

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

# VOODOO

THE MAIL ON MAY 2018

**MENTALISM,**  
MORE THAN JUST A TRICK.....  
- KURT DEMEY

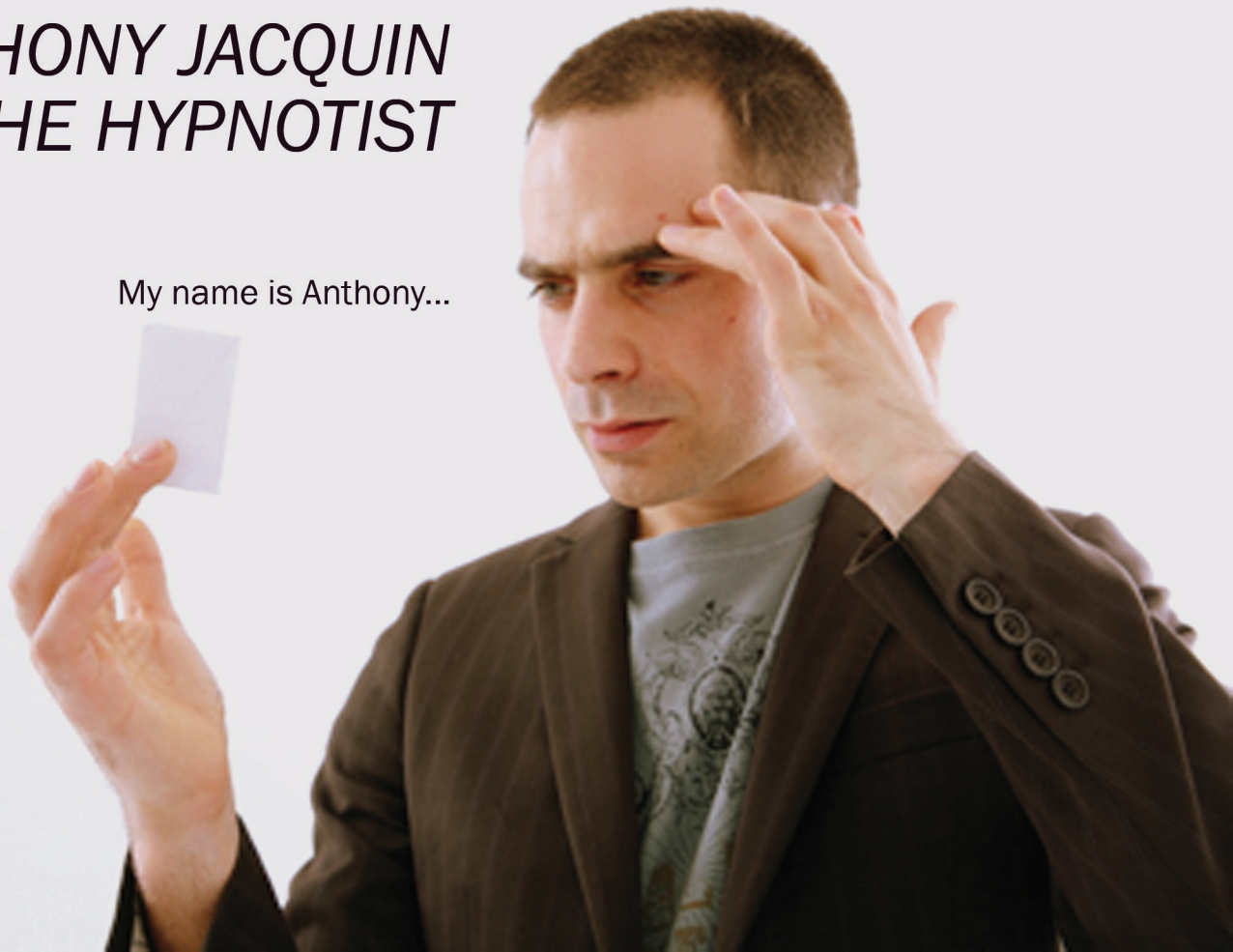
**MIND-BRAIN  
INTERACTION**

**MENTAL MASTERY**

**BOOK  
TEST**

*ANTHONY JACQUIN  
THE HYPNOTIST*

My name is Anthony...



EDITOR'S  
NOTE >

Hi everyone,

**I'd** just like to say a big thank you to everyone who has commented and the fact that this digital VOODOO magazine is still getting some fairly high visitor stats I'm incredibly thank you!

In the meantime, there are plenty of articles on this VOODOO magazine that you can read to hopefully improve or at least understand Mentalism in a little more detail! Again, a huge thank you to everyone!



—Saji Vijayan, on behalf of the team Voodoo  
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INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS



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beFanatic  
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beAmazed!



## MENTALISM, MORE THAN JUST A TRICK. KURT DEMEY TALKS ABOUT THE POWER OF THE IMAGINATION

**M**ouths drop open in surprise. Shouts of amazement. Eyes well up with emotion. A standing ovation. Belgium's champion of magic, Kurt Demey, leaves everything to chance in his latest show, 'Ongekende eidenties' ('Unknown Evidentialities').

Or does he? A trip into the art of mentalism.

An American story. Two families go to Disneyland on the same day and take a picture. Twenty years later a couple decides to get married. At the party they pull out the old photos. In one photo of the bride, the observant father-in-law sees his son, the groom, in a buggy in the background. Fate or serendipity?

A wooden tree-like structure, glass jars filled with sand, a bottle and a die. These are the only attributes that Kurt Demey needs, in 'Ongekende eidenties', to offer you a disorienting theatre-trip, (and for some spectators a trip far beyond, but for the sake of that secret, we'll say no more). Barefoot and in a suit, blond hair, warm smile and hypnotic voice: Demey has something of a cult leader, were it not for the fact that his performance offers no spectacle, only pure poetry. That's how he leads you into his universe, together with contrabassist Joris Vanvinkenroye as the driving undertone. If in the beginning you ask yourself what you are doing with that photo in your hand, by the end of the performance the question of 'how he does it?' is much less important than the feeling of a very special coming together which engulfs you.

To say that Demey is an outsider to the world of 'sleight of hand' would be an understatement. Coming from the visual arts, he has spent the last ten years, under the handle Rode Boom (Red Tree), researching mentalism and contemporary magic. Performances like 'The Horned Man', 'In the air', 'The city that breathes' and now 'Unprecedented Evidentialities', could be placed somewhere between theatre and illusionism, with a healthy (typically Belgian?) dose of the surreal. Well known for his skill and art far beyond our borders, he may now also call himself the new Belgian champion of Magic. He received the prize for originality and the 'unfathomable nature of the secret'. No magician or member of the jury could figure out the secret of his latest invention.

"I GAVE THEM, TOGETHER WITH **STEFAN PARIDAEN**, A YOUNG TALENT FROM ANTWERPEN, SOMETHING ATYPICAL, FAR FROM THE SHOWBIZZ WORLD WHERE MOST OF THE MAGIC GET'S STUCK

It was nice to see that it was no longer a question of the speed in which you did your card-trick, or the look of your jacket or shoes. You would think that wouldn't be an issue, but Stefan lost points in an earlier competition because he was wearing sneakers under his suit jacket!" laughs Demey.

"Actually, mentalism will always lose out in a magicians' contest. In sleight of hand it is all about the trick, in mentalism it is about not showing the trick. The effect only comes once everything is finished."

