

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

VOODOO



THE MAIL ON JUNE 2019

TIMON KRUSE



MINDGAMES



ACAANC



VOODOO

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CONCRETE MENTALISM

EDITOR'S
NOTE > **JUNE 2019**

TIMON KRAUSE13

Hi everyone,

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

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

—Saji Vijayan, on behalf of the team Voodoo
EDITOR-IN-CHIEF (MASTHEAD)

Sajivijayan

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“The Spirits Have Spoken!” had its fledgling birth over fifteen years ago when I was exploring different applications for using magician’s wax to make a selected card vanish from the deck. Stephen Minch informs me that this concept probably dates back centuries. After showing Eugene Burger one of these applications, he commented that the vanish and handling would be perfect for a Spirit Writing routine. Eugene also recommended changing the force from the rather Byzantine one I was using at the time. I remember being amazed by the penetration of these suggestions: in seconds Eugene had seen through “the mess” to the kernel and offered excellent theatrical improvements. This ability is one of his many remarkable talents.

Later I had the idea to create a mini-séance out of the piece, incorporating Eugene’s “Spirit Scarf” prop and Jay Inglee’s terrific effect, “Strange Wish” (in Eugene Burger, *Strange Ceremonies*, Kaufman and Greenberg, 1991). My opening story is a loose, dramatized re-telling of the Fox visitation as recounted in Eugene’s book, *Spirit Theater* (Kaufman and Greenberg, 1986). While the technical elements for this piece come from diverse sources—my own work, Eugene, and Jay Inglee—I remain pleased with the way the combination of the elements yields a rather powerful piece of close-up theater.

For this piece, the stage must be appropriately set. I use a black tablecloth on the table. The “Spirit Scarf” and crayon are placed on the table, stage left side. A small candle is on the table, downstage center. The deck of cards is face down in the center of the table. A book of matches is set to the left of the scarf. In venues where it is possible, I dim some of the lights for this piece.

Two other bits of advance preparation are required. The matchbook has a small piece of flash paper wrapped around the heads of all the matches, except for one. This flash paper is both locked in place and hidden by the closed matchbook cover; the one lone match is left attached, but placed outside the cover.

Also, the deck of cards is pre-set in the following way. On the duplicate of a non-obvious card in the deck, I use a crayon to write a one-word spirit message on the back. The message I use depends on the occasion and venue. For a heavier final moment, appropriate at, say, a Halloween party, I use “beware,” or Jay Inglee’s “repent.” For a lighter occasion, I often use “BOO!” This message card is placed twelve or thirteen cards up from the bottom of the deck. The duplicate of the message card is placed seven down from the top. One last thing: an indifferent card with a small dab of wax in the middle of the back is placed about fifteen cards from the bottom of the deck. This card has a corner-shortened joker directly above it. I know all this sounds rather involved, but in fact these preparations are easily made. When the time is right to perform the piece, I begin the presentation standing.

“Mr. John Fox was working in his kitchen late one night when he heard a sound [rap].” Here and later, my knuckles rap on the table. The raps, the snaps, and their repetition, add an important theatrical element to the proceedings.

“Tell me: Have you ever been touched by spirits? Good! They love beginners. Please join me. Name a number between five and ten.” At this juncture, after a dramatic pause, the piece shifts from history to the present. If the participant indicates that she has been touched by spirits, I simply leave out the line about beginners. Eugene is well-known for this kind of presentational line: asking an engaging question that moves the presentation forward, no matter what answer is given. As the participant approaches the table, I warmly greet her, and ask for her name and her chosen number. Then she is seated stage right and I sit down as well.

All this activity here helps obscure the force I am in the middle of performing. In Spirit Theater, Eugene refers to it as “A Simple Card Force.” I need the participant to name either six, seven, eight, or nine. One of those numbers will be named nearly every time and it is rather magical just how often seven is selected. When one of those numbers is named, I proceed in the following way to force the seventh card. Six or seven: I count six cards to the table and hand her the seventh. Eight: I count eight cards to the table, two at a time, “two, four, six, eight!”, and give her the top card of the tabled pile. Nine: I repeat the actions for eight, except I count to nine by threes. What happens if she names five or ten? In that case, I use Eugene’s strategy of saying something like, “That’s too easy, between five and ten.” Please trust me when I say that this flies right by and then I get one of my desired numbers. In this context, amidst all the activity, with little presentational emphasis, the force is extremely deceptive for laypeople.

