

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

WOODOO

THE MAIL ON APRIL 2018

Atmokinesis

TECHNIQUES
IN MENTALISM

**SHERLOCK
HOLMES....**

DIVINATION THROUGH
TAROMANCY
&
CARTOMANCY

FAQS

ASHES ON ARM
MENTALISM TRICK

**peter
TURNER**



A BRIEF HISTORY OF TAROT

Predicting the Future.....believe that the future is fluid and....

10 SECRET TECHNIQUES IN MENTALISM

Force, Peek, Suggestion, Misdirection,etc.....

PETER TURNER" FUTURE OF MENTALISM

An Interview section.....

ATMOKINESIS

Rare and powerful ability to control the weather itself.....

FAQ'S

More about mentalism.....

OUTSIDE INTERESTS

Sherlock Holmes, the inspiration Holmes' Deduction

FREE STUFF

Ashes on arm - mentalism trick.....

URI GELLER TRILOGY

Signed spoon and box set.....by masters of magic.....

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!.

Sajivijayan

—Saji Vijayan, on behalf of the team Voodoo
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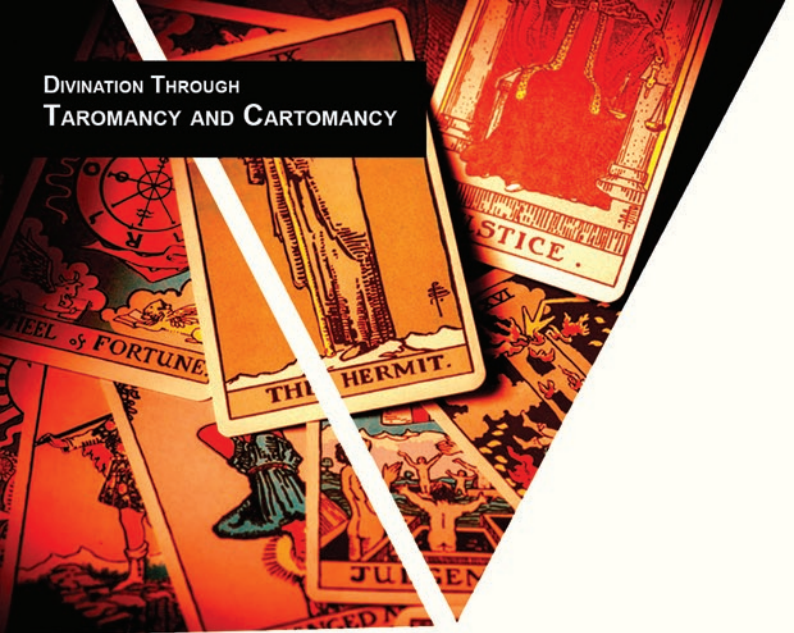
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DIVINATION THROUGH
TAROMANCY AND CARTOMANCY



A BRIEF HISTORY OF
TAROT

Tarot cards are one of many forms of divination. They are commonly used to measure potential outcomes and evaluate influences surrounding a person, an event, or both.

The technical term for tarot reading is taromancy (divination through the use of tarot cards), which is a subsection of cartomancy (divination through cards in general).

Some people read Tarot cards "by the book," and others read more intuitively.

If you're a "by the book" reader - which is not a bad thing, especially when you first get started - you'll want to have a basic knowledge of the cards and their meanings before you start. You can keep a book handy as you lay out the cards and go through them, or you can create a simple chart with basic meanings on it.

Some people actually write the meanings on the cards themselves, so that the information is always at their fingertips. If you are one of those people who reads the cards intuitively, on the other hand, you'll pick up images and messages from the cards.

Share these with the Querent as you see them. Be cautious about delivering messages of gloom and doom, because remember -- the cards present us with guidelines of what may happen given the present course. Anyone can change their own outcome by making new and different choices.

When you've worked your way through the cards -- and it's okay not to address them in order, if several cards seem interconnected -- try to end the reading on a positive note.

Instead, they focus on possible outcomes as well as examining influences related to the issue at hand. These may be influences which the subject might not even be aware of before the reading.

Tarot reading thus arms the subject with additional information so that they may make more informed choices. It is another avenue of research, so to speak, and should not be seen as coming with any guarantee of ultimate outcomes.



TAROT has drawn people into its magic for centuries. Today, cards are available to purchase in hundreds of different designs. There is a Tarot deck for just about any practitioner, no matter where his or her interests may lie. Whether you're a fan of Lord of the Rings or baseball, whether you love zombies or are interested in the writings of Jane Austen, you name it, there's probably a deck out there for you to choose.

Although methods of reading the Tarot have changed over the years, and many readers adopt their own unique style to the traditional meanings of a layout, in general, the cards themselves haven't changed much. Lets look at some of the early decks of Tarot cards, and the history of how these came to be used as more than just a parlor game.

So you've got your Tarot deck, you've figured out how to keep it safe from negativity, and now you're ready to read for someone else. Perhaps it's a friend who's heard about your interest in Tarot. Maybe it's a coven sister in need of guidance. Perhaps -- and this happens a lot -- it's a friend of a friend, who has a problem and would like to see "what the future holds." Regardless, there are a few things you should do before you take on the responsibility of reading cards for another person.

First, before you read for someone else, make sure you've brushed up on the basics of Tarot. It's important that you study and learn the meanings of the 78 cards in the deck. Study the major arcana, as well as the four suits, so that you know what each card represents. Readers who are more intuitive may get slightly different meanings than the traditional "book taught" representations, and that's okay. The point is, know what you're doing before you do it for someone else. Meanings that are only partially learned will result in only a partial reading.



"PREDICTING THE FUTURE"

Tarot readers commonly believe that the future is fluid and thus absolute predictions of future events are impossible.

Decide whether you feel comfortable using "reversals" in your divination. Many people read a card the same way no matter how it turns up. Others follow the reversed meanings that are applied to each card. It's up to you whether you use reversed meanings or not, but it's a good idea to be consistent. In other words, if you use reversals, use them every time they appear, not just when it's convenient.

