

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

# VOODOO

THE MAIL ON MARCH 2018

barnackek



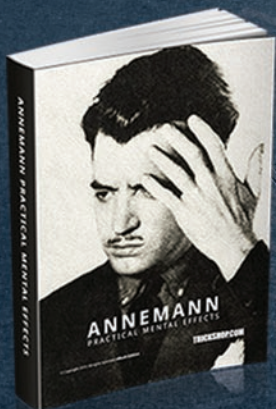
HOW TO USE NLP

IMPRESSING WOMEN WITH **M**IND READING & **M**ENTALISM

MENTALIST DUO

MENTALISM FOR A SUCCESSFUL MEETING

PERCEPTION IS EVERYTHING  
MICROEXPRESSIONS



THEODORE ANNEMANN  
BIOGRAPHY OF AN AMERICAN MENTALIST



# FEATURES

## THE PITFALLS OF IMPRESSING WOMEN WITH MIND READING & MENTALISM

A couple of years ago I was at a friend's house party.

## DESCRIBED AS -THE "CREAM OF THE CROP"

when it comes to entertainers, Banachek is the world's leading mindreader.

## NLP SUGGESTION

With the psychological persona, many tricks include the illusion that the mentalist is influencing the volunteer's choice.

## BIOGRAPHY OF AN AMERICAN MENTALIST

Born as Theodore John Squires on the 22nd of February, 1907, in East Waverly, New York, Theodore (Theo) Annemann was a professional magic performer from America.

## MICROEXPRESSIONS

reveal your deepest emotions, even when you are trying to hide them.

## MENTALIST DUO

Chris Kwong and Jean-Christophe Celestin

## PERCEPTION IS EVERYTHING!

The perception of things in one environment may not translate well when faced with the same things in a new environment.

## MENTALISM FOR A SUCCESSFUL MEETING

Some meeting planners decide to increase the participants' interest by hiring an artist or a famous speaker.

## AMAZING STUFF FOR YOU...

Here, what happens is that the mentalist knows that the chances of you drawing a triangle inside a circle

## MONTHLY PICKS

HERE IS THE VERY LATEST & GREATEST IN THE WORLD OF MAGIC ! SOME NEW AND SOME GREAT CLASSICS THAT HAVE JUST COME BACK INTO STOCK!

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## 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!

In addition to our three features, this issue includes profiles of some of our extraordinary persons, news about the releases that range in topic So sit back and witness the far-reaching expertise that characterizes the VOODOO .

—Saji Vijayan, on behalf of the team Voodoo  
**MASTHEAD**

*Sajivijayan*



INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

# VOODOO

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## The Pitfalls of Impressing Women With Mind Reading & Mentalism

BY ADAM M DAVIES, BASIC PLUS AUTHOR

I've been performing mind reading and mentalism tricks on people for years and it took me a long time to realize something quite important about performing it on females if you want to actually impress them. There was one occasion where I learned the most from and I'll share with you the story.

A couple of years ago I was at a friend's house party. Naturally, like most gatherings I attend, a few of my friends pleaded with me to perform a few tricks for the guests. I say pleaded because they know I only perform when I'm in the mood to perform. Although I'm a performer by nature, to be truthful, sometimes I just cannot be bothered and don't take kindly to people expecting me to perform like a monkey whenever they want me to.

Mind Reading and mentalism to me is a bit more special than to just randomly 'do a trick' whenever someone asks you to. I believe in the experience of the spectators and if I don't think the mood is right, I won't perform. That being said, this time I felt the time was right, it probably had to do with the 70% of attendees being rather beautiful females and one in particular really caught my eye.. so anyway..





I decided I WOULD perform some mind reading. I thought this would be a great way to get this young ladies' attention. So sat at a large table in the kitchen surrounded by about 10 people, and more importantly, the young lady I had my eye on and I proceeded to warm up with some ESP testing cards and rightly guessing which ESP symbol each volunteer had chosen. I could feel the spectators getting excited. I then moved onto a bit of playing card mind reading which involved reading the minds of volunteers and correctly guessing which playing card they chose. I also mixed in a bit of pseudo-psychological influence for good measure.

I could see it all going really well and the important female spectator was probably showing the most interest, asking me to 'do her next'.. read her mind that is. So anyway, what happened next confused me for a good few days. I decided I would try out a cold reading technique I had learned earlier that day, what that involved was asking them a very general statement that would either hit - and you'd have a miracle and miss - where you could brush it off as something that could happen in the future. For those of you who don't know, cold reading is what psychics mostly use when they give one-on-one demonstrations of 'psychic ability' to people they've just met. So I said to her "Where's the broken door?"

She looked at me puzzled, "What do you mean?"

So I said it again, "Where's the broken door?"

Her puzzlement turned into downright shock and she ran out of the kitchen screaming to tell her best friend who was in another room. I found her in the other room explaining to her friend what I had just said and it was impossible for me to know. I found out that literally the week before, she had been locked in her bathroom because the lock on the door was faulty and she had to call down to her house mate to get help. I had performed a miracle. I was almost shaking with excitement but my excitement was very short lived when for the rest of the night, she wouldn't go near me because 'I was just too weird'. Great.. she thought I was a freak.

So the morale of the story and to bring this to an end is be very careful what you perform and who you perform it on. If you're trying to impress most women, don't completely freak them out, unless the girl's a bit weird, they probably won't enjoy it. I've figured out the reason is that if they think you're truly psychic they feel naked and exposed and can't relax around you. This is probably why I don't claim to be psychic and instead perform 'psychological tests'. Either way, experience will tell you which tricks and suited for which people. I have a trick in the ultimate mind reading manual I wrote called Stigmata 2.0 and it's so powerful I will usually only perform it to the right people. I've scared a few women away with it let me tell you but then again, I've got a few numbers off it too.

I hope you can learn something from my story and think about your mind reading tricks to make them really special.



DESCRIBED AS THE

# "CREAM OF THE CROP"

STANTLY  
THIS IS THE MOST  
DIABOLICAL PRODUCT  
I HAVE EVER PRODUCED  
BANACHEK



WHEN IT COMES TO ENTERTAINERS,

# BANACHEK

IS THE WORLD'S LEADING MINDREADER.

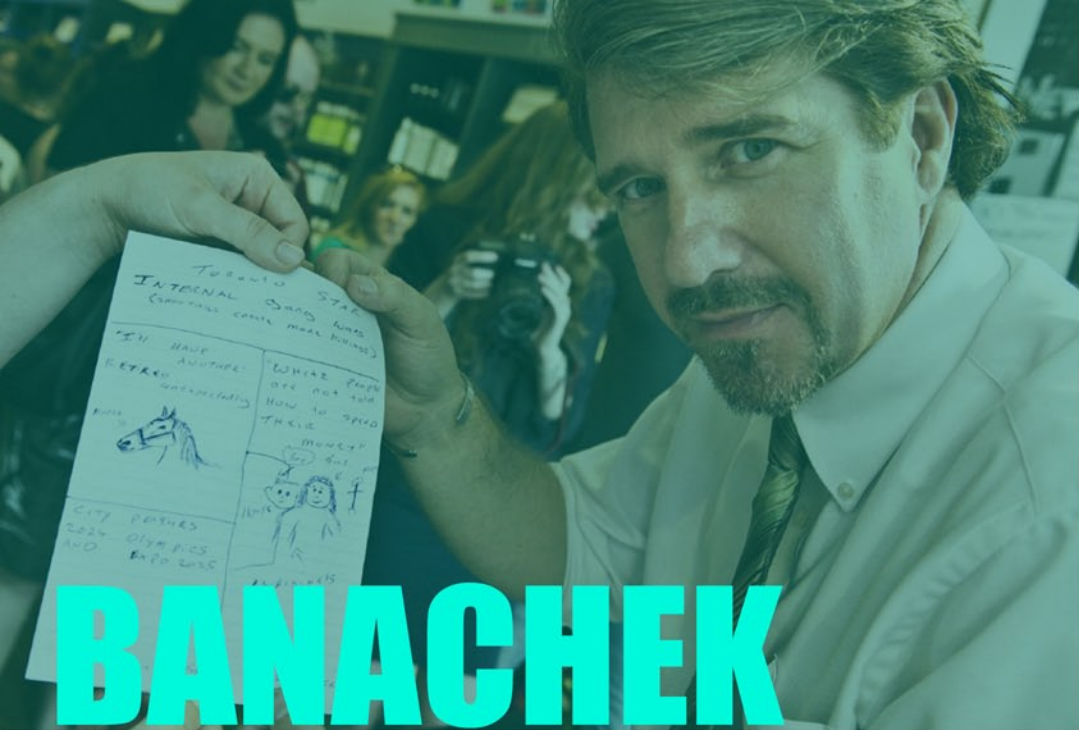
**H**aving astounded audiences across the globe, his talents are so incredible that he is the only mentalist ever to fool scientists into believing he possessed 'PSYCHIC POWERS' then later reveal he was fooling them.

