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Mind Control

The Ultimate Revelation

David Shuttleworth

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***The Lapdancer Effect***

***By***

***David Shuttleworth.***

## *The Lapdancer Effect*

Let me begin by thanking you for buying this effect, I'm sure that you'll have as much fun and receive as much entertainment from performing it as I have. Its ideal for close up / street magic performances.

Okay, firstly don't get too excited. I originally called this trick the Lapdancer Effect in reference to an effect Derren Brown performed on his TV show that could be achieved using this method, so unless you already have your own supply of lapdancers you might be disappointed.

It is quite an old trick and is not specific to any one magician, and it can be performed in a variety of different settings with a variety of different formats – I have included some notes at the end to give you some further ideas.

Obviously you don't have to repeat everything below verbatim; you can adapt it as you feel best.

### *The Effect.*

If you've now managed to find a group of willing lapdancers to perform this on, brilliant! If not you'll just have to make do with "ordinary" people like the rest of us, but it will work just as well.

You start by telling your assembled cast that you are an expert in NLP, Mind Control, a medium (see notes), or whatever else you feel is appropriate. You further explain that you are going to show them how you can influence them enough to alter their perception of reality.

Ask for one of them to volunteer and then ask them to close their eyes (they can be either sitting or standing up) and explain to them that you are going to touch them lightly on their arm and all that you want them to do is count how many times you touch them. Simple. The only important thing is that they count the number of touches in their head so that you can then compare what they experienced with what the observers witnessed, without either side influencing the other. "After all," you say, "It's my job to do the influencing - I don't want putting out of work."

With everyone watching that your hands are a good couple of inches or so from the volunteers arm, and you concentrating and staring intently in that slightly unnerving way that you've developed, you move your hands up and down the volunteers arm as though you're trying to detect some invisible force. Perhaps you're trying to "synchronise with their aura."

Eventually you lift your hands away, and then using your favourite dramatic gesture quickly move one hand back above their arm and jab the air above their arm a few times, though quite clearly never actually touching them.

## *The Lapdancer Effect*

You then move your hands away completely and ask the volunteer to open their eyes.

“How many times did I touch you?” you ask.

“Three” they reply.

The observers look shocked. Depending on your decided format and presentation they may actually gasp.

“How many times did I touch her/him?” you ask the observers.

“None!” they answer.

What’s more, when asked where she was touched, the volunteer points to areas on her arm that correspond with where you jabbed the air.

Neither side can find an explanation for what they’ve just witnessed but both are adamant that they are correct.

Shocking (well, shockingly simple actually).

## *The Lapdancer Effect*

### *The Secret.*

Like all good magic the secret is devilishly simple yet very difficult to figure out. The very simple method to make this work is really quite obvious if you think about it. It relies upon misdirection, specifically with reference to when the touches actually occurred, and your brazen disregard for getting caught performing such a simple parlour trick. However, in the notes I'll give you a different, more subtle method, just in case you feel uncomfortable with the blatantly obvious one. It will not however work in all scenarios, and could be difficult to perform in a totally impromptu way.

Going right back to the beginning lets think about how the effect is presented.

All that the volunteers know is that you are going to use your powers of persuasion to “alter their perception of reality”, or whatever other mumbo type jumbo line you feed them. I feel its much better to start out by giving away as little information as you can, as it adds to the surprise and shock later, and it avoids them trying to fathom out exactly how your going to do it – once you have successfully performed the effect and people have witnessed it, they will be more interested in experiencing it for themselves than in trying to see how you might be cheating, particularly if you give it a new age or spiritualism slant.

The most important thing is that the volunteer understands that they must count the number of touches in their head, not out loud, and you need to be clear about this without drawing too much attention to it.

The reason that this is vitally important is because you actually touch them during your “intent concentration” phase, while you're “trying to get in synch with their aura”, etc.

The lines about “not counting out loud so that you can then compare what they experienced with what the observers witnessed, without either side influencing the other” are designed to explain what they are going to do and why.

As terrible as the line “It's my job to do the influencing - I don't want putting out of work.” is, it immediately diverts attention away from what you've just said and hopefully dissuades people from thinking about your stipulations. If you then move on with the performance, any questions that the group may have had should be forgotten.

## *The Lapdancer Effect*

For the actual touching you just need to make sure that you have the observers together in a group (the easiest way to do this is to have everyone stood together, then move the volunteer to where you need them to be), so that whilst you are moving your hands up and down the arm you can momentarily shield the actions of one hand with the other, and at this point you quickly and nonchalantly tap the arm with the middle finger of the hidden hand (obviously the volunteer has their eyes closed at this point so they don't know exactly where in the performance you are).

Once you're used to doing it, it looks really natural, just as though the hands have simply crossed in movement.

I won't dwell on this too much because trying to describe it in words will make it seem unnecessarily complicated – it is a very simple move and can be accomplished with little or no difficulty. Once that you've practiced a few times you'll be able to tell when your hand is shielded from view – again it really is easy but trying to describe that verbally would be even more difficult!

The dramatic withdrawal of your hands, pause, then rapid return of one hand symbolises subconsciously that you have finished “synchronising” and are now ready to begin, and the jabbing of the air above the arm is the visual corroboration that this is the case. Obviously you match the number of jabs with the number of real touches.

If the jabs are short and sharp it looks as though you are trying to “throw” the force of the jab at the persons arm, and some people may even believe that you are trying to make the air move to cause some sensation.

Another interesting idea is to make the shadow of your finger hit the persons arm as you jab (obviously in the same places that you *really* touched her), in this way you can make it absolutely clear to the witnesses exactly where you are trying to make the volunteer feel that you touched her. When she points to roughly the same spots to indicate where she felt the touches, the misdirection is complete and the effect becomes even more powerful (see notes).

It's important not to overdo it, but it must be sufficiently memorable to make the actual touching phase look insignificant – that is, it must be obvious that the real magic occurred when you jabbed the air – there must be no question of this in their minds.

And that really is the trick in its entirety. Very simple, very convincing, and very powerful if used in the right setting, and with the right context. Make sure that you practice it though so that you are comfortable using such blatant methods!

## *The Lapdancer Effect*

### *Notes*

There are various different scenarios that you can paint and different presentations that you can employ when using this effect.

The idea of using it in the context of mind control is very powerful, but imagine the response when using it with a group of people who believe that you are either a medium or spiritualist, or using it in a séance or voodoo routine.

The idea of the taps being generated by a spirit or supernatural power can be too much for some people to take. One method of doing this is to use 2 people, say 6 feet apart. You start by “cleansing the aura”, “synchronising with the life energy”, etc of the first one, and at this point surreptitiously touching them at various points on their body. You then visually produce the taps on the second person and claim something along the lines of your spirit guide matching your actions on the second person. When questioned the number of touches and location of them match on both people.

You can also use the idea of the shadow representing evil, the freshly cleansed aura being pure and good, and the interaction of the two causing the sensation - obviously you'd be more sensitive to evil and danger if your aura was balanced and cleansed! Another favourite line is “I will cause a ripple in your aura that you will be able to feel.”

For the voodoo idea you could either have someone stick pins into a little doll, or draw a cross on a torso drawn on a piece of paper (stick to the top half of the body though – that way the voodoo spell is only half as powerful – and you don't have to try and sneakily tap someone's feet either!!).

You can also claim to be demonstrating telepathy, and I'm sure that you'll be able to think of many more uses for this effect depending on your style and genre.

Finally, the less bold method I mentioned earlier is simply to have a piece of cat gut or other invisible wire poking out of the end of your sleeve prior to performing the effect. Obviously this will only work on bare skin, and the sensation of the touch may be slightly odd for the volunteer, but once you have performed it the emphasis should be on the experience, not what the touches felt like. It also has the additional benefit of being able to dispense with the initial stage where you perform the touches. Personally I don't like to use this method, I feel more in control and I think that the touches feel more substantial using the brazen methods described first.

**Real Mind Reading**

***By***

***David Shuttleworth.***

## **Real Mind Reading**

Let me begin by thanking you for buying this effect, I'm sure that you'll have as much fun and receive as much entertainment from performing it as I have. Its ideal for close up / street magic performances.

This effect relies purely on Neuro Linguistic Programming (NLP) and is effective 90%+ of the time. It involves no preparation, gimmicks, billets, or other props. All that is needed is a volunteer and yourself.

It has perhaps two really effective uses. It can be performed for small groups, at parties and the like, as a demonstration of your mental or psychic powers, or you could use it for an audience to demonstrate how mind control works. This is particularly good as a convincer (or confuser?) before you start any traditional routines disguised as mind control, because you can use it first to involve the audience and then explain how this simple effect was achieved. Hopefully they will then be looking for body language cues, etc, when the performance proper begins, and not the props you are really using (if indeed you do use props).

I don't think that it would be very successful if used as a stand alone effect in a stage routine – it would soon become very dull for the audience because there is no real action for them to see. However, by introducing it as a demonstration of how mind control works, and then explaining how it was done, it will hopefully keep their attention and have a more dramatic effect.

### **The Effect.**

Take your volunteer and stand them directly in front of you, and so that they are facing the audience enough for them to be able to see the volunteers face. You don't need to stand too close, a few feet away will be sufficient.

Explain to the audience and the subject that you are going to give a performance of mind control, psychic ability, or whatever else you choose to call it, and explain what will happen, and that you will explain exactly how you managed it afterwards to give them an indication of what mind control is all about.

A typical script could read something like this:

“What I am going to do is to give you a simple demonstration of the power of mind control, more specifically, I am going to *directly* read [this persons] mind. Whilst I am doing this I would also like you, the audience, to attempt to read [this persons] mind as well.

## **Real Mind Reading**

It may sound *impossible (?)*, but there is nothing mystical or difficult about it. *Trust me, you can do it too.* We all have the ability to read peoples inner thoughts and motives through body language and unconscious cues, and we do it all the time, we just don't consciously realise that we're doing it."

At this point turn back to your volunteer as you continue talking.

"In a moment I'm going to ask you to think of 3 things. It isn't important for me to know exactly what each one is, just make each one as vivid as you possibly can. I need you to make pictures as bright and focussed as you possible can, sounds as loud and clear as possible, and so on."

