

# Deadly Mentalism

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## Foreword

For my first book, I wanted to present effects that have a strong impact on the spectator, thus maximising the reputation they can make for you, the mentalist.

The routines you will find here are by no means the most difficult ones to perform, the key lies in presentation. Some of the effects are old but I have changed the handling, added subtleties and reworked the presentation, to create powerful effects that an audience will remember for the rest of their lives. Personally, I don't think it matters which effect you are performing, what matters most is the presentation itself.

Although you will find an effect based on star signs, I no longer believe in their meanings, preferring instead to believe that I was born under the sign of the cross, along with all human kind.

It is a pleasure for me to offer this, my first collection of Deadly Mentalism for your use. I hope that the effects give both you and your audiences as much pleasure as they have me and mine!

Ben Rayot

September 2002

## ESPecially for you

### Effect:

The performer introduces a packet of ESP cards, shows them to the spectators and shuffles them. A blank card is introduced and placed on the table whilst a spectator is asked to deal the cards face down, stopping whenever he/she likes. Once a design is selected, the performer asks the spectator to imagine a blank screen in his/her mind on which the image of the selected symbol is appearing. The blank card is given to another spectator, who is asked to stare at the blank face of the card and to try to visualise an image on the card. Doing so the second spectator correctly names the symbol selected by the first spectator.

### Method:

You will need: a deck of ESP cards, a double blank (blank on both sides) and a white candle.

Set your ESP deck in Max Maven's system from 'videomind' as follows: Any symbol (except a circle or a square) followed by a circle, then another symbol followed by a square, then another symbol followed by a circle, then another symbol followed by a square and so on until you have finished the deck. Next, mark the back of all the square and circle cards using your preferred method. Take the double blank card and use the white candle to draw a circle on one side and a square on the other side. Place the deck in one pocket and the double blank in another pocket or in an envelope. Either way, wherever you put the prepared double blank card, make sure that you know which side is which.

### Presentation:

Show the blank face card to the audience and have two spectators come forward to assist you. Explain to one of them (spectator one) that *for the moment we are going to forget about this card and leave it on the table*. Next take the deck of cards, give it a false shuffle and hand it over to the spectator. Ask the spectator to deal the cards face down on the table and to stop when he/she *feels it is right for them to do so*. As every other card is a circle or a square (and they are marked accordingly on the back) it will be easy to force one of these two symbols. If the spectator stops on one of them, all well and good. If not, then you instruct them to take the next card (which will be a square or a circle). Read the symbol chosen from the back, so that you know which side of the blank card to present to spectator two later and have the spectator look at and return the chosen symbol.

Now ask spectator one to imagine a blank card in his/her mind and to slowly allow the image of the symbol to form on the face of the card. Now ask spectator two to empty his/her mind. Since you know what the symbol is, all you have to do is to give the second spectator the blank card (with the corresponding side facing them) and ask the second spectator to *stare at the blank card and to try to see an image forming*. Because of the white wax the symbol remains invisible, until the card catches the light. The spectator will literally see the image appear on the card! Have the spectator name the image and you take the applause.

# Eye See

## Effect:

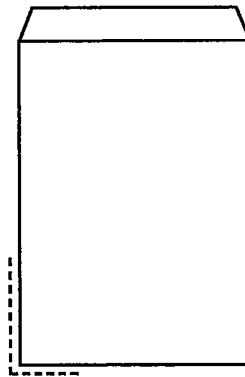
The performer introduces a deck of cards which is freely shuffled by a spectator. The spectator then chooses a card which he/she slides into an envelope while the performer is looking away. The performer is able to name the chosen card by describing the spectator's personality.

## Method:

You need: a deck of cards, a stack of pay envelopes and a razor blade or Stanley knife. Place the envelope on a suitable working surface with the inside of the flap facing upwards. Carefully slide the razor blade down inside the envelope (taking care not to cut the face or the back of the envelope) and slice through the bottom left corner cutting (approximately) a 3 cm slit on the length of the envelope and a 2 cm slit on the width (see figure 1 below). This will provide a loose opening that allows a glimpse of the index corner of the card. I saw a similar way of peeking at a card in an Eddy Burke book, though you couldn't show the whole envelope.

figure 1

Dotted lines showing a  
3 cm slit cut on long side,  
2cm slit cut on short side



Give the deck of cards to a spectator to shuffle and freely select a card, which he/she feels suits them. Explain that you will show the spectators how you can tell which card they chose, using a process of personality reading.