## Mentalism.....

is a form of amusement in which the artist (mentalist) creates the illusion that he is blessed with unusual mental skills and powers. Magic, sleight of hand, illusionism, mentalism, witchcraft, the paranormal, (if that even exists). Often all those terms get thrown into the same basket. "The roots of 'sleight of hand' can be found in the circus, but it is a general term for many genres. There is the illusionism we have come to know from David Copperfield with his big vanishing tricks, there's the street magic of little card tricks and balls under the cup, and there is mentalism where you create the illusion that you can read the thoughts of others. Derren Brown was crucial to the evolution of mentalism, he shifted the claim of 'reading minds' to psychology. As mentalist, one draws on a range of techniques, conditioning, suggestion and association, cold reading, muscle reading.... People give a lot away, not so much by what they say, but how they say it, their body language. It is a question of learning to read. There is nothing paranormal about it. I am happy that the audience is also starting to understand this. I used to get requests for exorcisms and contact with those beyond the grave, but that is happily much less frequent these days."

“**M**agic is making a come-back in Europe and Belgium is slowly following that trend. The image of the stuffy magician in tail-coats is undergoing a make-over. That has everything to do with a couple anglo-saxon names that have gone very big thanks to television and the internet, Derren Brown and the young Dynamo – (the Justin Bieber of the magic world). But also thanks to a tv-series like *The Mentalist* or closer to home, the stand-up comic/mentalist Gili. They’ve helped to make magic ‘sexy’ again. On the other hand, – far from the popular market – an evolution in France is taking place in the artistic sector, where ‘magie nouvelle’ is weaving the techniques of illusionism and mentalism into a new theatrical language. Here, closer to home, companies like Peeping Tom are part of that movement.”

“But how do you do it? I don’t mind it when people ask me that, it is part of the game. But I sometimes find it a pity that in the pure mentalism shows that ‘needing to know’ gets in the way of the experience. The frustration of an audience who cannot figure it out gets in the way of the wonder. That’s why I love to do mentalism in the theatre. Theatre is a game between fiction and the reality of being. That is why I work more and more often with theatre people, as now on the latest play by the poet Maud Vanhauwaert and the actor Valentijn Dhaenens (SKaGeN). I want to share what I know and, rather than relying on existing tricks, take on requests to develop something new. Tell me what you would like to have happen, and I will make sure it does. Whether I do that in the theatre, the circus or in installations like some of the ones you find in ‘Ongekende Evidenties’ is to me of less importance. If you show those kinds of trick outside of the tiny context of a mentalism show, it becomes a sort of magic realism that you inject into the present reality. It’s that sincere wonder that I am looking for. Like the little brother who asks his big brother to conjure a sugar cube. The most beautiful moments are when seemingly by accident magic happens.”

“**T**he fact that magic is enjoying a renaissance, is thanks – I believe – to the times in which we live. People are looking for meaning in their lives, not so much a religious meaning as a spiritual way of understanding things. They are not turning to the esoteric, and neither trying to determine what is true or not true, but the impulse derives from a non-nonsense desire to give a place to the things that are unfathomable, the things beyond understanding. Just as we can find the moon, or a piece of art to be ‘magical’.”

“**W**ith ‘Ongekende Evidenties’ we really took a leap of faith. Joris [Vanvinckenroye] found it a pity that our earlier performance ‘The horned man’ ended the same each time, and asked himself if it wasn’t possible to leave more to chance. That led us to the question of just what that is, ‘chance’? From a philosophical point of view chance is defined as unpredictable fate, in mathematics it is seen as part of prediction: how many possible coincidences are there? How can we manipulate chance? This question brought us to higher mathematics, where one dares to think of a fourth, fifth and even sixth dimension, and to books like ‘Flatland’ (1884) by Edwin Abbot.”

“In theory one could perfectly deduce how a tree will grow, if you take account of all the characteristics of that sort of tree and its environment, the composition of the soil, the climate, ...but it only takes one person to snap a twig from that tree to change the course of things. The only factor that we cannot predict is the will. As long as there is will, there will always be chance.”

Either choice is valid, but that choice will have a huge effect on how you experience the performance.”



“**T**hat realization was in conflict with what the title ‘Ongekende Evidenties’ implies, for it was not evident to build a performance. It needed to appear as if I put everything in the hands of the audience, so I couldn’t rely on the classic tricks of mentalism. Rather than ascertain in advance which of the audience might be easily readable, or easy to manipulate, we spin a bottle – as in Russian roulette – and leave the choice of who will be taken out of the audience to chance. That is also the strength of this show, the tie that develops between the members of the audience, the fact that anyone could be chosen. The spectators are my fellow players, not my puppets. The instructions I give them are therefore immensely important. Otherwise it doesn’t work. Normally one can work that into the entertainment, but in a theatrical setting it can only be passed on by the text or subtext.”

“The most fascinating thing for me is what I call, (for lack of a better word), the décalage. It is the moment that the trick has been revealed and as a spectator you realize that your brain is not capable of ‘getting it’. That is the most interesting moment because you come to a fork in the road. Either you can look for an explanation, which is interesting because it confronts you with your own limitations, as you realize that your common sense and the senses you have learned to trust fall short in giving you a decent explanation for the reality at hand. Or there is the other route, that of letting go and allowing yourself to be drawn into a poetic and surreal world.

“We human beings, contrary to the rhinoceros, did not receive a big horn. But we did receive a head with big brains full of imagination. It’s good to shake that brain up once in a while. The power of imagination is enormous. It’s not for nothing that other fields of knowledge like the world of publicity and even the world of science call on the expertise of the mentalists. Take for example the famous seven-second rule, that the human being forgets something after seven seconds. That is an important assertion. The medical world also profits from our knowledge of how to ‘fool’ people. The power of placebos has been proven time and again. That imagination can play a gigantic role in the healing process, is an idea of which more and more doctors are convinced.

Lying...

For he who knows too much it is difficult not to lie. (Wittgenstein)

Was it chance or not? That’s how Demey himself fell into the world of mentalism. “It started in 2000, when I received, by chance, a book from a girlfriend entitled ‘Traveling through the underbelly of India’ [Tahir Shah]. I began to study yogi tricks like how to slow down or stop your heart. I thought how interesting it could be to bring that knowledge to the stage and how – especially if you leave out the show element – one could make the experience so much more remarkable. That’s how my first show ‘The Horned Man’ (2006), came to be, a performance I have been touring ever since.”

“There is a plethora of books and also on the internet one can find a mountain of information about mentalism. There are international congresses and we even have a Flemish mentalism club. It is a secret society, but even more a tight circle of friends, with whom we trust our most cherished secrets. The members are not all performers, but come from all walks of life. One doesn’t just become a member: you have to gain trust, do an entrance exam, ... which doesn’t mean to say we are some dark magicians’ club or something! I am convinced that anyone can become a mentalist, just as anyone can learn to play the contrabass. But to become really good, you have to be obsessed with your job, and constantly seek to improve. It also helps a bit if you have some natural talent for doing several things at the same time, and for lying.”

And does Demey ever use/abuse his talent offstage? “I never do that, it isn’t necessary. As humans we feel the language of the body intuitively. We are used to smelling out danger. One time only, in an emergency situation, I used my mentalism skills. When I was traveling in India I suddenly felt a revolver held up to my head, so while lowering the timbre of my voice, I calmly talked my attacker out of the idea. In the end I found myself with the revolver in my own hand. I shot the gun off until the round was empty, and handed the gun back to its owner. But whether that was mentalism, or just a cold-blooded act of non-aggression...?”