Your volunteer will usually give some sign that they understand at this point.

"Okay. First of all I'd like you to think of a person who is dear to you. Remember a time when you did something special with that person. Make it as real as you can, as if you are there spending this time with them again, so that you can recall it instantly later."

Give them a couple of moments to do this.

"Now I'd like you to think of a piece of music that has a special meaning to you. Hear the music loud and clear as though it's being played right now. Imagine that an orchestra or band are here playing it in this room."

Give them a few moments again.

"Finally, I'd like you to think of a feeling for me. I want you to let the feeling come back to you now exactly as it was then, and I want that feeling to be worry. Nothing too distressing, maybe your first day at school, the start of a new job, or standing on a stage being asked strange questions, but let the feeling come back to you now so that you can recall it again later."

Allow a few moments to let them do this and then follow on with:

"So you now have 3 distinct things that are vivid and real that you can recall again when I ask you?" They should agree. "Can you recall the person for me please?" Allow them to do this. "Can you hear the music please?" Again, give them the time to do this too. "Finally, can you bring back the emotion please?"

Now you're ready to go. Ask the volunteer to randomly choose one of the 3 things and bring it back as they just did previously. Ask the audience to raise their hands if they think it is the person, then the music, and finally, the feeling.

Now turn to the volunteer and correctly tell them which it was. Repeat a few times and then thank them and let them return to their seat before revealing how you did it.

## *Real Mind Reading*

### *The Secret.*

Anyone who is familiar with NLP will have spotted the method instantly. It is a well documented and demonstrable fact that a persons eyes will move in different directions when thinking of different things. It is theorised that the eye movements correspond with access to different parts of the brain, so for example, if you ask someone to remember an image, their eyes (as you look directly at the person) will move up and to the right, and a remembered sound will result in the eyes moving right but not up *or* down. Conversely, if they *imagine* or construct an image the eyes go up and left, and left but not up or down for a constructed sound. The other options are down and right for feelings and kinaesthetic sensations, and down and left for internal dialogue. Although this is true for the vast majority of cases, people can move their eyes differently to this standard model, and this is why we take the time to go through each step with the volunteer, to make sure we know which eye movement corresponds to which thought. Their eyes may also linger in each position, or it may just be a fleeting glance.

Generally (as you look at them), when asked to think of a person the eyes look up and to the right (to their **Head**), for the music they look across to the right (towards the **Ears**), and for the feeling they look down and left (towards the **Toes – H.E.T**)

It may seem strange that the feeling we ask them to recall is worry, after all they're here to enjoy themselves, not feel miserable, but there are reasons for suggesting worry over a happier emotion.

Firstly, negative feelings generally have a more profound effect on people than positive ones. The human animal is still equipped with a rather crude nervous system that is geared to either "fight or flight" in the face of danger. Feelings of worry, fear, anguish, stress, etc provoke a very powerful and almost immediate response that is physically measurable. When these kinds of feelings are recalled the response should be very clear indeed.

Secondly, the volunteer may already be feeling stressful, nervous, and anguished simply because they are stood in front of a group of people, so asking them to overcome this AND feel happy could be difficult.

Finally, when people remember positive emotions such as happiness they can end up getting lost in the event rather than recalling the feeling itself.

The second time we get them to run through them is as a check to make sure we have it right, and also to allow them the practise at recalling each thought, and also to hopefully make each one more effective to them.

## *Real Mind Reading*

The bold italic words in the script should be either slightly more or less stressed depending on which works best for you. They have no specific use with reference to the trick itself, they are used to bring the audience on your side by convincing them that what you are telling them is true. Once that you have performed the effect, and they feel that they have too, they will believe that mind control is a reality. The idea is to make them believe that with no practise, skill, or knowledge of the subject whatsoever, they have still been able to register some success when attempting it themselves. What you are doing in effect, is stressing to them subconsciously that they can accept and believe the entire performance that you are about to deliver – that is, you are establishing and validating for the audience, the idea that the underlying principle of mind control is a reality.

(Most of the audience *will* have some success when attempting to read the persons mind. There are only 3 options, so even if they don't get all of them right, they will probably get it a couple of times out of 4 or 5 attempts. Once they realise how easy it is they will imagine that they did indeed perform it themselves).

It would be nice, and an excellent convincer, to explain how the effect works and then repeat it to see how many people in the audience can now get it right every time. If you are prepared to send the volunteer out of the room whilst you explain to the audience what they should look for, then that's great. However, this is not always practical and its obviously up to you whether you decide to do it or not.

One thing that is not possible to do is to let the volunteer hear how it works, and then repeat it. Once that they know how you read their mind, they will be too conscious of the facts for the eye cues to be read clearly again.

***The Windows To Your Soul***

***By***

***David Shuttleworth.***

## *The Windows To Your Soul*

Let me begin by thanking you for buying this effect, I'm sure that you'll have as much fun and receive as much entertainment from performing it as I have. Its ideal for impromptu close up & street magic performances.

This effect relies purely on a natural response of the autonomous nervous system, and the psychological state of the volunteer. It is effective 90%+ of the time. It involves no preparation, gimmicks, billets, or other props. All that is needed is a volunteer and yourself.

It has perhaps two really effective uses. It can be performed individually or for small groups, at parties and the like, as a demonstration of your mental or psychic powers, or you could use it for an audience to demonstrate how mind control works. This is particularly good as a convincer (or confuser?) before you start any traditional routines disguised as mind control, because you can use it first to involve the audience and then explain how this simple effect was achieved. Hopefully they will then be looking for body language cues, etc, when the performance proper begins, and not the props you are really using (if indeed you do use props).

I don't think that it would be very successful if used as a stand alone effect in a stage routine – it would soon become very dull for the audience because there is no real action for them to see, and possibly a repetitive element depending on how you use it. However, by introducing it as a demonstration of how mind control works, and then explaining how it was done, it will hopefully keep their attention and have a more dramatic effect.

The title “The Eyes Have It!” explains really how the effect works. I'll run through a typical performance and then explain what was done, and how.

### *The Effect.*

Take your volunteer and stand them directly in front of you, and so that they are facing the audience enough for them to be able to see the volunteers face. You don't need to stand too close, a few feet away will be sufficient.

Explain to the audience and the subject that you are going to give a performance of mind control, psychological body reading, or whatever else you choose to call it, and explain what will happen, and that you will explain exactly how you managed it afterwards to give them an indication of what mind control is all about.

A typical script could read something like this:

“What I am going to do is to give you a simple demonstration of the power of mind control, more specifically, I am going to *directly* read [this persons] mind.

## *The Windows To Your Soul*

Whilst I am doing this I would also like you, the audience, to attempt to read [this persons] mind as well.

It may sound *impossible (?)*, but there is nothing mystical or difficult about it. *Trust me, you can do it too.* We all have the ability to read peoples inner thoughts and motives through body language and unconscious cues, and we do it all the time, we just don't consciously realise that we're doing it."

At this point turn back to your volunteer as you continue talking.

"In a moment I'm going to hand you 15 playing cards. All that I want you to do is pick any one of them at random and then return it to the pack and shuffle it."

Your volunteer will usually give some sign that they understand at this point.

Give the volunteer the cards and turn away from her so that there is no chance that you can see what she is doing. Once that she has finished take the cards back and continue:

"Can you remember which card you chose?"

Hopefully she can.

"Good. In a moment then, I'm going to start to show you the cards one by one, and when I get to yours I will tell you. Firstly though, I need to ask you a personal question. Is that Okay?"

Hopefully it is.

"What do you prefer best, **Sex** or **Money**?"

At this point the volunteer will usually be slightly taken aback, if not ever so slightly stunned. You need to reassure her that you don't mean to cause her any embarrassment, and that it's essential for the effect to work. Maybe say something like:

"Perhaps I didn't word that too well – I don't wish to embarrass you. Maybe I should have said which of the 2 words, **sex**, or **money**, would grab your attention the most – for example, if you overheard them in a conversation, which would be most likely to make your ears - prick up?"

She'll probably say "sex."

"Okay then, all that I need you to do is to concentrate really hard on **sex** – or the word **sex**, whichever you prefer really, when you see your card."

## *The Windows To Your Soul*

You then show her the cards one at a time, and sure enough once you reach your volunteers card you stop and have correctly arrived at the chosen card.

### *The Secret.*

The mechanism behind this effect is tied into our rather crude nervous system and its automatic response when presented with various kinds of stimuli. Just as our body switches to autopilot when faced with a “flight or fight” scenario, as discussed in “Real Mind Reading,” it also reacts without our conscious control in other scenarios.

In the format of this effect, we are asking the volunteer to think of a word representing an exciting act, or object, and then using their internal recall of that word to act as a trigger when a certain condition is met. This is very similar to the Pavlovian experiment where a group of dogs were conditioned over a period of time to salivate when a bell rung.

Obviously we don’t have the time to “condition” our subject, so we’re going to select our trigger by using the conditioning that they have accumulated throughout their everyday life in our Western society. Generally speaking, most people will generate the most emotive responses from thoughts of either “sex” or “money,” but it is possible that ideals such as religion may have a more powerful effect dependant upon the individual.

So what exactly are we looking for? The answer, quite simply, is that when the person thinks of the trigger word, their pupils will uncontrollably dilate (i.e., get bigger). This may seem like an odd claim, but it is a completely natural response of the autonomous nervous system when we see or experience something that we like – think of the saying “my eyes nearly popped out of my head.” In that fleeting moment we lose control of some of our body’s responses, and our eyes can very noticeably give away a lot of clues about what’s going on inside our heads.

The physiological explanation for this response seems to be quite simply, that our brain decides that when it sees something it likes, it wants to take in as much of the image as is possible. The dilation of the pupils allows more light, and hence provides more visual details of the object in question. If you’ve ever met someone to whom you’ve felt very strongly attracted physically, you can often notice the change in you vision, along with a corresponding change in heart rate.

## *The Windows To Your Soul*

This is also the reason that photographers use slightly blurred backgrounds in certain shots – it draws the eye to the person in the foreground, but also recreates the slight blurring that can be experienced in your peripheral field of vision when this physical change occurs to you.