Banachek reduces cutlery to a near liquid metal state & reads thoughts that no one could possibly ever know. His performance is an exhilarating journey into the unknown - a mindblowing display of incredible feats, ESP & impossible prediction.

What is real and what is imagined, will never be the same again!







# BANACHEK

## MENTALIST-LIFE STORY

BORN IN ENGLAND AND RAISED IN SOUTH AFRICA AND AUSTRALIA – BANACHEK HAS BEEN PERFORMING SINCE HIS ARRIVAL IN THE UNITED STATES IN 1976.

BANACHEK IS OFTEN SOUGHT OUT BY TOP ENTERTAINERS AND MAGIC TV SHOWS AROUND THE WORLD AS A CONSULTANT.

HIS CLIENTS INCLUDE PENN & TELLER, DAVID BLAINE, LANCE BURTON, JAMES RANDI AND CRISS ANGEL.

HE'S CURRENTLY AT FOXWOODS IN THE SUPERNATURALISTS.

**W**hile his performance career is incredible, his background story is all the more remarkable. Coming from a troubled childhood – Banachek was forced to rely on his unique abilities from an early age. At just 18, he became a test subject at a heavily funded psychic research facility dubbed the “Alpha Project. For two years, scientists closely studied and tested Banachek’s abilities – and using only his skills as a self-taught mentalist – Banachek astounded the scientists and made them believe.

Berthold E. Scharz, MD, a renowned psychiatrist, tested Banachek and reported that “...it is evident that he has a full spectrum of interrelated psychic abilities.”

And so launched his phenomenal career as the man who fooled the scientists.

Having performed to sold out houses across the globe, Banachek is now one of the most in-demand performers today. Once you’ve experienced his impossible miracles of the mind – what is real and what is imagined, will never be the same again!

Banachek has appeared on several television programs, including CNN Live, Mindfreak and Unscrewed with Martin Sargent.

During Nightline’s Beyond Belief program, reporter JuJu Chang described him as a “crusader”.

In 2008, Banachek toured as part of the stage show Hoodwinked with Bob Arno, Todd Robbins and Richard Turner.

On July 12, 2009, Banachek conducted a preliminary test of Connie Sonne’s dowsing ability for the JREF One Million Dollar Paranormal Challenge that was witnessed by hundreds in person and hundreds more via live webcast

Shaw was born in England and raised in South Africa and Australia. He was abandoned at the age of nine in South Africa with his two brothers, aged one and three, and raised them by himself until he was sixteen. His given name “Steve Shaw” wasn’t memorable enough for a stage performer. He adopted the stage name Banacek from the TV series Banacek. The spelling was changed to “Banachek” to make the pronunciation clearer. He began practicing magic tricks when he was 16 years old, after reading James Randi’s book, The Truth About Uri Geller.

Banachek (Steven Shaw) has written books on mentalism and has invented various magic and mentalism effects, including the PENN & TELLER bullet catch and the original “buried alive” stunt.

He is the Director of the **JAMES RANDI EDUCATIONAL FOUNDATION (JREF)** One Million Dollar Paranormal Challenge and currently co-producers Criss Angel’s TV show and Live touring productions.

His act is remarkable – **HE’S THE MASTER OF HIS ACT!**

Uri Geller was famous for mentalist feats, particularly bending tableware, which he claimed to do using only psychic powers. Banachek believed Geller had real powers until he read Randi’s book that debunked Geller and revealed Geller’s methods as trickery. This realization changed Banachek’s life. He developed methods for doing the same tricks for himself that were “way beyond much of what Geller was doing.” He developed his act, and while at school “kids would steal the silverware from the cafeteria for me to bend.

” He wrote a letter to Randi volunteering to try to fool scientists who were studying parapsychology as if it were real.





During the early 1980s, Banachek became well known for participating in the Project Alpha experiment. Banachek, then 18 years old, and Michael Edwards, 17 years old, worked with magician/conjuror, skeptic, and debunker James "The Amazing" Randi in an experiment to test the reliability of parapsychological studies. Randi insisted that the experimental methods were so lax and poorly controlled that magicians could accomplish tricks that appeared identical to parapsychological effects, as Randi had done to reproduce the feats of Uri Geller. Randi warned the scientists about ways to design experiments to prevent the tricks. When a \$500,000 grant was awarded to Washington University in St. Louis, Missouri, for the establishment of the McDonnell Laboratory for Psychical Research, Randi took the opportunity to test whether parapsychologists would be deceived by stage magician's tricks and accept them as true psychic abilities. Banachek and Edwards volunteered for the

project and were selected by the researchers. They repeatedly over the course of years and several different experiments fooled scientists into believing that their supposed psychic abilities were genuine. The experiments included bending tableware and remote viewing of images that were sealed in envelopes. Banachek and Edwards "had agreed should they ever be asked 'Are you faking it?'... that they would immediately admit the truth... They were never once asked.", as D. J. Grothe explains.

According to Banachek,

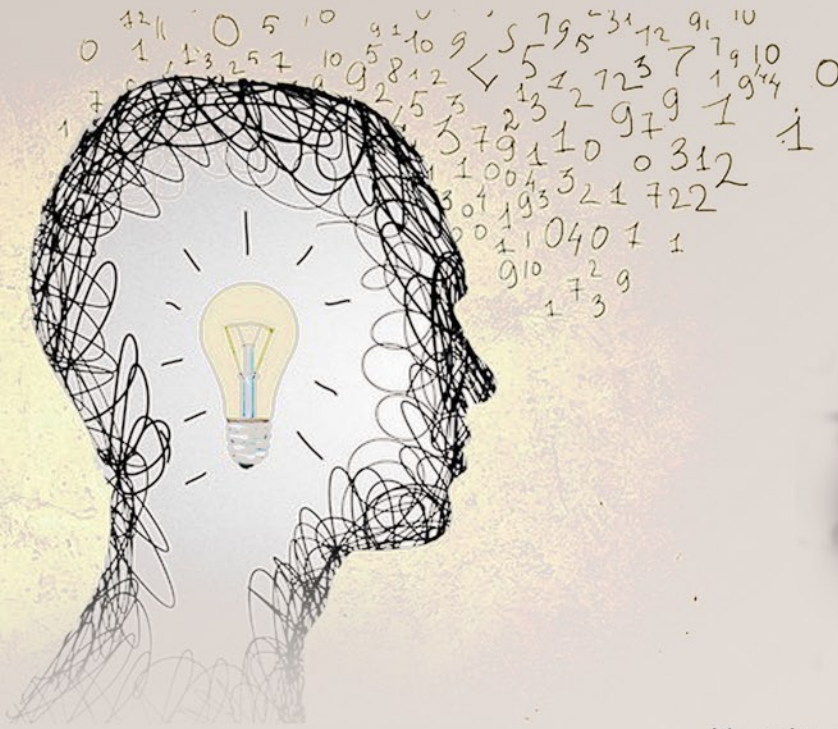
"For years parapsychologists had lamented that the only reason there was no scientifically documented evidence under proper scientific controls was because of the lack of proper funding to perform such controls. We had countered and believed that this was not the case and the lack of such documentation lay in the parapsychologists' pro-biased beliefs when they entered such experiments.

