

READY TO READ

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

# VOODOO

THE MAIL ON JUNE 2018

TOP REVIEW

## REVELATION EFFECT

THINKING ABOUT THINKING  
FEELING ABOUT FEELING

LINK METHOD  
MEMORY TECHNIQUES

NLP  
EYE PATTERNS

EASY PREDICTION  
TO WORK FOR 1, 2, 3.....

THEATRICAL SEANCE

INTERVIEW:

COLIN CLOUD  
THE FORENSIC MIND READER

5 WAYS OF YOUR BODY LANGUAGE



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RICHARD OSTIRLAND'S TSAPPHIRE COLLECTION

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

# VOODOO

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EDITOR'S  
NOTE

**saji vijayan**

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  
EDITOR-IN-CHIEF (MASTHEAD)

## MAGAZINE

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# 5 ways Your Body Language Gives You Away:

.....A FAMED MENTALIST  
SHARES HIS SECRETS

**E**VER SINCE I OBTAINED MY MASTER'S DEGREE IN MARRIAGE AND FAMILY THERAPY AND STUDIED COMMUNICATION THEORY, I'VE BEEN FASCINATED BY HOW WE COMMUNICATE AND, IN PARTICULAR, HOW MUCH INFORMATION WE SHARE THROUGH OUR BODY LANGUAGE THAT WE DON'T REALIZE WE'RE REVEALING. SO WHEN MY SON AND I SAW OZ PEARLMAN WORKING HIS MENTALIST MAGIC ON AMERICA'S GOT TALENT, WE BOTH WERE DEEPLY INTRIGUED.





## Importance of Body Language

Dubbed as "The Wall Street Mentalist" by CNBC's Squawk Box, Oz Pearlman is one of the busiest performing mentalists in the world, impressing major figures of Wall Street including Jeffrey Immelt, chairman and CEO of General Electric, who said of Pearlman, "He just turned one dollar bills into hundreds...amazing!"

After several years working on Wall Street, Oz decided to pursue his dream and became a full time entertainer, entertaining audiences with his mind reading abilities and fascinating sleight of hand for over two decades. His numerous television appearances include NBC's Late Night with Jimmy Fallon, The Today Show, CBS's Early Show and ABC's World News Tonight just to name a few. Recently, he dazzled television audiences nationwide as a favorite and finalist on America's Got Talent.

Kathy Caprino: Oz, how does your knowledge of mentalism help with negotiations and closing deals?

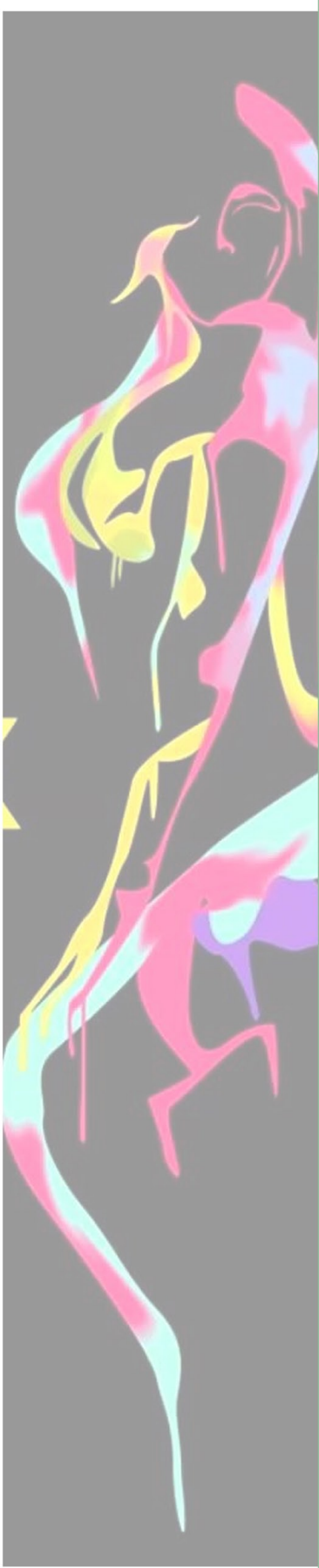
Oz Pearlman: For negotiation, the knowledge of people's body language, the tone of their voice, how quickly they speak and when they take pauses at certain moments can tell you a lot about how comfortable an individual is with what you say. I find that the less you speak and the more you observe people, the better of an impression you can get to determine their mood. All those things combined allow me to know whether I can move forward or hold back. Ultimately, I believe people just don't stop talking when they get nervous or find themselves in an uncomfortable situation. That is momentum you can use in your favor. Keep letting them speak because often they will give you information without you even needing to acknowledge it and it will eventually show you their hand. That's something I learned from being a mentalist...you learn by watching people and allowing them to speak.



I caught up with Oz (pronounced OH's) and asked him to share some of his mentalist secrets about how we can read body language and become more adept at identifying cues that will help us in our professional dealings.

# 5 WAYS TO...





# BODY LANGUAGE GRAMMAR

Caprino: I've heard that during your performance, you will somehow recall the names of dozens, if not hundreds of people, that you just met. Is there a trick to remembering names that you can share with us?

Pearlman: Yes, there are two big tricks that I use. Firstly, clear your mind completely. When somebody tells you their name, the number one reason people forget is because they were thinking of something else at that moment. You are not completely focused on the individual telling you their name. So, the moment they tell you their name, repeat it back twice. I will say it twice while I focus on just their name and look them in the eye. Confirm the pronunciation if a tricky name and determine the spelling if there could be multiple options ("Lindsey" with an "a" or an "e" for example). The second trick is to pay that person a compliment when repeating their name, thus helping to anchor and embed it even deeper into your memory. "Lindsey, I love that necklace." Now your brain will do a great job of recalling the name when seeing that necklace that you legitimately liked. As a bonus, everyone enjoys flattery, so that compliment can go a long way towards you being remembered as well.

Caprino: Can you share how people's body language tells you what's going on inside their head and what they might be thinking?