Incidentally, if you end up having the person think of something that they find repulsive, then you will most probably observe the *opposite* response to that which occurs when a pleasurable thought occurs, i.e. the pupils may *contract*. Be aware of this and look for a *change*, don't just expect to see the dilation 100% of the time – it's bound to happen sooner or later!

The bold italic words in the script should be either slightly more or less stressed depending on which works best for you. They have no specific use with reference to the trick itself, they are used mainly to bring attention to the trigger words. Once that you have performed the effect, and explained how it worked, they should believe that mind control is a reality.

What you are doing in effect, is stressing to them subconsciously that they can accept and believe the entire performance that you are about to deliver – that is, you are establishing and validating for the audience, the idea that the underlying principle of mind control is a reality.

It would be nice, and an excellent convincer, to explain how the effect works and then have the audience experiment with it too. However, this is not always practical and it's obviously up to you whether you decide to do it or not.

## *The Windows To Your Soul*

### *Tips*

First of all, this effect can work best when performed one on one – you want the person to feel relaxed and not that they are going to be ridiculed for thinking about something as personal as sex. It all depends on how well the group of people know one another, whether they are likely to be phased by sex being mentioned (so don't try it at the local church hall!), how responsive you feel they will be, and how comfortable they feel with you.

Obviously try and pick a suitable volunteer, the shy wallflower sat alone in the corner may not appreciate being the chosen one, and it's always usually best to pick someone of the opposite sex – a man asking another man to think about sex can have some unfortunate consequences!

You can adapt it for use in other performances without playing cards, for example, to predict a selected object, or even to uncover someone's PIN number for their credit card – in this performance you start with the first of the 4 digits and have them think of "sex" when you've counted to the first number – count past it for effect (and security!), and write the first digit on a pad. Now repeat for the second, third, and fourth digits.

You will end up with the PIN number, and may get away with performing this once, but keep repeating it and unfortunately the dramatic effect will be lost on the audience, who may well have fallen asleep!

Finally, you can always keep the secret to yourself, and despite the suspicion that the "sex" element of the trick had something to do with it, they'll be unlikely to guess exactly how it's done.

**Psychological Coin Prediction**

***By***

***David Shuttleworth.***

## *Psychological Coin Prediction*

Firstly let me thank you for buying this effect, I'm sure that you'll have as much fun and receive as much entertainment from performing it as I have. Its ideal for close up/ street magic and seems to work particularly well in the pub for some reason - if you're anything like me you'll be using it in no time to either impress the ladies or win a few drinks from them!

Obviously you don't have to repeat everything below verbatim; you can adapt it as you feel best.

### *The Effect.*

Basically you have a spectator take a pound coin from their pocket and you explain that you are going to attempt to read their mind / body language / etc and to correctly predict 4 or 5 times in a row which hand they are hiding the coin in.

They are to put their hands behind their back while they put the coin in one of their hands and then bring their hands out and hold them up in front of themselves with their arms outstretched.

The only stipulation is that they must really concentrate on the hand holding the coin when they bring their hands from behind their back.

With some skill and a little good fortune you correctly predict which hand the coin is in every time!

You now explain that you will demonstrate your powers of mind control over them by making them guess *incorrectly* 5 times in a row which hand you have the coin in, which indeed you do the first 4 times!

Now you explain that you feel a little guilty for making them get the wrong hand each time, so for the 5<sup>th</sup> guess you will help them to *correctly* pick the hand holding the coin – and with a little flair, yet more skill, and a smidgeon of good fortune again, you do indeed have them pick the correct hand!

## *Psychological Coin Prediction*

### *The Secret.*

Like all good magic the secret is devilishly simple yet very difficult to figure out. I must warn you at this point though that this is not traditional magic where you have a gimmick or other method to help you succeed 100% of the time.

In this case you *really are* attempting to read their body language to psychologically arrive at the correct choice, and there is always a danger that you will get it wrong! I have seen Derren get this one wrong and it cost him £50 quid – though this is unusual!

That having been said, like all things in life, the more you practice the better you'll get, and it will be quite rare to get this wrong once you have established a feel for what you are doing – even though some people will deliberately try to fool you!

I highly recommend practicing this with someone you know well for a good hour or two, and you'll find that the ability just suddenly seems to kick in and you should then have no problem at all getting it right every time – even when they do try to fool you, you really can just tell!

The secret to predicting which hand the coin is in relies upon learning to recognise a very subtle piece of body language which has been known to magicians for a very long time. You have asked that when the subject brings their hands out from behind their back they concentrate really hard on the hand with the coin in. While they are doing this you are looking right at the very tip of their nose!

For some obscure and totally weird reason, the person, while concentrating on the coin and bringing their arms out, will subconsciously point their nose in the direction of the coin!

I know this sounds totally ludicrous and it is very hard to believe, but trust me, *they do it!*

You mustn't watch for their head pointing in the direction of the coin, their eyes, or anything else, and don't try to analyse it or think about what you've just seen – just concentrate on the tip of their nose and *go with the first impression you get.*

This is vitally important – you will not see the nose point at the hand with the coin in it for very long, it will be a fleeting, momentary impulse, and you will, with practice, learn to feel which way you should go. Once you have developed the knack you'll be able to do it without any problem. Confidence is probably the key requirement in this – having the courage to follow your instinct at the risk of getting it wrong and looking foolish.

## *Psychological Coin Prediction*

Once that you have impressed your subject with your ability to *read* their mind, you can now really astound them by demonstrating how you have the ability to *control* their mind!

This is the part where you will force them to *incorrectly* guess which hand you have the coin in 4 times in a row. The description below is how I perform this part of the effect:

I take the coin from the subject and put my hands behind my back while I tell them what I intend to do (i.e., make them choose the wrong hand).

I also inform them that I'm going to be choosing the hand that I put the coin in based on how I believe that they think and act, and that they must try to work out which hand the coin is in, not just to guess!

Once we are all sure of what we are doing I bring out my hands but I stagger them slightly so that my left hand is pulled back towards me slightly – not totally blatantly, but just enough to make it obvious. I then ask them to pick the hand with the coin in it and 9 times out of 10 they will pick the left hand!

Me: “Why did you pick that hand”?

Them: “Well you seemed to be holding that one back so I felt like you were trying to hold something from me” or “well you seemed to be forcing your right hand towards me to make me pick it so I thought it must be in the other hand”.

Me: “I knew that’s what you’d think which is why, of course, I put the coin in this hand” (and I open my right hand to show them the coin).

I swiftly put both hands behind my back again before bringing them out in the same position with my left hand held slightly back towards me.

Me: “Now, having just caught you out with that one, and having explained to you how I did it, the question is have I changed hands to try and bluff you – because I know that you don’t want to fall for that again and your going to pick the other hand this time, or, am I double bluffing you because you know that I know that you don’t want fall for that again which is why you’ll pick the same hand again? – choose!”  
(Yes this is designed to confuse them – it confuses me too – but really helps to add to the feeling that you are controlling their mind, because you *really are* having a very strange effect on it!).

Them: “erm, erm, the same hand again”

Me: “Yup, thought so.” (And I open my other hand to show them the coin).

## *Psychological Coin Prediction*

You do this another 2 times either with or without staggering you hands and then your ready for the 5<sup>th</sup> attempt where you help them to guess correctly.

But wait, I hear you say! What if they don't pick the left hand! What if they pick the hand with the coin in it!

Well, the simple truth is that they **ALWAYS** pick the hand with the coin in it, because when you take the coin from them and put it behind your back and explain what you're going to do, you secretly take another pound coin from your back pocket so that you now have one in each hand!

If you notice, I never show them the hand that they picked; I always draw their attention to the other hand and show them that it has a coin in it!

Although this may seem a little transparent, if you perform it casually and confidently they won't suspect it at all. They have after all just given you a pound coin and saw when you took it from them that your hands were empty, so why would they suspect that you now had a coin in each hand?

If you keep it moving fast the thought wont even enter their minds – you have after all just correctly predicted which hand they had a coin in 5 times in a row – you obviously don't need to cheat!

For the 5<sup>th</sup> guess were back to the psychological magic again, this time attempting a psychological force!

You tell them that this time you want to help them get it right instead of making them get it wrong.

You put your hands behind your back and deviously put one of the pound coins back in your pocket. Keeping your hands behind your back you explain that you want them to forget everything that you've just done with them because it has no bearing on what you are about to do, and you don't want it to effect the outcome.

You now have 2 choices of which force to use depending on which hand you're going to put the coin in. It's probably best to practice both because it might look a tad odd if you always use the same hand!

For your *left* hand you say: "Now I still don't want you to guess, I'm going to attempt to influence you to pick the *right* hand. When I bring my hands out one of them will just *feel right* – you won't know why, but it will – I want you to just go with your first impression and *pick the hand that feels right* – do it now!" - and with this you bring out your hands and he/she hopefully picks your left hand (which is of course to their right as they stand opposite you looking at you – which is why you emphasise the word *right*!)

## **Psychological Coin Prediction**

For your **right** hand you say: “Now I still don’t want you to guess, I’m going to attempt to influence you to pick the correct hand. When I bring my hands out one of them will just feel wrong – you won’t know why but it will – I want you to ignore that one and just **go with the one that’s left**. Ignore the one that feels wrong and **pick the one that’s left!** – do it now!” - and with this you bring out your hands and he/she hopefully picks your right hand (which is of course to their left as they stand opposite you looking at you – which is why you emphasise the word **left!**)

Whichever hand they’ve picked, you can now rather slowly and dramatically turn over both hands simultaneously to show that you do indeed only have one coin in your hands, and that hopefully you have just controlled them into picking the hand with the coin in it!

It is important to practice the emphasis of the highlighted words. It needs to be enough to make the word stand out, but not so much that it is totally and utterly obvious – you don’t need to shout it, just to emphasise it (and it may be that saying the words slightly softer may work better for you than saying them louder). It may well seem a little odd at first putting emphasis on a word in an unusual part of a sentence, but again you’ll soon get the hang of it and you’ll be able to get a fairly high success rate – its only odds of 2-1 anyway, and by this point it doesn’t really matter if they pick the wrong hand. You have already impressed them by reading their minds and controlling their minds too – just blame it going wrong on them and say something like: “Some people – you know they just don’t **want** to be helped!”