Remember, as the cards are shuffled they will become very well mixed.

In some traditions of Tarot, the reader will select a card to represent the Querent -- the person for whom you are reading. This is sometimes referred to as a Significator card. In some traditions, the Significator is selected based on age and maturity level -- a King would be a good choice for an older man, while a Page or Knight would do for a younger, less experienced male.

Some readers select a card based on personality -- your earth-mother best friend may be perfectly represented by the Empress, or your really devout uncle by the Hierophant. If you don't want to assign a card to the Querent, you don't have to.



TAROT

It's a good idea to have the Querent shuffle the deck so the cards can pick up on his or her energies. If you feel the Querent has some negativity attached to him, cleanse the deck after the reading. If you really don't want the Querent to shuffle, at the very least you should allow him or her to cut the deck into three piles once you've completed the shuffling. As he does so, the Querent should silently ask a simple but important question on which the reading will focus. Ask the Querent not to share this question with you until you've completed the reading.

Decide which layout you want to use -- some people prefer the Celtic Cross, others the Romany method, or you can make up your own. Start at the top of the deck, and place the cards in the order dictated by your spread. As you turn the cards over to be read, flip them from one side to the other, rather than vertically -- if you turn them vertically, a reversed card will end up right-side up and vice versa.

Place all the cards in the layout in front of you at once, before you begin reading any of them. Once all the cards are laid out, set the rest of the deck aside.

Give a quick glance over the spread, and look for any patterns. For example, is there more of one suit than others? Are there a lot of court cards, or an absence of the Major Arcana? Note the suits as well, because this will give you an idea of the possible direction of the reading.

- Many Swords: conflict and strife
- Many Wands: big changes
- Many Pentacles/Coins: financial issues
- Many Cups: love and relationship issues
- Many major arcana: the Querent's question could be controlled by other people, rather than himself
- Many 8's: change and forward movement in life
- Many Aces: powerful energy of the suit's element

NOW THAT YOU'VE LOOKED THEM OVER, IT'S TIME TO GET DOWN TO THE NITTY-GRITTY, AND DO YOUR READING!

BEFORE DOING A READING, MAKE SURE YOU'VE BRUSHED UP ON THE BASICS OF TAROT AND PREPARING FOR A READING. NOW THAT YOU'VE LAID DOWN YOUR TAROT CARDS, IN THE SPREAD OF YOUR CHOICE, THIS IS WHERE THE REAL FUN BEGINS. IF SOMEONE HAS COME TO YOU AS A QUERENT, IT'S BECAUSE THEY WANT TO KNOW WHAT'S GOING ON -- WHAT SORTS OF THINGS WILL PRESENT OBSTACLES TO THEM, WHAT POSITIVE OUTCOMES THEY CAN EXPECT, THAT SORT OF THING.

But they also want it to be interesting. After all, anyone can flip open a book and read that the Ten of Cups means contentment and happiness. What they really want to know is how does it apply to them?

Try to tell a story about what you say. Instead of saying, "First you have a Ten of Cups, and that means love and happiness, and then you have a Queen of Wands, which means someone who is fruitful, and the Empress means fertility and wealth, blah blah blah..." "try something like this. Let's see... it looks like you're surrounded by love. It seems as though we're looking at a very happy relationship here.

Now, there's a woman in your life who is fruitful... is someone trying to get pregnant? I'm asking because the Empress here indicates fertility, and when she's paired up with that Queen..." and so on.

After you've finished, ask the Querent if their question has been addressed. If he or she says no, ask if perhaps the cards focused on a different issue that he was hesitant to ask about. For example, someone may be too shy to actually ask about their love relationship, so they'll ask something innocuous about their job or personal finances instead. It's not uncommon to find that the cards have answered questions that were unasked, but still relevant.

Sometimes, unfortunately, the cards just don't seem to respond.

If that happens, ask the Querent to re-shuffle, and try laying them out again. After a second time, if it doesn't look like they're cooperating, you should end the reading and put the cards away. You may wish to recharge them or ritually re-consecrate them before trying to read for the same person again. In general, it's not a bad idea to wait a few weeks - in many traditions, the length of a full lunar cycle - before reading for them a second time. Even if the cards do tell the Querent what he or she want to know about, you should generally wait around a month between readings - especially if they're paying you.

Which brings us to the issue of charging for your services. If you're just starting out, and reading for friends and family, you may want to go ahead and do free readings - it's a good way to hone your skills, and if you do miss the mark, no one feels like they got ripped off.

While some people do feel that no one should ever have to pay for a Tarot reading, the decision to charge or not is entirely up to you. If it's something you're going to do on a full time basis, good wishes and charity will not pay your bills. If you decide to eventually charge, the key is to determine what is a fair market value in your area.

It's important to never EVER let the cost determine the quality of the reading you deliver.

The bottom line: show your Querents that you care about them, and deliver readings that make their time and/or money worthwhile.

Magical Use of Tarot. (c) Morrighan / stock.xchng. Because your tarot cards are magical tools (like the wand, athame, chalice and plate), they must be keyed. Keying is the means of personalizing magical tools for your own use. In this case, keying ties the cards not only to your own personal energies, but also to the Universe at large. This means that when you throw a tarot spread with a keyed deck, the cards not only represent elements, people and concepts in the Universe they are tied to them.

Keying is what allows tarot spells to work. Because the cards are actually linked to physical things in the Universe, when you change or re-arrange the tarot cards, you also change or re-arrange things in the physical Universe.



THE TAROT IS IDEAL FOR PROVIDING DISPLAYS OF WONDER AND MYSTERY - THE ESSENTIAL INGREDIENTS OF MAGIC. THIS GUIDE SHOWS YOU HOW YOU, TOO, CAN PROVIDE THAT WONDER AND MYSTERY, WITH EVERYTHING FULLY EXPLAINED IN EASY-TO-UNDERSTAND LANGUAGE THAT DOES NOT GET BOGGED DOWN IN JARGON OR WOOLLY 'NEW AGE' RHETORIC.