# MIND-BRAIN INTERACTION: MENTALISM, YES; DUALISM, NO

**A** traditional working hypothesis in neuroscience holds that a complete account of brain function is possible, in principle, in strictly neurophysiological terms without invoking conscious or mental agents; the neural correlates of subjective experience are conceived to exert causal influence but not mental qualities per se. This long established materialist-behaviorist principle has been challenged in recent years by the introduction of a modified concept of the mind-brain relation in which consciousness is conceived to be emergent and causal. Psychophysical interaction is explained in terms of the emergence in nesting brain hierarchies of high order, functionally derived, mental properties that interact by laws and principles different from, and not reducible to those of neurophysiology. Reciprocal upward and downward, interlevel determination of the mental and neural action is accounted for on these terms without violating the principles of scientific explanation and without reducing the qualities of inner experience to those of physiology. Interaction of mind and brain becomes not only conceivable and scientifically tenable, but more plausible in some respects than were the older parallelist and identity views of the materialist position.



This revised concept of consciousness as causal, with its recognition of mental phenomena as explanatory constructs in science, has brought a marked change during the past decade in the scientific status of consciousness and of mental and cognitive phenomena generally. Resultant mentalist trends within science have been accompanied also by a corollary rise in acceptance of various mentalist-related concepts and dualist beliefs in the supernatural, the paranormal and in unembodied forms of conscious existence that receive no logical support from the new mind-brain concepts of neuroscience. Reasons are advanced to show that our latest mind-brain model is fundamentally monistic and not only fails to support dualism, but serves to further discount fading prospects for finding dualist forms or domains of conscious experience not embodied in a functioning brain.



# ANTHONY JACQUIN

## THE HYPNOTIST

**My name is Anthony...**

My first contact with hypnosis was via my father. After learning hypnosis himself and helping others with it, he told me he felt like he was vested with a special power, as if he was wearing an invisible cloak. He suggested that I should try one on too. So I learnt the basics and eventually did my first session back in 1995 to help someone quit smoking. It was a complete success, they quit easily and effortlessly. I was hooked.

Keen to learn more I sought out the best teachers I could find, got as much practical experience as possible and finally went full time as a hypnotherapist in 2001. Since then I have worked with over 5000 people helping them change their life and realise their dreams. My interest spread into entertaining with hypnosis and I became a professional performer in 2004. My speciality is mixing close up magic and mind games with hypnosis and I have been fortunate enough to perform for a wide variety of people, companies and festivals as well as featuring on both BBC Radio and ITV.



**THE HYPNOTIST**



Hypnotherapist Anthony Jacquin's clients include those with a fear of spiders and baked beans. But can the master persuader sort out Graham Snowden's sweet tooth?

The window sill in the waiting room of Anthony Jacquin's hypnotherapy practice is piled high with empty cigarette packets. Unlike most of his clientele I am not here for help with quitting a debilitating habit of one sort or another, so I'm momentarily confused by this cue. Then the penny drops.

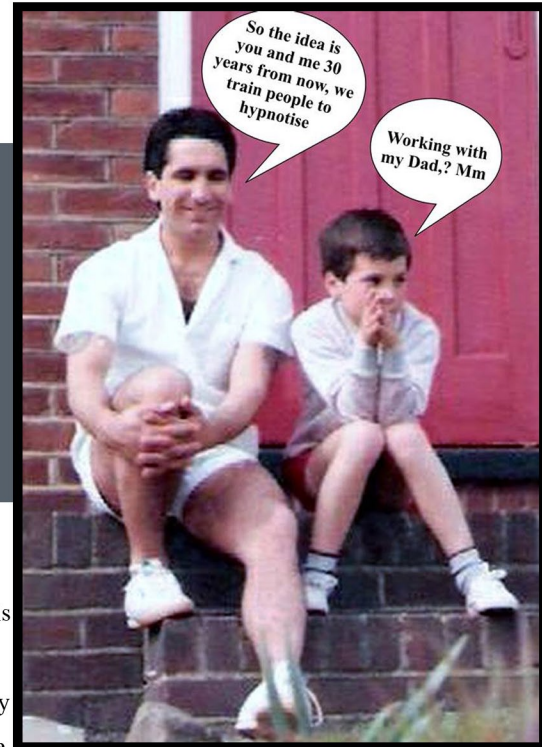
"There's a few scalps there," he says proudly. "I cleared the office out and found a few packets people had left so I put them there. That evening there were two more. I don't ask people to leave them, but if they do, then good."

You have to really want to find Jacquin's consulting rooms, hidden as they are behind a red, arch-shaped door off a quiet Derby shopping street and then further secreted within a warren of musty Victorian chambers. Having climbed the huge staircase and stumbled along a few dead ends I eventually find a white door with the words **"THE HYPNOTIST"** stuck on in slanting capitals.

He leads me through the chilly waiting area and into his office. Everything is geared to relaxation, from the bar fire glowing beside two cream leather-backed chairs, to the mellow decor, beige walls adorned with curious, faceless portraits. On the far wall, above a desk crammed with family photos, a mind-boggling clock with swirling, melting hands ticks away, "the kind of present people buy you when you're a hypnotist", Jacquin says, grinning.

Dressed in a plain white T-shirt, jacket and jeans, Jacquin seems down to earth, with an engaging if slightly deadpan demeanour. Yet I can't help feeling mildly apprehensive, as if I might somehow be submitting myself to the will of a man with incomprehensible powers of persuasion. "People still have a 19th-century view of hypnosis somewhere, it's Svengali and mind control, that kind of thing. That's one way of presenting it," he says, as I sink deeper into one of his comfy chairs. "But even on stage that's not how I pitch it. It's about relaxing and using your imagination, and when you harness that ability you will experience some incredible things."

Now I spend much of my time travelling the world sharing my ideas about hypnosis, teaching others about this fascinating art. Although what I do and teach now is a world away from what I did twenty years ago, the magical feeling that comes from knowing you can use words to change someone's reality, to change someone's life remains. I am as fascinated with hypnosis now as I was after that first session.



In the cloistered world of hypnotic theory Jacquin has a broad practice, combining his private hypnotherapy with stage hypnosis and the co-running of two training companies. The first, the United Kingdom Hypnotherapy Training College (with his father, Freddy Jacquin) focuses on trainee hypnotherapists, while the second, Head Hacking (with fellow hypnotist Kev Sheldrake), is geared more towards performance.

Most of those coming to him for hypnotherapy, though, just want rid of something, be it a weight-loss problem, a fear of spiders or a phobia of baked beans. "I've seen people for all those things," he says. "Not the same person though, thankfully."

He claims more than 80% of customers can be treated successfully in one session – in his early days in practice he offered a money-back guarantee to anyone less than fully satisfied. "I don't offer that now, purely because it was everywhere," he says dismissively. "You could pick up a paper and there'd be hypnotherapists all over it. Cheaper, faster ... it was beginning to sound like double-glazing sales." In many ways this is an interesting comparison because the hypnotherapy industry has no formal regulation, meaning that with minimal training, anyone can set themselves up as a "qualified" practitioner. Or, for that matter, as a regulator. "There are 98 organisations or bodies you can sign up for," Jacquin admits. "But there isn't any official regulation because it's difficult for the medical establishment to place it. They recognise it's valid; the British Medical Association has done three studies and see it as a complementary treatment, not an alternative one."

Surely though, some of the public's suspicion of hypnosis arises from the fact that the lines between therapy and entertainment are often blurred. Cases in point might be a series of "Hypno survival" clips Jacquin has posted on YouTube in which he attempts to get by without spending any money for days by hypnotising shopkeepers and bartenders into giving him food, drink and clothes.



Precisely what he is doing when he hypnotises someone is difficult to explain. "If you ask hypnotherapists how they do it, they often struggle to answer, because they just relax people by talking to them," he says.

