous wording, you guide the spectator to select a predicted object. Maven teaches a variety of different presentational hooks for this very clever and useful technique. This DVD is an L&L product and available from many dealers.



## E'Voque

*E'Voque* is Docc Hilford's handling of the same technique. In Docc's handling, you guide the spectator to select an object that another spectator decides. Docc's *E'Voque* is available as a separate product on his website, [www.ientertainer.net](http://www.ientertainer.net) or as part of his *Monster Mentalism* DVD series from L&L. These DVDs are valuable assets because you get to see Hilford perform many of his effects as opposed to most of his own products where he merely describes the effects in an audio file.



Both *Multiplicity* and *E'Voque* are great resources and very effective learning tools. Even if you think you know how Magician's Choice works, the careful teaching and explicit wording that Maven and Hilford describe and explain are very valuable lessons. Many performers have been caught by astute spectators because they have not studied the psychology behind what makes equivoque work. Without some serious thought and the knowledge gained from practical advice from the pros it is very easy for an audience to see through your ploy of "pick two and I'll decide what to do with them." Obviously the idea of showing that you predicted or 'guided' someone's thoughts and actions fits in perfectly with the premise of this show.

## Eye to Eye

Charles Gauci created one of the original solutions for the Which Hand? routine. It involves having a spectator hold an object behind her back and then place it into either hand. She brings both closed fists in front of her and you tell her in which hand the object lies. While this is not an extraordinary talent (everyone knows that you have a 50/50 chance), Gauci's routine builds and repeats, changing the probability of your being right many times over and over. It is out of stock at Stevens Magic, but many performers already own it and you may be able to pic one up on the aftermarket.



## *Which Hand?*

This is a generic name for those zillions of variations of the effect where the spectator holds a coin or other small object in their hand and you tell them which hand that it's in. After Gauci's Eye to Eye hit the market many variations came up, some better than others. Some involve wearing a magnetic PK ring and having the spectator hold onto something magnetic in their hand. Others involve electronics while others are gimmickless.

Max Maven's "Kurotsoke" effect involves several spectators, with each taking a marble in their hand. One person is holding a black marble while the rest have a white one. It's totally free from any kind of sleight of hand or simple gimmicks, meaning you could put this together with any bag and some small objects. It's explained on his *VideoMind* mentalism series from L&L, now available as a download.

Discerning who is holding what, or in what hand, could easily fit into this show by your apparent ability to read body language, vocal tics, etc.

## *White Star*

Jim Critchlow's fine effect is themed around photographs of people aboard the Titanic. A spectator sorts the aged photos into two piles and then discovers that one pile contains only those who died and the other pile contains only those who survived. The period photos evoke a nice sense of history and remind the spectators of a tragedy that, although occurring in the distant past, is still vividly recalled today. The spectator who sorts the photographs will have no factual knowledge of who died or who survived, so her success in sorting them into separate piles by that criteria is eerie, even foreboding.

You can present this by claiming that you have read and studied the Titanic's history and you know for sure which of the people in your set of pictures lived and died. You have had such an interest in the event that you have collected photographs and memorized many details of the people involved in that event. You are trying to influence your spectator to choose whether particular people survived or perished by using subtle eye movements or arm gestures as you show her each picture from the stack.

Jim Kleefeld has presented this many times in his *Tales From Beyond* show, and it always provokes a strong reaction. You could choose to avoid any reference to the Titanic story and simply display old photographs of some people who lived and others who died in any single tragic occurrence. You could even use contemporary newspaper or online photographs of a group of strangers and claim that some photos are from current success stories (business promotions, engagement announcements, etc.) and others are from the obituaries.

## *Heavy Deck*

This is a do-it-yourself effect. It will take a small bit of craft work to make one up and it really only works for one person at a time, but it is a very strong sensation. In essence it is one of the few Kinetic Illusions ever designed. That is, it is not an optical illusion, but one of touch.

This is called the Charpentier Illusion and videos of it are available on YouTube as [The Three Card Box Illusion](#). You can also buy 3D printed models of box containers that will make it easier for you to assemble this. But the craft work is not that difficult.

You will need three matching regular boxes from three regular decks of card. New ones work best. Remove and discard all of the cards and keep the boxes.