IT'S IMPORTANT TO NEVER EVER LET THE COST DETERMINE THE QUALITY OF THE READING YOU DELIVER.

In the progression of magical studies, the study of tarot cards comes almost at the end. This is because you need the plate, athame and sun candles to key your tarot cards. You need to have studied and practiced with these other tools before you can key your cards.

While it's possible to throw tarot spreads with unkeyed tarot cards, the results will be less accurate than with keyed cards.



10

SECRET TECHNIQUES IN MENTALISM

1. THE FORCE

Mentalist use forcing technique to perform prediction effects. Mentalist force the spectator to make a particular choice but to a spectator it looks like a free choice.

2. THE PEEK

Mentalist use this technique to perform mind reading effects. Mentalist secretly or using some mechanism take a quick look at what spectator has written, drawn etc.

3. COLD READING

With cold reading, without prior knowledge, a mentalist can quickly obtain a great deal of information by analyzing the person's body language, age, clothing or fashion, hairstyle, gender, sexual orientation, religion, race or ethnicity, level of education, the manner of speech, place of origin, etc. Cold readings commonly employ high-probability guesses, quickly picking up on signals as to whether their guesses are in the right direction or not, then emphasizing and reinforcing chance connections and quickly moving on from missed guesses.

4. MEMORY AND MENTAL CALCULATION

Mentalist uses fast mathematics methods to perform quick mental calculations and to remember a long list of objects. Mentalist tries to show the power of his mind using these effects.

5. DUAL REALITY

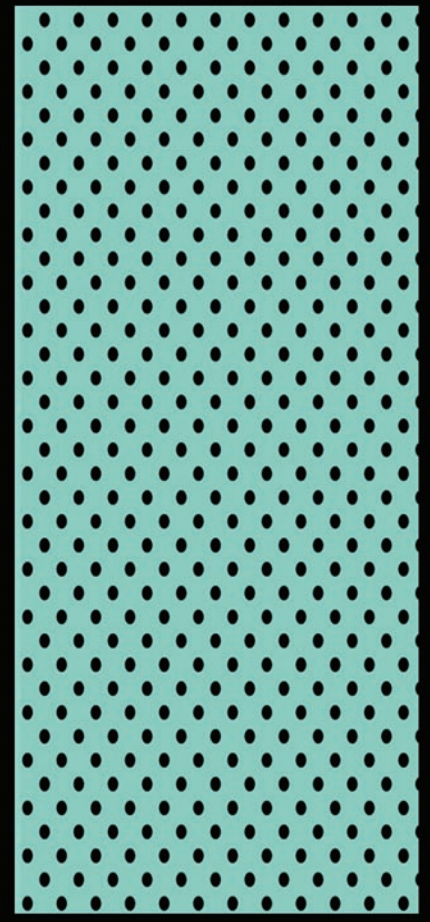
Dual Reality is a ploy in which spectators assume that everybody witnessing the same performance effect, but in actuality, different people are finding different meanings of certain deceptive words in the conversation. Generally, in dual reality effects, either spectator gets more amazed than the rest of the audience or the audience gets more amazed than the spectator.

6. MISDIRECTION

Use of standard magical methods like misdirection with the use of magic props or sleights to accomplish a mentalism effect, it is also called mental magic. Any magic effect can be presented as a mentalism effect with the right script.

7. SUGGESTION

A suggestion is a psychological process by which one person guides the thoughts, feelings, or behavior of another person. Mentalist who also performs hypnosis use these techniques for entertainment.



8. EQUIVOCATION

Equivocation (or the magician's choice) is a verbal technique by which a magician gives an audience member an apparently free choice, but frames the next stage of the trick in such a way that each choice has the same end result. For example, the performer may deal two cards to the table and ask a spectator to select one: if the spectator chooses the card on the left, the performer will say something like "you keep this card, I'll take the remaining card". If the spectator chooses the card on the right, the performer will take that card. Thus, the choice of which card to use is really made by the magician.

9. SECRET ACCOMPLICE

Some mentalists employ their assistant backstage to accomplish some mind-blowing mind reading and prediction effects. Some mentalist uses secret accomplice called stooge who sits with rest of the audience behaving like a stranger. During the performance, mentalist select the stooge as a spectator who looks like a randomly chosen volunteer.

MENTALISM SECRETS

10. PRE-SHOW WORK

Few mentalist before the show will approach and talk to some of the members of the audience starting with the casual conversation, but in the process knowing some clues and information about their life. During the show, mentalist will select those people as volunteers and with the use of some clever presentation mentalist will use those clues to perform some super mentalism effects.

A lot of mentalist shows, for example, often do their research on a target before calling that person on stage. You know the drill.

LEARN THE SECRET BEHIND THE #1 MENTALISM & MIND READING TRICK USED BY FRAUDULENT PSYCHICS & CELEBRITY ILLUSIONISTS THAT YOU CAN DO TO ANYONE, ANYWHERE at ANYTIME!

PETER TURNER,

ONE OF THE MOST BRILLIANT YOUNG MENTALIST, CONSULTANT AND CREATOR OFFERS US A SERIES OF EXPLORATIONS IN DIFFERENT TOPICS, ESSENTIALS TO ANY PROPER STUDENT OF THE ART OF MENTALISM.

MINDREADING WITH DRAWINGS, PEEK TECHNIQUES, READINGS, PSYCHOLOGICAL APPROACHES, BOLD METHODS, SUREFIRE TECHNIQUES AND MORE, ALL FROM THE PERSPECTIVE OF THIS MASTER MINDREADER.

ALONG HIS THINKING YOU WILL GET CONTRIBUTIONS FROM HIS COLLEAGUES AND FRIENDS IN THE ART.