Jacquin's technique seems to involve exuding a supreme confidence, almost willing someone to believe he has control over them. A handshake is often the trigger, or an order to focus on a static object. "Sleep! Deeper deeperdeeperdeeperdeeper," he orders a hapless market trader in one of his videos, who slumps forward obligingly, rendered spellbound by the tip of one of his own cucumbers.

It seems like powerful stuff. But does it really amount to any more than a trendier version of the old vaudeville act? "Some hypnotherapists are anti-stage hypnosis, but I'm not," he says. "It keeps hypnosis in the public eye and demonstrates just how powerful it can be ... A lot of the silly stuff I do is research that I want to know if it's possible."

Perhaps not surprisingly for someone with two training companies, Jacquin is keen to demystify hypnosis; he has written a book and made DVDs in addition to his training courses, which take him all over the world. "Nurses, teachers, parents can benefit from helping people to change the way they think, feel and respond," he says. So how would he go about treating someone who, I venture (entirely hypothetically, of course), might wish to lose a few pounds due to a partiality for chocolate and cakes?

"First off," says Jacquin, assuming a sudden urgency, "I would ask, what do you want? Do you never want to eat a sweet again, or just have a bit more control? You'd say, I like a dessert once a week, but I certainly don't need to be eating sweets in my car. I'd then ask you to justify that. Why is it important to you? You might say it's to keep fit and play sport and this 6lb is starting to slow you down." I nod furiously. The aim, he explains, is to establish an achievable outcome by which to measure success or failure. He then asks more questions around the supposition that the behaviour is entirely learned: "And most people say, 'Yeah, that's exactly how it is.'"

Jacquin's gaze now feels intense. "What I'm going to demonstrate to you," he continues firmly, "is that this is not who you are, you haven't got a sweet tooth, you've learned in certain situations that this is what you do." He continues: "Then I'll show you how to go into this ... condition if you like, it's not really a state."



It's hard for me to know whether he is hypnotising me or not; on balance I'm pretty sure he isn't, but something about the ambience of the room and Jacquin's spiel is certainly combining to make me feel a little light-headed.

Jacquin was first smitten with hypnosis after his father gave up a successful sales career to set up a hypnotherapy practice. "I had a go and it just worked," he recalls of his first attempts while at university, to help students "quitting smoking, for exam pressure, for creativity in a music studio".

He moved to Paris for a while but continued to dabble in hypnotherapy as a side interest. Five years later he found himself working for a software firm in the City when the dotcom boom suddenly ended and he was made redundant. "I had a six-week window to make the hypnotherapy business happen, and it happened," he says.

I ask Jacquin when he was last hypnotised and he replies instantly: "About three weeks ago, for research purposes. "He does not hold much stock in the various established theories of hypnosis, of which he tells me there are "about four or five", but feels he and Sheldrake may be on the verge of developing a formula of their own.

"It's still early days," he cautions, "but I was coming back from a course recently and a few ideas we'd been talking about for some time started to fuse together. I wouldn't consider myself a great subject for hypnosis because I haven't had a lot of the experiences I've given other people.

"We got back to my house, and were just in conversation like this, testing out our theory, and within two minutes I was hallucinating. My hand was made of modelling balloons, my tea cup had changed into another cup, it was all quite crazy." "Is he sure there wasn't something else lurking in his tea cup?"

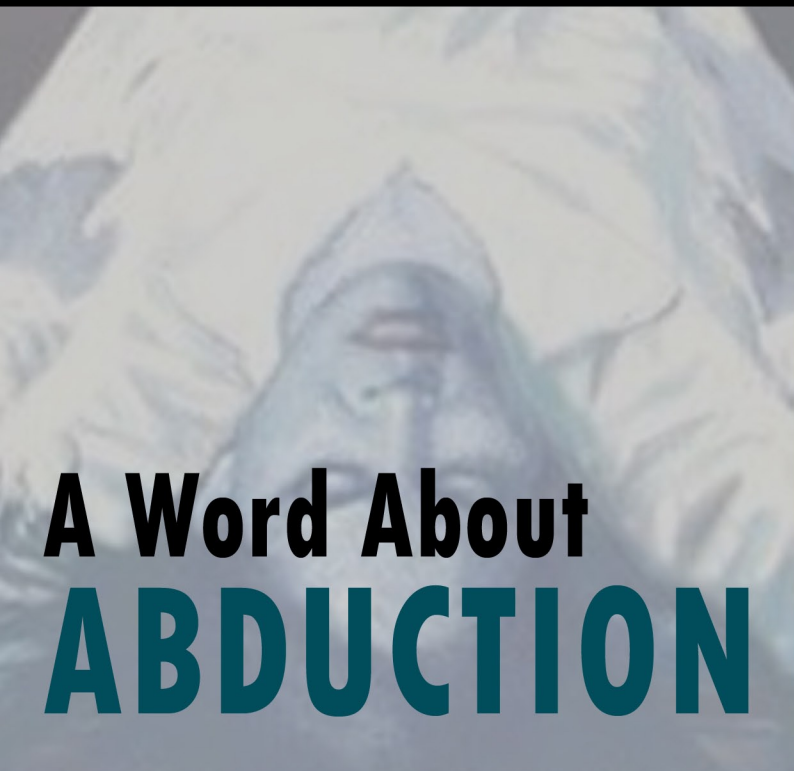
"Ha ha, yes!" he laughs. "That was quite a breakthrough, though." Time is up though and, having said our goodbyes, I head back to the station, still not entirely certain whether he's been hypnotising me. On the platform, there's a vending machine and I think about what Jacquin said earlier. Then I stick some money in and press the buttons.





**A**bductive reasoning is something that you may not have heard of, but rest assured, of the modes of thought responsible for Sherlock Holmes' brilliance, it is the most important. It combines rigid logical connections of deduction with the fluidity of induction.

Simply put, abductive reasoning is what Holmes uses to do his thing.



# A Word About **ABDUCTION**

**H**olmes is famous for the line, "Once you have eliminated the impossible, whatever remains, however improbable must be the truth." Strictly speaking, this is true. When one has a set of  $n$  possible options, eliminating  $(n-1)$  of these options will result in one option remaining. What this phrase fails to take into account is how one actually generates this list of  $n$  possible options.

The fact is, you CAN'T just make up a list of all of the possible options. Any list of possibilities you can come up with will be incomplete. You can always add things like, "OR, aliens could have abducted him, probed him, then staged his murder to make it LOOK like he was poisoned." There's NO WAY that's what happened, but speaking deductively, you also can't 100% rule it out. That's where abductive reasoning comes in.

It allows you to gauge possibility in a slightly less rigid way, while still keeping most of the logical progressions we love about deduction. This mode of thought is what allows Sherlock Holmes to generate his list of possible explanations for how the crime may have occurred, after which point he can apply his rigorous logic and his brilliant detective skills to narrow the possibilities down to a single solitary solution.

How does one apply this reasoning to one's own {cases, life, questions} you ask? Two things above all else benefit a detective in this endeavor - a formidable memory and an abundance of imagination.

Sherlock Holmes manages to generate possible scenarios so quickly partly due to his vast knowledge of crimes already committed. As he is so fond of saying, "There is nothing new under the sun." Thus, he is able to extrapolate possible means, motives, and even weapons - from crimes of a similar nature which have already happened. When he is not able to find a suitable comparison, his mind searches for new and unexpected ways in which events could have transpired. An excellent way to inspire such strokes of investigatory brilliance is to ask one's self, "What if it didn't happen that way?" or "How could this have been possible given X and Y?" or even "If I were the killer...?"

Long story short, the abductive way to find the answer is to create a set of possible options, one of which HAS to be the answer, and keep eliminating things until one reaches a solution. It's certainly not glamorous, but damn if it isn't Holmes.