Pearlman: Absolutely. To some degree, sales people use this technique all the time. There are so many factors, but a big one is when you speak a little more quietly. If the individual you are speaking with leans in, then you know they are interested. People tend to lean out when they are lying and feeling uncomfortable. When trying to pick up lies or interest, especially when it involves sales, you must be observant of people's reactions. Are they interested? Are they paying attention? At times, people look like they are zoning out, when in reality they are just digesting. Don't push them at that moment.



# THINKING ABOUT THINKING

# &

# FEELING ABOUT FEELING

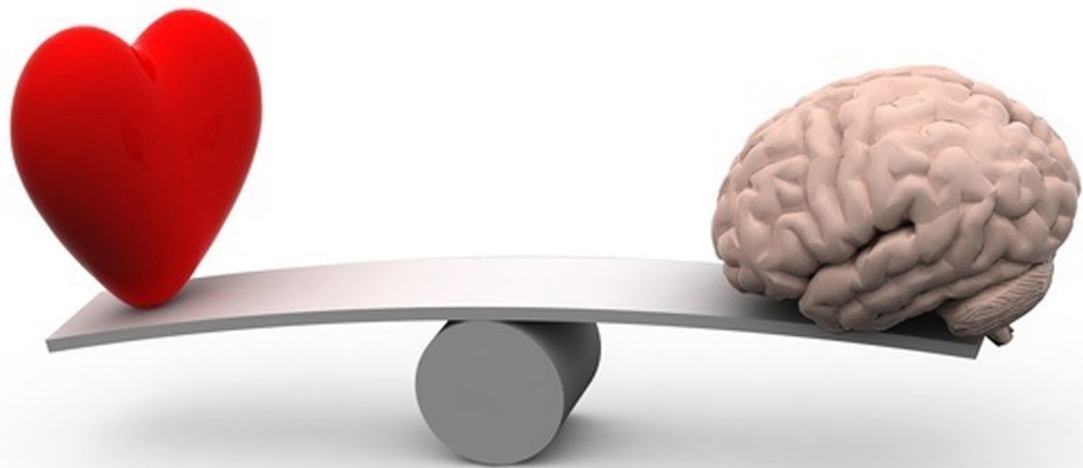


**T**raditional clinical psychology generally posits “mental” events that differ from “behavioral” events. Mental events are not publicly observable, take place in a different dimension from overt behavior, and are the topic of primary concern

For example, mental events are often taken to be causes of troublesome overt behavior.

In addition, the mental events themselves may be regarded as troublesome, independent of their relation to any specific overt behavior. Therapy is usually aimed at fixing these troublesome mental events, under an assumption that improvement in the client’s status will follow in due course. Behavior analysis has its own position on the relations among clinical matters, overt behavior, and such private events as thinking and feeling. In a behavior-analytic view, private events are behavioral phenomena rather than mental phenomena. They are not initiating causes of behavior; rather, they are themselves caused by antecedent conditions, but they may contribute to discriminative control over subsequent behavior, both verbal and nonverbal. Verbal processes are viewed as vitally important in understanding troublesome behavior. However, the circumstances that cause both the troublesome private events and the troublesome behavior in the first place still need to be addressed. Finally, clinical behavior analysis will need to market its insights into diagnosis and treatment very adroitly, because it rejects the mentalism upon which most traditional forms of therapy are predicated and the mentalism that most consumers expect to encounter.





## ARE WE ALWAYS IN CONTROL OF OUR MINDS?

AS DAVID ROBSON DISCOVERS, IT'S SURPRISINGLY EASY TO PLANT IDEAS IN PEOPLES' HEADS WITHOUT THEM REALISING.

BY DAVID ROBSON



**A**re we all just puppets on a string? Most people would like to assume that they are free agents – their fate lies in their own hands. But they'd be wrong. Often, we are as helpless as a marionette, being jerked about by someone else's subtle influence. Without even feeling the tug, we do their bidding – while believing that it was our idea all along.

One card trick, in particular, captured his imagination as he set about his research. It involved flicking through a deck in front of an audience member, who is asked to pick a card randomly. Unknown to the volunteer, he already worked out which card they would choose, allowing him to reach into his pocket and pluck the exact card they had named – much to the astonishment of the crowd. The secret, apparently, is to linger on your chosen card as you riffle through the deck. (In our conversation, Olson wouldn't divulge how he engineers that to happen, but others claim that folding the card very slightly seems to cause it to stick in sight.) Those few extra milliseconds mean that it sticks in the mind, causing the volunteer to pick it when they are pushed for a choice.

As a scientist, Olson's first task was to formally test his success rate. He already knew he was pretty effective, but the results were truly staggering – Olson managed to direct 103 out of 105 of the participants.



“What we're finding more and more in psychology is that lots of the decisions we make are influenced by things we are not aware of,” says Jay Olson at McGill University in Quebec, Canada – who recently created an ingenious experiment showing just how easily we are manipulated by the gentlest persuasion. The question is, can we learn to spot those tricks, and how can we use them to our own advantage?

Olson has spent a lifetime exploring the subtle ways of tricking people's perception, and it all began with magic. “I started magic tricks when I was five and performing when I was seven,” he says. As an undergraduate in psychology, he found the new understanding of the mind often chimed with the skills he had learnt with his hobby. “Lots of what they said about attention and memory were just what magicians had been saying in a different way,” he says.



Unsurprisingly, that alone has attracted a fair amount of media attention – but it was the next part of the study that was most surprising to Olson, since it shows us just how easily our mind is manipulated. For instance, when he questioned the volunteers afterwards, he was shocked to find that 92% of the volunteers had absolutely no idea that they'd been manipulated and felt that they had been in complete control of their decisions. Even more surprisingly, a large proportion went as far as to make up imaginary reasons for their choice. “One person said ‘I chose the 10 of hearts because 10 is high number and I was thinking of hearts before the experiment started’,” says Olson – despite the fact that it was really Olson who'd made the decision. What's more, Olson found that things like personality type didn't seem to have much influence on how likely someone was to be influenced – we all seem equally vulnerable. Nor did the specific properties of the cards – the colour or number – seem to make success any less likely.