Cut two pieces of flat styrofoam the same width, length and depth of a deck of cards. lightly add a bit of glue to all eight corners and insert them into two of the card boxes. Add a drop or two of glue to the flaps and shut the boxes. You will now have two card boxes completely filled with styrofoam, which makes them fairly solid but extraordinarily lightweight. You cannot simply use empty card boxes because they would collapse with the handling.

The other box must be made as heavy as possible by filling it with something solid. If you have a metal saw you can cut two or three pieces of scrap iron to be the same size as a deck of cards. SuperGlue them in a stack and insert the block into the box. Otherwise you may be able to fill the box with headless nails (They stack more compactly than headed ones.) or screws or lead fishing weights. Use steel, not aluminum nails—you want the box as heavy as you can make it.

The box must not rattle and should look and feel solid when it is lifted, so if you fill it with small parts you will have to glue the parts inside together by dripping white glue or injecting Epoxy or pushing wood putty around the parts. Be careful that what you use does not soak through or wrinkle the box, as you want it to look as clean and untampered-with as possible. Also, think “compact” to add as much weight as you can. If you used nuts, for example, each one has a hole in the center which adds weightless space.

When you are finished, you will have three solid but ordinary looking card boxes. Stack them on a table with the heavy one on top and the two light ones on the bottom.

Now ask your spectator to estimate the weight of three decks of cards. Whatever she says, have her grasp all three boxes with an overhand grip from the top and lift, just like in the top photo. The stack of three boxes will feel, in total about the same weight as three full decks of cards.

Have her set them back down. Now ask her to lift just the top box as shown in the bottom photo.

She will be amazed to find it much heavier than she expected.

In fact, most people estimate that the single box is much heavier than *all three boxes together*.



For this program you can have several people try the experiment if you have a show with a dozen spectators or so. Every one will state the same thing. The top box alone weighs MORE than all three boxes together. Leave the boxes on your table so all of the spectators can try it after your program.

Have the three boxes lifted separately and then together again and explain that the mind has a certain expectation of weight based on previous experience and knowledge. Lifting all three boxes yields the expected weight of three decks of cards. But lifting one box far exceeds our mind's expectation of what one deck should weigh, so our brain re-categorizes the reaction to our fingers' tactile sensation.

### *Other Book Tests*

There are a LOT of Book Tests out there! Trying to name or describe them all would require several volumes. However, there are a few that would work well with this program. First, the aforementioned Docc Hilford effect, *Wizards Manual*. Easy to perform, the effect is mind-blowing. In terms of method, it involves a page force, meaning the memory work is simple: remember a page number and a few words on that page.

On the explanation video, there is a similar effect you can do with any paperback book from a dollar store, so you can put together a similar effect very cheaply.

If you decide to buy a marketed book test (or use one you are already comfortable with) then realize that by altering the method of the book test, you may have to alter some of the script or even the entire premise of the routine. In other words, if you know that your force page in your book test is 228 and the force word is "under," you will structure your script around the idea that you are using embedded commands to guide the person you are working with to think they see page "two-two-eight" and the word "under." You can provide similar instances for many other page numbers. For example, if the page number you want to force is 120, you might use the phrase "I want to, oh, I guess encourage you to relax and..." and later reinterpret the "WANT TO OH" as one-two-oh. If you use page 245 you can say "After you see a page, try TO FORTIFY or strengthen it in your mind."

If, however, you use a different type of book test such as Ted Karmilovitch's excellent *Mother Of All Book Tests*, then the entire routine must be changed. With the MOAB, you have 26 possible words to remember and potentially reveal, so you couldn't work all 26 long and unusual words into an embedded command presentational script. Just something to consider.

If you want further information, contact Jim Kleefeld, who is a scholar of book tests. He buys almost every commercial book test product that comes on the market.



In addition, Jim has researched hundreds of others in magazines and books. Additionally, he has marketed several fine book tests of his own, one of which springs to my mind when it comes to this show. It's called *Salem*, and it's a gorgeous book themed around the Salem Witch Trials. This is a book test that would fit into this show quite easily. If you're familiar at all with the Salem Witch Trials then you know that people were persecuted and even executed because of the belief they were witches...despite there obviously being a lack of any evidence! Stories and hearsay compounded and multiplied in the community until almost everyone believed in something they had never personally witnessed. That is a fine historic example of the Subconscious Mind at work. You could include the story of the Salem Witch Trials and this book test as a cautionary tale when people are allowed to go unchecked towards avenues that can harm others based on nothing but compounded gossip and irrational fear. Jim Kleefeld's *Salem* book test is available at the [Gemini Artifacts](#) website.