RELAX, GET THIS MATERIAL AND LEARN SOME AMAZING MODERN MENTALISM APPROACHES.

HAILING FROM WEST YORKSHIRE, ENGLAND, PETER'S LOVE FOR MAGIC STARTED AT JUST 5 YEARS OLD. HE QUICKLY MADE HIS TRANSITION INTO MENTALISM BY THE AGE OF 15 AND HAS BEEN PERFORMING PROFESSIONALLY FOR THE LAST FEW YEARS.

HE HAS PUBLISHED SEVERAL BOOKS INCLUDING DEVIUS REALITIES WAS PUBLISHED BY THE "WIZARD" KENTON KNEPPER, WHO OPENLY ADMITTED HE WAS FOOLED AND IMPRESSED BY PETER'S MATERIAL AND THINKING.

PETER IS QUICKLY BECOMING KNOWN FOR HIS UNIQUE THINKING HAS BECOME ONE OF THE MOST EXCITING EMERGING MENTALISTS IN THE WORLD.

"Peter Turner's ideas are not only fresh, edgy and provocative but when used correctly they simply leave an audience with no choice but to believe that one can genuinely crack into craniums. I for one applaud him." -KEITH BARRY

"I watched Peter Turner perform, he's AMAZING! He performed mental mind reading through which he astonished me with the accuracy of his intuitive powers. He looks cool, modern and he's down to earth. There is no doubt in my mind that he will fascinate you!" -URI GELLER

"Peter is at the forefront of a new generation of mentalists to whom, in a very real sense, the torch has been passed. When you've read and tried Peter's material, I'm sure you'll agree that the torch is in the right hands." -BOB CASSIDY

"One of the most natural, realistic mentalists of our time, that I am proud to call my Student. Peter understands the important principles of adjustment, listening, Dual Reality and word power. That's quite a set of tools and Peter applies these to construct his performance, so it looks not to be one. Or any part thereof." -KENTON KNEPPER

Peter Turner: The Future of Mentalism!

For those who don't yet know him, meet Peter Turner. He just may be the greatest mentalist you haven't yet heard of! In my opinion, his work in mentalism will completely redefine the discipline within the next few years. His methods are bold, yet practical. He has already begun consulting for some of the big names in Europe so if I were you I would get to know him before he gets too big for his "knickers."



You are a relatively fresh face in the magic scene. For those who don't quite know you yet, would you mind telling us a little bit about yourself? Feel free to mention your most embarrassing moment in the 5th grade, however, I'm sure most of us are interested in what got you into magic and how you came about to doing mentalism.

I first got into magic when I was four years of age; I was a massive fan of Lance Burton and whenever his show was on I would sit so close to the television its a wonder I didn't get square eyes!

I got asked to perform my first paid show at the age of six (at a baptism), the payment wasn't very much but I was in my element. I was performing lots of close up magic (cards/ coins) and was always tinkering with one thing or another. I drove my family mad! Throughout school I was always performing on my peers, entering talent competitions and creating whenever possible.

Because the internet was not terrifically practical back then , the scarcity of material available in my area, and my limited funds, I had use my own initiative. Looking back on it now, I am ultimately happy that was the situation I came from because it forced me to design my own routines.

I was 15 at the time; I had left school (early) and went to work as a Joiner. Magic was pushed to the back of my mind and I was only performing at the weekends (occasionally). I then saw Derren Brown and, I am openly honest about this, he fried me! He had me interested again and I started performing mind magic. Things didn't gel, I spent the next couple of years trying to find myself, I lacked credibility and my character did not fit. When I hit eighteen I decided to make the transition from mental magic to mentalism. I took a step back, reviewed myself, and over the next couple of years made some serious changes. I started performing mentalism semi professionally at the age of twenty; working as a sales agent by day and performing paid gigs every few weeks. Being a sales agent really helped with my skills as a mentalist (upon reflection sales and mentalism are not worlds apart).

At twenty two I started to perform professionally full time. By twenty three I started gaining popularity within my own community and decided I was going to release some of my ideas. I contacted Kenton Knepper, he openly admits to being fooled by material , so much so he wrote my first book for me!

I then started receiving emails requesting my thinking to be added to compilations with the likes of Banachek, Neil Scryer, Pablo Amira, Luca Volpe (and many other names). Over the last couple of years I have performed for many other performers around the world and I am currently in talks with several production companies for television work.

PREDICT THE FUTURE!



A lot of "Forum Mentalists" tend to distance themselves from card magic. Yet most of the greats in mentalism and mental magic, Annemann, Corinda, Berglas, Brown, and Jermy, to name a few, are quite open about their love of card magic and most have published card effects. You fall into that camp as well. It seems that card magic and mentalism have a peculiar relationship. I won't ask you to speak for the others on that list but, for you, what is the attraction of both of those magical disciplines? Do you find that one helps with the other and vice versa?

I am quite open about this; I think anyone who says cards and mentalism don't mix has been sniffing too much glue! Performing is an enigmatic process that even the most logical of lay people struggle to understand. Using playing cards makes sense logically, an audience can relate to the designs and properties of playing cards and more often than not they will own a pack themselves.

For playing cards to be used successfully in mentalism there does however need to be a massive difference in presentation than that found in magic.



INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

9 VOODOO

WHAT STYLE OF CARD MAGIC DO YOU MOST ENJOY?

In your days of card magic, what types of effects typified your style? Were you flourishy? Natural? Cerebral? Where you a "move monkey?"

I was a move monkey! I used to spend hours and hours practicing the subtleties. I think if flourishes are practiced long enough they start to look/ feel natural and I always loved the moment things just sort of fell into place.

FAVORITE DECK OF CARDS?

Because a good chunk of this website is dedicated to card reviews and card collecting I have to ask. Did you ever have a favorite deck of cards? A brand that you liked a lot or perhaps a novelty deck or custom deck that you thought looked really cool?