“. . . and show everyone. Are you done? Place it on top of the deck. Cut the deck and place the bottom half on top.” As I turn my back to let the participant freely examine and display her card, the deck is held in right-hand Biddle Grip and my left thumb runs down the inner left corner. At some point my thumb passes the corner short and I stop: the card with the wax on the back is now on top of the bottom portion and the top portion is cut to the bottom of the deck. This leaves the waxed card on top of the deck. After the participant announces she is ready, I turn back-placing the deck on the table-and have her put her card on top of it. The force card is now on top of the waxed card. She cuts the deck once. Because of the location of the message card, three or four below the waxed card, it will not be exposed by her cut.

“ . . .and show everyone. Are you done?”

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bottom half on top.”**

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**“SPIRITS. . .COME TO US. SPIRITS. . .
LEAVE US A SIGN.”**

“The spirits are called by the flicker of flame and a wish. Spirits are you here?” I now perform Jay Inglee’s “Strange Wish.” That is, on the first line I tear off the exposed match and light it dramatically. I light the candle, pause, and lightly blow out the match. Then, while delivering the second line, I secretly apply the still-hot match head to the flash paper in the matchbook. Performing this action smoothly and without looking takes some practice. But done correctly, after a short pause, the matchbook will burst into flames in my hand. I look surprised, let it burn a moment and say, “Whoah! I take that as a yes.” This brings a good laugh and a moment of relaxation. Then I blow the matchbook out.

“Spirits. . .come to us. Spirits. . .leave us a sign.” Closing my eyes as in a trance-state, I animate the scarf using the technique described by Eugene in his instructions. I am careful to not overdo it; as a general rule animation becomes less magical the longer it goes

“I think it is done! Let us see. Look at the cards. Do you see your card in the deck? Point to it. The Five of Clubs! Tell me, do you see another Five of Clubs anywhere in the deck? I want you to be sure of that. Are you sure?” The scarf is unfolded and the crayon removed. I look intently at the deck and pick it up, sliding the scarf to the side. It is nothing! Irrelevant! Forgotten! All my attention is on the deck. I spread the deck face up on the table so that the index of every card can be seen. I am slow and fair here: tension and attention are high and one cannot allow the barest hint of false handling. After the participant points to her card, I slide the card out of the deck and place it on her face-up palm. This controls her temptation to grab it, which would ruin the timing. As I ask “Are you sure?”?, I use my fingers to make certain she can see every card on the table. The force card will be stuck to the back of the indifferent card; it will not be noticed. I wait for her to announce she is sure; I want her verbal commitment to confirm the absence of her card for the rest of the audience.

“I want you to be sure because otherwise you might not believe that. . .the spirits have spoken!” Dramatically I reach out and turn over the card on the participant’s palm. I show it to her first so her reaction is in the spotlight, then I display it to the audience as I say the message. Applause cue.

RESPONSES.....



What a great idea. Use him as MC for your spontaneous show. Even throw a bit of fake ventriloquism in to the pot, so to speak (sic), so you get to say what you want said. ummmm such as Thank you folks for a lovely evening. This magician is working in town this week and would be happy to consider your offers... blah blah blah. Obviously use a bit more professional line or keep it corny dependent on the ‘feel’ of the show you have created with your impromptu MC. I am all for get attention and RUN with it. You are not always reaching to the people you are talking too. These are normally the plebs of the company. The decision makers are often nearby, just watching and getting impressed at ‘the way you handle’ the encounter with their plebs. (pleb: n. – description of underling, worker, brain dead employee, etc)

hmmm I think this comment should have been more appropriate for the jobs for magicians article – in no stone unturned. Oops typical of me getting carried away on a different thread.....