## *Observation Test*

If you haven't watched the video of the Observation Test on the Optical Illusions file, go do that now. We'll wait.

Still waiting.

Did you watch it yet?

Isn't that COOL? Obviously it's only cool if you haven't seen it before. First time most people see it, they fall for it completely! Including something like that video into your presentation can really make your show feel bigger, as a multi-media kind of presentation!

You may be thinking – “I don't want to worry about WIFI connections or anything like that.” No wifi necessary. There are plenty of ways to download and convert a Youtube video into an mp4 file and play it without any internet connection. That's how this package was created.

You can also use various free sites to convert a Youtube video into an mp4 and download it. Obviously you'll want to check your copyright laws for any videos or pictures you use as part of a show.

**Note: Adding multi-media into your show has become easier than ever! The following video or photo projector is small – Jim Kleefeld uses one and he says it's about the size of a deck of cards! You could project on a wall, a backdrop, etc. If you work mainly for libraries, almost all of them have meeting rooms that is outfitted with a retractable video screen. The only downside is that mini projectors are not particularly bright so you may have to turn the room lights off and back on in order to project a video. Which leads to another small problem—most library meeting room lights are all or nothing—there is no dimming. A single switch will make the room brilliantly lit or completely dark.**

Here are some links (these are on the pdf version of the script so you won't have to type all of that stuff into the web browser).

Jim Kleefeld uses a very small portable battery-powered [Miroir Mini Projector](#). It is not very bright, but the rechargeable battery lasts for about two hours. It produces clear enough photo images for a darkened meeting room in most libraries, although it helps to have a small tripod stand so you can tilt it towards their screen.



Miroir also makes one called the [Smart Tilt Projector](#) that is a bit more pricey but has a brighter light and does not need a tripod to hold it at the right angle.

These are very tiny, lightweight and easy to set up. They can be run off stored battery power so if it is charged before the program, you will not even need an electrical cord or outlet. For not too much money and very little extra weight or set-up time, you can add a good visual element. Even a short slide show or Power Point presentation of optical illusions might go over well.



**Jim Kleefeld Note: Almost every library I have been in has a meeting room and a video screen of some type, but we do not know for sure where you will want to present this. If you plan to present this program in a Junior High gymnasium in the middle of the gym floor, you might have difficulty planning for projection capabilities. In most cases, it is always best to come to the venue self-contained.**

**Bring everything you need for the performance with you. Just because you call ahead and confirm with the school that they have a projection screen you can use does not mean that it will be there or suitable for your presentation. As a veteran teacher, supervisor of teachers within several school districts and Associate Professor of Education at a local university, I know schools. Equipment gets old, things get locked away in cupboards, responsibilities change within the building, broken items do not get replaced, teachers borrow items without permission, etc. If the principal told you over the phone that you can use the projector screen in the gym, she may not know for sure that it is available. Bring your own.**



Portable screens are available for reasonable prices online, for example this [Jaeli PLM 80-inch Portable Projection Screen](#)

We have not bought or seen this in person, but it looks reasonably priced, lightweight and easy to set up and carry.

Also, if presenters want to hold and display posters in the presentation instead of using a projector or retractable banners, a simple [Folding Easel](#) can be had which will fit inside a briefcase. Jim uses these portable easels a lot. They fold compactly to a small bundle, are light and can be found online or at any OfficeMax or Staples.



# Marketing

Obviously if you're an experienced performer with an established client base, you'll have your own methods of marketing. That being said, included in this section are some web copy, a sales letter, and a customizable press release for your clients to use. The customizable fields are in red for clarity. There is also a flier with a date/time box where your clients can fill in their time. All of this material is also on the flash drive so it's easy for you to customize for yourself. The sales letter is adapted after one Jim Kleefeld wrote for his *Tales From Beyond* package.