Banachek performs as a professional entertainer and tours internationally, and his tours are posted on his website. He is a consultant for top entertainers and magic TV shows around the world. His clients include Penn & Teller, David Blaine, James Randi and Criss Angel.

He has written books on mentalism, including Psychological Subtleties Vol. 1, Vol. 2, and Vol. 3; Psychophysiological Thought Reading, or, Muscle Reading and the Ideomotor Response Revealed; Psychokinetic Silverware DVD (with Gerry); Psi Series 4 DVD set; and other products and devices. From Psychological Subtleties Vol.1, Teller from Penn & Teller wrote,

"BANACHEK IS BRILLIANT at subtle deceptions. My partner Penn and I have repeatedly called upon his vast knowledge, diabolical ingenuity, and remarkable imagination, and have never been disappointed. This man has the goods, and now you do, too. But be careful. THIS IS A VERY DANGEROUS BOOK. In the wrong hands, these subtle, deeply devious methods could be used to convince audiences that the performer is not an artist, but a supernatural being....."





# NLP Suggestion



The basis of mind reading and mentalism gives the impression the mind reader or mentalist has special powers of some sort. Whether it be psychic abilities, amazing psychological influence or any host of weird and wonderful things.

With the psychological persona, many tricks include the illusion that the mentalist is influencing the volunteer's choice. Note I said Illusion. But I've always tried to push the boundaries of what's actually possible and there's one method I've come across that is probably as close the boundary as one can get.

I found that you can use subliminal suggestion to influence a spectators decision when you give them a range of options.

## CONFUSED?

Don't worry, The easiest way to explain it would be to get someone to pick a number between one and five that you want them to choose. What you do is when you call out their number options you say, choose a number "one, two, three, four or five".

Using a special little trick, you can then get them more often than not to actually pick the number you want.. but how?

It's quite simple, you actually ever so slightly nod your head on the number you want them to choose. If you are to try this it will take you quite some practice to do it without being obvious. It's a very slight nod that the spectator should only subconsciously pick up on your suggestion. To give you an example if you want to influence the volunteer to choose the number 4 you say to the volunteer "Choose a number between one, two, three, four (nod your head as you say it) or five, choose the one that felt right and don't change your mind".

I've tested out 2 different ways, one is repeating the process again, with the same nod but also just doing it the once and pushing for them to answer. I found that doing it once and forcing them to choose a number quickly worked a little better, I think this is because the subconscious mind is more likely to kick in when you don't give them too much time to think and the chance to change their mind. This like all real suggestion and influence doesn't always work and it's wise to have an 'out'. If you don't know what an out is then I suggest reading a little deeper into mind reading and mentalism techniques. Either way, try this out when you can do it and it won't matter if you get it wrong, do it as a preliminary effect before you go on to do a proper mentalism trick which is certain to work.



BIOGRAPHY OF AN AMERICAN MENTALIST

**theo  
dore  
annemann**



...any effect to be successful must first be founded upon a simple method and then be performed with a direct to-the-point presentation.

—Theodore Annemann—



## Theodore Annemann was

Born as Theodore John Squires on the 22nd of February, 1907, in East Waverly, New York, Theodore (Theo) Annemann was a professional magic performer from America. He specialized in the field of mentalism and is best known for inventing and refining many of the standard mentalism routines that are still used by magicians 75 years after his death.

Fred Squires, the natural father of Theodore, left him and his family when Theodore was only two years old. Flavilla, Theo's mother, soon remarried to Stanley Anneman.

Theodore's interest in magic first sparked when he was only ten years old after one of his friends showed him the common ball and vase trick. From then on, he took a great interest in all things magical. At some point, his new found love for magic started affecting his school work. His mother, concerned by her son's obsession with magic and lack of interest in getting a formal education, decided to burn all his magic supplies. This did not stop young Theodore from pursuing his passion. As a result, after approximately 15 years, he sent his mother a bound copy with the first 50 issues of his own magazine, 'The Jinx'. He attached a note to that, telling his mother that after she had thrown his books in the furnace, he decided to try and 'write one' for himself.



# TO CATCH A FLYING BULLET

On top of everything he has done for the field of mentalism, Theo Annemann was also known for his version of the 'Bullet Catching Trick', a magic trick that he performed outdoors. The notoriously dangerous trick has taken the life of many magicians throughout history (Do not try this at home!), including the renowned Chung Ling Soo. Coming back to Annemann's version of the trick, the handgun or rifle was usually provided by a police officer. From a box of ammunition, Annemann would select a bullet and mark it in some way. While the marksman would load the weapon, Theo would stand holding only a plate. When the marksman would fire at the performer, the apparent shock of being shot would push Annemann backward, causing him to fall. After the fall, the performer would spit the bullet out of his blood – drenched mouth and onto the plate. Besides the blood, Annemann would have suffered no harm. The show's best moment was undoubtedly the moment that the marked bullet was recognized and affirmed.

## Theo Annemann's Evolution

As a teenager, Theo Annemann began performing magic tricks around his hometown, Waverly. One of the tricks he performed was the Substitution Trunk. This act, though, required another person, so he asked his younger brother, Leland, for help. However, Leland did not share the same enthusiasm for magic as his older brother, so Theo had to pay him handsomely for his assistance. Around 1923, Annemann became aware of the various magic magazines available. As IBM's 'Linking Ring Journal' and 'The Sphinx' were considered to be the most informative materials for magicians at that time, he decided to subscribe to them. By the age of 17, Theodore Annemann began to make a name for himself with the art of magic.

His performances were mainly based on cleverness and intuitive abilities, rather than dexterity and physical techniques. Also, he was already contributing to the two journals mentioned before. He began publishing some of his effects and sometimes he even stole others' tricks, claiming them as his own. Nevertheless, there is no doubt that he possessed a remarkable skill in turning even the most basic card trick into a 'mental miracle'. Still, as a young man, he worked as a railroad clerk. It was just after that he broke into show business. First, he did it as a singer and magician's assistant, and later as a successful performer in his own right..

