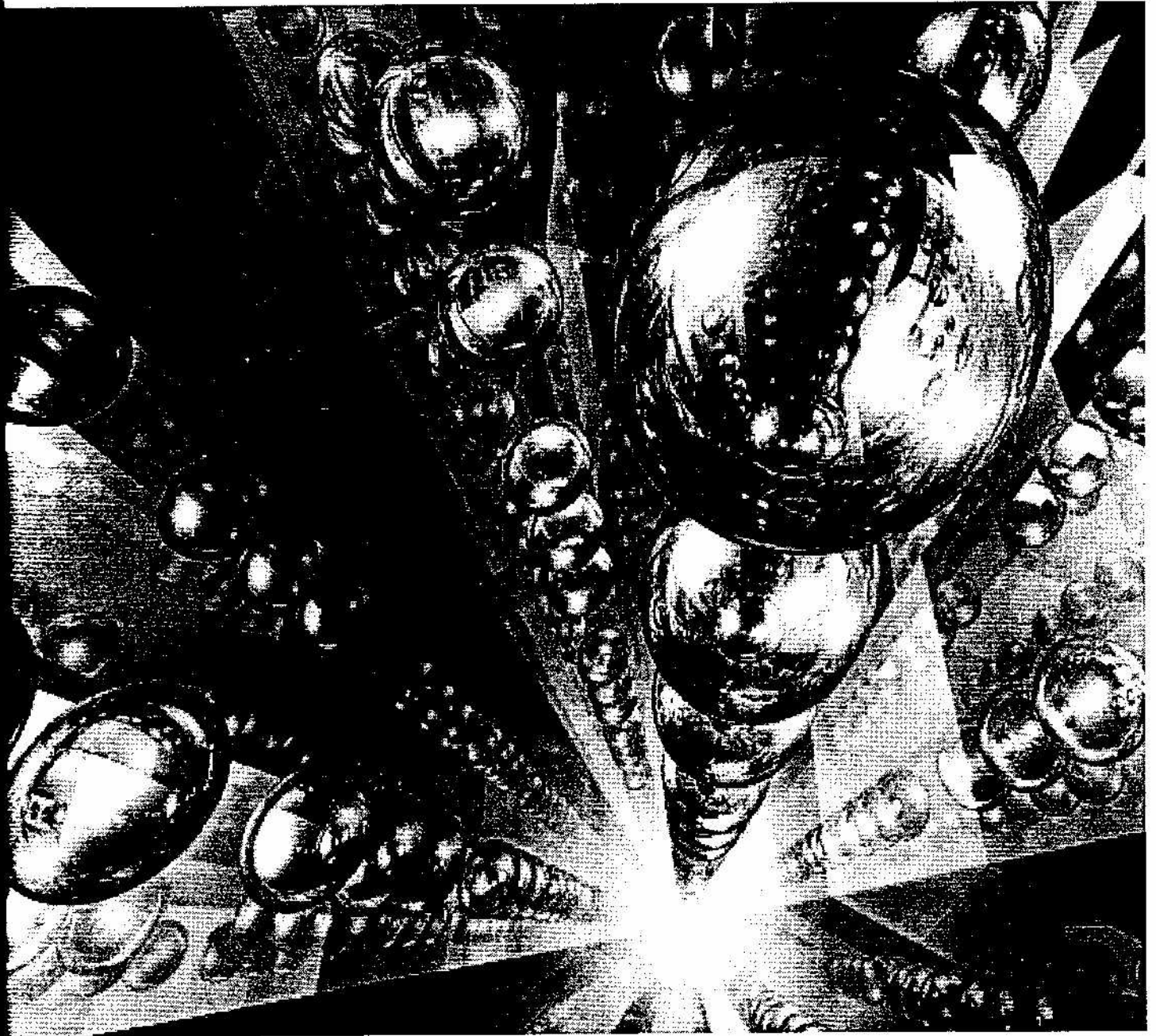


Suggestive Mentalism ***A Continuation....***



KR  **SS**

THANKS!

This is my thanks to all the people who have helped me over the years. Not only have they put up with my cantankerous ways but have spurred me onward.