## Target

This program was designed mainly for presentation to teens in libraries. Most libraries have change drastically in the last ten years. They used to be repositories—simply a big building with shelves to store books. In many libraries more space and money was spent on research materials than lending materials. As public tastes changed they began to focus on lending popular books - simple casual reading for the common citizen. Then they added videos, VCRs, DVDs and music CDs. Next came computer stations.

Now libraries see themselves as a general community resource. They still provide loan materials like books and movies, but they also provide internet service, link e-books, help with computer searches and host a wide variety of programming.

Most libraries target three specific populations—children, teens (usually labeled as Young Adults) and adults. Additions and renovations have added meeting rooms, often multiple rooms in each building. Most are geared towards meetings of small groups (city planning commission, local stamp collectors, quilters, genealogists, Lego builders, etc.) or presentations.

Many people offer presentations to adults at libraries. These are often speakers who are experts on a single subject who rarely give their talk more than once or twice a year. Topics run the gamut of interests. Here are some actual titles of programs listed in area libraries during the past several months: Photos of Butterflies Found in Upper Michigan, Re-enactment of President Garfield, Discussion of Geo-Thermal Heating in Homes, Slides of Sears Build-It-Yourself Houses, Appalachian Folk Music, Historic Local Railroad Crashes, How To Do Your Own Taxes, The Affects of Rheumatoid Arthritis, Remodeling Your Kitchen, Horror Decorating for Halloween, An Introduction to Contract Bridge, Adult Coloring Books, History of Spinning and Weaving, Sleep Disorders, Inside The Mind of a Serial Killer.

So with all of those adult programs to choose from, what kinds of programs do those libraries offer for teens? Almost nothing. Nada. Zip. Bupkis. At best, they show sci-fi films once a month, let kids come in for open time to draw manga, or host a Dungeons and Dragons game time where everyone who shows up has to bring their own dungeon. And dragon.

There are very few programs marketed for YAs at libraries, and yet the libraries have programming budgets and are constantly trying to draw teen in.

THIS is exactly the right market for *Mind Control: Fact of Fiction*.

## Core Ideology

Above all, remember that this is NOT a Magic Show. It is an entertaining educational program that shows examples and illustrations of scientific research into brain patterns. Treat this in a professorial manner. Dress like a lecturer at a TED talk, not a Las Vegas stage headliner. Do not bring, refer to or perform "magic" before or after your program. Do not list it on your web site as a "magic show about the brain." If you emphasize magic in your marketing, people will come expecting tricks and will not believe in your truthful explanationz of neuro science.

## Samples

Illustrated below are several samples of marketing materials, including Web Copy, a Sales Letter and a Press Release. These are samples of the type of thing you want to do. When you use any of the materials below, do not simply cut and paste them onto your web page. Read and digest the information carefully and prepare your entire show (or at least a decent outline of it) before you post the ad copy on your web site. Each of these pieces will need to be tailored, either slightly or a lot, to your presentation. Although these items are very good starting points for you to use, the final product must be yours and pertain to you and your show. Note in particular that personal items such as your name, phone number and website will need to be changed, but also note whether you will be using the exact routines and effects mentioned, what your qualifications for presenting the program are, and which market you will be targeting.

## Legitimacy

Be very careful to include only legitimate actual credentials. If you have studied hypnotist at a legitimate clinic and become certified as a hypnotist or trainer, include that. But do not make a false claim that you were certified at "The Mid-West Central Association of Hypno-Therapists" or any other institute which does not exist. It is not only illegal to make up false credentials, it might also get you in trouble with your clients if they try to check and *bad* word of mouth is way more significant and more permanent than *good* word of mouth.

Would your local librarian search the internet to see if the "The Mid-West Central Association of Hypno-Therapists" was a real institute of training? Probably not. But she might just hand your flier to a local reporter who would quote the credentials in the paper.

Be sure to watch the "Marketing" video to see some of the finer points of marketing and more information about these documents in particular.

## *Web Copy:*

### Mind Control: Fact or Fiction?

Can the human mind be influenced, guided, persuaded...or even controlled? For decades, movies, television, radio, and books have featured fantastical characters exerting mind control over other people. From the golden days of radio drama with The Shadow all the way to the 21st century with Darth Vader and the Jedi Masters, mind control has long been a topic that fascinates the public.