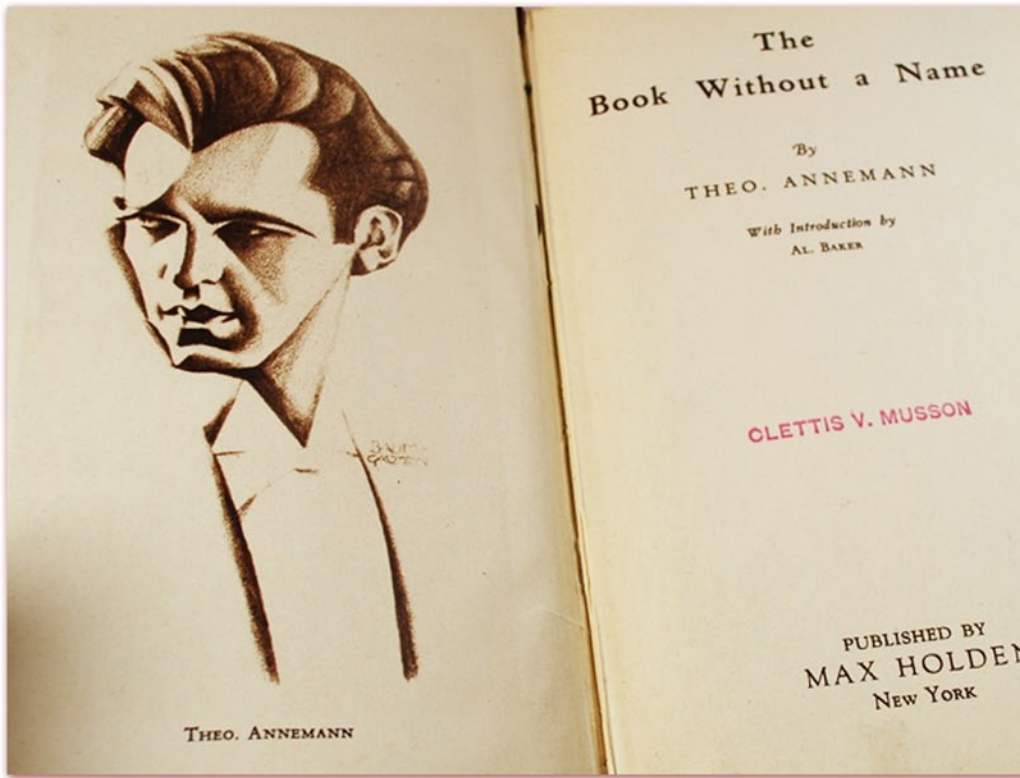
### switch towards Mentalism >>

Ed Marlo, a renowned prestidigitator who specialized in card magic, had a great influence on Annemann's ideas and approach to mentalism. Although the magic effects that Theo created often used old principles, he managed to inject his own personality and methodology. His methods were original and emphasized bold and subtle approaches over sleight of hand or more complex ones. Annemann channeled all of his impressive creative and intuitive skills in the direction of mentalism as soon as he first caught a glimpse of the art. His efforts lead to his emerging as one of the leading mentalists of his era. He became known as 'Annemann the Enigma'. In October 1934, Theodore Annemann's 'The Jinx' was published for the first time. Each issue contained 48 pages and was originally a monthly publication. The journal's growing popularity made the author change his mind about this in 1933 when started publishing one every week. 'The Jinx' ran for 151 issues, until October 1941. While most of its material was focused on mentalism and spiritism, 'The Jinx' also featured ground – breaking effects from other fields of magic

Annemann's successful journal is still considered essential reading for any aspiring mentalist, while his editorials are considered to of a great benefit to all magicians. The written material within 'The Jinx' is still considered the foundation stones of mentalism. When the mentalist was not performing, he kept busy creating magic and mentalism effects and writing about them. He invented the 'Window Envelope' by 1931 and 'Flat Rabbit' in 1937. The numerous card tricks that Annemann invented and described in 'The Jinx' offer an enormous variety for performers to pick from.

One of Annemann's greatest routines was the one called 'Pseudo-Psychometry'. The act first required a spectator to collect a number of personal items from audience members. The items would then be placed into either envelopes or bags and mixed up. After that, Annemann would take each bag or envelope and, without looking inside, he would not only describe but also identify its owner. To top it all off, he would then give a character reading about the person.





The first book dedicated to Annemann's magic was 'The Cabinet of Card Miracles', published by Burling Hull in 1929. Two years after this, Annemann published his first and last hardcover book, 'The Book Without a Name'. Worth reminding of again is, of course, 'The Jinx'. Anneman published several other titles, such as: '202 Methods of Forcing', an impressive collection of magic tricks published in 1933, 'Sh-h-h-!:

'It's a Secret', another collection of magic tricks, published in 1934, 'Anemann's Complete One Man Mental and Psychic Routine' and 'Annemann's Mental Bargain Effects' in 1935. 1937 brought Annemann's 'En Rapport', which is a complete, routine act of telepathy, mind reading and clairvoyance, designed for two people. Two years later, he published

**'THE INCORPORATED STRANGE SECRETS'.**

## Private life and Death

Theodore Annemann was married twice, his first wife being Margaret (Greta) Abrams. They got married in 1927 and 8 years later they had a daughter, whom they named Mona Lee. Two years after Mona Lee was born, Greta and Theo divorced. One year later, the mentalist married Jeanette Parr. Annemann was scheduled to perform the impressive bullet catch trick for the first time indoors on January 12, 1942. He never got to do it, as he committed suicide two weeks before that. While the exact reason why he chose to do that will always be a mystery, it is well documented that Theodore Annemann had battled with his own demons for many years, including severe stage fright, alcohol, and his two failed marriages.

Although the final curtain fell for the genius known as Theodore Annemann when he was only 34 years old, his work in the field of mentalism still remains unparalleled.





# Microexpression

Microexpressions reveal your deepest emotions, even when you are trying to hide them. Now a machine vision algorithm has learned to spot them, with wide-ranging applications from law enforcement to psychological analysis.

Most people are good at recognizing the ordinary emotions on other people's faces. But there are another set of facial expression that most people are almost entirely unaware of. In the late 1960s, psychologists discovered that when humans try to hide their emotions, they often display their real feelings in "microexpressions" that appear and disappear in the blink of an eye.







## Joy

Crow's feet wrinkles  
+  
Pushed up cheeks  
+  
Muscle movements  
around the eye  
=  
A real smile

As you read that question you may have squinted your eyes, raised your brow, or pursed your lips. Those small twitches in your face that you make subconsciously are micro expressions.

## WHAT IS A MICRO EXPRESSION?

The term 'micro expressions' comes from research scientists Haggard and Isaacs, in 1966, while they watched films of people in couples therapy. Both noted quick behaviors flashing on people's faces and slowed the film down to better see these expressions. From there micro expressions have been discussed and studied in great detail by many psychiatrists.

**MICRO EXPRESSIONS TELL US, OR LEAD US TO ASSUME, HOW SOMEONE IS TRULY FEELING IN THE MOMENT. EXAMPLES OF THESE EMOTIONS MAY BE:**

Stress  
Frustration  
Anxiety  
Comfort Level  
Disagreement

Micro expressions DO NOT tell us when:

Someone is lying  
Someone is guilty  
Someone doesn't believe you

Imagine you are watching a political debate where Candidate A is passionately going on about a topic and Candidate B is listening attentively. The camera zooms in on Candidate A whose eyes are wide open and hands are gesticulating. As the camera pans to candidate B you see it, a smirk, and a quick eyebrow raise. It only takes a fraction of a section but through this small group of facial movements you have learned that Candidate B does not agree with Candidate A. Candidate B didn't have to say a word, the distaste was shown through a micro expression, which will gain or lose voters' sway just like that.

Joe Navarro, former Federal Bureau of Investigation agent and supervisor as well as author, has confirmed this:

"...there is no single behavior indicative of deception.

There are indicators of stress, psychological discomfort, anxiety, dislike, issues, or tension, but not deception"

## IN PAUL EKMAN'S WORDS:

**"MICRO EXPRESSIONS ARE VERY BRIEF FACIAL EXPRESSIONS, LASTING ONLY A FRACTION OF A SECOND. THEY OCCUR WHEN A PERSON EITHER DELIBERATELY OR UNCONSCIOUSLY CONCEALS A FEELING. SEVEN EMOTIONS HAVE UNIVERSAL SIGNALS: ANGER, FEAR, SADNESS, DISGUST, CONTEMPT, SURPRISE AND HAPPINESS."**



# Micro expressions in the real world

*Understanding micro-expressions has increasingly gained importance in certain career fields and has become a subject that can be studied in school or through online programs.*

Jobs that require interacting with others and understanding people's emotional state

tend to require some knowledge of micro expressions. These careers include police, government military, detectives, psychologists, therapists, and even sometimes actors. All of these positions require some understanding of social behaviors and emotional states so that in specific situations they can better understand the individuals in the moment. These careers have seen a boom in popularity since more and more crime related TV shows use "emotional/microexpression" agents to determine if someone is lying or not and relies heavily on their findings to solve the crime. However, like most things on TV, this perception of what these agents do is very off.

Joe Navarro, former Federal Bureau of Investigation agent and supervisor as well as author, has confirmed this: "...there is no single behavior indicative of deception. There are indicators of stress, psychological discomfort, anxiety, dislike, issues, or tension, but not deception". In fact Navarro argues that relying on micro expressions is not enough and that nonverbals (body queues) need to be taken into consideration as well. For example, he has put together a list of 215 nonverbal behaviors, associated only with uncomfortability, and they do not take place in the face. In the real world of crime fighting Navarro still takes micro expressions into consideration, he just pairs that information with other body and emotional indicators to get a better idea of a person's behavior and personality.