PERFECT NO SETUP CARD TRICK



ACAANG



I'll give you three guesses as to what the last "C" stands for in **ACAANC**. I'll give you a hint; it rhymes with "rap." Any Card At Any Number. To paraphrase Jerry Seinfeld, What's the deal with that plot? Spectator number 1 names any card. Spectator 2 names any number. Spectator 3 counts down to the named number only to find that the card at that number matches the card named.

It's a decent effect. However, many of the methods are way to fidgety and call attention to the wrong place at the wrong time. Additionally, many methods use crazy tricked out decks and/or insane calculations that need to be done in your head while you're still holding a conversation with the spectator.

For some reason, magicians have sought after the perfect method for this effect like an HCG dieter longing for pie. Pie, by the way, is much better than ACAAN. I have yet to find a method that is worth the extra effort/prep time/gimmicked cards/etc for such an average effect.

Here's the thing, however. I'm sure that many of you at this very moment are burning Stone Cold Magic dolls in effigy in an attempt to punish me for my dissident dissertation. It wouldn't be the first time that I was hanged as a heretic. So here's the deal . . .

Root:

Let's remember our roots. This month's root: Form your own opinions. Don't fall for the hype of the latest and greatest method number nine thousand two hundred eighty six for "solving" a plot. The last thing you want to do is perform an effect because other magicians think it's cool. You should perform it because you like it and your audiences like it. If it doesn't fit those two criteria, then don't do it! Just because I hate ACAAN, doesn't mean you have to.

Branch:

Let's build our branches. This month, go through your working repertoire. Find the effect you like doing the least. Evaluate it, and decide if it should stay in your repertoire. Additionally, post the effect you eliminated in the comments below. I'd like to get a dialogue going. Here's the point gang: If you go through this exercise every month or so, you'll be forced to remove stuff you don't like and add stuff that you do like. Eventually you'll elevate your repertoire to something you not just like, but love.

Now go study the classics and go discover your true magical self.

MAVEN DREAMS' ,,,,,,

I once had a dream about Max Maven telling us — I don't remember who "us" is — a story. In the story he talked about a time that his mind was opened by some experience. He described it as having his "brain beaten back to salt." Who knows what that means? The really odd thing was that as he spoke, it was very much in his real-life tone and mannerisms.

My dream perfectly captured the essence — — at least what I think is the essence — — of what makes up Max Maven. As he was telling the story, he gave that Max Maven look-in-the-eye and said, “This, my friends is a \$1000 dollar story...” I don’t remember anything after that. When I woke up, the strangest thing to me was how accurately my dream portrayed him. It was a very strange moment and an overwhelming feeling that I couldn’t shake for quite some time.

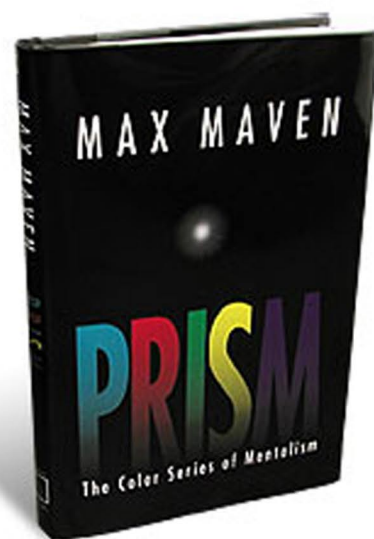
What does the dream mean? Who knows? However, I did discover that apparently when you dream about salt it means “You are experiencing increased worth and a higher sense of zest and vigor.” At least that’s what it means according to the Dream Moods website. Eerily enough this site has been pretty accurate interpreting my dreams in the past.

Here’s what I think happened. I’m a big fan of Max Maven. I love the way he thinks; I love the way he creates; I love just about everything about his performance persona, his creativity, etc. There was a time where I was heavily studying his material, written and video. I was heavily immersed in him as a being, as a performer, as a creator and more.