In my area (when I was younger) the nearest magic shop to me was Merlin's (Wakefield) and I could rarely get there. I had to make do with what I could get from the paper shop, so my deck of choice was always Waddington's number 1's. This logically made sense to me anyway, I knew I was performing with a deck people would instantly recognize the brand and therefore there was never any heat.

YOUR STYLE OF MENTALISM?

Now that you are primarily a mentalist could you explain what most typifies your style of mentalism?

I have been told I am a rather bold performer, I never knew I was doing anything different until people started to point it out. I have a love for creating powerful, practical, direct mentalism that is impossible to figure out. Below the radar sums it up!



THE FEAR OF BEING BOLD?

About a year ago I finally put on my first true "mentalism" show. A few month prior to that I had come across your books Dare to be Bold and Devious Realities . They totally reshaped the way I did that first show. I really credit your work with helping me create a good show right out of the gates. That said, I know you, more so than perhaps even Luke Jermay, have been criticized as being "too bold." I never saw your work as bold., just really deceptive and clever. What do you think it is about your style of performance that scares off so many performers?

Thank you for your compliments!

I honestly don't know. I see my work no more bold than holding two cards and claiming it to be one. In all honesty I think it depends on the confidence in your own abilities as a performer that defines whether you see a routine as bold or not.

Performers seek solace in safety, however, recently I have noticed a small change in the industry. Performers are deciding to give the things a shot that they may have once ignored as to bold to be practical. I really think there is about to be a big some major forwards movement.....That is a prediction!

PREDICT THE FUTURE!

What is on the horizon for you Peter?

I am currently publishing a limited release book and was lucky enough to have Bob Cassidy write me an introduction. I am also in talks with several production companies in regards to television work and I continue to perform live for a living. I will aim for the moon; as long as I break out of the o-zone I will be happy!



atmokinesis

atmokinesis

Atmokinesis is the rare and powerful ability to control the weather itself. Users of this power can control all aspects of the weather, such as wind, rain and lightning, as well as temperature. It is one of the most powerful elemental powers and is only seen possessed by powerful beings. Atmokinesis is a powerful ability that has a wide range of effect, however, the range and effect of this power is dependent on the user.

**HUMANS HAVE BEEN TRYING TO CONTROL THE WEATHER SINCE THE DAY WE TRADED
IN OUR SPEARS FOR SHOVELS.
CULTURES FROM EVERY CORNER OF THE GLOBE HAVE WORSHIPPED RAIN-GRANTING DEITIES,
AND OUR SCI-FI VILLAINS HAVE BEEN OBSESSED WITH FLOOD AND DROUGHT.**

Magical and religious practices to control the weather are attested in a variety of cultures. In ancient India it is said that yajna or vedic rituals of chanting mantras and offering were performed by rishis to bring sudden bursts of rain fall in rain starved regions. Some American Indians, like some Europeans, had rituals which they believed could induce rain. The Finnish people on the other hand, were believed by others to be able to control weather. As a result, Vikings refused to take Finns on their oceangoing raids. Remnants of this superstition lasted into the twentieth century, with some ship crews being reluctant to accept Finnish sailors. The early modern era saw people observe that during battles the firing of cannons and other firearms often initiated precipitation.

In Greek mythology, Iphigenia was offered as a human sacrifice to appease the wrath of the goddess Artemis, who had becalmed the Achaean fleet at Aulis at the beginning of the Trojan War. In Homer's *Odyssey*, Aeolus, keeper of the winds, bestowed Odysseus and his crew with a gift of the four winds in a bag. However, the sailors opened the bag while Odysseus slept, looking for booty (money), and as a result were blown off course by the resulting gale. In ancient Rome, the lapis manalis was a sacred stone kept outside the walls of Rome in a temple of Mars. But in the modern era, we no longer have use for the old water gods. We've got the technology, finally, to make the clouds do our bidding. That's not to say that the transition from praying for rain to manufacturing rain was an easy one, or even that the current methods are the most effective possible. The history of weather modification, the act of intentionally manipulating the atmosphere, has had its fair share of charlatans and crackpots. The idea of controlling the weather with human mind highly fascinated the psychics and mediums..

SO CAME THE TERM ATMOKINESIS..

Atmokinesis is referred to as the ability to manipulate the atmosphere via psychic means. A user of this ability claims the power to change the weather and to cause freak weather. This ability allows manipulation and creation of natural weather conditions, such as, rain, thunderstorms, snow etc. As of this time, there are no definite theories that explain atmokinesis as a metahuman ability. However, there are two theories that are plausible:

1) ATMOKINESIS IS THE ABILITY OF THE USER TO MANIPULATE WATER ON THE LARGE SCALE, AND THIS IS WHAT CAUSES THE WEATHER PHENOMENON TO OCCUR

2) ATMOKINESIS IS THE ABILITY OF THE USER TO MANIPULATE AIR ON THE LARGE SCALE, THEREFORE MOVING CLOUDS AROUND AND CONTROLLING BREEZES.

There are sub sections in Atmokinesis.. The most important among them is Cloud busting... That is our topic.. Clouds disappear or dissolve all the time quite naturally. What if we can disappear and dissolve the weather with our mind.. That is known as Cloud busting.. The theory is that making clouds disappear or dissolving clouds with your mind is a psychic or mind power development technique. You pick one cloud formation out of a bunch of clouds and focus your energy on making that cloud break up, dissolve or disappear. Apart from psychic claims, it is possible for us to manipulate the clouds to an extent.. With proper practice and patience we can apparently cause a cloud to vanish from the sky or produce a cloud in the sky or even create rainbows in the sky..

Cloud busting... the ability to harness the power of mother nature herself and unleash it onto the unsuspecting minds of all those we come across. To call upon the weather and take it's power for our own, doing with it what we will.

Casting rainbows across the horizon, halt storms in their tracks, ravage the skies with clouds or simply wipe them away.