When we communicate verbally or through our body motions we can lie, be misread, or miscommunicate how we feel. By understanding micro expressions we can start to learn more about how others may feel and how we feel.

The next time you are in front of a mirror say an emotion and make a face that you think means that emotion. As you do this, watch to see what additional small facial movements you may make as well. This exercise will help gain control of your emotional responses as you are linking your emotions with an experience and creating emotional triggers.



After you have recognized your own emotions with this activity you may start to see similar micro expressions within others. When you start to pick up on this, with friends, family, and/or strangers, you will be able to better understand what someone is going through. This will increase your awareness and empathy for others and most likely it will improve your relationships with others.

## READING MICRO EXPRESSIONS

Technology is advancing, quickly, to read beyond the 6 core emotions by picking up on certain facial muscle movements. By continuously studying these movements emotional analysis will increase in its accuracy.

At Kairos, micro expressions help us pinpoint back to one of the 6 core emotions. If someone says they are sad their micro expressions may read that they are angry or surprised and also, the frequency of those micro expressions paired with larger facial movements, allows us to see that emotion to a certain degree. This allows us to better understand our users and helps us show our users how they can better understand themselves. More importantly, by having more information on others emotions we can create better products for everyone to use.

## FINAL THOUGHTS

Now that you know what a micro expression is you may start looking for them on different faces. You will start to pick up on patterns that specific people have, you will recognize when someone on TV may feel uncomfortable, and ultimately you will start to build a clear picture on why you feel what you feel and how you are communicating it to others through your facial expressions. So, if people are displaying certain micro expressions and emotions together what does this mean?

It could mean they like your product, they feel excited by your project, or it could mean they have no interest whatsoever.

The data that is collected from micro expression and emotions can be used in both strategic and tactical ways within your business.

Learn more about how to integrate face analysis into your own products and services with our developer tools.. Not a developer? Not a problem, drop us a line and we'll help you bring the power of human analytics to your company.



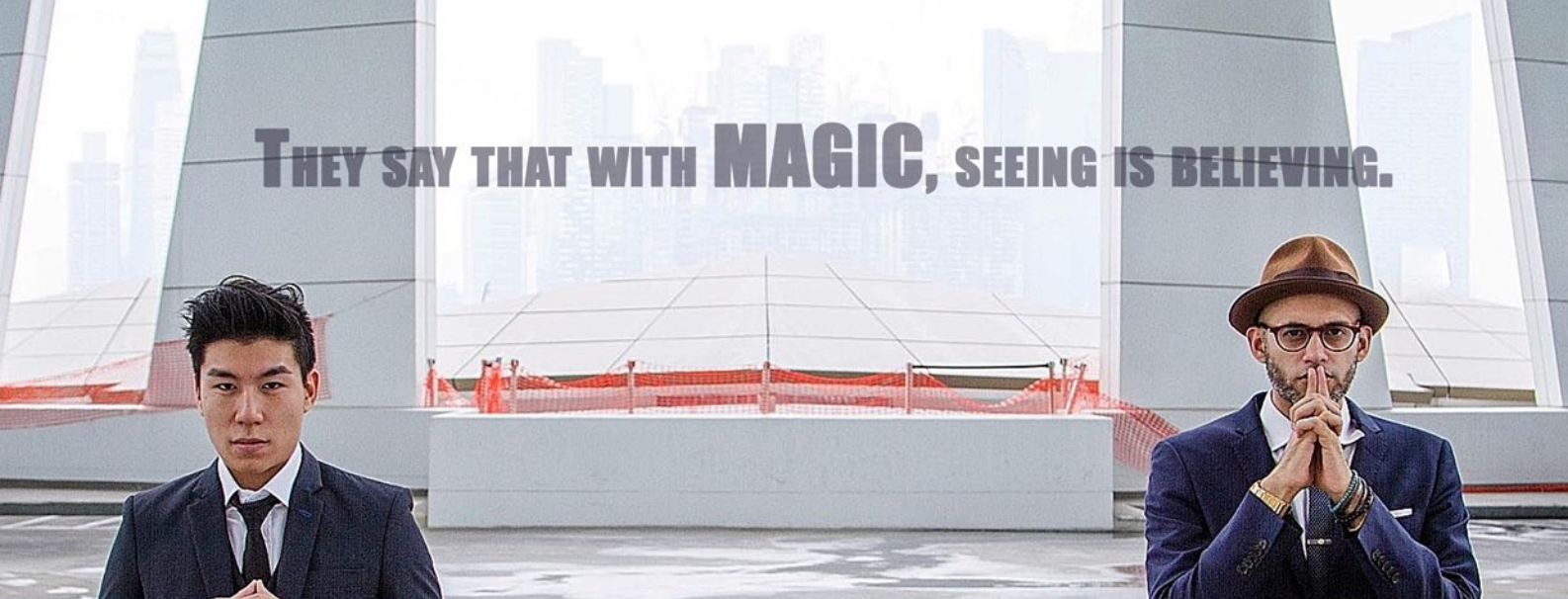
## MENTALIST DUO

CHRIS KWONG AND JEAN-CHRISTOPHE CELESTIN

PERFORMING ART COMBINES  
MAGIC AND PSYCHOLOGY



THEY SAY THAT WITH **MAGIC**, SEEING IS BELIEVING.



JEAN-CHRISTOPHE CELESTIN AND CHRIS KWONG ARE PRACTITIONERS OF MENTALISM,  
PERFORMING ART WHICH COMBINES MAGIC WITH PSYCHOLOGY



In the midst of this interview, mentalism duo Jean-Christophe Celestin and Chris Kwong correctly guessed a number on a die (it was two) chosen by this reporter.

Sure, one could chalk it up to a lucky guess or a question of probability. "Women usually choose even numbers and men odd numbers," Celestin, 34, says. But they also correctly guessed the name of this reporter's loved one, which was written on a card and then put away.

The pair - together, they form We Are Confidence - are practitioners of mentalism, a type of performing art which combines magic with psychology, giving the illusion of mind-reading or psychic abilities.

Their name is a reference to confidence trickster - with an emphasis on the "con", they say. After all, Kwong, a Singaporean, and Celestin, an Australian, unabashedly admit they are conmen. They will be pulling the wool over audience's eyes in their show -The Dirty Room Project (Extended) - at Canvas, a nightclub and creative space in Upper Circular Road, on Sept 24.

Despite somewhat blowing this reporter's mind just minutes before, the duo maintain that they want people to develop a sense of healthy scepticism and not readily accept what they see.

Kwong, 27, says: "We tell you that we're going to lie to you and then we lie to you. We hope it makes us honest people."



The show, which runs for about an hour, involves a lot of audience participation as well. An earlier iteration of The Dirty Room was performed at the Esplanade's offbeat Flipside festival in June. All six slots for that show, which was not ticketed, were fully subscribed. Celestin, who is from Sydney, got into magic after receiving a magic kit when he was 12. He became interested in mentalism five years ago and moved here after marrying a Singaporean.

Kwong performed his first magic show at age 13, having grown up with cousins who were magicians. The bachelor studied psychology in university and tried to fuse what he learnt with magic. He and Celestin formed We Are Confidence about 11/2 years ago, after the latter's brother-in-law saw Kwong's show and suggested they meet up. Initially, their acts as a duo were confined to YouTube and they gained popularity with a series of videos titled Celebrity Mind Games, which featured Singapore celebrities having their minds read or choices guessed. One video, featuring social media personalities Munah and Hirzi, attracted more than 83,000 views.