It’s no wonder I had a dream about him that accurately depicted his persona. Further, I find the reference to salt a little too spookily accurate. I was experiencing an increased worth and higher sense of zest and vigor at the time. Studying Max Maven has been very inspiring and uplifting and boosted my creativity as a performer and creator. My quality of effect and magic in general became better and more meaningful and powerful while studying Maven.

Let’s Remember Our Roots. The Root: Study the Mavens. A maven is an expert in any particular industry. Max Maven is certainly that in our art, but he’s not the only one. He’s one who “speaks” to me. Who speaks to you? If you don’t know, it’s because you haven’t studied enough. It is the quintessential purpose of this column to tell you to study the masters of our craft.

That is why this column exists. Over the years, I’ve come up with several creative (hopefully) ways to say this, but the message is nearly always the same: find a root in magic and grow it to branch out on your own and make it your own.



Let’s Build Our Branches. Your Challenge: Find someone in the history of magic or in the current world of magic who “speaks” to you, someone who inspires you, someone who influences you to be a better performer, creator, thinking, etc.

Who this person is only matters to you and nobody else. Once you find him/her, devour their work. Read their books; watch their DVDs; watch their shows. Remember the world we live in; you can watch their shows (likely) online. Do not “become” your inspiration, but rather let them create the best you by understanding pieces of them. Let them be seen in you, but don’t be them.

Now got study the classics and go discover your true magical self.



Nyuk, Nyuk, Nyuk . . . Whoop, Whoop, Whoop . . .

No . . . not those three stooges. I'm talking 'bout the kind make many of us cringe – though, arguably, the aforementioned stooges may also make many of us cringe. So, do you use stooges? I personally don't. Am I right? Am I wrong? Does it matter? I guess we'll find out. Post your thoughts below. To me, there are three kinds of stooges. One is guy planted in the audience well ahead of time waiting for you to call upon him.

Then there is the impromptu stooge where you bring them up on stage and not until you secretly communicate to them their role do they know that they will be a stooge.

Then finally, there is the "pre-show" stooge. I may catch a lot of heat by referring to this person as a stooge, because they often don't know that they are a stooge.

This third kind is the one who openly gives you a piece of information before the show without the audience every knowing that you spoke ahead of time. Then during the course of the routine, you open "reveal" this information which amazes the audience but does not amaze the "stooge."

However the "stooge" is amazed at the rest of the effect and truly has no idea how it was done. So in this case, she's an unwitting stooge.

“TED HEALY AND HIS STOOGES”

ALL PAIN, NO BRAIN.

The
Three Stooges



INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

Let's remember our roots. This month's root: Stooges. They have their place . . . or do they? My issue with stooges, particularly the impromptu stooge is not that they'll reveal the secret, but rather that they'll think every effect is accomplished this same way.

For the rest of the show, every person who gets his mind read will be chalked up to "instant stooge" in the mind of the one guy who was an instant stooge. The first stooge is the only one I've used in the past – as I've mentioned, I don't use them any more.

The first stooge (plant in the audience) is usually a close friend of mine, but on occasion I've used total strangers. I used to do a cut and restored tie routine. When I would use a stranger, after the effect was over, he would (on occasion) hand the restored tie back to me in a gesture of "here's your tie back."

Well that ain't good! As for stooge number 3 (the unwitting), I really hate this one because she does not know she's a stooge. Thus she may be very open with the fact that we talked before the show. She may even go as far as asking her friends in the audience why they were so amazed when the magician named her favorite store . . . "I told him that before the show started. I have no idea how he knew what I would buy at that store or the price I would name, but I told him the store before the show."

Well, I've been reading some old Annemann stuff where he makes use of a stooge. Some of the effects are quite clever, and has got me wondering what others think about this. It's also getting me to rethink my own belief on the subject.



Let's build our branches. Would you use a stooge? If not, cool. If so, cool. However, I want to know why, and even if I don't know why, you should have solid justification for your position. What do you think? Post your thoughts below.

Now go study the classics and go discover your true magical self.