# Book test



**JOHANN NEPOMUK HOFZINSER**

INTRODUCED THE FIRST MODERN EXAMPLE OF THE BOOK TEST.

**JOHANN NEPOMUK HOFZINSER**  
**BORN JUNE 19, 1806**  
**DIED MARCH 11, 1875 (AGED 68)**

Johann Nepomuk Hofzinger (June 19, 1806 – March 11, 1875) was a minor employee at the financial department of the Austrian-Hungarian Monarchy. Although he never held a doctorate, and there is no such title in his working descriptions, he used the moniker "Dr. Hofzinger" as a stage name after retiring in 1865.

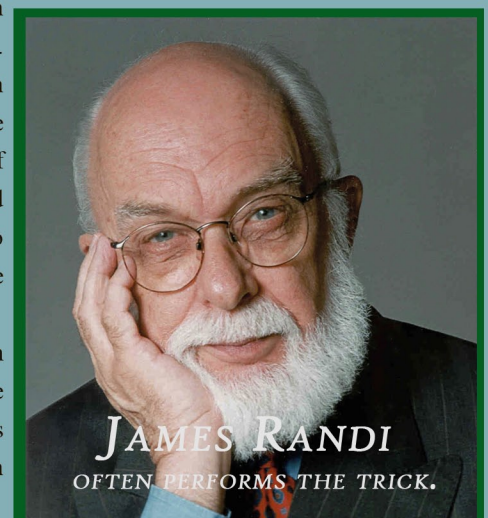
Modern variations of the original "labyrinth" concept using gimmicked books are widespread, although they vary greatly in nature. The first modern example is widely suggested to have been introduced by Johann Nepomuk Hofzinger sometime between 1865 and 1875, generally known simply as "The Word".[6] Variations using a single page that can be inserted into other books, sometimes known as the "True Test" or "Modern Magazine Test", were first developed by in the 1930s by U.F. Grant, a well-known inventor of magic tricks.

*THE BOOK TEST IS A CLASSIC MAGIC TRICK USED BY MENTALISTS TO DEMONSTRATE TELEPATHY-LIKE EFFECTS.*

*THE NAME REFERS TO ITS EARLY USE AS A TEST OF MENTAL POWERS.*

An audience member (the "spectator") is called onstage to assist the mentalist. The spectator is shown one or more books, and asked to read a random passage from one of them. The passage may be revealed to the audience, or recorded in some other way for later comparison. The mentalist then typically presents a routine to establish an atmosphere or back story, and proceeds to read the spectator's mind to reveal elements relating to the passage read by the spectator. Books have been used as props as long ago as the 1450s. In one particularly common trick, the "blow book", spectators would blow on the pages of a book which would then reveal images, colors, or text. However, these were not similar to modern book tests, as the "magic" was simply the change in appearance. The modern concept of the book test involves the magician revealing a word, phrase, or image that the spectator has selected at random. The earliest known example is a variation on the modern Twenty One Card Trick, in which a series of operations reveals the chosen item through basic mathematics. The magician first asks a spectator to choose a word or figure on a starting page. An associated number, say the column or group that the figure appears in, is used to select another page. For instance, if the spectator picks a figure in column two, they might flip forward two pages.

Here the spectator sees the same figure somewhere else on the page, and repeats the process. After three flips the magician stops them and reveals the figure. It is known that a version of this sort of book test was created well-known publisher Girolamo Scotto and demonstrated for the Emperor of Austria in 1572. However, printed versions from this time are not extant. The earliest surviving example was found by Italian magician Vanni Bossi in the book



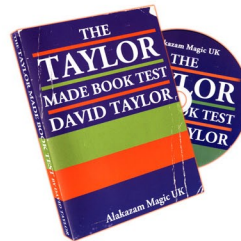


**L**aberinto, originally published in 1607 by Andrea Ghisi. An English translation was published in 1610 under the title *Wits laberynth*, or, the exercise of idleness. It is believed *Wits laberynth* was the inspiration for the same trick in Nicholas Hunt's *Newe Recreations*, published in London in 1631.

Modern variations of the original "labyrinth" concept using gimmicked books are widespread, although they vary greatly in nature. The first modern example is widely suggested to have been introduced by Johann Nepomuk Hofzinsler sometime between 1865 and 1875, generally known simply as "The Word". Variations using a single page that can be inserted into other books, sometimes known as the "True Test" or "Modern Magazine Test", were first developed by in the 1930s by U.F. Grant, a well-known inventor of magic tricks.

A very different style of book test uses unmodified books, and yet produces similar results. Originally developed by magician David Hoy and published in his 1963 *The Bold and Subtle Miracles of Dr. Faust*, the "Bold Book Test" is widely considered a classic and inventive trick. The trick, often with Hoy's name removed, has been published in dozens of books and pamphlets.

The book test has been a staple of mentalist acts throughout the 20th century. One of the best known variations of this trick was repeatedly performed by The Piddingtons, whose version included elaborate stagecraft that placed Lesley Piddington, the "reader", in a variety of bizarre locations, from London Tower to a diving bell. James Randi uses the trick as a staple of his impromptu shows, selecting among a wide variety of methods at whim.



## MNEMONIC GIMMICKS

There are many versions of the book test. The magician may use a single book, a single page or multiple books. In each case there are multiple variants. Methods using more than one book generally used unmodified books, or naturals. These can be distinguished because the mentalist hands the books to the spectator to choose among, and has some sort of riffle or fast flipping of the pages later in the trick. Methods using a modified book, a gimmick, allow free selection of the word from any page. In cases using the dictionary test principle have the magician holding the book in front of them, facing out.

Another major class of book tests involves a mnemonic device to distribute "money words" across a page. For instance, a given page might have the word "Abermarle" on it, and this would be the only "proper name" that starts with the letter A and the spectator would be invited to select a proper name beginning with A. "Hybrid" systems replace the gimmick book with a single gimmick page, which is styled and sized to fit within a target magazine or book. The mentalist must prepare the book themselves, inserting the page into any suitable book or magazine. For this version, the mentalist must use some form of a equivocation to ensure the spectator chooses the right page. There are a wide variety of forces used for this purpose. In both cases the spectator is handed the gimmicked book, or allowed to select among many similar examples. The spectator is then instructed to open and select a word off the page, with the word selection being limited, for example only allowing "odd words" or "proper names." The mentalist then asks the spectator a single question, typically "what is the first letter of the word you are thinking of?" They then apply the mnemonic to return the word, and reveal. There are a variety of systems used to create the word selection. The original method, called "The Word," was developed by U.F. Grant, but a number of variations exist. All require some preparation to use properly.

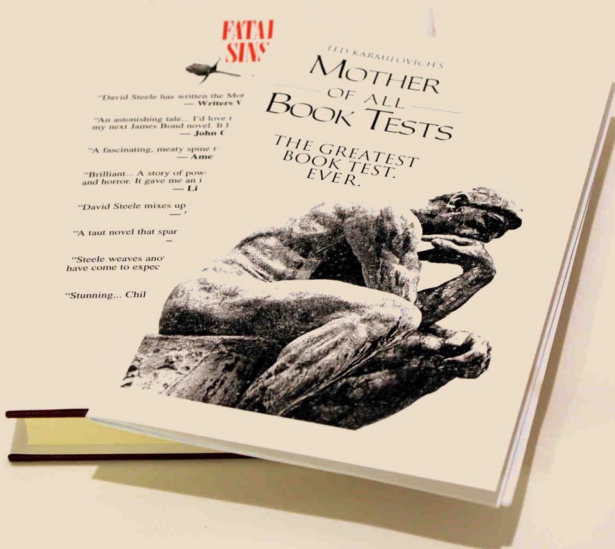
# Dictionary gimmicks



The "dictionary test" is a gimmicked book test that anyone can prepare using any book, but works best with dictionaries, encyclopedias, books of lists, or other texts where there is some sort of obvious first word that is called out in the text.