The implications extend far beyond the magician's stage, and should cause us to reconsider our perceptions of personal will. Despite a strong sense of freedom, our ability to make deliberate decisions may often be an illusion. “Having a free choice is just a feeling – it isn't linked with the decision itself,” says Olson.





## SUBTLE MENU

Don't believe him? Consider when you go to a restaurant for a meal. Olson says you are twice as likely to choose from the very top or very bottom of the menu – because those areas first attract your eye. “But if someone asks you why did you choose the salmon, you'll say you were hungry for salmon,” says Olson. “You won't say it was one of the first things I looked at on the menu.”

In other words, we confabulate to explain our choice, despite the fact it had already been primed by the restaurant.

Or how about the simple task of choosing wine at the supermarket? Jennifer McKendrick and colleagues at the University of Leicester found that simply playing French or German background music led people to buy wines from those regions. When asked, however, the subjects were completely oblivious to the fact.

It is less clear how this might relate to other forms of priming, a subject of long controversy. In the 2000 US election, for instance, Al Gore supporters claimed the Republicans had flashed the word “RATS” in an advert depicting the Democrat representative.

**WHAT  
CONSUMES  
YOUR MIND,  
CONTROLS YOUR  
LIFE.**



**WHAT CONSUMES YOUR MIND,  
CONTROLS YOUR LIFE**

Gore's supporters believed the (alleged) subliminal message about their candidate would sway voters. Replicating the ad with a made-up candidate, Drew Westen at Emory University, found that the flash of the word really did damage the politician's ratings, according to subjects in the lab. Whether the strategy could have ever swayed the results of an election in the long term is debatable (similarly, the supposed success of subliminal advertising is disputed) but it seems likely that other kinds of priming do have some effect on behaviour without you realising it.

In one striking result, simply seeing a photo of an athlete winning a race significantly boosted telephone sales reps' performance – despite the fact that most people couldn't even remember seeing the picture. And there is some evidence showing that handing someone a hot drink can make you seem like a “warmer” person, or smelling a nasty odour can make you more morally “disgusted” and cause you to judge people more harshly.who's pulling the strings, you can at least try to push back.



## HOW TO SPOT MANIPULATION

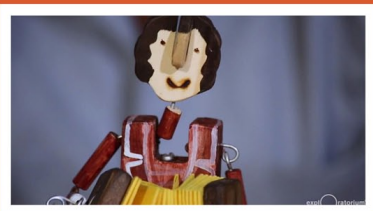
Clearly, this kind of knowledge could be used for coercion in the wrong hands, so it's worth knowing how to spot others trying to bend you to their will without you realising. Based on the scientific literature, here are four manipulative moves to watch out in your colleagues and friends in everyday life:

### A TOUCH CAN BE POWERFUL

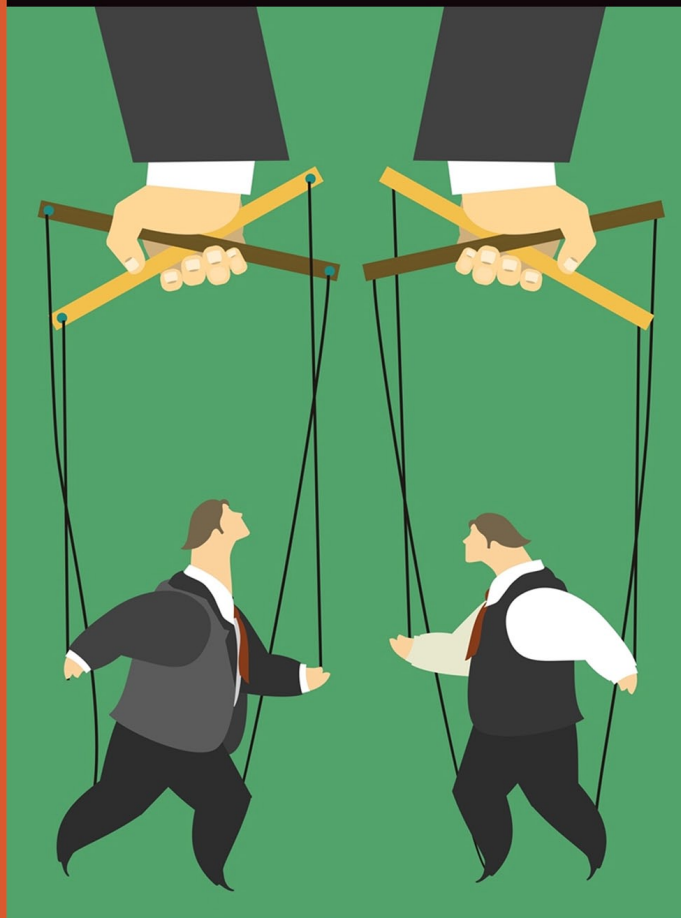
Simply tapping someone on the shoulder, and looking them in the eye, means they are far more open to suggestion. It's a technique Olson uses during his trick, but it also has been shown to work in various everyday situations – such as persuading people to lend money.

### THE SPEED OF SPEECH MATTERS

Olson says that magicians will often try to rush their volunteers so they choose the first thing that comes to mind – hopefully the idea that you planted there. But once they have made their choice, they switch to a more relaxed manner. The volunteer will look back and think they had been free to make up their mind in their own time.



## PERSUADING PEOPLE



**WE MAY ALL BE PUPPETS GUIDED BY SUBTLE INFLUENCES – BUT IF YOU CAN START TO RECOGNISE WHO'S PULLING THE STRINGS, YOU CAN AT LEAST TRY TO PUSH BACK.**



### BE AWARE OF THE FIELD-OF-VIEW

By lingering on his chosen card, Olson made it more “salient” so it stuck in the volunteers’ minds without them even realising it. There are many ways that can be done, from placing something at eye level, to moving something slightly closer to a target. For similar reasons, we often end up taking away the first thing offered to us.