Again it’s a matter of practising I’m afraid, but you’ll be amazed at the results you can achieve by doing this – some performers have refined their abilities to force things using their voices alone to the degree that it’s become almost their entire show!

I hope that all of that seems clear – I know it’s an unusual subject, and it’s really quite difficult to explain something in words alone when it’s necessary to learn how to feel it. If there are any points that you feel need more clarification then please feel free to email me and I’ll do my utmost to help!

## *Psychological Coin Prediction*

### *Tips*

Just a few minor details here that I've discovered along the way to make this run a little smoother.

Firstly, practice! Practice the coin reading thoroughly for as long as it takes, then practice it a little more just for good measure! You'll be amazed at how quickly you pick this up and it does become second nature, even as I've said, to the point where you can detect when someone is trying to deceive you – I can't really express what it is when this happens, but something just isn't right. If you suspect this then say something like: "I feel as though you're drawing me to this hand, but I also feel that you're trying to catch me out" – usually you'll see a wry grin appear if this is what they are trying to do. It all comes down really to going with your gut feeling rather than analysing things too much.

Secondly, practice the psychological force by practicing how you emphasise the words until you find which way works best for you. Again, it's not something I can explain too far in words, it's something you need to discover for yourself, but it is much easier than you might think.

Thirdly, make sure there is no one stood behind you when you perform – you don't want them seeing you pick another pound coin from your pocket!

Fourth, have a pound coin in each back pocket – one shiny and one dull so that you can make sure the second coin matches your subjects – and make sure you know which is where!

Finally, have confidence in the methods I've described and have fun with them – the more relaxed and at ease you are the better results you will have – and of course the more you practise the more confident you'll feel!

**Telepathic Arm Lift**

**By**

**David Shuttleworth.**

## *Telepathic Arm Lift*

Firstly let me thank you for buying this effect, I'm sure that you'll have as much fun and receive as much entertainment from performing it as I have. This effect, like all of the others I produce, is very powerful indeed, yet can be performed by a complete amateur. No experience in magic is needed, no expensive gimmicks, difficult to use props, or cumbersome methods are used. The effects can be performed totally impromptu by even the youngest of aspiring magicians, and are ideal for close up & street magic performances.

I've called this effect the Telepathic Physiology in reference to the similar way that Derren Brown has performed it at some of his live stage shows. Although I've written this in the context of a stage show, you could obviously adapt it to a more intimate performance.

Obviously you don't have to repeat everything below verbatim; you can adapt it as you feel best.

### *The Effect.*

You pick 2 suitable looking subjects from the audience and ask them to join you in a demonstration of telepathy. Once you have picked them you explain that we all have a latent telepathic link, but due to the hustle and bustle of modern life we can't readily "tap in" to use the gift. Fortunately, your hypnotic mind control powers (or other suitable terminology) can help to strengthen the link between these 2 people so that they will be able to communicate using the power of the thought alone.

You then take one person and move them towards the back of the stage, and you move the second person further towards the front of the stage. Both of them are facing forwards so that volunteer 2 can't see what volunteer 1 is doing (you can obviously move them where ever you like, one at each end of the stage, back to back, whatever, as long as they can't see each other so that there is no question that telepathy is at work). In order to make the illusion more dramatic (and believable), you're better off blindfolding each of them as well.

## *Telepathic Arm Lift*

Now you explain what you want them to do. For clarity let's call Volunteer 1 "*Gill*", and Volunteer 2 "*Paul*". Return to volunteer 1 and say something along the lines of:

"Okay *Gill*. In a short while, when *Paul* is ready, I'll tell you to start, but for now I just want you to *relax*. Just *relax, listen, and accept* what I say to you. Breathe nice and deeply. In.....and out. That's it, *relax and be calm* so that you can *accept* and *understand* the *truth* that I'm about to *share* with you."

Obviously you speak in a soothing hypnotic way, and slightly stress words like *relax, accept, calm, & truth* so that it appears that you're doing *something* hypnotic to her, although no one's quite clear what (including you!). Continue explaining:

"When I say "*now Gill*" I want you to just allow yourself to be *controlled* by the psychic vibrations. Don't *force* it, don't think about it, just allow it to come naturally. You will feel a kind of *pressure* building up, just allow it to come gradually and compel you to lift out your arm, *gently and softly*, like this"

At this point, take one of her arms lightly by the wrist and lift it out to one side nice and slowly, so that she understands what she's going to do. Obviously use the arm that you want her to use herself, by doing this she's unlikely to lift the other one.

Continuing:

"After a while you'll feel the pressure gradually lift and your arm will slowly return to your side."

Return her arm slowly to her side and make sure she understands. Tell her to stand there being relaxed until you tell her to start. Now move onto volunteer 2.

## *Telepathic Arm Lift*

“Paul, I want you too to *relax*. Just *relax, listen, and accept* what I say to you. Breath nice and deeply. In.....and out. That’s it, *relax and be calm* so that you can *accept* and *understand* the *truth* that I’m about to *share* with you.”

You’re obviously using virtually the same script here to give the impression that you’re using some form of hypnotic mind control, but there’s also another cunning reason – more later.

Continuing:

“In a short while, when I tell Gill to begin, you’re going to be *controlled* by her psychic vibrations, you will know her movements and mirror them exactly. Don’t *force* it, you don’t need to think about it, just allow yourself to do it. You will feel a kind of *pressure* building up, just allow it to come gradually and compel you to lift out your arm, *gently and softly*, like this”

At this point take one of his arms lightly by the wrist and lift it out to one side nice and slowly, so that he understands what he’s going to do. Obviously use the same arm that you used with *Gill*, so that their actions are indeed the same.

Continuing:

“After a while you’ll feel the pressure gradually lift and your arm will slowly return to your side.”

Return his arm slowly to his side and make sure he understands. Now you’re ready to begin.

“Paul, are you ready?”

Assuming “yes,”

“Gill, are you ready?”

Again, assuming “yes,”

“Then Gill, tap into the psychic vibrations and allow them to control you.”

After a short while her arm will start to rise, and, miraculously, so will Paul’s – mirroring the speed and movement (almost) exactly!

Gill keeps her arm out straight for a short time, then starts to bring it back down to her side, and amazingly, so does Paul, again they are in unison!

After the gasps and murmurings of disbelief have ended you return them to their seats in rapturous applause.

## *Telepathic Arm Lift*

### *The Secret.*

Like all good magic the secret is devilishly simple yet very difficult to figure out if performed well. The very simple method to make this work is really quite obvious if you see it being performed and know in advance what you are looking for. You will find however that with a little direction all eyes are on the volunteers as the anticipation of a telepathic display begins.

In truth of course you do not rely upon any form of hypnotic, psychic, or telepathic power. The script is designed to do 2 things.

Firstly, it gives the audience (and volunteer 1) the impression that some hypnotic state is being introduced at some level in order to facilitate a psychic link between the 2 people.

Secondly, it very discreetly, in front of the entire audience, explains to volunteer 2 exactly how the trick works!

As I said in the beginning, you need to pick 2 suitable looking volunteers. The “sender” (Gill) needs to be someone who looks as though they believe in psychic phenomena. I don’t want to sound sexist but I think women, being more empathic and sensitive creatures than big hairy blokes, fit this bill best.

Volunteer 2 needs to be a no-nonsense, engineering type bloke – someone more interested in knowing how things work, than in knowing how clever everyone thinks he is. You know the kind of person I’m referring to. He also needs to look as though he has a sense of humour. If you pick someone who looks like they think rather a lot of themselves then you’re going to have problems.

The idea of starting your explanation to volunteer 1 first is purely a piece of misdirection. The scripts are virtually the same, except for some necessary changes, and it gives the audience the impression that there’s nothing untoward with it. It just seems to be a string of hypnotic style commands that you use on both people.

Actually lifting one of her arms as though demonstrating what she is expected to do, will, as described earlier, ensure that this is the arm that she will lift – particularly if she really believes in what you’re doing.

Once you have completed this with Gill the audience believe that you have introduced a hypnotic state, explained how the psychic phenomena will manifest itself, and demonstrated what will happen. There is nothing more to expect or suspect from these actions, and this sets a precedence for when you seemingly repeat the words and actions with Paul. Because it sounds and looks as though you are just doing the same things, this is what people will accept.

## *Telepathic Arm Lift*

There is however one slight difference that is the key to the whole effect. When you take his arm and lift it gently to one side, it coincides with the line “You will feel a kind of *pressure* building up, just allow it to come gradually and compel you to lift out your arm, *gently and softly*, like this.”

As you say these words you gently (yes, that’s gently!) apply pressure to his toes with your foot, that is to say, you stand on his foot! As you lift his arm higher you apply more pressure. When you talk about “the pressure lifting” you start to gradually remove the pressure on his toes as you bring his arm back down to his side.

I should probably make quite clear now that you have not hypnotised him, or used some sinister form of mind control on him either. You are simply silently asking him to become a part of your act and allowing him to join you in a very dramatic piece of magic. This is why it is vitally important that you pick the right sort of person. If you choose the right person he’ll either feel privileged and pleased that he now knows how such a seemingly impossible feat is performed, or he’ll find it amusing to be “in on” the act and fooling the audience.

If you prefer to let the second volunteer know that they’re in on the act before you begin to perform, you can simply wink at them and whisper something like “just play along with this” as you greet them onto the stage. They are then prepared and won’t gawp down at their feet when you begin to crush their toes.

This leads me into the matter of how to apply pressure to their toes without being observed. It is really quite a simple matter where ever its performed, and requires no special skills - like 99.9% of all magic it requires misdirection and for you to have confidence in your technique and performance.