TIMON KRAUSE



MINDGAMES

THE NEW SHOW IN THE NETHERLANDS 2018/2019

Experience MINDGAMES:
the new mindreading-sensation! **Timon Krause**,
Henning Neidhardt and **Kevin Wolf** present a unique
3-man-show born from the dutch-and-german collaboration
Hirnkrampf Productions.

The result: an extremely surprising, magical and entertaining
mix of music, magic and mystery that will have you at the edge
of your seat from start to end!



“I WISH A FAMOUS PERSON WOULD SAY SOMETHING
COOL ABOUT ME!” – TIMON KRAUSE

BORN IN GERMANY, TRAINED IN NEW ZEALAND AND NOW BASED IN
AMSTERDAM, TIMON KRAUSE HAS ALREADY TRAVELED EVERY CONTINENT WITH
HIS SHOW. HE IS CURRENTLY ATTENDING THE PAUL VAN VLIET ACADEMY FOR
PERFORMING ARTS AND CABARET IN THE HAGUE AS WELL AS STUDYING
PHILOSOPHY IN AMSTERDAM.

TIMON HAS FOUND THE LOVE OF HIS LIFE IN MAGIC. HE PUBLISHED HIS FIRST
BOOK ON MINDREADING WHEN HE WAS MERELY 16 YEARS OLD. HE IS THE
CURRENT HOLDER OF THE TITLE 'BEST EUROPEAN MENTALIST' AND THE
YOUNGEST MINDREADER TO HAVE BEEN
AWARDED THIS TITLE – EVER!

HIS CAREER SO FAR INCLUDES SEVERAL LIVE TV PERFORMANCES ON NATIONAL
TELEVISION, THEATER TOURS IN GERMANY,
THE NETHERLANDS AND NEW ZEALAND, COMPETING AT SEVERAL
CHAMPIONSHIPS INCLUDING THE WORLD CHAMPIONSHIPS OF MAGIC,
NUMEROUS RADIO PERFORMANCES, THE RELEASE OF SEVERAL
SPECIALIST PUBLICATIONS AND NEARLY A DECADE OF EXPERIENCE AS
A WALK-ACT AND STAGE PERFORMER.

Awards

Best European Mentalist (Nostradamus D'Or) 2016/2017
Audience Award Prix Cagliostro 2016
Dutch Master Mentalmagie 2014/2015

TV

Penn & Teller FOOL US ABC (USA) 2016
BBV-TV (DE), 2012, 2016
Mindmasters LIVE SBS6 (NL) 2015
Comedy Klub Katendrecht NPO3 (NL) 2015
Debby & haar Mannen Omroep West (NL) 2015
Stuff-TV stuff.co.nz (New Zealand), 2014
TV + Radio WDR-TV (DE), 2012



TIMON KRAUSE: A PHILOSOPHER IN SHOWBIZ

Philosophy master's student Timon Krause is 24, but it feels as if he's already fully lived at least two lives. His show MINDGAMES is currently booked in 57 theatres, including Leiden's Schouwburg on 18 January. 'Philosophy is what my show's all about.'

What kind of show is MINDGAMES? The way Timon describes it, 'It's a mix of cabaret, music, hypnosis, mentalism and humour, and we also welcome the participation of the people in the hall. The audience has two slots of 50 minutes to be amazed and inspired. It's an interactive show with – I hope – a lot of surprises.'

MAGICAL EXPERIENCE

'With MINDGAMES, and actually in every performance,' Timon adds, 'I want to give people a magical experience in a world in which everything has to have a logical explanation. Everything has to be rational, we have to understand everything. It's almost taboo to say: I don't know. Mentalism and magic speak to each person's inherent desire for the unexplainable. We aim to create a mysterious experience within the safety of the theatre. We make it possible for both children and adults to see the world through child-like eyes.'

Where does the philosophy come in? 'The topic of my undergraduate dissertation was Philosophy of Magic,' Timon explains. 'And my master's thesis will also be on a topic related to magic. Philosophy really underpins my theatre shows.'

We aim to find a fun way to deal with topics that a lot of people think about, such as faith, love and a desire for reality. What is real?'





Timon has brought in **TWO MUSICIANS** for **MINDGAMES**.