### CERTAIN QUESTIONS WILL PLANT IDEAS

For example, “Why do you think this would be a good idea?” or “What do you think the advantages would be?” It sounds obvious, but letting someone persuade themselves will mean they are more confident of their decision in the long term – as if it had been their idea all along. We may all be puppets guided by subtle influences – but if you can start to recognise who’s pulling the strings, you can at least try to push back.



# COLTIN CLOUD



THE FORENSIC MIND READER

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

**VOODOO**

10



**Colin McLeod** (born 9 January 1987), known professionally as Colin Cloud is a Scottish stage mentalist who describes himself as a forensic mind reader. He is often described as the closest thing to Sherlock Holmes



GO AHEAD AND CHECK OUT ...  
**TERRIFYING MIND READING**  
... IT HAS ALL YOU NEED TO KNOW.

## TV ENTERTAINER. AFTER DINNER KEYNOTE SPEAKER. LIVE PERFORMER.

Cloud was born in Harthill, Scotland. In a 2015 interview with stv Glasgow, Cloud says that he was shy and quiet at school, and that he studied forensic investigation at university. He has stated that he has been inspired by Arthur Conan Doyle's fictional detective, Sherlock Holmes, and the detective's ability to read people.

Colin Cloud began his career by studying a Bachelor of Science (Honours) in forensic investigation, specialising in criminal profiling, at Glasgow Caledonian University (2003-2007) [4] before abandoning that line to pursue a career in entertainment.

Cloud joined Tree of Knowledge, as a speaker in 2007. He left the company in 2013 to concentrate on developing a TV and stage career. Under the name Colin McLeod, Cloud appeared as a contestant on Penn & Teller: Fool Us, where he failed to fool the judges. In 2012, he appeared on Britain's Got Talent with positive reviews from the four judges. However, McLeod failed to make it through to the live semi-finals. In 2012, McLeod performed at the Edinburgh International Magic Festival.



Cloud performs both public and private shows. He has taken shows to the Edinburgh Fringe Festival in the years 2014-16. In June 2015, Cloud joined the touring magic show, The Illusionists. as "THE DEDUCTIONIST".

In 2014, in collaboration with Don Jack, Colin Cloud - THE FORENSIC MIND READER® was established. Since then, Cloud has appeared as a guest on Michael McIntyre's Big Show, Loose Women, Steve Wright and The One Show among other TV and radio performances internationally. More recently, Colin was invited to work with the team of BBC's Sherlock - working with series creator Mark Gatiss creating support material for the Sherlock Christmas Special. In 2017, Cloud appeared on season 12 of America's Got Talent and reached the semi-finals. He later made an appearance on the Royal Variety Performance.

## STAGE SHOWS

- 2011: It's All in the Mind.[13]
- 2012: Britain's Got Talent
- 2014: The Colour Ham [14]
- 2014: Colin Cloud Forensic Mind Reader
- 2015: Wild Cabaret (Glasgow)
- 2015: Colin Cloud Kills
- 2016: Colin Cloud: Exposé
- 2017: Dare
- 2017: The Illusionists Live
- 2017: America's Got Talent
- 2017: Royal Variety Performance



GETTING INSIDE THE HEAD OF THE FORENSIC MIND READER.

(BEFORE HE GETS INSIDE YOURS)

A few months before Edinburgh Fringe, I'm sipping coffee in the centre of Edinburgh and waiting nervously for Colin Cloud to appear. It's hard to pre-empt a man who's been likened to Derren Brown and Sherlock Holmes as many times as Cloud has. When he arrives I quickly discover the comparisons, bold as they may be, are actually pretty accurate. (They'd be more accurate, perhaps, if Holmes wore skinny jeans and was decorated in tattoos).

Cloud is warm and affable but, as he sits opposite me, there's no deer stalker in sight. There is, however, a wicked glint in his eye – the same look, I note, Benedict Cumberbatch uses to make millions of female viewers swoon on BBC's Sherlock.

However, for Cloud, his interest in Sherlock Holmes pre-dates Cumberbatch and the BBC – instead it goes back to the books of Arthur Conan Doyle. An avid reader of the detective series since he was eight years old, what started as a fascination for Cloud has since turned into a rather unusual career path.



“The way [Holmes] made these grand deductions from seemingly insignificant details sparked my imagination,”

Cloud begins.

“I wanted to turn Conan Doyle’s fiction into a reality which eventually inspired me to develop my own set of skills.”

Cloud’s show, *The Forensic Mind Reader*, does just that. He reveals things about his audience that he just shouldn’t know – like the name of your first love or your PIN number. Even that weird thing you did yesterday when you thought no one was looking.

Unlike Holmes, Cloud stresses that he only ever reads those who want to be read.

“I love shifting the emotion of a room from laughter to astonishment in an instant,”

he smiles.

“But I want to make sure people enjoy taking part.”

Now that we’ve established the difference between Cloud and Holmes, I have to ask, what is it that sets him apart from Channel 4 favourite Derren Brown?

“Apart from my ridiculous hair?”

jokes Cloud.

“Derren Brown is incredible and we both deal with the world of cerebral magic but the major difference is our performance style. We are completely different people.”

While both Brown and Cloud rely on psychology for their ‘readings’, Cloud takes his background in criminal profiling one step further.

“My scientific background [Cloud left school at 15 years old to pursue a degree in forensic investigation] means the things I do are linked to solving crimes and profiling people. I can work out if you’ve been naughty, what you’ve done and why you’ve done it.”

His comedy club background also differs from Brown’s.

“I learned to perform by touring comedy clubs, so I approach my shows with a sharp sense of humour.”

If Cloud is so good at reading people, does he ever use his abilities for his own gain off-stage?

“Yes – but we all do.”

he laughs.

“It’s easy to work out, for example, if someone likes you. They’ll give you more eye contact, blink less and mirror your level of emotions.”