Take the prepared envelope and hold it with the open end toward the spectator. Look away and instruct him/her to slide the card face down inside. Keeping hold of the envelope, ask the spectator to seal the envelope and after this is done, display the envelope by holding it up. Ask the spectator if he/she can see the card through the paper. Naturally the spectator will answer No.

All you need to do now in order to peek the card is to turn the envelope flap toward the audience and with your thumb peel up the cut corner allowing a glimpse of the index of the card. Then simply go through the Barnum statement or use "reading in Wonder Words volume 2" from Kenton Knepper, adding that it tells you that the card is, for example, red and that it is a diamond. Now make another statement and explain that it tells you that the card is not a picture card and so on until you name the chosen card.

I love this effect because the heat is taken away from the envelope and the impact

# Magnas Veritas

## Effect:

A thought is divined!

## Method:

Many people are aware of NLP, which is quite popular at the moment. Nevertheless, its use is very restricted and it doesn't work all the time. This trick is based on a simple principle used in NLP: Eye Cues. As I said, it is not 100% proof but having used the trick for a few years now, I have found different subtleties, which help you achieve greater success, as well as including some pocket writing.

## Presentation/Routine:

Firstly, look at the eye cues on the next page (page 5). You need to learn them and remember them - only then are you ready to read on.

Performer:

*"As you are aware human beings are unique, well, for the moment. Every thought we have and every action we make, as an individual, is unique to us and no one could say what you are thinking of at any moment. However, it is possible to see a part of the future; a thought, an action or an event and that is what I am going to attempt to do with you now."*

This introduction reinforces the idea that you can't read minds, which will be helpful a little later in the routine. Continue:

*"Now I would like you to relax and breathe deeply. I am going to ask you to imagine different situations and I want you to picture every single one of them in your mind, before you answer. Are you ready? What is your favourite movie?"*

Let's say the spectator answers *Braveheart*.

Performer:

*"Imagine you are at home, in front of your television, relaxing in a comfortable chair whilst you are watching Braveheart. Imagine in your head that you are watching Braveheart, see it, visualise it now."* Give the person a few seconds. *"Now I want you to make your mind blank and tell me what your favourite song is."*

Let's say that now the spectator answers *Desperado by the Eagles*.

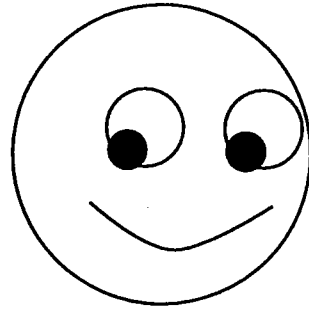
Performer:

*"Imagine yourself in a Pub having a beer whilst listening to Desperado on the juke box. Instruct the spectator to Hear it now"*. Give the spectator another couple of seconds.

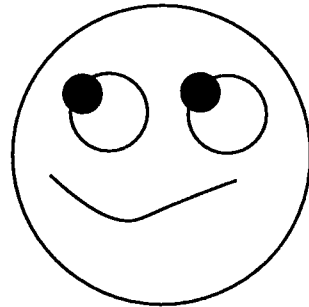
Continue:

*"OK, now make your mind blank and I want you to imagine the feeling you have in your mouth when you have a toothache; feel it now."*

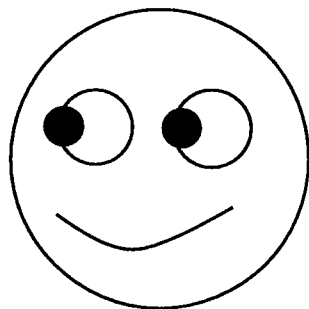
NLP diagrams for:  
**Magnas Veritas**



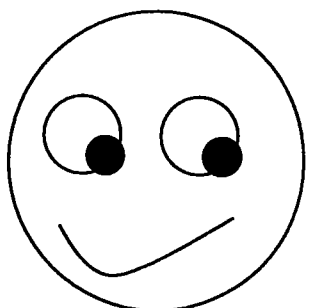
Feelings and bodily sensations



Visual images:  
Eyes go up left or right



Sounds, auditory:  
Eyes are in the middle and go either  
left or right



Sounds, auditory

**Continued from page 4:**

Give them a few seconds again. *"Now in your head I want you to choose one of those three situations, if it is the movie see it in your head now, if it s Desperado, hear it now and if it s the toothache feel it now."* Now look for the eyes cues you have learnt, and you will know what the person is thinking.

**Tips:**

As I ve already said, this method is not 100% proof but here are a few subtleties to help you to get a hit most of the time.