Using a blend of facts about psychology, the nature of deception, the psychology of influence, Neuro-Linguistic Programming, hypnosis, optical illusions, and more, you'll learn the true secrets behind MIND CONTROL. After performing hypnosis shows and hypnotizing thousands of people across North America for 12 years, a master hypnotist has decided to allow you to step behind the curtain! Join Board-Certified Hypnotist/Magician/Psychic entertainer Cris Johnson as he sifts through the myths and reveals just what is possible in this amazing subject!

YAs, teens, and adults are attracted to the subject of hypnosis and the idea of mind control, making this a subject that will draw large numbers of patrons. This program is also highly interactive – everyone will be involved!

“Mind Control: Fact or Fiction?” is perfect YA/Teen or Adult programming for any time of the year.

Here's just a sample of what you'll discover in this incredible 60-minute program:

- What is a “trance” and who can go into it?
- Do our own brains deceive us?
- How can you decode your mind's own “software”?
- Why do we feel more ‘connected’ to some people?
- How do advertisers, politicians, fraudulent psychics influence us?
- What are embedded commands?
- How do crystals, pendulums, and other metaphysical tools really work?
- Is hypnosis real?
- What are some simple experiments YOU can do?
- And MUCH more!

This show features amazing optical illusions and professional set pieces and is perfect for YAs, teens, and adults, is 100% safe and non-offensive, and like all of Cris Johnson's shows, comes with a 100% Money-Back Guarantee.

Call (716) 940-8963 or email Cris Johnson at [cris@ElementarySchoolAssemblies.com](mailto:cris@ElementarySchoolAssemblies.com) TODAY to book this amazing program!

## Sales Letter:



### Attention YA & Teen Library Specialists:

Could you use a great program for Young Adults? Sure you could.

Do you want to draw more teens into the library? Sure you do!

Why don't you have more programs for young adults? More events that really spark teen interest? It's simple. Almost **NO ONE** is offering good YA programs.

Teens and young adults are the hardest group for libraries to reach. They are too mature for most of your children's programming, and not interested in most of the topics that appeal to older adults. Many parents and teachers do not know how to reach and appeal to their needs and interests. Even fewer presenters do.

That's where I can help. My name is Cris Johnson and you may know me from my 15+ years of presenting fun-filled library programs and character education school assemblies to clients all over North America. Each summer I present magic shows to kids in Summer Reading Club. My programs are bright, fun, magical, surprising, funny, and very entertaining. Many libraries have me back year after year because I have proven that I really know how to entertain children.

What you may not know is that I also work with teens and YA groups to provide exciting and relevant programs for schools. I have presented programs on character and anti-bullying to middle and high schoolers, and lectured and taught both teachers and parent groups.

Now I am offering you a great opportunity to bring in a program especially geared to reach YAs and teens. Believe me, experience has shown, this program has real appeal. I call it:



## Mind Control: Fact Or Fiction?

Can the human mind be influenced, guided, persuaded...or even controlled? For decades, movies, television, radio, and books have featured fantastical characters exerting mind control over other people. From the days of radio with The Shadow all the way to the 21<sup>st</sup> century with Darth Vader and the Jedi Masters, mind control has long been a topic that fascinates the public.

Using a blend of facts about psychology, the nature of deception, the psychology of influence, Neuro-Linguistic Programming, hypnosis, optical illusions, and more, you'll learn the true secrets behind MIND CONTROL. After performing hypnosis shows and hypnotizing thousands of people across North America for 12 years, a master hypnotist has decided to allow you to step behind the curtain! Join Board-Certified Hypnotist/Magician/Psychic entertainer Cris Johnson as he sifts through the myths and reveals just what is possible in this amazing subject!

I've saved the best news for last. You might expect to pay a premium price for this exclusive high quality presentation, one of the only programs specifically made for teens and YAs. However, I have a strong affinity for libraries and have deliberately set my fee at only \$XXX. As always, there is NO mileage charge or added fees of any kind.

Call me today at (716) 940-8963 and we can set up a date. Or drop me an email with your proposed dates at [cris@elementaryschoolassemblies.com](mailto:cris@elementaryschoolassemblies.com). Please call soon as I know that many libraries will want to book this YA program and I only have so many dates to go around.