Particular thanks to **Marc Sky** for his immense help in laying out and formatting this text. Thanks as well to **Richard Webster** and **Scott Davis** whose nagging got me to write it in the first place. They were ably assisted by my bill collectors.

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Dedication

This booklet is dedicated to the many, many people who have put up with me over the years. I've always depended on the kindness of strangers.

Chapter One The Premise

When I first made the transition from magic to mentalism I made a few decisions. I didn't want to hear, "I wish my kid were here to see that." This was the quote that got me to give up doing magic tricks. If, as Robert-Houdini said, that a magician was an actor playing the part of a Magician, then a Psychic Entertainer should be an actor playing the part of a psychic. Not a magician doing sleight of mind, but a real dyed in the wool psychic.

While I understood that no matter how convincing a performance some true blue skeptics would always assume I was doing a trick. I remember years ago entertaining at a house party. At the conclusion of my performance I was approached by a guest who complimented me on my performance. "Of course," he said, "I know, as a scientist (he was a dentist), that it had to be a trick."

What puzzled him the most was a forty-five minute demonstration I had performed of pseudo-psychometry. His explanation has stayed with me all of these years. I had, he postulated, the ability to do instantaneous character analyses that were extremely accurate. Not a bad ability to be credited to you for reading pencil dots.

I remember a heated discussion that I had in 1976 with George Sands (the Magician, Balloon Maker, Punch and Judy Mentalist, not the late actor). George was (is) a confirmed non-believer. I postulated that even if I were actually able to read minds he would just think it was a trick he couldn't figure out. He agreed with me.

Perhaps this lack of belief accounted for the lack of success of the mental act he and his wife performed in the late 70's and early 80's. His acting skills were just not up to the task, in my opinion, of making an excellent act believable.

I'm not saying that you should delude yourself. In theory, while you're performing you should believe that you are real. If you still believe when you're not performing, get psychological help.

The next step is to try to look, in performance, what a psychic looks like to an audience. A lot of latitude is allowed here. Consider the persona of Dunninger, Kreskin or Geller. Each is unique. While Kreskin may be doing Dunninger's act he's doing it quite successfully as Kreskin.

Certainly the smooth pseudo-continental persona is a far cry from the nerdish appearance of Kreskin. Geller is unique as well. In some sense he reminds me of Cardini. "Things just seem to happen, I don't know why."

Obviously you must consider who you are and what you look like. A rotund, older person like myself would look silly trying to play Kre-skin. The laugh, the handshake, just wouldn't fit. A fast paced act, like Ross Johnson, wouldn't fit me either. I've come up with what I think is a character I can carry off easily and well.

Effects should be designed to give the impression that they are real, not mental puzzles. I guess that until I actually learned how to read minds, I faked it in this department. Charles Reynolds often quotes someone who said the following: "Every time you pick up a prop you drop your price!" I tend to agree with this philosophy.

I believe that you should create the illusion that the only tool you need is the phenomenal power of the human mind. That the experiments you present should be you and the participants mano-a-mano.

Certainly, visual aids are allowed, i.e., pads, pencils, markers, photos. If possible, most of these should be borrowed. I remember a performance by Don Wilson at a P.E.A. convention where he literally borrowed pens, slips of paper, his entire act.

This is the impression I try to create. Certainly it makes sense – if you are being presented as a performer – to bring some of your own things in order to save time. If I do a book test in someone's home I offer to use one of their books. Obviously, this means that I sometimes have to change my M.O.

If my performance is meant to appear impromptu I will only work out of my pockets. If I do a book test it will be with a borrowed book. Eugene Burger pointed out in an audio tape some time ago that playing cards are becoming hen's teeth. In an age of computers and electronic games few people have a deck of cards. Certainly, the average persons conception of a psychic is that of a fortune teller. A knowledge of cold reading would seem essential to my concept.

Since my original background as a performer was as a hypnotist, it occurred to me very early in my career that hypnotism, in some disguised form, was an ideal hidden tool.

So I began to implant suggestions of reactions they might feel as I read minds, bent keys, predicted the future. The strength of this is people have fantastic imaginations and will ascribe to you reactions that you could never hope to duplicate by 'trickery.'