Using a dictionary, the gimmick is prepared by finding the first defined word on the left page, which is normally bolded or larger, and writing it in fine pencil on the top of the right page. The magician then holds the book open in front of the spectator and riffles with the left hand, and asks the spectator to call "stop" at any point. The magician then points to the upper right corner (blindly, as the book is still facing away from the magician) and while the spectator is looking there, peeks at the other corner, which is turned just enough to be visible.

A commercial variation of the dictionary test is known as "Flashback," and comes in the form of a complete gimmicked book. Instead of the word appearing faintly at the top of the page, it is arranged so the last word on the left page is the same as the first word on the right page. In some forms the antonym appears on the mirror page, instead of the same word. For instance, if the word "day" appears as the first word on the left page, a straight flashback would put the word "day" on the left page, while an antonym version puts "night" there instead. Flashback variations are often incorporated in gimmick books supporting other methods as well.



## Other Variations

The "Page, Line and Word" trick uses two or three spectators, handing one a book (the "reader"), another an envelope, and the third pencil and paper (the "writer"). The writer is asked to imagine opening the book and selecting a word at random, and then writes down the page, line and word number they imagined. The magician then palms the writer's slip and hands a prepared slip to the reader, who opens the book to the selected section. The third spectator then opens the envelope to reveal the same word.

The "1089 force" is a natural that relies on the mathematical manipulation of three-digit numbers such that the answer to a series of seemingly random operations will always result in the number 1089. The spectator is then asked to turn to page 108 and read the 9th word. Mathematical forces of this sort, similar to the original "labyrinth" type tests, are no longer common as these are widely known to the audience.

The "coin force," which can be performed with a number of props instead of coins, is essentially a combination of the natural and the flashback concepts. A word or statement from a natural is selected, and then some sort of marker, normally a quarter, is inserted in that page near the spine. As the magician riffles the book, they can easily flip to that page when the spectator calls "stop". This relies on nothing other than the magician holding the book firmly by the spine while it is riffled, both to obscure the coin as well as to keep it from falling out.

In addition to my existing mental training regimen, I have decided to add a new training game in order to home in on one of my favorite things about perception - judgment. We judge people. It happens.

Everything you think about someone else's thoughts, emotions, or reasons for what they do comes down to judgment.

It's not a bad thing, as long as you understand what's happening, which through this blog, I intend to do.

# TARGETED INTUITION

If you decide to follow my mental training regimen, please don't add this game in until you are comfortable playing the first ones. This exercise is all about directing your intuitions in order to better understand how your brain processes information subconsciously. Without a conscious thought a process to compare to, you are doing something so horrible, so grossly shocking, that any true Sherlock Holmes fan would be humiliated to be caught in the act of - guessing.

With that in mind, here is the Targeted Intuition Training Game:

1) Observe a person. Before consciously ingesting any details, try to allow your brain to give you an intuitive profile, a "first impression without justification." (In reality, your brain will have some sort of justification, but the idea is for you to be unaware of the subconscious calculations involved.)

2) Once you have your intuition, break it down. Isolate the individual elements, and highlight any unusual ones. (Let's say a woman walks by - Your intuition goes something like, "She's a nervous mother." Okay, fine. Why a mother? Why nervous?)

3) Now take another look. Play the other games. Find details. Make deductions/inductions. See if you can arrive at any specific conclusions. Form a second profile about the person.

3) Now take another look. Play the other games. Find details. Make deductions/inductions. See if you can arrive at any specific conclusions. Form a second profile about the person.

4) Compare your two profiles. See if any of the intuitions you formed were justified. Try to find out WHY your brain arrived at your intuition (Try to figure out what your subconscious mind was 'thinking' during step number 1. If you were way off, find out why. If you were dead on, find out why.)

The point of this game is to begin to break down what we perceive as intuition, and display it for what it really is - a cumulative sum of countless calculations being made by your brain on your behalf, in order to better prepare you for dealing with the world. My theory, which this blog is a crucial part of, is that by slowing down the process, by training your intuition to see what is relevant, we can gain a better understanding of how we think, and what we can really see when we are watching closely. In addition, with a little extra effort, we can train our conscious mind to see things that were previously unavailable to us.

Learn how to read the secret thoughts of three friends! This video is a great trick to perform at a bar or while sitting around with fiends. They'll be amazed when they think you are capable of reading their minds!

## HOW TO READ MINDS WITH MENTAL MASTERY

Straight from the forums comes our most epic mind-reading effect yet... Three volunteers are each asked a fair, random question as the scammer jots down his guesses and hides them in a glass.

After everyone has "locked in" their answers, the scammer shows that he's three for three in his guesses. As we already learned from Daniel, there are three ways to escape from handcuffs:

Method: this effect relies on con man working out of order. After asking the first question, he writes the answer to the third question he plans to ask (in our case, we used a card force to know the third answer in advance, but a at a yes/no question will work just as well).

Next, to "lock in their choice," the con man will jot down the answer to question number one on a separate sheet of paper. Likewise, he'll continue to write down the answer to each previous question until he finally finishes with the one pre-arranged question. For the reveal, pour out the jumbled guesses and hand each one to its correct match.



**You've** probably searched the Internet wanting to know how to put someone under hypnosis without them knowing. It's exactly what covert hypnosis (also known as conversational hypnosis and sleight of mouth) is all about.

However, you need to understand the why and how behind the actual method. Here are some covert hypnosis techniques to get you started.

## The Most Complete Covert Hypnosis Guide

### Eye Cues

People display specific types of body language which all depends on what's in their thought pattern at that given moment.

Analyzing their body language will give you a general idea of what that person is thinking whether it's an image, sound or feeling. It'll also give you an indication of whether they're creating the thought or remembering it.

The way that people display the representational system that they're accessing are eye cues. Depending on the direction the person's eyes are moving, it indicates the representational system that they're accessing.

It may sound simple but in fact, it takes a lot of practice to master and isn't always guaranteed to apply to everyone.