DEVIN KNIGHT AND JEROME FINLEY are practitioners of such occurrences, they have seemingly mastered that which is nature and perform feats of wonderment and awe. They have decided to share these secrets with us, giving us the power which they've held so close in their book "THE CLOUD BUSTING SECRETS". In this book the authors strip away the veil of secrecy ,revealing cloud secrets only known to a select few. Learn to make clouds vanish and appear .Sculpture them into images of selected playing cards, thought of numbers , ESP symbols , faces , and even animals .

Nothing is held back ! Apparently change the weather by delaying rain or snow or even by making it warmer . Believe it or not you can do a lot of this long distance by using a cell phone! With the material in this book you will be more than just a magician or mentalist . You will be a real miracle worker, who apparently has complete control over the elements !

The book will teach you how to

*CAUSE A CLOUD TO VANISH FROM THE SKY : It will also show you methods where that cloud and ONLY that cloud vanishes.
The others remain intact

*CLOUD MATERIALIZATION - -magician points to an empty space in the sky and causes a cloud to suddenly form .

*BLUE SKY -- magician causes ALL the clouds to vanish leaving a blue sky.

*CLOUD MOVING -- How to make clouds Move

*CLOUD SCULPTURE - - change the shape of clouds into objects

*How Fake Psychics Stop & Start Rain

*Secrets Behind Making Rainbows Appear

*How to Reveal Selected Cards withClouds

*Make Thought of Numbers Appear in the Sky

Cloudbusting

SECTION 1:

CLOUD BUSTING 101-

THIS IS DEVIN'S SECTION AND IT COVERS THE BASICS OF BUSTING A CLOUD, MAKING CLOUDS APPEAR, REVEALING USING CLOUDS AND HOW TO GET THE ATTENTION OF PEOPLE AND REEL THEM IN.

SECTION 2:

ADVANCED CLOUD MELTING TECHNIQUES-

THIS IS JEROME FINLEYS SECTION AND TAKES WHAT YOU'VE LEARNT IN SECTION 1 AND HOW TO TURN IT FROM JUST "HEY LOOK A CLOUD... WATCH THIS!!!" TO A MORE MEANINGFUL AND THOUGHT PROVOKING PERFORMANCE. JEROME'S SECTION IS A LOT MORE BASED ON THE PSYCHOLOGICAL SIDE OF THINGS, WITH WAYS OF GOING INTO CLOUD BUSTING ROUTINES AND HOW TO TRY AND GET THE MOST OUT OF THEM. HE DOES COVER EFFECT/ROUTINE IDEAS ALONG WITH SUGGESTION, ETC.

SECTION 3:

CHANGING THE WEATHER-

THIS SECTION IS BROUGHT TO YOU BY DEVIN KNIGHT AND IS BASED AROUND IDEAS AND METHODS TO SEEMINGLY CONTROL THE WEATHER EG STOP RAIN, DIVERT A STORM, ETC.

IN ADDITION THIS BOOK CONTAINS ONE OF THE MOST DETAILED SECTIONS EVERY WRITTEN ON HOW TO APPROACH PEOPLE ON THE STREET . EVEN IF YOU NEVER VANISH A CLOUD , YOU WILL FIND THE SECTION ON APPROACHING PERFECT STRANGERS ON THE STREET INVALUABLE REGARDLESS OF THE STREET MAGIC YOU DO . LOTS OF PEOPLE SELL STREET EFFECTS , BUT FEW ACTUALLY TELL YOU THE PROPER WAY TO GET AN AUDIENCE .

WHAT THE PROS ARE SAYING:

"At the right time , in the right place . . . get ready for something people will tell their grandchildren about witnessing. "

- Paul Vigil

" I can honestly say I was bowled over by this work . To see someone really examine and refine an area of mentalism that has pretty much remained ignored for so long was a real treat. You will understand the basics in no time and soon be on your way to performing some great and inspiring takes on a forgotten effect. "

- Luke Jermy

" The authors have examined every nuance of cloud effects and give totally practical advice for pulling them off . In addition to the actual methodology, they give you a ton of related material from which to draw upon .This is information you will want to have and which could make a reputation for you . Get this !"

- Richard Osterlind

most frequently asked questions about mentalism (FAQs)

1) Is mentalism real, can mentalist really the mind?

No mentalism is not real, most of it is a bunch of great sleight of hand, misdirection and psychological tricks just like magic tricks. It's not possible to truly read the mind of others accurately at all times.

2) Difference between magic and mentalism?

Mentalism is an extended version of magic. Magic and mentalism are closely related. It is not possible to learn mentalism without knowing techniques of magic. A good mentalist is also a good magician.

3) Is mentalism complex and difficult to learn?

No, it's not. In fact, the art of mentalism is easy to learn as compared to the art of magic. To be a good magician you need to spend considerable time mastering the art of misdirection and sleight of hand. But to be a good mentalist you need to know basic magic techniques.

4) What does mentalism consist of?

telepathy, clairvoyance, divination, predictions, psychokinesis, mediumship, memory feats, deduction, and rapid mathematics.

5) Do all the types of performances need be learned to be a mentalist?

No, it's not required to know and perform all above performances. In a mentalism show, most of the performances are of mind reading, mind control, predictions.

6) What are the advantages of learning mentalism?

Develop your presentation and showmanship skills

Understand how other people think

It boosts self-confidence, dexterity and develop lateral thinking

Enhance social skills, you become the center of attraction in social gatherings

7) Is there professional coaching available to learn mentalism in India?

Yes, you can join "Beautiful Minds" professional mentalism classes run by magician and mentalist AmitKalantri in Pune (India) to learn the art of mentalism.

OUTSIDE INTERESTS

SHERLOCK HOLMES: THE INSPIRATION BEHIND HOLMES' DEDUCTION

So why is Sherlock Holmes such a good basis for modern TV show characters? I believe the answer is simple: before Doyle's stories, there were no (or very few) 'serial characters' as deeply evolved as those in Sherlock Holmes that made repeated appearances through a whole collection of stories.