The audience are waiting for a display of telepathy and if your movements and body language direct their eyes to the volunteer and their arm rising, they will not even think to look at your feet. If you take hold of their arm and then tilt your head back a little while obviously looking and concentrating at the very tips of their fingers, the audience will look here too. In addition to this you position your back foot so that it shields your squeezing foot from view – if you start by standing out of arms reach from the volunteer, and then take a couple of steps forwards when you are about to take their arm, the move looks totally natural and is disguised.

Although this may sound unrealistic to perform it is quite simple if you practice first (the golden rule!), and those of you familiar with close up magic techniques will be aware of the existence of the Balducci levitation (used by David Blaine) which applies a similar principle.

## **Telepathic Arm Lift**

This is a method of very convincingly appearing to levitate anywhere, at any time, with no strings attached, and is achieved by standing on the toes of one foot whilst shielding this action with the other. [Click here](#) for a great site explaining how this effect is achieved.

You may feel that for you personally, this is all just too risky an effect to perform, but you will be extremely pleased with the results. People often watch magicians and know that they're being tricked, they're just not quite sure exactly how their being tricked, which spoils the efforts that you make to begin with.

With this kind of effect they cannot conceive any possible way that the illusion is achieved, and if presented in the right context it becomes as near to "real" magic for the observer as they will ever experience.

The rewards far outweigh the risks.

The only tips I would give you for this would be to practise, perhaps in front of a mirror, to get a feel for what's happening and how it looks.

If you are worried about your volunteer destroying your moment of glory, have something prepared in advance, just in case.

**Have fun!**

**Telephone Hypnotism**  
**(a possibility)**

***By***

***David Shuttleworth.***

## *Telephone Hypnotism*

Whilst writing the Telepathic Physiology effect, I started to think about whether a collaborator from the audience can really be described as a stooge or not. In many ways any volunteer is helping you to achieve your results, it's just that they aren't always aware of the fact.

In the Telepathic Arm Lift, they are helping slightly more than usual but haven't been coached, trained, or coerced in any way previous to the performance. Are they still just a volunteer or are they now a stooge?

The reason that this question occurred to me is because of the latest Derren Brown TV series called "Trick of the Mind," in which he categorically claims at the outset that "no stooges are used in the making of this show."

Perhaps I'm completely wrong, but maybe it's all down to how you define a stooge?

If you think of the method in the Telepathic Arm Lift, you could apply it to numerous devastating effects. Let's apply it, for example, to an effect where a public telephone rings and a passer by answers the phone. They appear to speak, as if saying hello, then listen for a few seconds before falling to the ground apparently unconscious. It is as though they have been instantly hypnotised.

Because this is television the producers have us at a distinct advantage because you cannot hear what is being said to the passer by. Rather than being a very powerful hypnotic induction, imagine for a moment if the conversation went something like this (I'm not suggesting that this is the actual method used):

"Hello?"

"Hello, this is Derren Brown, the magician off the telly. Were filming you at the moment and I wonder if you might help me out by pretending to be hypnotised, slumping to the floor, and sitting there for a few minutes please? I'll buy you a pint later."

Not totally convincing for various reasons. Firstly, the passer by might not have a clue who Derren Brown is. Secondly they might hate him if they do know who he is. Thirdly, they may well think it's just a wind up. Finally, they may spill the beans.

However, the producers have us at an even greater disadvantage, because not only can you not hear the conversation, you also can't see what's at the end of the street, nor what, or who the person might have encountered prior to answering the telephone.

Imagine now a different scenario. What if further down the street, and out of sight of the camera filming the telephone box, is another camera crew and Derren Brown?

## *Telephone Hypnotism*

Obviously anyone who knows who he is will stop and watch, and if they were say “taking a break from filming,” Derren might well have a chat with some of the people who’ve stopped to find out who knows him and admires his performances, and more importantly who might be a good volunteer as with the Hypnotic Arm Levitation effect. He might even show them how to do a few simple tricks. Hypothetically speaking of course.

Imagine if he then mentions that he needs members of the public to take part in his new show. They might even take their details there, have them sign a non disclosure type agreement, just to be sure, and then tell the passer by that they might just spring the appearance on them. They should probably be prepared for something out of the ordinary, it might happen at any time – sooner than they think.

So, imagine the happy fan wandering off down the street having just met their idol, and suddenly, as they pass the phone box it rings. “Hmmm,” they think, “that’s unusual. Oh! Unusual. Sooner than I think. I’d better answer that!” And sure enough when they say “Hello?” imagine if the voice at the other end said:

“Hello, its Derren here. Were filming you now. I just want you to act as though you’re hypnotised and slump to the floor unconscious for a few minutes, etc, etc.”

Because the passer by had been selected carefully and had seen DB not a few moments ago, they would be almost certain to play along.

I’m not saying that this is the method used by Derren Brown for this effect, it is simply one method that could be used to achieve the same results, and you can see how the same principle can be adapted and used to much more effect on TV.

It is strange though that the only time I saw someone approach one of the “victims” to see if she was alright, she immediately leapt to her feet to ensure the Good Samaritan that she was fine. This is odd on 2 counts. Firstly, people who are hypnotically subdued do not suddenly leap to their feet and conduct a conversation with someone that just spoke to them. Secondly, if you were suddenly woken up by someone after you’d just passed out when answering the telephone wouldn’t you be at least a little concerned?

This kind of reaction just doesn’t seem to ring true (hoho) and implies that the “victim” has to be in on the stunt to some degree. If they aren’t just out and out stooges, which of course we all hope that they aren’t, then I can’t think of another obvious (or legal) method to achieve the effect (if you have any realistic ideas please share them).

## *Telephone Hypnotism*

The viewer only gets to see an edited snapshot of an instant in time, and because you can't hear or see anything that's happening or has happened, it's possible to achieve much more than you'd get away with on a stage, and possible to create a much wider range of seemingly unrelated effects.

I'm sure you can think of other illusions that you have seen on TV where this explanation could, and possibly does, apply.

If you think of the effects being performed in this way, do some of the participants suddenly look like their acting?

I know what I think!

**Read The Future**

**By**

***David Shuttleworth.***

## *Read The Future*

Firstly let me thank you for buying this effect, I'm sure that you'll have as much fun and receive as much entertainment from performing it as I have. It's really a great trick to perform if you're going to a dinner party, and it has been performed on TV and Radio and usually generates an incredibly strong reaction because of the seemingly impossible nature of the effect.

The traditional method of performance is quite cumbersome and requires some preparation. This method is much easier to perform, and is equally impressive.

### *The Effect.*

You can use this effect in a number of settings, but this variation is really better performed to either an individual or a small group of people, the key thing is that you can control the situation and limit the amount of time that people get to handle and examine the newspaper. The traditional method is really designed for a stage setting and performance is geared towards larger numbers of people.

Prior to attending a dinner party, perhaps weeks in advance, you either hand or mail a sealed envelope to the host with instructions that the envelope be kept in a safe place and that it is not opened under any circumstances. To make the effect more dramatic, and to create a strong impression to any unwitting spectators that the envelope has not been tampered with, you could use a nice quality envelope and seal the flap with a wax seal.

At some point in the evening, preferably when enough alcohol has been consumed by the guests to dull their faculties a little, you remind the host of the envelope and ask them to retrieve it for you. You do not touch the envelope and make quite a point of this – everyone must know that you have had no chance to interfere with it or the effect is rather wasted. Make sure that the host confirms when she received the envelope, that she has not opened it (show the wax seal to confirm that it hasn't been tampered with), that you have not touched it since the day that you mailed it, and that it has been kept hidden in a safe place to make sure that you couldn't have altered its contents.

You need to then explain why you have gone to these lengths. If you want to use a psychic angle you could use a script something like this:

## *Read The Future*

“I come from a family with powerful psychic abilities, and although my own personal gift isn’t as strong as some of my relatives, particularly the female side of the family, I do occasionally feel very psychically charged, and on those days I can pretty much predict anything if I put my mind to it. Anyway, [x] weeks ago, just after [hosts name] had invited me here tonight, I felt that my aura was incredibly highly charged and I decided to try an experiment for tonight. I tried to visualise what would be in the paper today and to write it down as a kind of experiment into psychic ability – I thought that it might be fun to see if it was anything like what’s *really* in the paper.”

At this point you could ask what people think of psychics & the paranormal and allow conversation to develop between the guests. In doing this, particularly with alcohol fuelled enthusiasm, you should find that some of them will indeed be believers, and will build up a great atmosphere for you once the conversation inevitably drifts towards ouija boards and ghostly encounters. At some point that you feel appropriate switch the topic back to your psychic experiment.

“Anyway, so I thought that it would be interesting to see how close I got, so I mailed it to [hosts name] so that we could see. To be honest it was a long time ago but I think that it was either the [A] or [B] newspaper. I brought one of each just to be on the safe side.”

At this point bring the newspapers to the table and have the guests choose who will open the envelope and read the prediction.

“In the [newspaper name] on page 9, there will be a story about a man who built a house from kippers. The text is something like ....”

Amazingly, when the newspaper is opened to the relevant page, there is exactly such a story, and the wording that you have predicted, though not exact, is exceptionally close.

## *The Secret.*

Like all good magic the secret is devilishly simple. I have deliberately concentrated on this version because it is by far the easiest method to accomplish the very impressive outcome. Traditional prediction routines like this tend to concentrate on the headline of the newspaper itself, but this requires the performer to somehow switch the original envelope for an identical one prepared earlier in the day (yes, unfortunately it *still* isn't possible to really predict the future). This requires not only gimmicks and props, but also a very well developed sense of timing, misdirection, and sleight of hand, and puts the effect out of reach of most performers.

If we think of the effect and what we want to achieve in its simplest terms, we can actually do one of 2 things. Either we can do the above and switch the prediction for one prepared earlier that matches what's actually in today's newspaper, or, perhaps more cunningly, we can switch what's in the newspaper to match what's in our prediction!

By choosing this method you can prepare everything well in advance and on the night you don't have to do *anything* at all! You can just sit back and enjoy the trick with everyone else. Additionally, because you aren't having to participate in any way, it creates the impression that you can't possibly have manipulated the outcome, and lends the whole thing much more credence.