He follows this with what is perhaps the most practical romantic advice I’ve ever heard.

“If you want to make someone like you,”

he grins,

“stare back and forward between both of their eyes every six seconds. Their subconscious mind will recognise it as a sign that they should kiss you.”

These sort of techniques are applicable all over the world, as Cloud would know. Ahead of his *Fringe* run, he’s performed *The Forensic Mind Reader* in front of sold-out audiences in London, New York and Los Angeles.

Now Cloud is back in Edinburgh to embark on the show’s longest run yet. He’s taking on a 23 day stint at *Just The Tonic’s The Caves*.

As if his own two shows won’t keep him occupied enough, Cloud also chats about the shows he’s most looking forward to seeing himself.

“In terms of shows I’m not in, I’m looking forward to stand-up from Danny McIloughlin and Javier Jarqin – the latter of which is pretty deadly with a deck of cards.”

As our conversation wraps up, I take out my debit card to pay for a now empty cup of coffee. Before my hand can so much as graze the chip and pin keypad, Cloud utters a four-number sequence that is very familiar to me. He’s spent the last half an hour telling me what he can do, but this is the first time I’ve seen it in action.

Now I have only one question left: how the hell did he do that? Cloud simply smiles,

“You told me. You just didn’t realise you were telling me.”

With that he pays for our coffees and disappears into the crowded street. Just like that, I’ve had my first encounter with a forensic mind reader.

Colin Cloud clearly possesses a gift that most of us don’t. At the *Fringe*, he’ll marry that unique talent with solid showmanship and quick wit. Just be prepared to change your PIN number afterwards.



# MENTALIST

## MEMORY TECHNIQUES

# LINK METHOD





# If

you are serious about becoming a mentalist you need to get your memory in shape. This article shows you the link method which is essential to know for many mentalism tricks. This is pt 1 in a series of posts on mnemonics. Learn this technique then move on

Using the link method you can take a list of items and remember them in order in next to no time. The more you practise, the better you get. In this exercise we take 20 items and memorise them in order. Try doing that without using a memory technique – impossible. You could try with part of this list if you like or go for the whole 20 if you want the practise.

The link method is based on creating vivid images in the minds eye. The weirder the images are, the easier they are to remember. Here are some other tips on creating mental images that are easy to remember:

1. **PICTURE THE ITEMS OUT OF PROPORTION**
2. **GIVE THE IMAGE ACTION**
3. **EXAGGERATE THE AMOUNT OF ITEMS**
4. **SUBSTITUTE THE ITEM**

The objects are:

carpet, paper, bottle, bed, fish, chair, window, mobile phone, cigarette, nail, keyboard, shoe, microphone, pen, TV, plate, donut, car, coffee pot, and brick. Firstly, get a picture of some carpet in your minds eye. Make it some carpet that is familiar to you for example the carpet in your hallway. Now we are going to link the carpet to the next item, the paper, in an image. Try to make the image as strange as possible. For instance you could picture the carpet in your hall made from paper. See yourself walking on it, hear it loudly crinkle under foot. You could also picture yourself writing on a piece of carpet, feel the frustration as its virtually impossible to write on!

You may need to close your eyes at first to get a clear image in your mind. Once you have the picture clearly in your mind forget it and move on. You have now put the previous image completely out of your mind. The next 2 items to link are paper and bottle. Again, make a ridiculous image linking them. For example you could picture yourself reading a huge bottle instead of a paper or writing on a huge bottle. You could picture a bottle pouring out paper or a bottle made of paper. As soon as an image comes to mind picture it vividly then move on.



Next link bottle and bed. Picture yourself lying in a huge bottle or taking a drink from a bed. Get the image clearly then put it out of your mind and move on.

**BED AND FISH.** See a giant fish sleeping in your bed

**FISH AND CHAIR:** You are out fishing but instead of fish there are chairs swimming round.

**CHAIR AND WINDOW:** See yourself sitting on a pin of glass or violently throwing chairs through a glass window.

**WINDOW AND MOBILE PHONE:** Your mobile phone is a huge window, how are you going to fit that in your pocket?!

**MOBILE PHONE AND CIGARETTE:** You are smoking your mobile phone or you're holding a massive cigarette to your ear and speaking into it as if it were a phone.

**CIGARETTE AND NAIL:** You are hammering a lit cigarette into the wall

**NAIL AND KEYBOARD:** You are hammering a big nail through a keyboard or all your keys have been replaced by big nails!

**KEYBOARD AND SHOE:** See yourself wearing keyboards instead of shoes or typing on shoes.

**SHOE AND MICROPHONE:** Your the singer in a rock band, the microphone has been replaced by a shoe.

**MICROPHONE AND PEN:** Your writing with a microphone or talking into a giant pen.

**PEN AND TV:** See a million pens streaming out of your TV!

**TV AND PLATE:** See yourself eating off a flatscreen TV instead of a plate.  
**Plate and donut:** See yourself biting into a donut but as you bite it it cracks and you realise its a plate!

**DONUT AND CAR:** There's a big donut driving down the street in a car.

**CAR AND COFFEE POT:** You are driving a giant coffee pot down the street

**COFFEE POT AND BRICK:** See yourself pouring a mug of coffee from a brick.

That's it! Its quite a long list but if you have pictured the images vividly you should be able to remember them no problem. Give it a try. For some people, thinking of crazy images is a bit harder than for others but using the tips should help.

Get practising the link method with other lists. See if you can remember a list of items your friends give you. This is an important method. We will move on to other cool memory techniques and practical applications for mentalists in the next in the series.







# NLP

# EYE PATTERNS



**NLP EYE PATTERNS** are a useful thing to know for mentalists.

A lot of the theories of NLP have been debunked by scientists however, eye patterns are one part of NLP which has stood up to scientific analysis. When a person is accessing information from their brain, their eyes look in different directions as they access different types of information. For a person who is 'normally' oriented there are 6 directions the person will look in. This gives the observer information about the type of information the person is accessing, whether that be visual, auditory, kinesthetic or self-talk.