Not only has the whole premise of Sherlock Holmes renewed our basic story structure, it also presents a new collection of character archetypes we can relate with, adjusted for cultural relevance. While I disagree with the new morals these archetypes put forward (by themselves), they are certainly most relevant psychologically for today's culture.

Sherlock Holmes is perhaps the most popular and most talked about literary figure today. His distinct personality, incredible skills, and accurate disposition of Asperger's Syndrome will be just as memorable 150 years from now as he was back in 1887 when Sir Arthur Conan Doyle published the first story. If you have not read any of the books or short stories, I will first yell at you for twenty consecutive minutes for having neglected such a staple part of life and then direct you over here for a stupidly cheap version of the collected works, which you will purchase (or get any other version from the library), read, and then come back.

THE INSPIRATION BEHIND HOLMES' DEDUCTION



Dr. Joseph Bell, whose virtuosic use of deductive reasoning inspired the character of Sherlock Holmes

"He was, I take it, the most perfect reasoning and observing machine that the world has seen."

-Dr. Watson, "A Scandal in Bohemia" (Doyle 3)

"You know my method. It is founded upon the observance of trifles."

-Sherlock Holmes, "The Boscombe Valley Mystery" (Doyle 88)

A doctor by trade before he entered the literary field, Sir Arthur Conan Doyle worked alongside a prominent Scottish physician named Dr. Joseph Bell. Bell published textbooks on medicine and taught surgery every Friday at Edinburgh's Royal Infirmary. Doyle attended his classes and eventually became Bell's outpatient clerk for his lecture sessions. While they worked, Bell often made deductions about his patients. He could quickly deduce a patient's occupation, home, or preferred method of travel, and he was almost always accurate (O'Brien 12). As a result of his weekly work with Bell, Doyle became intimately familiar with Bell's deduction techniques, and began to pick up on visual cues that enabled him to do so as well. When he eventually left the medical field in order to pursue writing, he drew heavily from his experiences with Bell in creating Sherlock Holmes. "Sherlock Holmes is the literary embodiment of a professor of medicine at Edinburgh University," Doyle admitted in 1892 (O'Brien 12). He also dedicated the first compilation of his stories, *The Adventures of Sherlock Holmes*, to Bell in the same year (O'Brien 14).

OTHER NEWS.....

When TV series came along, suddenly there were longer stretches of time over which characters had to evolve, and movie character archetypes didn't cut it. They could only stay so interesting for so long. Turning to Sherlock was perfect because the characters were constructed in such a way to always maintain all forms of conflict: inner conflict of each character and outward conflict within the microcosm of a single scene within the context of a whole 'episode,' essentially a short story or whole book, and within the macrocosm of the entire collected works (a 'season').

Sherlock's difficult personality made conversational conflict easy, his occupation made plot conflict consistently intriguing (birthing the modern detective genre, too: solving a case per episode while maintaining the same underlying conflict over many seasons).

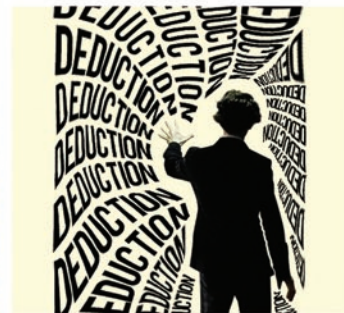
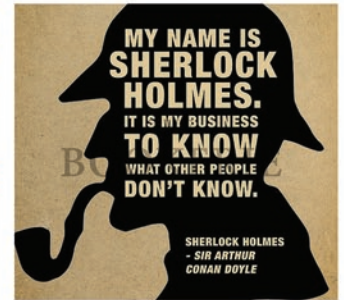


Holmes and Watson meet Mycroft Holmes in this Paget illustration from "The Greek Interpreter"



SHERLOCK HOLMES'

CREATOR FOUGHT INJUSTICE
WITH DEDUCTION, TOO



D

oyle often directly transferred his experiences with Dr. Bell into his Holmes stories. In a real-life scenario, Bell diagnosed a male patient with elephantiasis. From the man's accent, Bell deduced that he was Scottish. From his demeanor, which Doyle described as slightly authoritative yet respectful – but not overly so, because the man did not remove his hat – Bell deduced that his patient was recently discharged from the army, but did not hold a rank. Because he was Scottish, Bell surmised that he served in a Highland regiment, and because he had elephantiasis Bell deduced that he had been stationed in Barbados, where the ailment was common (O'Brien 13). Of course, he was right, and Doyle writes a scene similar in his story "The Greek Interpreter." In this scene, Watson observes Holmes and his equally (if not moreso, according to Holmes himself) perceptive and intelligent brother, Mycroft, as they share a battle of deductions over a man both know to be a soldier (Doyle 438). Holmes and Mycroft deduce that the man is an unranked soldier, recently discharged from India very quickly from a number of different factors: his authoritative demeanor, his tanned skin, his "ammunition boots," and the way he carries himself (Doyle 438).

Holmes' use of deductive reasoning reflects the growing acceptance of scientific thought among the relatively conservative European population and the interest the criminal justice sphere had in a new approach to criminal conviction. Rapid urbanization, and therefore an increase in rates of crime, made citizens and governments alike more aware of the need for systematic, dependable reform capable of keeping up with population growth. The growing idea of crime as a biological issue rather than a purely social issue gave reformers the chance to systematically examine the causes and effects of crime in a manner that could only be described as scientific: making inferences, studying subjects, and re-evaluating those inferences based upon empirical data.