1/ Before you do the trick look at the person, and find out if his/her eyes move a lot when they speak or think.

2/ Once you have the eye cue, you may still be unsure between one of two possibilities. In this situation say to the helper *"I can t quite see which one it is between Braveheart and Desperado.....but I think, yes, it s ....."*.

Watch for the facial expressions when you verbalise the two names and you will see something happen on the spectators face, which will guide you to which one it is.

3/ Listen to people talking as well. Listen to the words they use. This can give you clues as to what they are more likely to choose. For example regular use of a phrase such as "it rings a bell" when you do the trick then they are likely to go for the auditory.

4/ Earlier I noted that the introduction reinforced the idea that you can t read minds. When you ask the spectator to think about the chosen situation, he/she *will* think about it and imagine it, picturing, feeling, or hearing it. Moreover, they are unlikely to think of something else in an attempt to catch you out.

For the revelation I always patter along the following lines: *"Last night I dreamt that you were talking to me about "* Now if you get it wrong don t worry, they will tell you what it was, so you pocket write it and prove you knew it anyway because it was written down on a card. I always use pocket writing, even if I get it right, for the added impact it provides.

**Final note:**

When I sent this effect to Banachek I was delighted with his enthusiasm for it. He gave me an invaluable tip, which I think is interesting. He said:

*"You cannot always rely on NLP to be exact in terms of where they look as each person has a different thought process. However, I do think that they will react to each sensation or experience differently, so you will see something and be able to associate it with the experience they are thinking about ."*

# Off centre tear

When I first developed this off centre tear , I sent it to Gerry McCambridge who tried it and was very enthusiastic about it. It is a brilliant tear, which is very easy to perform and the reading of the billet is totally invisible. In short, I love it!

## Preparation:

You need a 3 inch by 3 inch square of thick paper. It has to be easy to tear but thick enough to prevent the writing being visible. Cut a small piece off the lower right corner as in figure 1. This is helpful later on within the actual performance. Now fold the paper in two from left to right, slightly off centre, leaving 5mm between the two edges, as in figure 2. Now fold it again in two from bottom to top, as in figure 3.

Next open the paper and place it in front of you, the cut corner is placed at the bottom right corner. Within the upper part of the paper, I usually draw the ball of a crystal ball and in the bottom part; I draw the stand. Within the crystal ball, I draw a line roughly in the middle of the ball and the upper part of the paper. The line should be very subtle, so that it doesn't resemble a line to write on (see figure 4).

## The Tear:

Ask a spectator to write something in the crystal ball and to refold the paper. Take the paper and orientate it so that the cut corner is facing you and in the upper right corner of the folded packet. Now rotate the paper 45 degrees to the left and tear it in the middle (figure 5). In your right hand you should now have one piece of paper and in your left hand two pieces of paper, folded one on top of the other (figure 6). The rear piece is the one containing the word or number. Put the outer piece of paper (the one with the corner cut off) on top of the piece in your right hand. Now put the remaining piece of paper from your left hand on top of the one in your right hand.

Hold the folded and torn packet at the finger tips of the right hand, ensuring that you are not holding the front half of the off centre fold, which provides a kind of flap opening (see figure 7). When your left hand comes over to take the packet, use your right thumb to push open the flap and hold the packet as in figure 8 (figure 9 shows the audience's view).

Now it is a simple matter for you to peek at the word, close the flap and tear all the packet in half again (figure 10). Reveal the word in your favourite way.

I really like this centre tear because it's easy to do and the moves look natural. Make the tear and the peek as you talk, explaining why you asked the person to write down the word or whatever. After you have peeked the word, play around with your spectator allowing an element of time misdirection, asking him/her to think of all the letters of the word and to mix them up in their mind. Then tell them the letters they are thinking of (see Wonder words , and Psychological subtleties ), finally revealing the complete word. You may like to incorporate some cold reading around the revelation of the word written or symbol drawn, presenting reasons why the spectator chose it, and so on. The figures (1-10) referred to follow.