Earlier this year, the duo, who also do corporate gigs separately, appeared on the English-language variety show, Not The 5 Show. As their shows expand in scope and scale, the pair hope to help elevate the status of magic, which is usually seen as a fringe or novelty act. "Magic isn't considered an artform," says Celestin. "The We Are Confidence shows are what we consider art - we take our audience on a journey." They say that during one performance, a member of the audience refused to believe that they had used trickery to perform an act, insisting instead that a higher power was involved. Celestin says: "There are some people who, even if you tell them otherwise, they'll still believe in some sort of... ability."

**B**ORN INTO A FAMILY OF MAGICIANS, CHRIS HAS RUBBED SHOULDERS WITH THE WHO'S WHO OF THE MAGIC WORLD: PENN AND TELLER, BANACHEK, AND HIS BIGGEST INFLUENCE, JOHN THOMPSON (AKA THE GREAT TOMSONI). A PSYCHOLOGY GRADUATE FROM THE UNIVERSITY OF SYDNEY, CHRIS HAS ALWAYS BEEN FASCINATED BY THE HUMAN PSYCHE. THE DEGREE HAS BEEN INSTRUMENTAL TO HIS MAGIC — HE READS MINDS. USING SCIENCE, SOME RELIANCE ON THE SUSCEPTIBILITY OF THE HUMAN MIND, AND A DASH OF THE "SUPERNATURAL", CHRIS WILL DEMONSTRATE HIS PSYCHIC ABILITIES (OR RATHER LACK THERE OF).

THE MAIN MOTIVATION BEHIND THE SHOW IS TO CREATE THE ILLUSION OF PARANORMAL OR PSYCHIC ABILITIES WITH THE DISCLAIMER OF IT BEING TRICKS, DONE PURELY FOR ENTERTAINMENT. THIS WOULD HOPEFULLY LEAVE HIS AUDIENCES WITH THE SPIRIT OF BEING SKEPTICAL OF EVERYTHING. FROM SCIENCE, OR RATHER PSEUDO SCIENCE, TO THE REALMS OF THE "SUPERNATURAL". HE HOPES TO LEAD PEOPLE TO UNCOVER THEIR OWN DECEPTIONS, IRONICALLY BY FIRSTLY BEING DECEIVED. A HIGHLIGHT IN CHRIS'S CAREER WAS READING THE MINDS OF POKER LEGENDS MIKE MATUSOW, BARRY GREENSTIEN AND DOYLE BRUNSON DURING A PERFORMANCE AT THE WPT5 DIAMOND CLASSIC AT THE BELLAGIO IN LAS VEGAS, NV.

## ARE YOU NEXT?



CHRIS KWONG  
MINDREADER



MY NAME IS **JEAN-CHRISTOPHE**  
AND I AM A PROFESSIONAL **MAGICIAN MENTALIST** FROM SYDNEY AUSTRALIA.  
CURRENTLY I AM BASED IN SINGAPORE AND TRAVELING AROUND ASIA PERFORMING  
CLOSE UP MAGIC.

I SPECIALIZE IN TRICKS OF THE MIND, PSYCHOLOGICAL DECEPTION; THINGS LIKE  
MIND-READING, FORK BENDING, PSYCHOKINESIS ETC.



# PERCEPTION IS EVERYTHING!

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*BACK IN NOVEMBER 2001, I PERFORMED/LECTURED FOR A GROUP AT THE INSTITUTE OF NOETIC SCIENCES IN PETALUMA, CALIFORNIA. MY LECTURE WAS ENTITLED "MAGIC, MENTALISM AND MEDIA: PERCEPTION IS EVERYTHING!" BELOW IS THE WRITE-UP FOR IT THAT APPEARED IN THEIR PROGRAM BOOKS FOR THE RETREAT. I REALIZE THAT SOME OF WHAT'S HERE MAY BE CONTROVERSIAL AMONGST MAGICIANS, BUT HEY, THAT SIMPLY MAKES LIFE INTERESTING.*

---

**I**n the world of psi, neuropsychiatrist Dr. Vernon Neppe coined the phrase “subjective paranormal experience” to as a descriptive label of what we call psychic experience. While there is an objective reality (or at least there appears to be one), our experience of that reality is dependent on our personal perceptions and assessments of those perceptions. We each create our own subjective reality in that we each have specific parameters and filters we apply to process and digest the information pulled in by our “normal” and “paranormal” senses. When it comes to psi, how we subjectively perceive our own experiences can cause us to be more or less likely to label the experience as psychic or paranormal or just plain weird.

Perception depends to some extent on learning. Once we learn to see the world in a particular way, a way that may actually be part of our cultural and/or religious background, it is difficult, though not impossible, to see it any other way. Our beliefs, if changing, may affect our perceptions — as they affect the ways we expect things to behave, including our own perceptions.

The perception of things in one environment may not translate well when faced with the same things in a new environment. We may unconsciously ignore or re-interpret happenings that make no sense according to our expectations. Perceptual expectations can be superimposed on the way objects and events “objectively” exist, resulting in a distorted perception (one that may be seen differently by others). Past experience, current and past motives, the context of the event, or simple suggestion can precondition perception in surprising ways, which may or may not actually reflect reality. We see what we want and expect to see, especially when the event is of short duration and happens in an out-of-the-ordinary way.

Magicians have long taken advantage of perceptual processes and expectations, as well as optical and other sense-related principles that may cause something physical in to be mistaken for something else. Effects and illusions are designed and performed in such a way as to theoretically take maximum advantage of what is known about the psychology of perception (and misperception). Most magic is visual for a very good reason: humans tend to rely most heavily on the sense of sight, and assess visual input in certain known ways.

Magicians make use of the attention-focusing of their audiences. For the most part, they do that with visually perceived movements, props, and distractions (such as a brief flash or a scantily clad assistant). They may also use sound and language to distract and play with perceptions.



## SOME THOUGHTS

# PARANORMAL



Magicians also take advantage of the memory processes and how they impact not only what an audience member expects to happen next, but also how that same audience member later tries to reconstruct what happened. Perceptual expectancy effects can linger in the aftermath of many an illusion.

Of course, magicians also use mechanical/technological means to perform their miracles, using principles that generally have no or little application in other walks of life (so don't wrack your brain trying to figure them out — just sit back and be entertained). Today, magicians at their best are entertainers who create and sustain a sense of wonder in their audiences. But the vast majority of the audience is aware that "Magic" is not real, that what they've experienced are tricks and illusions that "fool" the senses. On the other hand, Mentalism (also known as Psychic Entertainment) is a branch of the entertainment arts — usually seen as a branch of the conjuring arts — wherein the performer simulates psychic, paranormal, supernormal, occult or supernatural "powers." The mentalist in his performance may also go the direction of demonstrating bizarre psychological (rather than psychic) effects as such, or may even put things in the context of taking advantage of synchronicity, Fate, or other underlying Universal trends and forces.

For decades, there has been somewhat of a split between many magicians and many mentalists. This is likely partly caused by the reactions of their audiences.

*Magicians do Magic  
that is not accepted as even potentially real.*

*Mentalists  
do things that might be real.*

The audience members may typically ask a Magician "how did you do that?" but ask the Mentalist "was that real?" These are very different reactions. Mentalists could be doing real stuff, and there are varying degrees of comfort that psychic entertainers feel in relation to such audience reactions. This is why there has been much discussion and dissent with regard to psychic entertainers offering disclaimers (or not).

Of course, for the magicians who are truly entertaining, the acceptance of their art as reality is less important. If their audiences are entertained, they are almost never going to feel "tricked" or "fooled," which is what typically generates the "I need to know how you did that" attitudes and reactions. Same goes for mentalists.

## THEN THERE'S THE MEDIA.

How many of us view the world around us is shaped by a very few things: 1) what our education brought to us, 2) what our social circle has impressed upon us and 3) what the Media tells us. In relation to the recent terrorist attacks, if one compares the reactions of people in the Middle Eastern countries where there is little Media or access to international information to those of people who have free access to the such information, it's clear that lack or presence of the Media is a key factor in what shapes (or doesn't shape) people's ideas.