Basically, on the day that you mail the prediction, you just pick an obscure story on an inside page of a newspaper, use this as your prediction, and you retain that page. On the day of the event you take today's paper and remove the same page (the whole thing on both sides of the centre crease – i.e., you'll be changing 4 pages, say 8, 9, 22, & 23) and replace it with the saved page that carries your prediction.

The obvious problem is that the printed date is going to be wrong, and so we need to make sure that this isn't spotted. The best way is to use misdirection and to subtly point out that this is indeed today's newspaper.

Subtly doesn't mean saying "and you will observe that the date is indeed today's date." – why on Earth would you need to point that out unless there *is* something not quite right with the newspaper itself? (You'd be amazed at how many professional performers make this kind of gaffe regularly, though maybe not quite as blatantly).

## *Read The Future*

A far more elegant way to subconsciously bring this point home is to draw their attention to the headline of the newspaper with a comment such as “Ooh, wasn’t that a shame,” or “Can you believe that Tony Blair actually *said* that?” – I’m sure you get the idea. By talking about the lead story in some way, you validate that the paper is indeed today’s. This qualification is usually enough to distract people away from even contemplating checking the date on the page inside. The second newspaper should also carry the same headline, just to reinforce the idea that it is today’s edition.

However, just to be on the safe side you might decide that you still want to attempt to disguise the date, just in case. I’ve seen a few different methods to overcome this in the past, and each has its own advantages and drawbacks:

Firstly you could just swap the pages from the old edition and leave the page as it is. The problem is that the date is clearly not right if the spectator glances at it.

The second method is to obscure the date somehow. The usual method is to use an eraser to lightly rub out just the offending numbers, etc. The advantage is that it’s quick and easy to prepare, but I really don’t like this method because if one of the guests casually glances in that direction you can be sure that they’ll spot the alteration and you’ll be rumbled. It’s also quite a clumsy way to deliver such an elegant trick.

The final solution is to attempt to rub out the date on the page altogether. If you can achieve this without damaging the paper, then it is perhaps the best solution, but it can be difficult. It also will arouse suspicion if the guest looks for a date and just that page doesn’t have one –you’d need to rub out the date on the opposite page too.

Whichever method you choose depends partly on how far in advance you want to make the prediction. If you make the prediction in June for an event in September then you’ll need to remove the whole date. If you only make the prediction a couple of days in advance, you could just leave the date alone and make sure you use the distraction mentioned earlier.

Generally, the less you have to do to the paper, the better, and the more skilfully that you misdirect people at the beginning; the less likely they will be to suspect that the page might have been changed.

## *Read The Future*

Once that you have performed the trick you should move on quickly and discard the newspapers – the longer that people scour them, the more likely that someone will find the secret. The best way is to move onto another dramatic effect that requires no props at all while their appetite has been whetted – “If you thought that was strange wait until you see *this!*” – and the attention to the last trick is lost.

If you are performing this as mind control experiment, then the obvious thing to do whilst performing some other effects, is to use your favourite method to switch the whole gimmicked newspaper for an unadulterated copy of the same newspaper. Then after you finish with the other mind control effects bring out the newspaper again let the participants browse through it (as they’re bound to do), and discover that the prediction that they saw earlier isn’t really there at all! If you do this then you need to make both newspapers memorable in an identical way – for example a small tear to the front cover, your address written on the top of the front page as though delivered by a paperboy, etc. This is only a slight and subtle prompt, but it is subconsciously a very powerful convincer.

And really that’s all that there is to this method. It might seem slightly risky, and it might just seem too easy, but the vast majority of the time you will successfully achieve the result and the response is well worth the risk.

Much modern day mentalism carries a reasonable amount of risk of the effect not working exactly as you anticipate, but this is what gives you the most satisfaction when things do go as according to plan. It also creates the impression that there is something unusual at work when things don’t always run like clockwork.

Obviously when performing any effect like this you should have a contingency plan up your sleeve, just in case things don’t work exactly as you’d hoped, then you can continue with something else without everything grinding to an embarrassing halt. I have included one such idea in the tips section at the end.

One important thing to remember for this, and all other close up magic, is that you must feel and have an air of confidence in what you are doing. If you don’t look convinced, then the participants aren’t going to be convinced either, and they will be more inclined to look for the method used to achieve the effect. Additionally, if you are confident you are in control and this is absolutely crucial when performing an effect like this.

## *Read The Future*

### *Tips*

Here are a few minor details that I've discovered along the way to make this run a little more smoothly.

Firstly, don't overdo the psychic angle too much. The less that you make of it, the more believable it becomes.

Secondly, choose a story to predict that isn't likely to stand out in people's minds. The more obscure the better.

Thirdly, don't make your prediction follow the story word for word. It's much more believable if it's very similar, but not exact.

Fourth, once that you have performed the trick remove the evidence by moving onto another dramatic effect – there are plenty to choose from in these two sets of tricks.

Fifth, if you do get caught out, explain that you have been reading about fake psychics and you wanted to see if you could make them believe that you had special powers. "For example, can you work out how I do this?" – and move onto another effect like "Real Mind Reading."

Finally, have confidence in the methods I've described and have fun with them – the more relaxed and at ease you are the better results you will have – and of course the more you confident you feel the more likely you are to succeed!

***Mental Diary Effect***

***By***

***David Shuttleworth.***

## *Mental Diary Effect*

Firstly let me thank you for buying this effect, I'm sure that you'll have as much fun and receive as much entertainment from performing it as I have. Its ideal for close up / street magic performances.

I've called it the Mental Diary Effect which hopefully explains exactly what the effect is. You are able to have anyone call out a date of the year and you can tell them which day that is (i.e. Monday, Tuesday, etc).

Obviously you don't have to repeat everything below verbatim; you can adapt it as you feel best.

### *The Effect.*

You tell your audience that in your relentless study of mind control, you have discovered a way of developing memory to an astonishing degree. In order to demonstrate this you ask whether anyone has a diary with them for the current year. If you have more than one person who answers positively you can use them all by letting them take it in turns to call out dates and they can all verify that you get the correct day. Obviously this counters any question of collusion between you and the volunteers, and makes it a bit more interesting than just one person calling out a string of dates.

If you only have one person who has a diary, get them to let people close by take it and call out dates too.

Make sure that you have a diary ready yourself in case no-one has one, and then use this but turn your back to the people who call out the dates so that there is no question that you've somehow marked the exterior of the book.

No matter which dates they call out you can tell them correctly every time which day of the week will fall / did fall on that date. If the diary has a page which shows last year and next year, ask the volunteer to choose dates from last year, then move onto next year and repeat it again.

It is important, as with all effects, not to overdo it, otherwise it will change from an impressive fete of mega memory, to a boring and rather dull party trick.

## *Mental Diary Effect*

### *The Secret.*

The solution to this effect is extremely straightforward and should really be totally obvious. I think that most people will realise that there is some mathematical method at work rather than your having sat down and memorised an entire diary, but fortunately most people are so frightened of maths that they can't even manage to think about it to see how the effect is achieved.

Quite simply you choose a day of the week, say Monday, and then memorise the first date in each month that the chosen day falls on. You will end up with a 12 digit number, one number for each month.

For example, for 2004 and using Monday, the number would be 521537526416, the 5 at the start representing January the 5<sup>th</sup>, and the 6 at the end representing December the 6<sup>th</sup>.

That in itself seems like a horrendous thing to try and remember, so you need to break it down into something more memorable like 2 blocks of 6(521537 and 526416), 4 blocks of 3(521 537 and 526 416), or 6 blocks of 2 (52 15 37 and 52 64 16). The reason that the word "and" is always between the 6<sup>th</sup> and 7<sup>th</sup> numbers is so that you can see the break between the first and second halves of the year.

Once that you've done this the rest is simplicity itself. You take the date that the person calls out and recall the number that corresponds to that month from your own 12 digit number. Now count in multiples of 7 (so that you are counting in full weeks and are still conscious of which day you have counted to) until you get close to the selected date. Now count the remainder of days until you reach the chosen date. For example, suppose that the person calls the 23<sup>rd</sup> of September. From the 12 digit number for Monday (above) you would see that the number for September is the number 6 (the 6<sup>th</sup>).

Counting in multiples of 7 you go from the 6<sup>th</sup> to the 13<sup>th</sup> (still a Monday), the 20<sup>th</sup> (still a Monday), and then you have 3 days remaining to the 23<sup>rd</sup>.

Now count 3 days singularly – Tuesday, Wednesday, Thursday.

So the 23<sup>rd</sup> is a Thursday.

Another example. Suppose the date called is the 30<sup>th</sup> of March.

The number corresponding to the first Monday in March is the number 1 (the 1<sup>st</sup>).

Counting in multiples of 7 you move from the 1<sup>st</sup> to the 8<sup>th</sup>, 15<sup>th</sup>, 22<sup>nd</sup>, and 29<sup>th</sup>. You are now 1 day away from the 30<sup>th</sup> so the 30<sup>th</sup> is a Tuesday.

## *Mental Diary Effect*

Obviously if the date is lower than your number you just count backwards. Suppose for example they choose the 1<sup>st</sup> of June. The corresponding number for the first Monday in June is a 7, and you need to count back 6 steps. Counting backwards 7 steps would take you to the previous Monday, but this would be the last day in the previous month, so obviously the 1<sup>st</sup> of June must be a Tuesday.

To be able to perform the effect for the previous and/or next year you simply memorise the 12 digit number for each year.

The rest is then down to your performance to convince your audience that you are performing some kind of astounding fete of memory – this needs to be emphasised quite a bit otherwise the effect is a little dull.

**Impossible Prediction**

**By**

**David Shuttleworth.**

## *Impossible Prediction*

Firstly let me thank you for buying this effect, I'm sure that you'll have as much fun and receive as much entertainment from performing it as I have. Its ideal for close up/ street magic and seems to work particularly well in the pub for some reason - if you're anything like me you'll be using it in no time to either impress the ladies or win a few drinks from them!

Obviously you don't have to repeat everything below verbatim; you can adapt it as you feel best. Personally I prefer to claim use of a spirit guide, but you could just as effectively claim to speak to John Edward, James Van Praagh, The Ghost, The Devil, Derren Brown, etc - whatever you think best suits your selected participant and yourself.