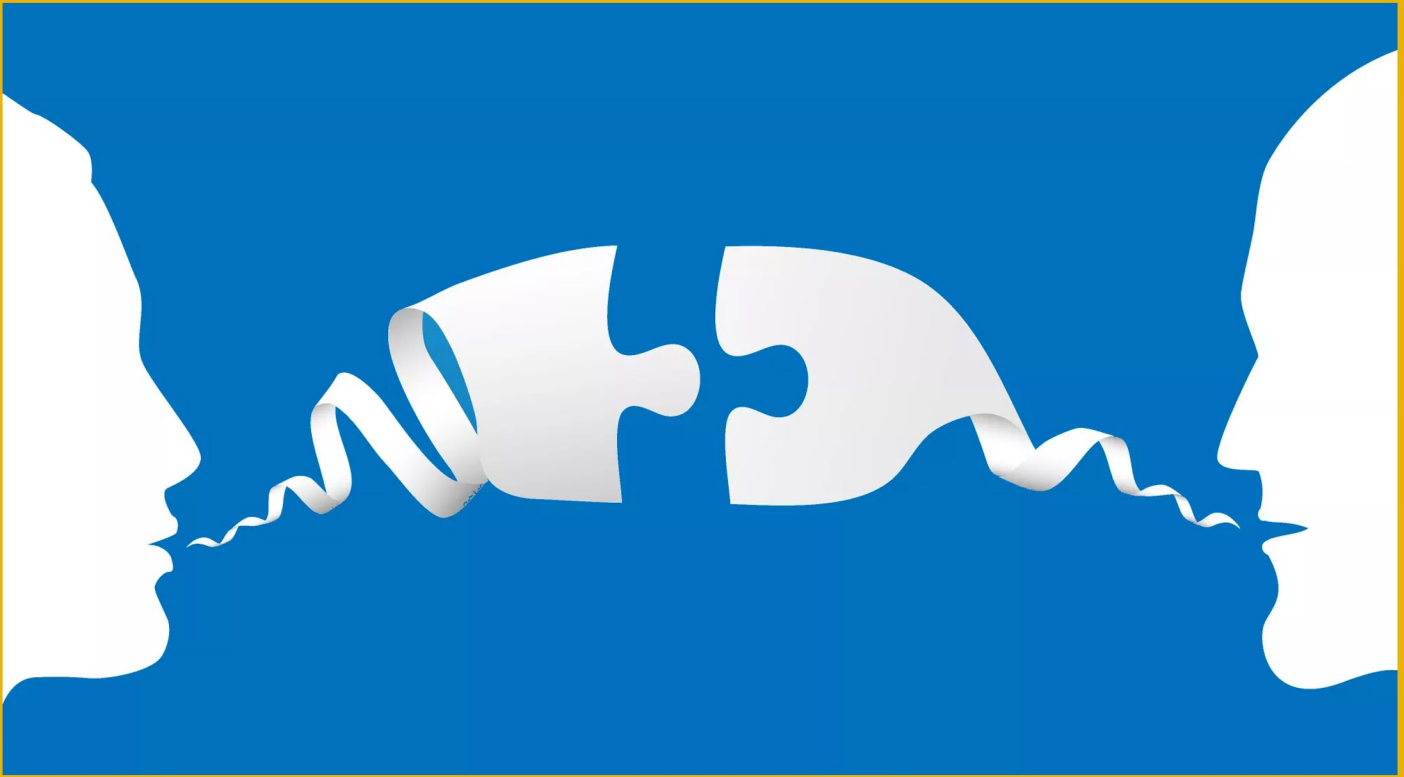


### Submodalities

The difference between people's responses to certain information vary greatly. Submodalities takes a look at the more intricate details of each thought to determine exactly what invokes a positive or negative emotion.

This is an important technique of covert hypnosis because you can use a context with carefully placed words to trigger a certain response (eye cues, body language, voice tone etc.), and once you know what brings out that response, you can use those words again to activate that feeling.

# GAINING RAPPORT



## Deception

As a hypnotist, deception is crucial if you want to keep someone from knowing your true intentions. If they catch on, your cover is blown. In a very subtle way, you must word suggestions that will effectively deceive someone. Everyone is prone to false information, which creates a made up reality.

For example, if a trusted friend told you that he got a really hot woman's phone number today, you'd most probably believe him, even if it's not true. We all fall prey to such fictional information everyday.

Hypnotists, psychics, mediums and clairvoyants use this deception technique to create an illusion after gaining rapport and your trust.

## Misdirection

Magicians use misdirection to divert the audience's attention to something else in order to perform an action that they don't want them to see. For covert hypnosis (check out the best guide here), it's used in a conversational standpoint.

For example, if you're trying to get someone to perform an action by discreetly planting a suggestion in their mind, they may consciously be aware of what you're trying to do.

In this case, you must divert their attention by giving the same suggestion but worded in a completely different context. This also helps if you don't want that person to over-analyze your initial suggestion even if they didn't catch on.



## Warm Reading

Warm reading is based on making generalized statements that could apply to practically anyone, very much like cold reading but instead, it doesn't involve any observations of that person or responses from them. For example, you take this example of warm reading: "It seems that you've learned a lot within the past couple years. You've had a lot of experiences that have changed your outlook on life, and I can see that you've learned a lot from your past mistakes."

"As you can see, that statement can apply to practically anyone, but what makes it believable in someone's mind is that almost everyone believes that they're unique in some kind of way. Warm reading is a good 'ice breaker' and allows you to make accurate statements from the start before they've even spoken."

## Cold Reading

Frequently used by psychics, mediums, spiritualists and mentalists to create an illusion that they can mind read or have some sort of clairvoyance ability, cold reading can convince almost anyone into believing you are whatever you tell them.

It involves making a very vague statement after initially making observations of that person. For example, if you want to find out if someone is expressive or shy, you might say:

"I sense that you have are confident with expressing yourself at times, although sometimes you tend to reflect on the past"

Now the listener will have several responses:

"Yes, I'm expressive but don't reflect" – This means that they're more expressive

"I tend to reflect a lot" – This means that they're more shy. "Yes you're right" or "Not really" –

These responses are not informative enough so you need to ask another related general statement to find out. Depending on their response to your general statement, you can then make more direct statements based on their answer because you'll now know what type of person they are.



## Hot Reading

Hot reading is the most powerful form of reading by a large stretch and it'll completely leave your target person amazed. It's direct and 100% precise, but it requires you to have prior knowledge about that person without them having any idea that you know. Getting this information without that person being aware can be difficult. One way will be to speak to someone that knows that person directly and will reveal personal details about their life.

The subject will believe you have a psychic ability because the mind tends to believe things without doing any sort of investigation.

The above descriptions are only the foundation of the techniques. To practice it you need to know examples and the correct steps to implement in order for them to work successfully.

# THINKING SILLY

SOMETHING THAT FEW PEOPLE KNOW, AND EVEN FEWER UNDERSTAND, IS THAT MEMORY IS A CREATIVE ACT.

I will be creating two new games in the Training Regimen section of the blog specifically relating to mnemonics and how one can better practice this particular facet of Holmes' character, but for now, let's discuss what, for me, is the most fun facet of memory, and perhaps the Holmesian arts as a whole.

I find, as a general rule, that images and sensory experiences that induce noticeable physiological responses are the ones that your brain will most easily hold onto (increased heart rate, laughter, eyes tearing up). But why is that? Your brain evolved over the course of human history to do one thing - keep you alive. In order to do that, it came up with some neat shortcuts. Your long term, association-based memory is one of those shortcuts. Your brain is the most powerful computer in the universe, but why should it have to recalculate the optimal decisions for every situation? Why not use some of that hardware for storing useful information for later?

Fine. But how does it know what to store? How does it know what's important? Actually, the answer to that one is pretty easy - whatever keeps you alive - things that keep you safe, fed, and able to make lots of little versions of you in the future.

As such, your brain latches onto some very specific categories of things. You have a built-in GPS so that you can remember where your cave is, where you found those delicious berries yesterday, where you saw that bear so you can keep your distance. You have great face memory, an analog Friends List that helps you to know in a moment when you are in the presence of a threat or an ally. Things that are funny, sexy, and scary all stick in your brain amazingly well because they are all things that your brain already decided were important for one reason or another.

The most under-utilized of the above is humor. It's really easy to think of things that scare you, but it's usually quite difficult to take those things and remove them from the scary situation they belong in. It's a little easier for sexy images, but they tend to suffer a similar problem - they seem weird and out of place once you remove the context. That's when we begin to notice the evolutionary hack that is humor.

Things look silly when they are out of place, in locations and situations they weren't before. A duck isn't particularly funny until you give him a shirt and hat and call him Donald. Neither is a cat chasing a mouse... until the mouse hands the cat a stick of dynamite and flies off in a paper airplane he made himself. It's very easy to think up silly things - just think of a perfectly normal thing and change it until it doesn't quite fit anymore.