‘**HENNING NEIDHARDT** started his career as a jazz and reggae pianist. We developed the **MINDGAMES** concept together, and he wrote the soundtrack for the show. And house drummer **KEVIN WOLF** sets the beat! He’s in great demand as a band coach.’

Timon has a Dutch father, was born in Germany and lived in New Zealand from the age of four until he was 17. Now he’s based in Amsterdam. In 2014 he became the youngest-ever Dutch Mentalism Champion, and in 2016 he was named Best European Mentalist, again the youngest ever.

That same year, Timon won the American TV contest Penn & Teller Fool Us!, and in 2017 he reached the final of Holland's Got Talent. The young mentalist speaks Dutch, German and English and is currently learning Spanish and Norwegian. He’s performed on every continent.



COMMON THREAD

When he was 12 years old, Timon saw a mentalist perform in New Zealand, hypnotising people and reading their minds. Timon knew then and there that this was what he wanted to do. Because he was so young he couldn’t find anyone willing to teach him the basics of the technique, so he taught himself, and progressed through trial and error. When he was 16 he found a coach in Richard Webster, just as hard-working as Timon would be, who helped him develop his first theatre shows and publish his first book. Although he still has many other interests, mentalism has been the common thread throughout Timon’s life: it is his greatest passion. That said, he takes pleasure in everything he does: ‘Otherwise I’d never be able to fit it all in.’ Timon’s parents thought mentalism was a fun idea, but they insisted that he have a Plan B; hence the philosophy degree.



Timon also has a feel for music and rhythm: he plays the saxophone, ukulele and handpan. He can also sing, and over the years he's even entered dance competitions in Germany. When he moved to the Netherlands after finishing high school, he attended the Paul van Vliet Academy for cabaret in Scheveningen – the inspiration for the music and cabaret in his show – and completed a bachelor's degree in philosophy in Amsterdam.

Timon has published three books; one of them, intended for fellow mentalists, was published when he was just 16. A second book covered mentalism for the general public, and the third, on the same topic, has just come out in Germany. Timon earns a living with his shows and by giving seminars around the world about the practical applications of mentalism in day-to-day life or in a business context: how to read people, recognise a lie and influence people. Not satisfied with all that, when time allows, Timon also helps people facing challenges like getting over a phobia or stopping smoking.

Is there more? Absolutely. Timon also likes to travel, exercise, write and read. He loves fiction and books about philosophy, the human mind and developments in neurology and psychology. 'When I travel, most of the weight in my luggage is made up of books.'

Timon has had to put his master's degree programme in Philosophy at Leiden on hold for now: 'I thought I'd be able to do it all – the shows and studying – but that turned out not to be the case. Five people are financially dependent on me now, so it really had to work out. But I want to go back to my studies in February, and graduate in the summer.'



Multi-Talented

VOODOO
SCHOOL PRESENTS



**MEET
& GREET**
WITH THE SORCERER
MAC SAU

THE BEGINNING.....COMING SOON

SORCERER



The Nightmare Has
Only Just Begun...

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

19 **VOODOO**

MENTALISM

MAGIC

DEDUCTIONISM

ALCHEMISM

TELEKINESIS

The one-ahead principle

When you're using this mind reading technique, you can make what looks to be like impossible predictions. It truly looks like you're mind reading your volunteer. In this explanation, I going to explain the same one ahead principle to the one that Chris does in his video above. But there's nothing to stop you from varying the prediction choices yourself. The principle will be exactly the same. Before you perform this mentalism mind reading trick, make sure you have some pieces of card. If you don't have any card, cut up some pieces of paper instead. Card or paper the size of a business card or slightly bigger will work best.

Give your volunteer a pack of normal playing cards. They can shuffle them if they wish, give them the choice, as it makes no difference, one way of the other. Ask your volunteer to show all the cards, by asking them to splay them across a desk or table face up. Face up means you're not seeing the back of the cards, but the 'faces' of all the cards. Ask then to spread them out completely. You can add comments like, 'you can see that the pack is a normal pack of cards.' 'Right?' Which actually they are.