The weakness, obviously, is that you are dependent upon the suggestibility of the participants. I remember one lovely young lady coming up to me after a show with a large gentlemen whose knuckles were dragging on the floor. "Please Kross," she implored, "make all his hair stand on end the way you did to me!" Obviously, this is a weakness.

If you have no background in hypnosis and would like to add this tool to your performances, I suggest you do some independent research on the subject. The following chapters will take you in the right direction, but not all the way home. I particularly recommend the books on N.L.P, the works of Milton Erickson and modern books on hypnosis.

Chapter Two Procedure

It is beyond my capacity to define either hypnosis or suggestion. In the most simple sense I guess it would be directing the imagination of the subject. Just as some people are taller than others, some are more suggestible. It is a waste of time trying to make the barely suggestible more suggestible.

As with Muscle Reading, if your suggestions are falling on unreactive ears move on to another subject. You can, of course, heighten the degree of suggestibility by increasing belief. You can certainly accomplish this to the degree you are proficient in our art. Suggestion and our normal misdirective and deceptive process are extremely powerful when used separately. In tandem, they are killers.

The best way I can think of to illustrate the way suggestion is used would be through the pendulum. I do a number of effects that use the pendulum. They are the most effective in my close up arsenal. For the purposes of this demonstration we will assume that the pendulum is unusual or occult in appearance. In fact, any weight on a cord will work.

Let us assume that we are using a pocket watch on a chain. We might ascribe a totally artificial history to the watch. It belonged to my great grandfather a famous psychic from Senek in Rumania, renowned throughout all the Carpathian mountains of Transylvania. Note here, we are creating a persona as discussed in a previous chapter.

Your audience feels that you are sharing a part of your personal life with them. You inquire if any member of the audience feels that they have any psychic ability. You invite that audience member to psychometrize the watch. Ask if they get any unusual feelings, heat, cold, unusual weight? Could they describe the original owner. You will be amazed at the kind of reactions that you will get from participants.

Let us again assume – for the purposes of this effect – that you have a table of some sort to work at. You ask various audience members for the loan of personal items, jewelry, comb, pocket knife and the like. You lay these items out in a straight line.

While your back is turned you ask your stage participant to select and hold up one of the personal items, in order to identify it to the larger audience. They place the object back in its original position. You proceed to turn around and using your great grandfather's watch as a dowsing device, identify the thought of object. It swings in a circle when held over the thought of object, a straight line over the other objects.

Method: you turn around and peek while they are holding up the object. Then as you hold your watch's pendulum over each item you think straight line. Except, of course when you hold it over the displayed object, then you think circle.

But wait, the best part is yet to come. You hand your pendulum to your 'helper' and explain that he is to hold it over each object in turn. It will swing in a straight line over all the objects except the chosen

one. Now you've demonstrated not that you read minds, but your deceased great grandfather – without any help – from you can read minds.

An alternate demonstration would be to seal the objects in envelopes. You identify each owner by holding their hand and having the pendulum move over their item. You finish by lining the items in a row and having two or three of the people who lent you items come up and hold the pendulum over each object. The pendulum swings in a circle over their object, straight line over everyone else's object.

I hope that it is superfluous to tell you that the envelopes you hand out are marked in some simple way so you can identify it's owner. When your audience holds the pendulum they are no longer in envelopes, and suggestion is your only gaff.

The possibilities with the pendulum are limitless. Among my favorites are using it as a lie detector, demonstration of psychokinesis, revealing thoughts or contacting departed spirits. For lie detection, you basically tell your participant that the pendulum will swing one way when they tell the truth another when they tell a lie.

You then ask then a series of questions. The possibility for humor occurs here, quite obviously. You instruct them to lie or tell the truth at their own discretion. The pendulum will react accordingly.

For psychokinesis I first define what psychokinesis is: affecting physical objects with nothing but psycho-motive force. Explaining that this doesn't usually convince people I have them hold on to the pendulum. I then move it psychokinetically. Even more effective is to have them move the pendulum with their psychokinesis.

Years ago, the late Danny Blackwood showed me the idea of having the participant hold the pendulum suspended in the center of a water tumbler. They were asked to think of a number between one and ten. While they held the pendulum it would hit the side of the glass until it reached the number they were thinking about.