For the most part, we accept what the Media tells us.  
Journalistic truth! Impartial reporting!  
These are the battle cries of reporters everywhere.

But if one takes the time to really understand the Media, one learns that there are often agendas — hidden or overt — and points of view being promulgated. The Media builds on our perceptions and understanding of how the world works.

**LIKE MAGIC!  
UNFORTUNATELY, UNLIKE MAGIC  
— MORE LIKE MENTALISM**

— people perceive what they see and hear as "real" without asking "how did you do that?" or even "why did you do that?" If it seems real, because it fits in with our perceptual (and intellectual and emotional) expectations, it must be real.





*An enthusiastic speech  
isn't enough to make  
teamwork*

## FOR A SUCCESSFUL MEETING

**PLAYING WITH THE PARANORMAL...  
INCREASES INTEREST  
AND  
INVOLVEMENT ON THE MAIN TOPIC  
OF THE MEETING.**

You often participate in a meeting for several reasons, for example: to meet new people, to increase your own visibility in the industry or, simply, to have a great opportunity to escape from the work routine. But the planner's challenge is to create people's interest in the event and so to be keen to participate for what it is and what it promises.

Some meeting planners decide to increase the participants' interest by hiring an artist or a famous speaker. This strategy, that is certainly appreciated, won't necessarily light up the interest of the participants, as said before: the performance of a singer or a speaker, indeed, will be emotional, pleasant and intense, but even if the topic of the performance is related to the meeting, it's not sure that the people will be interested and curious about what will happen after the artist's performance. Perhaps this is our purpose. In this case mentalism may be helpful

Let's imagine that the meeting's topic is the "team-work". And let's imagine 2 scenarios, both coherent to the topic:

1. A speaker, full of energy and enthusiasm, goes on the stage and makes a very suggestive speech on the importance of "being a team" to achieve a common purpose. It enriches it with a real testimony of a "successful story" full of episodes in which team spirit is crucial for the challenge's success.
2. In the dark: one spotlight is pointed on a mysterious box, closed with a padlock, in the middle of the stage. The lights turn on and the performer, after the presentations and some jokes, speaks to you and invites you to think about the possible combination of the padlock, 4 numbers.

Then he asks you to go on stage and try to unlock the padlock with the combination that you thought: the lock doesn't open. The performer asks the same thing to 3 other people randomly chosen: the lock still doesn't open in any case. Now the 4 of you are on the stage and the performer invites you to the ritual of the concentration of energy: gather around a circle with your hand on the top of one another's hand, take a deep breath and shout to encourage yourselves while you put your hands on the sky. Then he invites each of you to say - in the same order you've been called before - just one number. The performer inserts the numbers in the order you said them and, incredibly, the padlock is unlocked! Inside the box you find a ticket for a holiday, a reward for every one of you! There was only one possibility out of ten thousand that the experiment could have been successful: individually

no one could achieve  
the desired goal, but you  
did it together!

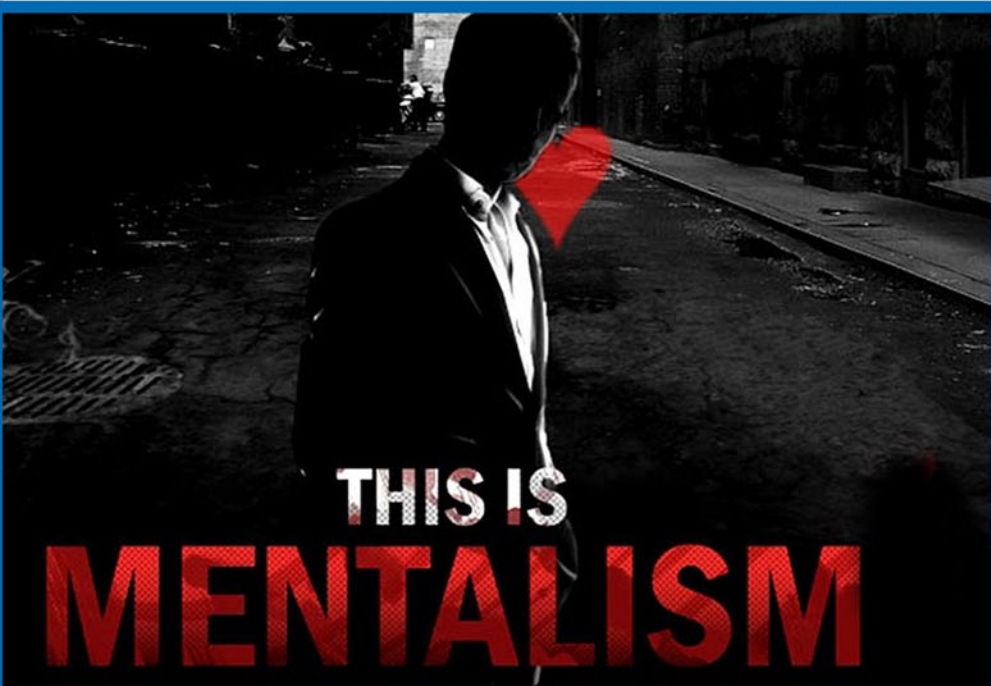
And not only, you also  
shared the benefits!  
This is "being a team"!

*The 4 of us together will  
guess the combination  
of the lock*

*The mentalist uses the 5  
senses to create the  
illusion of a 6th sense*

*The mentalist helps  
the success of the  
meeting. He increases  
the efficiency.*





4. How does the audience reacts to the two scenarios?

In the first case the involvement is generalized, each participant absorbs the information passively (as it happens at the cinema or when you watch tv) without living a direct experience. He's a real spectator. In the second case, instead, the performance is interactive, the involvement is direct, and what the performer delivers to the audience isn't a simple story, but a real experience, lived hear and now, that makes stronger the motivation and the purpose of the meeting.

Which performer can create a context that arise interest and the curiosity towards what will happen during the meeting? A performer able to build the meeting's success not only by pure entertainment, but also by the participation of the people concerning the contents of the message?

5. What can a Mentalist do?

A Mentalist is a person who use the tool of mentalism to reproduce phenomena that in the collective imagination associated to paranormal or unexplainable experiences.

For example:

mentalist Mind reading: knowing an information that is in the mind of one or more spectators;

Thought transmission: for example transmitting an information in the mind of one or more people, influencing a choice;

Extra sensorial perception: for example seeing through walls, reading a book at a long distance, guessing in which hand is the coin...;

Identification: for example identifying the owner of a certain object and describing its past;

Prediction: knowing in advance some future events;

Control: bending spoons and keys, breaking glasses, changing the weight of common objects;

Invulnerability: walking on hot coal, lying on a bed full of nails;

Ability: extraordinary memory and fast resolution of complex calculations or the two things together.

Magic? No, mentalism is a pure technique associated to personality, charisma and way of speaking. The mentalist "uses 5 senses to create the illusion of the existence of a 6th sense". But the contribute that the Mentalist gives concerning the success of the even consists in using his abilities at the service of the leading concept of the meeting.

## THIS PERFORMER IS THE MENTALIST.

6. Some other examples

If the meeting's topic is the importance to have a sharing corporate vision, the Mentalist can lead every person to think a word, which will reveal to be the same thought by all the participants: that word thought by everyone will be the key concept of the meeting.

Moreover: if the meeting's purpose is to explain the importance of the comprehension of the body's language to close a deal successfully, using mentalism the Mentalist will make an experiment with some people randomly chosen. He will ask them some questions and he'll understand who is telling the truth and who is not. He will then illustrate everything he observed in their facial expressions and movement and he'll explain how to use this information in the business negotiation. So the show becomes a real training.