Ask your volunteer to close the cards back up again and to place them 'face-down' on the table or desk. Tell your volunteer to cut the pack anywhere of their choosing. Ask then to take the bottom half of the pack and ask them to place it on top of the top half, but laterally. That means the two halves of the pack are stacked in a way so that the two parts to the pack form a cross shape. If you're not sure what I mean, watch the video again, as it's made clear in this. Tell them 'we' will get back to that in a while.

At this point, write down a prediction onto one of your pieces of card or paper. Make sure your volunteer doesn't see what you are writing down. Say something like 'this is what I think you're going to go with.' This is your prediction #1. Turn the card or piece of paper over with your prediction on, and place it on the table face-down. It's at this point that you're already 'one ahead.' See below for why you're already one ahead on the first prediction.

Ask your volunteer to say a random number. If your volunteer chooses a small number, say the number 5. Say something like, 'a lot of people say five or seven.' If the number they said was a small number of say one or two digits. Then say, 'let's make this a bit more complicated, say a three-digit number instead.' After they've said this, you're going to write down your next prediction. But before you do, say something like 'the next thing I'm going to ask you is...but before I ask you I'm just going to write something down.' Then write down your prediction - this is your prediction #2. Turn the card over and place it face-down on the table or desk. Make sure your volunteer doesn't see it.

Ask your volunteer to say a name of someone. Tell them to make it the name of someone that you are unlikely to know. It could even be a famous person or a celebrity. At this point write down your next prediction, say something like, 'maybe we'll do this.' Which makes it sound like you're thinking this up on your feet. You then tell your volunteer that your prediction is about the card they are going to pick. Ask your volunteer to lift off the top part of the pack. This will leave the bottom half of the pack on the table. Then ask your volunteer to lift off the top card from the bottom part of the pack, i.e. the top card of the part of the pack that's still on the table. Tell your volunteer to look at it, but not to show you. The reveal of your predictions. Your volunteer will not know which of your cards is which prediction, as you can carefully muddle them up. But turn them to yourself and select from the cards or pieces of paper the #1 prediction you wrote down. This prediction will be the card your volunteer is looking at. Tell them your prediction. This will amaze them. It will leave them wondering how you did it! How do you know the card? It's quite simple, this is the card that was on the top of the original deck. When your volunteer first spread the cards out, you will have seen this card. You're maybe thinking, but your volunteer cut the pack at a random place. Yes they did. But you told them to place the bottom of the cut pack on the top of the top part of the pack. The card you're asking them to turn over is the card that was originally on the top of the pack. This was your prediction #1, which is what you wrote down when you saw the card on the top of the pack, when in fact your volunteer thought you were writing down what they were about to say. Then show them your two other predictions.

Prediction #2 will show that you predicted their original number, be it the number five or whatever, but you crossed this out and then wrote down the three-digit number you ask them to say. Prediction #3 will be the name of their friend or of a famous person they chose.

HOW THE ONE AHEAD PRINCIPLE WORKS - EXPLAINED IN MORE DETAIL

The cut of the cards works on the 'criss-cross force' principle. The criss-cross force works on the principle of time mis-direction. The person forgets that you asked them to place the bottom of the cut on to the top of the deck. Thus allowing you to predict the card. This is what you wrote down as prediction #1 - i.e. the top card, when you took a peek at the top card when they were completely splayed out, face up. Your volunteer thought you were writing down what they were about to say. This makes you that one step ahead. The next two predictions are what your volunteer says after this. So prediction #2 is the number, which is what they said first. Prediction #3 is the name, but your volunteer thinks you wrote that as prediction #2.

I HOPE YOU ENJOYED THIS ARTICLE ABOUT THE ONE AHEAD PRINCIPLE

I'd love to hear from you. Tell us about your journey to master mentalism to become a performing mentalist or magician (or both). Please comment below. Please also share your experiences, both good and bad!

There will also be many more articles about mentalism for you to read and learn about this fantastic skill.

Have fun and enjoy your journey into learning how to become a mentalist!