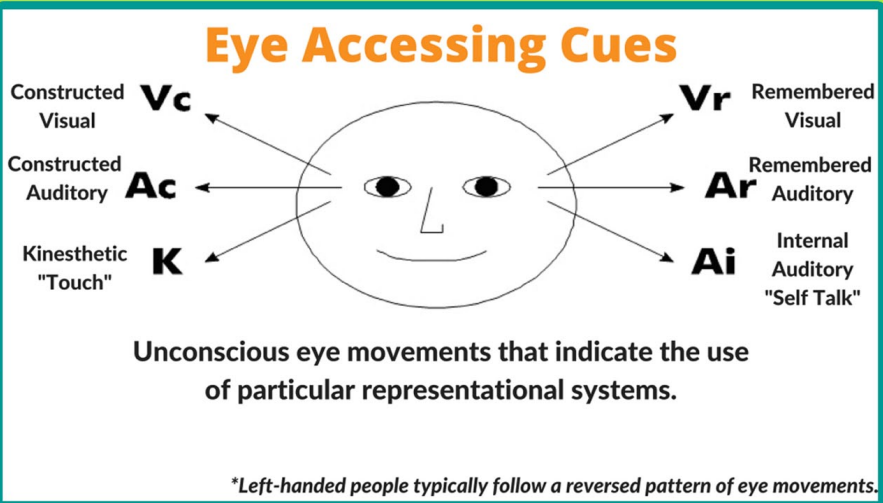
Eye patterns are useful to know. For one thing they can help you deduce if someone is telling the truth. To do this first establish a baseline by asking a few questions (because not everyone is normally oriented). For example ask 'what colour is your front door?' for a visual remembered response, 'what's your favourite song?' for an auditory remembered response, 'imagine a pink elephant' for visual constructed response. Pay attention to where the eyes go as the person responds, some people's eye movements are more pronounced than others.

Once you have a baseline you can tell if someone is remembering something or 'constructing' something on subsequent questions. This can help in lie detection.

Eye patterns aren't always clear cut for more complicated questions. For example, to answer a question a person may access different parts of the brain involving images, sounds and feelings before they respond.

NLP experts claim to be able to view such sequences and make meaningful conclusions about them. They use the information for therapeutic work.

- VC – Up and left, Visual Constructed. Person constructing a visual image.
- VR – Up and right, Visual Remembered. Person remembering something visual.
- AC – Sideways and left, Auditory Constructed. Person constructing a sound.
- AR – Sideways and right, Auditory Remembered. Person remembering a sound.
- K – Down and left, Kinesthetic. Person accessing feelings
- AD – Down and right, Auditory Digital. Self talk







# THE REVELATION EFFECT

## PERFORMANCE 1

The Mind Reader approaches a group of 6 girls. He asks one of them to think of someone then write the persons name down on a piece of paper without showing anyone else. Then he gets the group to focus on what the name is and speculate on the sex. Next he asks the girl to imagine the person walking towards her. From there he guesses it is a friend, then best friend, then the name. Needless to say the girls can scarcely believe it!

## PERFORMANCE 2

For performance 2 The Mind Reader approaches a male and female sat on a wall near what looks like a beach. This time he asks the girl to think of something, then he hands her a piece of paper to write it down. He takes the paper back and they all agree there is no way he can see through it (it's thick paper) and the paper is handed back to the girl. The Mind Reader then begins to narrow down what the thing might be. A person is ruled out, and the girl reveals it is something funny. As in performance 1 he gets the girl to imagine the thing coming towards her, as she does so he guesses its an animal then the animal – a bunny!

## PERFORMANCE 3

The two ladies in performance 3 seem most convinced The Mind Reader has psychic abilities. They look like friends taking a stroll by the beach and are around 40-50. First he gets them both to think of someone then gets one to write it down. Again he asks the lady to imagine the person coming towards her and he guesses its her husband but she's not giving much away so he gets her to repeat the name over in her head. When he gets it they are both amazed and ask if he's a clairvoyant.

## EXPLANATION

After the performances The Mind Reader explains his method in 5 steps. He also shows you how you can perform the effect with a drawing on the paper or with an object in the room. An explanation is given of how best to perform the effect one-on-one and he gives advice on practice and performance.



# THEATRICAL SÉANCE

A theatrical séance is an aspect of mentalism that purports to give its audiences the feeling of contacting the spirits of the dead, as might be experienced in a successful Spiritualist séance.

Theatrical séances are usually performed in either total or partial darkness to replicate the atmosphere of a traditional seance, to set the mood for the performance, and to hide the methods of the performer. Performance-goers may be treated to a variety of mentalism demonstrations during a theatrical séance include examples of clairvoyance, ESP, precognition and telekinesis, in addition to or in preparation of apparent mediumship.

Theatrical séances are very popular at Hallowe'en and are often offered for fright value. Private magic cabarets may offer this type of performance, including: The Dorothy Dietrich and Dick Brooks Psychic Theater in Scranton Poconos offers theatrical séances year round. Its production of "Haunted! Mysteries of THE Beyond!" is one of the longest running performances of its type having started in 2003. The Fall 2008 issue of the Pennsylvania Pursuits Magazine [1] put out by the Pennsylvania Tourism Office of the Commonwealth of Pennsylvania picked the location of Psychic Theater at 1433 N. Main Avenue in Scranton, Pennsylvania as one of the 10 most haunted places in Pennsylvania, placing it at number 9.