It's only a short jump from the test with the water tumbler to conducting a mini-seance. In cases more common than I would have thought where people have experienced ghost phenomena in their home, I've had them walk around their home holding the pendulum.

I explain that when they reach an area where a ghost is close the pendulum will start to swing in a circle. They are to note carefully their physical reaction to that spot, i.e., temperature or my other "strange" feeling they may have. Both of you and your audience will be surprised at the results.

I have also used the pendulum to "contact" the ghosts in the home. Your participant holds the pendulum. You carefully explain that the pendulum will swing in one direction when the spirit means 'yes' and the other when it means 'no.' You then proceed to ask a series of questions that can be answered by yes and no.

If the mood is serious enough you can actually have messages come across as well by calling out letters of the alphabet and having the

pendulum react to the letters that are significant. One test I like to set up is to ask the participant if the spirit had a pet name for them. I then have the pendulum spell out the pet name, showing the authenticity of the spirit phenomenon.

A much more effective way of achieving "ghostly phenomena" is through the use of the Ouija Board. I place my finger on the planchette and have them hold my wrist. It's usually not difficult to "muscle read" responses to the questions that your subject asks. I also intersperse suggestions of temperature changes, numbness and strange feeling that they may experience.

Chapter Three Further Directions

The following are ideas that I've explored to some degree. Most of them work quite successfully for me. Adapt them to your own persona and method of work.

In the introduction to my stage shows I often use the line, "The exhibition of paranormal effect involves me doing a form of internal meditation. This change in my aura and external vibrations are often perceived by the more sensitive members of my audience on a subliminal level. So if you find during my demonstration that you are experiencing strange feelings, don't be alarmed. This only means that you are an intuitive person and that you are picking up on my vibrations. My studies show that the effects of these feelings are transitory and while some people have been known to become aroused, no one has ever become pregnant...yet."

I suppose that if I were a less ethical person I could make some suggestive reference to the healing powers of these vibrations. This of course would be unethical and I advise that you not consider doing it.

In my stage demonstrations I often inquire of the participants reaction. Can you describe what it feels like to have your mind read. Those already familiar with suggestion will realize that the reactions of one person will strengthen the reactions of others. You can encourage these reactions by asking questions such as, "Did anyone here feel anything strange while I was reading Amy's mind?" Strange is a vague enough suggestion that it should evoke some response.

I normally carry a cane because of some sciatic nerve damage I suffered some years ago. John Smetana suggested that I make the cane a part of my act. Using it on stage in various effects I have dubbed it my Caballah stick. The two best that I have come up with are the following:

Levitation

I ask the participant to hold their two arms in front of themselves, palms facing one another. I balance the cane across the edges of their hands, resting in the thumb crotch, with thumbs pointing up toward the ceiling.

I explain that my powers of levitation haven't developed enough to move the cane very much. But I'm usually able to make the cane light

enough to raise slightly. I ask them to wrap their thumbs around the cane so that it doesn't get away.

I assure them that the effects they feel will be transitory and leave no permanent effect. I then begin to gesture in the same manner that most illusionists use during Ashra. I ask my participant to let us know when they "feel anything strange." I've never failed to get some sort of reaction.

Occasionally I will have to add suggestions that they may feel as if the stick is filled with helium, like a balloon floating up towards the sky. Most of the time these direct suggestions are not necessary.

PK

I also use my Caballah stick to demonstrate psychokinesis. Usually following a demonstration of the pendulum as PK, bending a key, or opening two closed safety pins under the participant's hand.

I have the person stand facing me with their heels together. I have another audience member stand behind them. I say to this person, "when Amy falls back I want you to catch her. Do you understand? Amy, let yourself fall back, so you can be sure that they can catch you." Should Amy be afraid to fall back I use someone else. I raise my Caballah stick, so that it's at a forty five degree angle from the floor.

I explain that when I point the stick at them they will get a strange feeling and they'll feel themselves gently pushed back. I ask them not to resist this feeling, but when they feel the energy, let it push you back.

More

I find the ideal situation to use suggestion is during readings. While doing palm readings I'll cup my hand over theirs and ask what they feel. Also during palm readings I will push on various parts of their palms and ask what they feel. No matter what their reaction I always seem pleased.