That, before anything else, is the most important trait you bring to the art of memory. Sure, you have the ability to recognize silliness. But even more importantly, you can make it. You can generate new silly things just by thinking about them and put them wherever you want in that built-in GPS of yours.

The best memory technique is one that comes naturally. If it still feels like a device, there's still room for improvement. It has to come organically and naturally, and the most organic way I've ever found is being silly.

## SO SILLY



### READER CHALLENGE:

Next time you're out and about, meet some new people. Take their name and do something silly with it. Maybe smash that together with a silly thing you see in their face, or how they smell, or the shirt they are wearing, etc.

See how much better it sticks in your head when you're thinking silly.

# AMAZING MEMORY CHUNKING

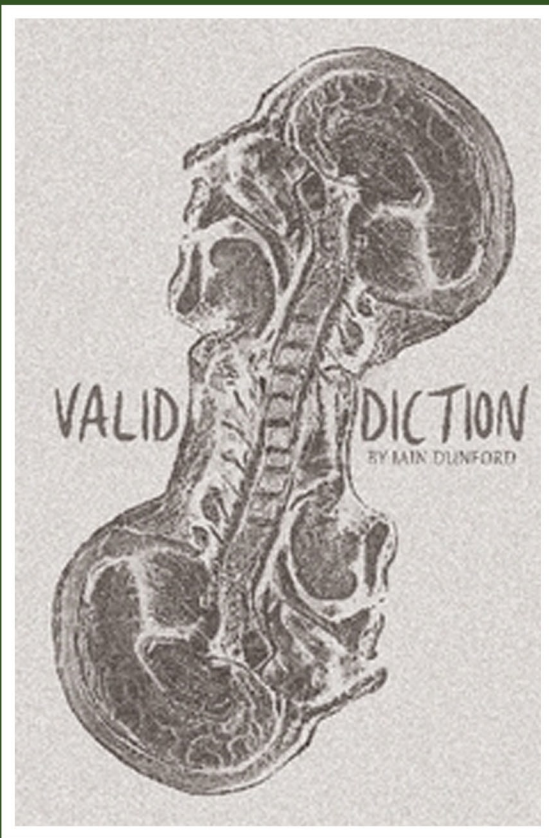
NEW-NEW  
**Stuff**

For this trick, you will prove that although most people can't remember more than 5 or 9 letters, your volunteer will be able to remember 14.

1. Ask your volunteer to remember these letters: "B Z T K" (read them at the rate of about 1 per second, and drop your voice after the "K." The volunteer should remember all of these.
2. Next: "D J R N Q P" The volunteer might remember all of these
3. Then: "M T X H V L F C S V" The volunteer almost certainly won't remember these
4. Stop and point out that the volunteer couldn't remember 10 numbers but now you'll show that the volunteer can remember 14.
5. Finally: "F R O G B A T P I G D U C K." The volunteer should remember all of these, which spell out FROG-BAT-PIG-DUCK. If the volunteer doesn't, someone from the audience will definitely be able to shout it out.

The principle behind this trick is that of memory chunking. By taking large units of information and putting them into chunks of information between 5 and 9 items, we can expand our memories far beyond our brain's limits. I owe this trick to my colleague, Thomas Pusateri, for showing me this trick. It has never failed to amaze!

Presto, change-o, have I now converted you to a psychological magician? You may not want to quit your day job, unless your day job is as a psychologist, but you can definitely have some fun with these simple demonstrations. Enjoy!



# VALID-DICTION

## By IAIN DUNFORD

I EXPECT YOU TO HAVE READ AND DIGESTED THE CLASSICS OF MENTALISM AND HAVE AN INTEREST IN CHARACTER ANALYSIS AND/OR READINGS OF SOME KIND. THIS IS A BOOKLET FOCUSING ON DREAMS AND MEMORIES IN A MENTALISM CONTEXT. ROUTINES, INVENTIONS AND PLOTS. THERE IS ALSO AN UNIQUE READING SYSTEM THAT LETS YOU CREATE A UNIQUE ITEM TO GIVEAWAY/SELL TO EACH PERSON THAT YOU READ FOR. SOME DIY IS NEEDED FOR SOME ITEMS. NONE OF IT REQUIRES ANYTHING EXPENSIVE APART FROM YOUR TIME. ENVELOPES, POST-IT NOTES, SCISSORS, BUSINESS CARDS, CHEAP NORMAL BOOKS - THAT KIND OF THING.

No. I.S.ING

No PS

FOR CLOSE-UP, INFORMAL, SOCIAL, FORMAL, HOUSE-PARTIES AND ON THE TOILET.

Iain spends a lot of time and creative effort in designing the book, this was apparent in the cover art, back and front, fonts, color selection, and matching binding spiral. The graphics are perfect for the book and material, (although my all time favorite will be the cover art on PROFEIGN). This is the first book of Iain's I have that is spiral bound, my others are all perfect (glue) bound. The binding works for this book as I spent a lot of time thinking about what he wrote and the spiral allows the book to sit on the table flat with the current page facing you. This book is a personal message from Iain to the community; it is full of opinion, sage advice, concerns, and wonderful material. In addition to the written word and photos in the book, there are links to videos to make things more clear, it is a multimedia experience. I don't plan on detailing everything in the book, that is what reading it is about, but I will try to give a flavor of the book.

The book begins with an essay and Iain's current thoughts on our art. I found myself nodding in agreement at his points as I read. I don't want to spoil anything for those who have not read it yet, when you read the book, do not skip over this. This essay and the last statement in the book go together. The next section, pages 13-21, Iain mentions the benefits of research, even a little bit, then follows it up with a fantastic routine utilizing his research example, psychometry. Continuing on with research, pages 21-53 contain a number of routines and thoughts using dreams as a theme. The material is very good, some using standard methodology, all with Iain's twists that make them unique. . You can construct an entire act with this material. The real lesson here is not the effects, it is how to adapt them to a these or concept.

Rounding out this half of the book is Iain's Sitting on Hoy. This piece can be done on stage, platform, someone's home, or in the pub. Some will say, :wow, an easy to do and easy to understand Chair Routine:, I say, "yes, all that and more, look at what you can do with it and apply to it."

Next comes an interlude with multimedia experiences with billets and papier-mâché, I kid you not!

Following the interlude are Unconscious Learning, a wonderful routine using a book (not just a book test). Wonderful thoughts on a technique, entitled EVQOVIUQE, one can guess what the technique is. Rounding out this section is a perceptual concept using the sections of the brain, that can be applied to any routine where information is revealed. Looking at the cover art, back and front I wonder if this was the influence...

TORNAMANCY, the next section, is for me, the best piece of thinking and application I have come across in years. As a reader in entertainment venues and home parties, this is fantastic, a reading system with giveaways, sitter participation, and the social media marketing idea... This should be its own book. This is the end of the book, excluding the bonus section which is only available for a short period. And this is the note to go out on, not only the highlight of the book, but the highlight in psychic entertainment for quite some time. My mind is afire with variations and applications.

Rounding out this edition of the book is the bonus – The Cheapskate Billet Envelope. This is a well illustrated (photos) and detailed (text) multiple out billet envelope which is easy to contract, simple to use, and has hosts of applications.

My thoughts, I really love this book. Iain makes a lot of points, gives superlative advice, sets a record straight, provides excellent material, details a brilliant system for readings, provides material that can be used anywhere from casual setting to formal show, personal to stage. If you have not read Iain's works before, be advised he speaks from the heart and occasionally uses language (certain words) to express his thoughts. If this is his Opus, which I hope it is not, it is the one to go out on. I highly recommend this book.

● READY.  
● SET.  
● REGISTER.

*More awards shows to enter*

# MORE TROPHIES TO SIT ON

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