The Houdini Museum offers yearly Houdini séances geared specifically toward "contacting Houdini." The original Houdini séances were done by Houdini's wife Beatrice (Bess) for ten years after Houdini died. She found doing the Houdini séance each year very stressful, possibly hoping against hope that if anyone could escape from the other side and return in a séance, it would be Houdini. At the end of ten years she passed the honor, legacy and tradition of doing the Houdini seances to friend, confidant and Houdini ghost writer, Walter B. Gibson. She announced "ten years is long enough to wait for any man!" Gibson was also writer of The Shadow series that became a series of pulp novels, comic books, a radio show, a TV show and a movie that starred Alec Baldwin. From the 1970's on Gibson would attend the Houdini seances at New York's Magic Towne House, run by Dorothy Dietrich and Dick Brookz. Before Walter died he passed on the tradition to magician, escape artist and co founder with Dick Brookz of The Houdini Museum in Scranton, Pennsylvania, Dorothy Dietrich. Dorothy Dietrich continues to do the Houdini Séance each year.

A Houdini seance has been presented by Neil Tobin, Necromancer at Excalibur nightclub annually since October 2001. This event is presented on behalf of the Chicago Assembly of the Society of American Magicians during the last week of October to commemorate the late magician's death; Houdini helped found the Chicago Assembly in 1919. A short theatrical seance also concludes Supernatural Chicago, a popular interactive theater show by Neil Tobin. It is currently in its seventh straight year of performances. Los Angeles' Magic Castle has a separate room dedicated to theatrical séances. Their evening séance program entitled, "Demons" is a recreation of a Victorian-era séance replete with mediumistic staples such as table-rapping, slate (writing), spirit photography, eerie inexplicable sounds and many other "psychic" experiments. Another popular Theatrical Séance, this one touring theatrical stages and smaller venues, entitled Phantoms, was presented by mentalist Gregory Bishop (Edmonds), Phantoms employed items associated with, and actually belonging to, Sir Arthur Conan Doyle and magician Harry Houdini.

Phantoms, first presented in 1995, was designed for presentation in two versions. The larger, and more family-friendly stage version, and the smaller (somewhat "scarier" version), presented in private homes and in club settings. The larger, stage version of the show included the spirit cabinet illusion, along with a spirit trumpet, floating table and various other mainstays of the Victorian séance scene.





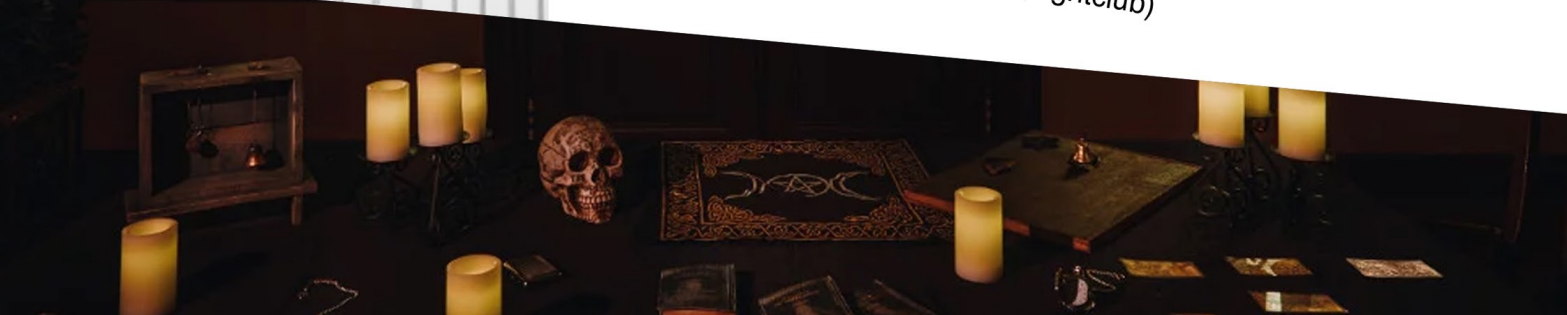
**T**heatrical séances are not intended to be "real" séances and should only be seen as entertainment; hence the adjective, theatrical. According to Houdini, if the séance leader is honest and admits his trickery, he is a theatrical performer; if not, he is a charlatan and a fraud. Ethically, a paying audience should be notified beforehand that they will be experiencing a work of interactive theater rather than an actual Spiritualist seance. Once the audience is inside the performance space, however, the performer's primary responsibility is to create a convincingly realistic theatrical experience, just as in other forms of theater. Additionally, the ambiguity of whether every manifestation is the result of deception or not may be part of the enjoyment that a theatrical seance provides.



Is anybody  
**SCARED?**

**SEANCE**

Spiritualistic and mediumistic performers  
Eugene Burger (creator and performer of "Hauntings")  
Dorothy Dietrich & Dick Brooks (entertainer) (co-creator and performer/Psychic Theater)  
Harry Houdini (prior to becoming a debunker of Spiritualist frauds)  
Harry Kellar (With the Davenport Brothers and later in his own illusion shows)  
Matt the Knife (creator and Medium of the seance "Epitaph")  
Neil Tobin, Necromancer (creator of Supernatural Chicago  
and Medium for The Houdini Seance at Excalibur (nightclub)





# EASY PREDICTION

# Stuff 4 YOUR CLUB



## Introduction

Here's an easy magic trick, a mentalism-style prediction, which is great for kids and beginners. Here you accurately predict an object that a spectator will select from six that you have on display—a free choice. The trick is completely impromptu—all you need to do is collect six different objects and at the end, you're clean. And this one is easy to learn and perform.

**Effect:** After collecting and lining up six objects, you bring out a folded note and state that there's a prediction within. The spectator freely selects an object and when the note is opened and read, it accurately predicts the object that the spectator selected.

**Secret:** It's all in the selection process that secretly forces an object. What the spectator doesn't know is that you use each number in a different way to arrive at the desired outcome. The technique can also be used in other tricks, in particular, with the hot rod. Read on to learn this great, easy magic trick—mentalism prediction for kids and beginners.



## Preparation

Collect six small objects and place them into a line. Take out a piece of paper and write the following: "You will select the [third object]." In the example in the photo, the third object is the deck of cards, so in this case, you would write, "You will select the deck of cards."