### *The Effect.*

The following description of performing the effect is exactly as I use it, I've explained it as if I'm actually performing it to attempt to give a flavour of what the spectators experience.

I select someone who I think looks suitably receptive then approach them and either make some small talk with them first, or just ask them outright:

**Me:** *"Do you believe in ghosts?"*

**Them:** *"Yes"* (it doesn't really matter if they say "No" or anything else, just continue with the effect because they'll be suitably impressed anyway).

**Me:** *"Well I know that they exist. I was involved in an accident a couple of years ago and I had a Near Death Experience where I actually passed over to the other side for a few minutes. When I came to I could communicate with my Spirit Guide. Everybody has a spirit guide, it's just that I'm a little bit friendlier with mine than most people. Here, I'll show you"*

At this point you take out your mobile phone and show them as you go into the stored numbers and bring onto the display "Ghost" or whatever name you're using.

**Me:** *"I don't want to scare you, but it's really quite freaky. Your Spirit Guide has a telepathic link with you and knows exactly what you're doing all of the time, everything you do, say, and hear. Let me show you. Think of a card, but make it one that wouldn't be obvious."*

## **Impossible Prediction**

**Them:** *“You want me to pick a card?”* (I don’t know why but they almost ALWAYS ask you this!)

**Me:** *“Yes, but like I say make it an unusual one”.*

**Them:** *“Okay”*

**Me:** *“You’ve got one? Good. Which one did you choose?”*

**Them:** *“You want me to tell you?”* (They almost always say this too!).

**Me:** *“Yes that’s right, you’ll see why in a minute”.*

**Them:** *“The Six of Clubs”* (or any other card they’ve chosen).

**Me:** *“Okay, let me ring the Ghost”.*

You now pick up your mobile and clearly show them you’re pressing the button to connect you to the Ghost number before putting it to your ear.

**Me:** *“Hello, can I speak to the Ghost please”*

**Me:** *“Hello, is that the Ghost? Could you tell this young lady which card she chose please”.*

You now pass the phone to the person who thought of the card and tell them to say hello to the Ghost. They’re not really sure what to expect but just watch the expression on their face as the ethereal voice at the other end of the line says:

*“I see blackness. I see the number six. The card you chose was the Six of Clubs”.*

You’ll now have them eating out of the palm of your hand and at a total loss as to how someone not even in the same building could possibly know which card they thought of just a few moments ago. It seems impossible, and you’ll have as much fun with their explanations for how you could have done it as you will with performing the effect!

You’ll usually end up repeating it a few times which I find really helps because it becomes painfully clear that you really do just say the same things each time and can’t be using any form of code to pass the identity of the card! It just helps to confuse them even more!

## *Impossible Prediction*

### *The Secret.*

Like all good magic the secret is devilishly simple yet very difficult to figure out. It relies, like a lot of good magic, upon people accepting things which are common to them without question. In this case the secret to the effect is the telephone call itself.

Obviously because the chosen card could be any one of 52 you can't ring a recorded message or choose between 52 recorded messages! The "entity" you ring is necessarily a person who is actually a confederate of yours who is assisting with the effect (my "assistant" also uses me when he performs this effect, that is, I am his "Ghost").

This fact alone still doesn't help with the arrival at the value of the card. Well this is where the simplicity and subterfuge come into play. Basically, when you ring someone, they answer the phone and you start talking straight away. This is the accepted way that everyone expects a phone conversation to unravel, and this is how you are able to help your Ghost arrive at the selected card. If you think back to the conversation on the last page, the first thing you say on the telephone is:

**Me:** *"Hello, can I speak to the Ghost please".*

This is because someone has just answered the phone at the other end, right? WRONG!! Your spectators think that they are seeing and hearing a normal telephone conversation, like the thousands that they've made themselves. Using the previous example of the Six of Clubs, if they could hear both sides of the conversation after you've rung the number this is what they'd actually hear:

**Ghost (having just answered the phone and having seen it's your number calling):** *"Ace.....2.....3.....4.....5.....6..."*

**Me:** *"Hello, can I speak to the Ghost please".*

**Ghost:** *"Hearts.....Diamonds.....Clubs....."*

**Me:** *"Hello, is that the Ghost? Could you tell this young lady which card she chose please".*

And there you have it. By acting as though the phone is still ringing while your confederate is running through the cards, you've arrived at the value of the card by

## *Impossible Prediction*

interrupting him with your first words. He then moves onto the suit and by interrupting him again you very quickly have the value and suit your victim chose! It seems like a normal conversation and there seems to be no way you could have helped with arriving at the card, and struggle as they may 99.9% of spectators will not be able to work out how it was done! You can perform it over and over again with 100% confidence that your ghost will get it right every time.

### *Tips*

Just a few minor details here that I've discovered along the way to make this run a little smoother.

Firstly, no matter what you do or say, people are going to be trying to work out how your Ghost just came up with a card that they've just thought of a few seconds ago. If you used a deck of cards they'd accuse you of forcing the card on them, but the only thing that can possibly come under scrutiny here is the telephone call itself. As this is indeed the secret to performing the effect I feel its best to make this as crisp and "normal" in appearance as possible. This is why I always ask the participant to make the card an "unusual" one. I'm sure you're aware that a lot of people would automatically choose a picture card – there's nothing wrong with this, and it doesn't really affect the performance, it just means that it appears to take a little longer for the phone to be answered than you might usually expect while your accomplice runs through all of the cards. We obviously want to make sure that there's absolutely NO reason for the call to appear "different" and I find that by asking for an unusual card it does in most cases end up being a numbered card rather than a picture card.

Secondly, I always make sure that my Ghost starts with the value of the card. This is because there are 13 possibilities compared to only 4 suits. If you're Ghost gets the suit first and the card was say a King, there'd be quite a delay between asking to speak to the ghost and before you asked the ghost to name the card, and I feel that this would almost definitely arouse suspicions as being a little odd. By starting with the value you've already worked through the most cumbersome part when it appears that the phone has only just been answered. The suit then takes only a couple of seconds to arrive at and the whole performance is very fast, crisp, and gives no clue to how the card was arrived at.

Once you've practiced this a couple of times with your accomplice there's not really anything to go wrong. The only thing that I've had happen is that my Ghost forgot he was a Ghost and started having a normal conversation when he answered the phone. We decided that if this happened again I would just remain silent instead of saying anything which should remind him to start the count. I don't like the idea of coughing or clearing my throat because that could be construed as some kind of code to determine the card.

## **Impossible Prediction**

Another idea is to continue as follows:

**Ghost:** *“Hello, did you see the football last night?”*

**You:** *“Hello can I speak to the Ghost”*

**Ghost:** *“Oops, sorry. Ace....2....3....”*

**You:** *“Hello Ghost?”*

**Ghost:** *“Hearts....Diamonds....Clubs...”*

**You:** *“Could you tell this young lady what her card is please?”*

It just takes a little bit of thought beforehand to make sure you know exactly what you’re going to do if this ever happens, and being fore-armed certainly helps to take the pressure off!

Another subtle touch is the use of showmanship by the Ghost. If they simply give the value of the card it leaves the effect a little flat. It’s much better if they can get into the spirit of things (ha-ha) and put on a ghostly voice. It also helps if they can appear to arrive at the card by using some form of psychic divination, for example to start by referring to seeing shining jewels which then leads to diamonds, etc. It’s up to you really, but it does help to add to the surrealism of the situation.

I also now have my confederates number stored under several different names. As I said earlier you could use The Devil, The Ghost, etc. This just allows you a little more flexibility to tailor your performance slightly depending on whoever you’ve decided to impress.

And finally, it’s a good idea if possible to ring your Ghost prior to any intended performances. There’s nothing worse than approaching someone, going through the spiel, and then finding that there’s no-one at home when you ring the Ghost – it can make you look and feel rather silly!

**Have Fun!**

***The Hypnotised Boxer Effect***

***By***

***David Shuttleworth.***

## *The Hypnotised Boxer Effect*

Firstly let me thank you for buying this effect, I'm sure that you'll have as much fun and receive as much entertainment from performing it as I have. Its ideal for close up / street magic performances.

I originally called this the Hypnotised Boxer in reference to the way Derren Brown performed it on his TV show, although it is quite an old trick and is not specific to DB himself. The Weak Strongman seems to convey what the tricks all about better.

Obviously you don't have to repeat everything below verbatim; you can adapt it as you feel best.

### *The Effect.*

You pick a suitable looking subject, preferably a big strong looking male, and invite him to join you in a demonstration of your hypnotic mind control powers (or other suitable terminology).

You ask him to simply stand in front of your assistant (a rather petite looking, light young lady), place his hands under her arms, and to lift her up off the floor.

You now tell him and the audience that you will use your mystical powers to control his mind so that he can't pick her up no matter how he tries.

*(Highlighted words should be emphasised)*

You stand in front of him and place your hands on his shoulders, and gazing deeply into his eyes in your very best hypnotic stare you tell him: "**Look at me!** When I say "**now**" you will not be able to lift her. **When I say "now" you will not be able to lift her.** Do you understand?"

He nods his head in agreement, and you move to his side as your assistant moves in front of him in preparation.

You have one hand on his shoulder and one hand held flat against his stomach as you say "get ready", and indicate that he should place his hands under her arms.

You move behind him and place both hands on his shoulders and dramatically command him to "**wait.....wait**" (pronounced with a definite "weight" sound).

You stand behind him for a couple of seconds looking as dramatic as you can and then release your hands from his shoulders as you give him the signal: "**NOW!**"

## **The Hypnotised Boxer Effect**

Struggle as he may he now cannot lift the girl off the floor – the very same girl he picked up only a few moments before!

Another testament to your amazing powers of mind control – but then again, maybe not!

## *The Hypnotised Boxer Effect*

### *The Secret.*

Like all good magic the secret is devilishly simple yet very difficult to figure out. The very simple method to make this work is really quite obvious if you see it being performed and know in advance what you are looking for. You will find however that all eyes are on the performer as he starts his process of hypnotic mind control because quite simply they all want to know how its done, and they are convinced that this is the key to what they are witnessing!