Respectfully,

Cris Johnson

P.S. I've also included a publicity poster with this letter. After you & I agree on a date, all you have to do is fill in the date & time and make as many copies as you wish. I can also provide you with a digital version of the poster, a customized-for-your-event press release, and more!

*Press Release:*



Contact: Cris Johnson

Address: PO Box 4004, Niagara Falls, NY 14304

Phone: (716) 940-8963

For Immediate Release

**\$contact\_account\_name** Is Presenting A Special Adult And Teen Reading Show Open To The Community

**\$contact\_account\_name** is hosting a professional teen and adult reading show, open to the community, on **\$gig\_date\_long** at **\$gig\_show\_time**, at the **\$gig\_event\_site**, located at **\$gig\_venue\_address**.

The show, titled “Mind Control: Fact Or Fiction?,” is being used as part of the library’s efforts to encourage young adults to read more during the summer.

The show, presented by international entertainer/educator Cris Johnson, will feature custom-designed optical illusions, influence experiments, hypnosis, audience participation, and more. The show is intended for ages 12 on up as well as any thrill-seeking adults.

“This particular program is something different – it was designed to promote more reading among adults and teens,” **\$contact\_title \$contact\_first\_name \$contact\_last\_name** explains. “The show will shed light on mind control, separating myth from fact, the truth about hypnosis, fraudulent psychics, and much more. It’s amazing, interactive, and is mysterious fun!”

Why did **\$contact\_account\_name** go to the trouble of creating an entire show designed simply to get adults and teens to read more over the summer months? “I’ve been creating and presenting themed shows to libraries and schools all across North America for nearly 20 years and it’s a passion of mine,” the presenter explains. “With budget cuts increasing all the time, we as a community really need to support our local libraries, encourage teens as well as adults to read more, watch less TV, and protect our children’s future.”

**\$contact\_account\_name**’s “Mind Control: Fact Or Fiction?” will be presented on **\$gig\_date\_long** at **\$gig\_show\_time** at the **\$gig\_event\_site**, located at **\$gig\_venue\_address** and is intended for adults and teens. Anyone above the age of 12 is encouraged to attend. Admission is free, seating availability permitting.

###

## Conclusion

This is an extensive manual (33,000 words), written, examined, re-written, edited, and refined so that you would have the best possible material in hand in order to begin your promotion and performance of a great program.

Both of us, Cris Johnson and Jim Kleefeld truly believe that this is a rock-solid program that can provide you with a sizable number of decent paying bookings in either the YA library market or the junior high/middle school school market.

We have extensive backgrounds in marketing library programs to teens and adults and have been very successful in our regions. This is not to say that your state or your local libraries will be as excited or as generous as ours, but if you know your market and can target to teen groups, this should provide you with a very sizable income stream. By offering similar programs in their own market, Jim and Cris have each typically generated about \$10,000 worth of business each year.

The program is light, simple to set up, needs very few materials, requires very little preparation and very little tear-down. You can walk ten minutes before your show time carrying one briefcase and two cloth banner bags and be set up ready to perform in plenty of time.

In addition, you can be up and running in almost no time because of the simplicity of the show itself. The presentation is straight-forward and logical. A glance at the illustrations on the banners will remind you of exactly what you need to say and do for the first half of the show. Set a B'Wave and a Squeezers clip on your table and you will have most of what you need for the second half of the show.

Read through this manuscript a couple of times and watch the show video a couple of times and you will in all likelihood be almost ready to present.

We are always here to help. If you have any questions regarding this material, the effects, where to get materials or whether an alternative effect you have would work, by all means contact [Cris](#) or [Jim](#) at any time.

The art for the two optical illusion banners is complete and finalized. Banners can be ordered through [Jim Kleefeld](#). The cost is \$285 for each banner or a total of \$570. You may use PayPal or a credit card, or send a check in the mail.

The cost includes your rights to display and use the original art, as well as the two banners as depicted on page 3 of this manual. The banners will be 33 inches wide by 78 inches high, printed on heavy vinyl and attached to a retractable banner stand. Each printed banner stand will come with a padded cloth carrying bag with a handle. They will be shipped directly to your address about two weeks after you order and will be ready to use when they arrive.

Best of luck on your many upcoming presentations of Mind Control: Fact of Fiction?