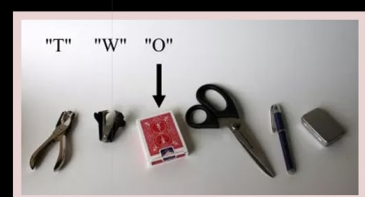
To perform the trick, ask the spectator to name a number between one and six. As you will see, each of the following steps explains how to force the deck of cards (position three) regardless of the number named by the spectator. Fortunately, you'll find that many people will choose "three" or "four," the best and strongest situations, which make for clean and baffling selections. After the spectator "freely" selects an object, have him or her pick up and read the prediction on the note.

### Spectator Chooses One



Spell the letters in "one," "o," "n," and "e" from left to right to end up on the cards

### Spectator Chooses Two



Spell the letters in "two," "t," "w," and "o" from left to right to end up on the cards.

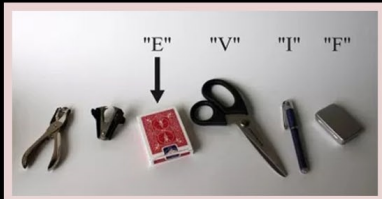


### Spectator Chooses Three



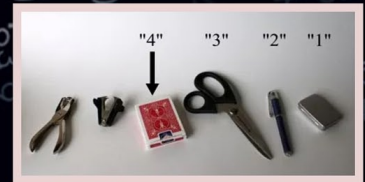
Count to three from left to right to end up on the cards.

### Spectator Chooses Five



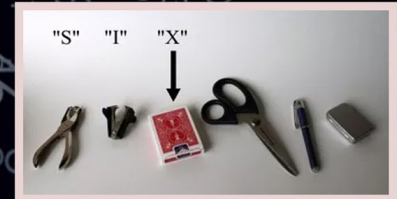
Spell the letters in "five," "f," "i," "v," and "e," from right to left to end up on the cards.

### Spectator Chooses Four



Count to four from right to left to end up on the cards.

### Spectator Chooses Six



Spell the letters in "six," "s," "i," and "x" from left to right to end up on the cards

## EASY PREDICTION

I think...





# Review CENTRIC



Fifteen new and original creations performed and taught by one of the art's most respected and influential performers and teachers. NOW SHIPPING. HIGHLY RECOMMENDED.

For 45 years, Richard Osterlind has been one of magic and mentalism's most prolific creators and The Sapphire Collection is a celebration of this milestone. Featuring fifteen new and original Osterlind creations, this two-DVD set, like his legendary Mind Mysteries series, is destined to become essential viewing for aspiring and professional mystery performers alike. You'll see this powerful new material performed in front of an enthusiastic and awe-struck audience and then be taken behind the curtain as Richard, along with co-host Jim Sisti, dissects these effects in meticulous detail.

What's more, The Sapphire Collection looks different than any other magic or mentalism DVD you've ever seen. Shot in an exciting cinematic style by a filmmaker, you'll feel the energy of the performances and the immediacy of the explanations in an unprecedented way.

Impactful material presented and taught in an original and compelling way, The Sapphire Collection will acquaint you with the pure power of strong and direct mentalism performed and taught by one of the art's most respected and influential performers and teachers.



## Disc 1

**HANDS OFF** – A stunning card effect that has baffled every person who has seen it! A card is freely selected from a deck and placed into the middle. You name where it is and what the name of the card is from across the room. You never touch the deck!

**POOR MAN'S BOOK TEST** – An incredibly direct book test done with any borrowed book! This is appropriate for close-up or stage.

**THE OSTERLIND READ** – A new approach for doing a stage reading with a killer climax! Richard Webster now uses this in his show!

**MIND READING WITH CARDS** – A spectator freely chooses a card without looking at it. She guesses what the card is and you tell her the card she guesses! Nothing is written and the card is only in her mind!

**QR TRANSPARENT FORCES** – A thoroughly entertaining effect with the new Transparent Forces bag. Not only is the effect totally new, but the handling allows the spectator to take the bag into their own hands when making the selection!

**3SP** – Perhaps the best routine ever with an ESP deck! Three separate sections are all impossible with the routine growing in amazement as it progresses!

**WHISPERING DIE** – An improved handling for this masterpiece of close-up mentalism with an ending that is totally impossible! If you own this already you will be delighted. If not, you will want to order one right away!

**PERFECTED ADD-A-NUMBER** – This is one of the highlights of this set! Numbers chosen by the audience are added up in the open.

You show your "sealed in an envelope and folded" prediction that matches the real numbers chosen by the audience!

**THOUGHTS ON MENTALISM 1** - The first half of an incredible talk between Richard and Jim.

This essay cuts to the heart of what mentalism is!

## Disc 2

**VINYL FOLDER Q&A** – An incredible Q&A routine that you can put together with items from your local stationary store for under \$50.00 and use the rest of your life! The tips and handling are worth ten times the cost of this entire set!

**NUMERIC VORTEX** – See Richard use this RECENT creation in a routine that kills! This timely effect is current and thought provoking!

**WANTED: DEAD OR ALIVE** – A routine where you use some of your business cards and pencils to perform a stage effect! Richard and Jim cover many ideas and variations.

**OUT OF THE ROOM SELECTION** – Taken from Kaplan's The Fine Art of Magic, this staggering routine is on a par with Richard's own Challenge Mind Reading!

**CHECK EFFECT** – A routine where a bill or your paycheck is freely placed in one of five envelopes which you later identify without touching them and from across the room! You can use this as the main feature in your act!

**PENDULUM ROUTINE** – Richard's unique approach for using a pendulum. You can combine this idea in many ways with other pendulum effects you perform. The routine adds a new dimension for using a pendulum!

**ALMOST REAL PREDICTION** – Richard's variation for the fantastic Jack London effect. Richard has updated the routine to make it modern and logical. You can do this stage effect at any time and any place with just an ordinary pad and pen! This is knowledge you cannot afford not to have!

**THOUGHTS ON MENTALISM 2** – Richard and Jim complete their discussion on mentalism and the successful presentation of this wonderful act!

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