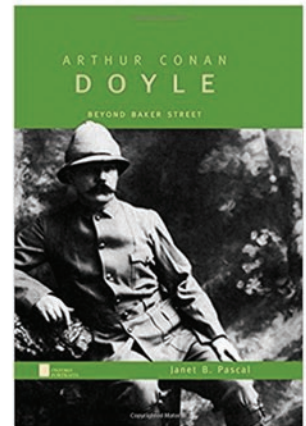


SIR ARTHUR CONAN DOYLE

While Doyle might have had the heart of Holmes, however, he didn't quite match the fictional detective's success rate. In his autobiography, Doyle candidly reported that his powers of deduction didn't always trump ordinary police work. On one case he'd hoped to crack, he said, the police quickly identified the culprit "while I had got no farther than that he was a left-handed man with nails in his boots," per Pascal.

Arthur Conan Doyle (1859-1930) is best known for his Sherlock Holmes stories and novels, yet he considered them only a small part of his literary output. He expected to be remembered for his historical fiction, especially *The White Company*. He also wrote science fiction novels, short stories, and horror tales. He was knighted for a pamphlet he wrote justifying England's actions during the Boer War, in which he served as a physician in a field hospital. After one of his sons was killed during World War I, he turned to spiritualism for comfort. He became a prominent spiritualist, lecturing and writing frequently on the subject. This book--the first biography of Arthur Conan Doyle written for young adults--provides a lively account of the writer's fascinating life. Pascal considers the overlaps between the fictional Holmes and Watson and their creator, and draws a memorable picture of late Victorian society. Sidebars containing excerpts from Doyle's writings, and numerous photographs and illustrations invigorate the captivating narrative.

Oxford Portraits is a new series of biographies for young adults. Written by prominent writers and historians, each of these titles is designed to supplement the core texts of the middle and high school curriculum with intriguing, thoroughly informative and insightful accounts of the lives and work of the notable men and women who helped shape history. Each book is illustrated with numerous graphics, photographs, and documents. A unique feature is the inclusion of sidebars containing primary source material, mostly excerpts from the subject's writings. A chronology, further reading list, and index rounds out every volume.



To fans of Sherlock Holmes, the setup feels familiar: A wealthy spinster is bludgeoned to death in her Glasgow dining room one foggy night while her maid is out buying the evening newspaper. The murderer is apparently someone she knows, since there is no sign of forced entry. And burglary is insufficient as a motive, since only one piece from the victim's massive jewelry collection is missing: a unique, crescent-shaped diamond brooch.

The police bumble the case from the beginning, latching onto the least likable suspect, a gambling-den operator with a checkered past, and sticking with him even after the key piece of evidence — a receipt showing that he'd recently pawned a diamond brooch — turns out to be a red herring.



A savvy investigator intervenes to set things straight. But the investigator is not Sherlock Holmes: It's his real-life creator, Arthur Conan Doyle. And the tale of murder and miscarriage of justice is true. Doyle, born on this day, May 22, in 1859, might have had more in common with Dr. Watson, at least on the surface. He had been a practicing physician, like Watson, before he took up writing. It was while studying medicine at Edinburgh University, in fact, that Doyle met the man who inspired the character of Holmes: the surgeon Joseph Bell, "whose specialty was diagnosis through observation and deduction," per *TIME*'s 1924 account. But Doyle was Holmes at heart — an enemy of injustice and a stickler for solid deductive reasoning. Like Holmes, Doyle sometimes meddled in murder cases when he believed the police had veered from the right track. One of the most famous of these was the 1908 murder of 82-year-old Marion Gilchrist, the wealthy spinster, and the wrongful arrest of Oscar Slater, the gambling-den operator.



ASHES ON ARM

The mentalist writes the identity of a playing card you'll choose somewhere on paper. Then he ripples through a deck of playing cards and you are asked to choose a card in your mind.

Once you choose, you keep it locked well. The mentalist shows you his prediction of what card you choose. It appears to be wrong, so, he burns the paper with the prediction. He then rubs the ashes he gets from the burnt prediction paper on his arm and the

Before the trick is done, the mentalist draws the card he wants you to pick on his arm with a colorless lip balm. The mentalist chooses mostly black cards because they are going to show up very clearly on his arm as you will be using ashes to reveal it. Then, he chooses a random card and trims just a tiny bit of it at the top.

Once it's cut, he places it right in front of his target card so that when he ripples through the deck, that target card is seen much longer than the rest

He then tells you to allow him to write the prediction first and he gets it wrong. He does that purposely so that he can burn that paper and get the ashes he needs to rub on the arm with the lip balm to get his target card's image, which is the same you choose.



EFFECT

A spectator writes something secret (such as a chosen card, a loved one's name, or a confession) on a piece of paper, tears it up, puts it in an ashtray, and sets it on fire. The magician takes the ashes and wipes them on his arm, and the secret that was written on the paper appears written in ashes.

SECRET

There are two parts to this trick: Finding out what was written on the piece of paper, and making the message appear.

Finding out what the spectator wrote is the hardest part. The secret to this is the magician's knowledge that paper that has been written on will not burn at the same speed as paper that is clean. If the magician pays close attention to the flaming paper, the message will easily be seen written in unburnt paper for a fraction of a second before combustion is complete. Because the paper was torn up, it will take a little mental gymnastics for the magician to reassemble the thing in the mind's eye, but it's not even half as impossible as it sounds.

URI GELLER TRILOGY

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expertreviews

"If... he genuinely does what he claims to by the methods he claims to use, then he is the only person in the world who can do it. If on the other hand he is a magician or a trickster or a con-man, he is also phenomenal - the best there has ever been. So, whichever way you want to look at him, we must respect him as one or the other."

- DAVID BERGLAS

(Great Britain's leading magical entertainer, President of the Magic Circle and holder of numerous international honors - England)

"You know, I like Uri Geller. He is a good guy. I think he made many things (happen) with his abilities. I think some of the things he shows are illusion. But I cannot claim for sure, that this applies to everything."

- DAVID COPPERFIELD

(from a German TV interview)

"More than a man... Geller is a legend."

- COLIN CLOUD

"Uri Geller is the best magician on earth because he's the only one that's managed to keep a secret."

- LUKE JERMAY

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