Based on their reaction to the suggestion I incorporate their feelings into my reading. "Oh, you feel heat, great, that's an indication that you will find your soulmate in June." Should they have no reaction the first time I push on their palms I sort of half frown and "hmmm."

This implies that they had the wrong reaction. Often when I push in a different place they have a reaction.

I'm sure as an experienced performer you'll come up with many more applications. If you already own my Suggestive Mentalism, An Introduction, I feel that's the best use of these principles. I also recommend Orville Meyer's Telepathy in Action highly.

D and D

The title refers to dis and dat. The following ideas are a collection of tips and ideas not necessarily related to the rest of the manuscript.

As I began conceiving of this manuscript I found that the House of Windsor – a mail order house – offered a unique service. When you called their 800 line to place an order their voice mail asked you to punch in your phone number, including area code. The automated system then repeated your home, address, and if applicable, your last order.

Obviously, this was a free way to connect a name to a phone number. Let's assume a client calls. Her name is Mary Smith. You ask, naturally, for her number. Upon checking, the phone is listed to John Jones. I bet you could use that info during your show. Unfortunately, House of Windsor discontinued this service recently. Other mail order houses may still have it. Keep your eye out.

Another method of accomplishing the same end is through computer CD Roms. The white and yellow pages for the entire country are now on CD Rom disks. Most allow the look up of a listing by phone number. They also allow looking up of listings for neighboring addressees. So, you can not only find out who a phone is listed to but also their neighbor's names.

A less complete service is offered by Compuserve. Their Phonefile service allows you to type in a phone number and get a listing. You can also search by last name and geographical area.

There is also a service called People Tracker. This is a service that provides a database that will furnish you with info like age, income, incarcerations if any, when you bought your home, who you bought it from, how long you've lived there and such, much more. This is an expensive service, call 1-800-427-3747 for details.

If there is no listing of a phone number on the phone, dial 1-800-MY-ANIIS. A computer will give you the phone number of that phone.

I found out about this 800 number a few months ago. I had a tool in search of an effect. In one on my frequent and expensive (but, well worth it) talks with Richard Busch we came up with the following two ideas. Richard's idea was to add up the digits to your host's phone number before the show.

This would give you a two digit number. During your performance you remove some billets from your pocket. You ask audience members to call out two digit numbers which you write down on individual billets. On one billet you write the 2 digit total of the host's phone number. These billets are folded and the host's number forced.

You then explain that you have a special voice mail line that will psychically reveal ANY NAMED INTEGER. (The reason for this is the voice on the phone says your A.N.I. is ***** the stars being the number of the phone. You dial the number, preferably on a speaker phone so that the entire room hears the response. The host is of course surprised to hear his phone number. But what does that have to do with the number on the slip? You explain about numerology and reduce the phone number to a two digit number...bingo!

My variation was to have all the audience members write down their phone numbers on billets. Your host has a billet you can identify. By equivoque, you force that billet. You explain that your voice mail will reveal ANY NUMBER INDICATED.

Dial the number and the voice reveals the selected phone number. As you hang up the phone hit the flash button and any number before you hang up so that they can't hit last number re-dialed, destroying evidence of your M.O. Another idea I thought of would be to mark one or two other billets with differentiating marks. Give these to two people you find attractive. As a bonus, you have their phone numbers for social use.

When dry erase boards first hit the market a few years ago a number of effects hit the market. The concept is currently fairly well known. However, Handsome Rewards, the mail order house, offers an erasable pad of dry erase sheets, spiral bound, for \$10.00, including dry erase marker. Call 909-943-2023 for their catalog.

If you're interested in doing radio and talk show interviews consider ordering **On the Air: How to get on Radio and T.V. Talk Shows and what to do when you get there.** by Al Parinello. \$12.95. Career Press, P.O. Box 34, Hawthorne, N.J. 07507.

Or **The Annual Broadcasting Yearbook, a Who's Who of the Radio Biz.** \$160.00 from Reed Reference publishing, P.O. Box 31, New Providence, N.J. 07974

I hope that you got some useful material from these notes. Please feel free to write me at: 76 Myrtle Ave, Irvington, NJ 07111-3335. If you didn't like the notes, tell me, and perhaps I'll tell you what you can do with them.

ackward

**GmK
Scan**