7. The Mentalist's goal

The mentalist is able, with his mentalism performance that allude to the paranormal, magical and unexplainable phenomena, to ignite the imagination and satisfy the desire to be amazed, to concentrate the interest not only on the show, but also (and in particular) on its meaning. He deals with the topic on two fronts, on the fantastic one and rational one or, if you prefer, he talks about right and left hemisphere of our brain. For this reason the "mentalism" message is so powerful and intended to last more by time. Thus he actively contributes to the success of the even, both on the appreciation side of the participants (the entertainment) and on the efficiency side searched by the Company.





*Harmonic Geometry*

## AMAZING STUFF | FOR YOU!

### TRICK EXPLAINED

This trick is one of my favourite ones.

Here, the mentalist will first draw a prediction of the most probable answer you are going to give on a piece of paper and keep it. From there, you'll be told to draw two shapes with one of them inside of the other. And once you are done you are done, he gives you his prediction to compare your with.

The most common shape is a triangle inside a circle.

Here, what happens is that the mentalist knows that the chances of you drawing a triangle inside a circle are high, so he'll make a prediction of that. And once he's done that, he'll then use all possible means to get you to do that. Most of the time, he tries to hint you indirectly by illustrating it visually through the way he explains what he wants you to do.

He'll draw the triangle in the circle in the air and you'll pick it up subconsciously and draw it.



Now let me walk you through all the details. First of all, this kind of mentalism tricks I would recommend to perform in the comfortable and relaxed atmosphere. In other words, you have to have attention and focus of your spectator on you.

The spectator and you have to stand not too far away and not too close, approx. 50-70 centimetres (~20-25 inches) apart face-to-face to each other. You have to be relaxed. Take a deep breath and intentionally make yourself chilled and relaxed. Then make a small pause, look into the eyes of the spectator, and with a little bit lower and calmer than usually voice ask the spectator the following:

“Are you ready?”, – wait for the positive answer of the spectator. Then ask:

“Feeling awake, mentally alert?”

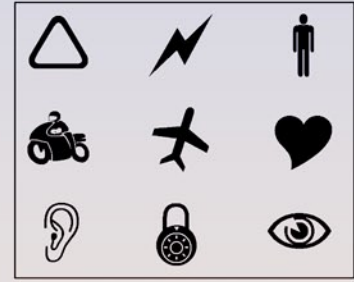
After the nod, “yes” or another form of positive answer of the spectator, say some sort of approval, like “Perfect!” or “Excellent!” and move on to the next step. Although this part with all these questions is not mandatory for the trick itself, it does let’s say help to tune in the spectator and make him or her focus on what’s going on and follow your lead. So I do recommend you to include it into your performance. Later on, with a bit of practice, you will find your own words. As for now, just keep it simple.

Moving on to the “screen”. You continue in the same calm and relaxed way:

“I want you to imagine the screen between you and I”, and pause.

While you are saying the phrase and making a pause, you are drawing with your point fingers an imaginary rectangular screen in the air between the spectator and you, approximately equally away from both of you. The screen shouldn’t be too big. Roughly it should not be higher than the head of the spectator, not wider than his/her shoulders, and not lower than his/her chest.

## I WILL READ YOUR MIND



As I mentioned, the screen is supposed to be rectangular with the long side placed horizontally. This gesture looks quite natural to the audience yet it’s crucial for our performance. With this gesture we are sort of setting the limits of the imagination of the spectator and making him or her focus on what is going on right inside of this mental screen. This way it will be easier for us to plant the mental seeds that we need – triangle and circle. So, as soon as you can see that the spectator has projected the screen in his/her mind, it’s time to move forward.

You say: “On that screen I want you to project a basic shape.

Like a square, but not a square.

”While saying that, you have to be making a certain gesture. Lift your hands into the air in front of you approximately at the level of your neck and put your thumbs, point and middle fingers as if you were holding a triangle of a size a bit narrower than your shoulders. You do not want to make it obvious, so make sure you do it naturally, relaxed and subtle. The main purpose of that is to push subconscious mind of the spectator to think of a triangle.



After your words "...but not a square", while continuing "holding" the triangle, ask sincerely: "Got it?" And after his/her positive answer, you say: "Lock it in!", and move to the next step. You continue: "Now I want you to project another shape and put that shape around the shape you already have." While saying "...another shape..." move your hands so, as if you were drawing a circle around the triangle that you were just holding. You don't have to draw a full circle. Just make a gesture which would push the spectator to think of a circle. Wait for a confirmation of the spectator, then say "Perfect!" and move on to the next one. Now you have to play along as if something mysterious is happening. Make serious and concentrated face and say: "Here is the fun part. Now concentrate, and project that onto the back of my mind. Look right here [point to the place between your eyebrows]. Open up your mind, and send it to me." Make a pause, you can close your eyes if you want, breathe in deeply and breathe out slowly. Carry on in a mysterious way: "Ok. Now I started to feel it." With a cheering intonation: "It's a triangle inside a circle!". The job is done and it's time to enjoy your success and the reaction of the spectator. As I told you, this is one of my favourite mentalism tricks revealed and one of the main reasons for that is that you don't need any props and requisite to perform it. This fact also puts the spectator in a position where he or she doesn't know what to think and how to explain to him/herself what just happened. I do recommend you to practice it with yourself first and in front of the mirror to make sure your gestures look relaxed and natural.

# MENTALISM IS THE ART OF EXPLORING AND REVEALING HIDDEN CONNECTIONS

Most probably you will get asked "How did you do that?!" In this case you can say something basic like: "Oh, it's pretty simple. It's one of the forms of mind reading. Maybe I'll explain some other time". And change the subject as if nothing has happened. You can also go for something more interesting, that would keep up the interest of the spectator and build up your reputation of a mentalist, like the guy in the video did: "Oh, that's nothing! That's just a calibration key to real mind reading. Now I have access to all your innermost thoughts." But the best way is to think of something that would suits you personally.



# monthly PICKS

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GET ENORMOUS REACTIONS  
BY BENDING METAL WITH  
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1hr 10min

**Make metal bend with  
your mind...or so it will  
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If you really could bend metal with your mind, Psychokinetic Silverware is exactly how it would look. Watch as cold, hard steel melts like butter...bending, twisting, breaking and moving seemingly on its own. Tines on forks twist like spaghetti and spread apart like a blooming flower. Silverware moves and bends in the spectator's hand!

Banachek's metal bending is so amazing and so realistic that he has often been accused of being and doing "the real thing." In fact, after studying Banachek's metal bending the McDonnell Laboratory for Psychic Research proudly announced to the scientific community that they had discovered someone with genuine psychic abilities! The National Inquirer and other media have also heralded Banachek's psychokinetic talents.

On this videotape, Gerry and Banachek finally reveal the real secrets to these amazing routines. Not only will you get to see how everything looks in performance, you'll also learn the real inside work, the fine points and psychology of metal bending. These are secrets which have been very tightly guarded...until now.

### WHAT PEOPLE ARE SAYING:

"Psychokinetic Silverware is a terrific source of information. If you have a desire to add a metal bending routine to your repertoire, this DVD, should be your first stop."

-Michael Close

"Wow! This tape has great information on bending silverware, from guys who do it for a living. I just became interested in learning this aspect of our art. Thank you Gerry and Banachek!"

-Lance Burton

"This is the best metal-bending tape I've seen. It deals with the psychological touches and misdirection needed to make this effect really work. Too many performers approach it as a magic trick and look for novelties and clever gaffs- but this is the real stuff, discussed and considered in rewarding detail. Certainly of immense interest to the professional as well as the novice. Excellent work, and congratulations."

-Derren Brown

"Banachek is BY FAR the best I've ever seen at bending metal! No one comes close!"

-Mac King

"Banachek's work with metal bending is the state of the art. This is the real work, the psychology and the little touches that make for miracles!"

- Ben Harris,  
author of Gellerism Revealed

"Metal bending remains the finest psychic illusion of all, and Banachek remains its finest exponent and teacher."

- Ian Rowland,  
author of Full Facts Book of Cold Reading







Simple Miracles is more than just a collection of powerful Mentalism secrets,  
it's a confidence booster, reputation maker and game changer all in one.

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