In truth you do not rely upon any form of hypnotic power. Although modern research with regards to hypnotism would suggest that perhaps up to 4 out of 100 people can be sent into some degree of hypnotic trance very rapidly, it is highly unlikely that you will pick someone who is so easily entranced to follow your commands after only a few words. It is even more unlikely that you will find a string of such people in rapid succession should you be performing this effect a few times for a group of people.

The secret lies in the realm of physics, more precisely the laws of levers and centre of gravity, and the fact that your assistant is in cahoots with you!

At the beginning when your subject first lifts your assistant no one pays much attention – there's no magic to see yet. But if they paid close attention they would see that the assistant and subject are stood in very close proximity to each other so that when the subject tries to pick her up he can comfortably bend his knees a little and use his leg, back, stomach, arm, shoulder, etc muscles to achieve the lift.

Once he has done this comfortably you move in to do your mind control act. The idea of using the hypnotic stare and “weight”, etc in your act isn't a bad one – it certainly adds to the illusion of what is happening, and who knows, it may have some real minor hypnotic effect (sometimes the subject will perform as you want anyway because he doesn't want to look foolish in front of an audience by getting it wrong!).

The real reason you are placing yourself in front of the subject and placing your hands on his shoulders etc, is to make sure he stays put! You will notice in the description of the effect that you keep your hands on his shoulders and stomach throughout until he attempts to lift her again. This is not only to add to the drama of your supposed hypnotic powers, but to keep him in the same place while your assistant positions herself in front of him.

For the second lift she stands slightly further back than she did the first time, maybe a half a pace or so, and this time she makes herself as limp as possible without making it too obvious!

## **The Hypnotised Boxer Effect**

Once that you have her in position you indicate to the subject to put his hands under her arms before giving the command **“NOW!”**

This subconsciously indicates to him he should start lifting her immediately without shuffling around to get the centre of gravity right – he’s now trying to lift her by leaning forwards slightly, with his legs straight, and using almost only his arms and shoulders!

Try as he will he won’t be able to budge her unless he is INCREDIBLY strong, and if someone should succeed then you just say your trance wasn’t powerful enough and you do the routine again – this time she stands slightly further back than before!

If the subject should take a step towards her (which shouldn’t happen if you have your timing right), then she just takes a step back to counter it, and he’s back to square one!

It’s amazing, but people won’t associate the effect with the distance between the 2 people and won’t be observant enough to spot what actually happened in the second lift.

The only tips I would give you for this would be to practise, perhaps in front of a mirror, to get a feel for what’s happening and how it looks. Try lifting someone you know and then have them take a step back and try again without altering your position; it doesn’t take much before you can’t move them at all!

The rest is then down to your performance to convince your audience that there is some form of mind control at work – this needs to be emphasised quite a bit otherwise the effect is a little dull – if there is no suggestion of hypnotism or mind control then it’s difficult to see exactly what the trick is supposed to be!

**Have fun!**

**Real Mind Control**

**By**

**David Shuttleworth.**

## **Real Mind Control**

Firstly let me thank you for buying this effect, I'm sure that you'll have as much fun and receive as much entertainment from performing it as I have. It always generates an incredibly strong reaction because of the seemingly impossible nature of the effect, and the obvious truth that you **cannot** be cheating.

Consequently, before I describe what the effect is or how to perform it, I'd like to stress that although the very idea itself may sound ludicrous, and although you may believe that I have gone totally and utterly mad, ***it does in fact work!***

You must enter into this with an open mind and believe in what I am about to tell you, otherwise you will think that the only thing that is going to be made to de-materialise is your money!

I have performed this many times, and have taught other people how to replicate the phenomena as well, so all that I ask is that you please give this a fair chance by testing it for yourself – it costs nothing and the result will amaze you!

I have to say that I'm not much of a fan of the majority of the New Age type "Sciences," and although I personally don't believe that the scientific explanation proposed to explain the phenomena is definitely correct, there is something at work here and as far as I know, no other explanation has really been proposed.

## *Real Mind Control*

### *The Theory*

The phenomena was first theorised, observed, and recorded well over 50 years ago by an Austrian scientist called Wilhelm Reich as part of his general theories and experiments into a form of radiation that he called orgone. He believed that orgone was present everywhere in the universe, and that orgone was in fact the “life force” present in all living things (similar to Chi in Chinese culture).

He believed that orgone had a causal nature, that is its behaviour could be manipulated by observation and by willpower. Although this might sound disingenuous other mainstream scientists, most notably Schrödinger and his famous cat experiment, have proposed a similar causal nature to quantum mechanics - indeed quantum mechanics also predicts a causal effect on sub atomic particles when they are simply observed.

Reich had originally worked with Sigmund Freud, the father of psychology, but his theories and discoveries carried him in a different direction and he concentrated all of his time and efforts into researching his theories regarding orgone radiation. He eventually settled in the USA after fleeing the Nazi regime.

Although he held some rather unorthodox views, and some scientists dismiss his theories out of hand, he is regarded by others as a genius and is held in the same regard, and is often compared to, Nicola Tesla. He discussed some of his theories & experiments with Einstein.

Strangely, the American Government felt it necessary to smash all of his equipment, burn his books, and imprison him for his beliefs (this has had constitutional significance in the USA). He died imprisoned in 1957, but the government still found it necessary to destroy many more of his journals and records 5 years after his death in 1962.

Wilhelm Reich’s dying wish was that his remaining papers be sealed and kept secret for 50 years after his death – they will be revealed to the World in 2007.

Since his death there have been suggestions that some of his theories have been shown to be correct, although again, the general scientific community would refute such claims.

The effect is based on experiments demonstrated and documented by Reich in an attempt to prove that his orgone radiation theories were correct.

## **Real Mind Control**

### **The Phenomena**

If you were interested in music in the mid 1980's, you'll probably remember Kate Bush's hit song "Cloudbusting." It is about a man who could control the weather by sucking clouds into a machine, and then making them re-appear somewhere else.

This song was based on Wilhelm Reich and one of the orgone experiments he conducted using a cloudbusting machine that he had developed. Its barrel consisted of 6 metal tubes that were pointed at the cloud to be experimented with, and he is documented as demonstrating that when pointed at a cloud, 6 holes, shaped exactly as in the configuration of the barrel, would appear in the targeted cloud (a cloudbusting machine was recently used by the organiser of Glastonbury music festival to ensure good weather!).

It was also demonstrated that a person could cause a cloud to disperse without the aid of any equipment simply by willing it to happen. It is this ability that we are going to concentrate on to create our effect.

Although it sounds crazy, I must once again stress that this works and I can assure you that this has been tried and tested by numerous people, including many scientists and academics, over the last 50 years or so with some very positive results. If you want to check out a more recent academic study that compares the results statistically against chance, you can find one on the net [here](#).

## *Real Mind Control*

### *The Secret.*

The secret to making this work is to choose the right kind of cloud, on the right day, and to *believe* in what you are doing.

Firstly, you want to choose a clear day when there is a good amount of blue sky and a reasonable number of cumulous clouds – the white, fluffy, cotton wool type clouds. Don't even be tempted to try this with dark or heavy looking clouds – it won't work.

Once that you have the right kind of day choose a cloud that you are going to disperse. I would very highly recommend that you choose a very small, wispy amount of cloud first. It can take several minutes – 10 or more – to make a small cloud disappear, so it's better to start with the smallest and see some results after 2 or 3 minutes to convince yourself that it works!

Next you need to *relax*! It's no good screwing your forehead up and breaking into a sweat, this won't work either. You need to be totally relaxed to “allow the orgone to flow”. You also need to try and “feel” the cloud, that is to try and “get inside” it. I guess you could say that you need to empathise with it.

Now you need to will it to disperse. Some people advocate scanning your eyes across it horizontally and then vertically as though you're zapping it with a laser. Personally I find it best to just look at the middle of the cloud and allow the edges to disappear from my peripheral vision – just an optical illusion but I feel that it helps. You should also “talk” to the cloud when you're willing it do disperse (only in your head though – this sounds insane enough already). Something along the lines of “I want you to just let yourself go, peacefully and gracefully just dissolve and disperse into the clear blue sky, just fade away into the atmosphere, “ etc.

Keep repeating this for a while in a nice soothing tone, and gradually you will see that it does indeed start to disappear. Initially you might observe that it seems to “break up” with blue sky showing through the cloud, or the edges might start to dissipate before the rest of the cloud follows suit. Eventually it will have completely vanished.

You might be thinking that this is just a natural and coincidental occurrence, and indeed it might be, but it becomes difficult to accept this after you've repeated it a few times and your target cloud always disappears whilst other clouds around it are still there.

## *Real Mind Control*

You can also try experimenting with this by willing a hole to appear in a cloud, this is relatively easy with smaller clouds, or by willing a cloud to appear in an area of clear blue sky. It is supposedly possible to do it, but personally I haven't ever tried this. You can also experiment with making pieces of a larger cloud "break off" by "pulling them" in a different direction to the main body of the cloud. Once that you've seen that you can make a cloud disappear, just play around with other ideas and see what works best for you.

Be aware that according to Reich's theories you absorb the orgone energy from the cloud, and eventually you will become saturated and will not be able to disperse any other clouds. It can take a few days for the orgone to leave your body (although there are some quite pleasurable ways to speed this up, but you'll have to read about these for yourself!)

The fact that this has been experimented with and has been shown to achieve measurable results that are greater than chance should give you the confidence and belief that this will work. After you've tried and succeeded with it a few times you'll find that you can disperse bigger clouds faster, probably because you've experienced it for yourself and you don't feel like such a fruitcake anymore.

I have to say it again (sorry!), but I do appreciate exactly how crazy this sounds, but all that I ask is that you give it a fair try, and you *will* be amazed at the results that you achieve.

Once that you feel comfortable showing other people your new found skills, you can of course claim (quite rightly) that you are going to use your Mind Control techniques to make a cloud de-materialise. You could also claim supernatural powers depending on the kind of magic that you want to perform.

What ever you do, have fun!