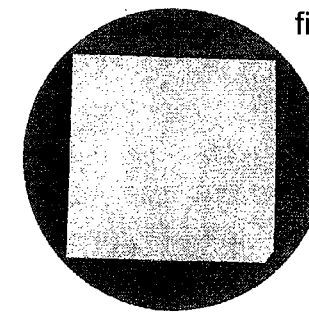


figure 1

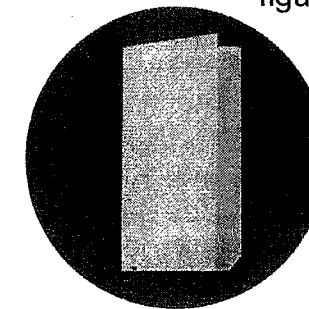


figure 2

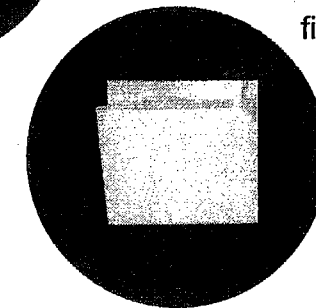


figure 3

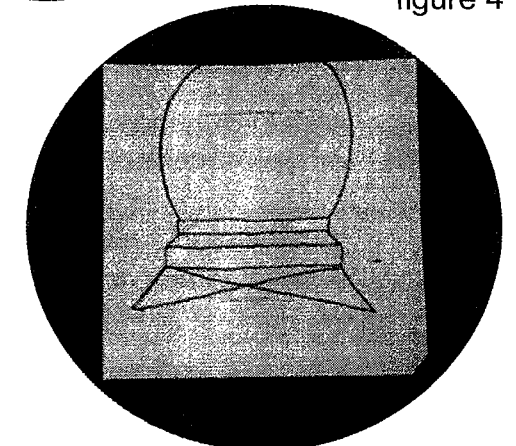


figure 4

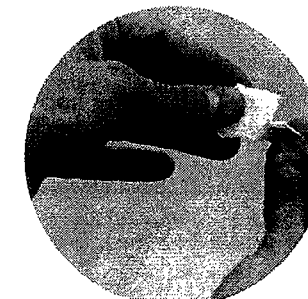


figure 10



figure 9



figure 5

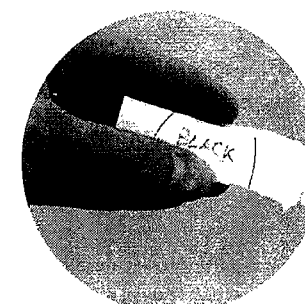


figure 8



figure 7



figure 6

## Singing In The Vain

### Effect:

This is an improvement of the "Singing in the Brain" by J.G Thompson and Ned Rutledge. Just to remind you the effect is that a number of spectators are asked to write down (on cards) the name of their favourite song and this is done whilst the performer's back is turned. Then one of the spectators collects the cards and shuffles them before handing them back to the performer. The performer is able to tell which song belongs to which spectator.

I have always liked this effect but wanted to routine it to take the heat off the gimmick as well as to make it more entertaining for the spectators. The inclusion of some cold reading works well toward this purpose.

### Routine:

I like to do this effect with four spectators and I use business cards which are prepared by erasing a digit from my phone number or a letter from my address, so I can identify which spectator gets which card.

Whilst I'm handing the cards to spectators, I explain that there is a relationship between the beat of a piece of music and the beat of the heart and that the lyrics of a song often relate to a particular important event in a person's life. I ask the spectators to write down, on their card, the name of a song which is important to them for whatever reasons. I then have one of the spectators collect the cards, shuffle them and place them in my hand.

Once I get them back, all I need to look at is which card belongs to whom. In order to hand them back I ask the spectators to put their right hand forward and to hear their chosen songs in their minds. As the spectators do this I take the pulse of each one of them as if trying to find who has the quickest heartbeat. Whilst doing this I tell the audience that I am looking for the quickest heartbeat, which would be linked to the fastest beat. I look at the name of the songs on the cards, do a bit of cold reading and give the first card back to the right person. I continue with this until all the cards have been returned.

The fact that you tell the spectators that their heartbeat/pulse will help you identify which song belongs to whom, gives the presentation a rational handle for the spectators to believe in, thus taking the heat off of the cards.

When I perform this routine I always say that Leonard Cohen is my favourite musician and ask somebody to take my pulse. The surprise comes when the spectator cannot find my pulse! I achieve this by placing a knotted handkerchief under my armpit!

### Tips:

Here is another tip from Banachek: *"A follow up for this could be the old effect where you give two people small drums. Each feels your pulse in opposite wrists and hits the drum in time with your heart beat. Amazingly the spectators start to beat at different rates, then one beat goes dead, starts back up, whilst the other beat slows down. Finally both beats slow down and stop, a very dramatic effect made bigger by the two spectators hitting their respective drums."*

Once, when I was performing this effect at an engagement party, I gave cards to four people and turned around while they wrote the names of their songs. When I turned around somebody had already collected the cards and shuffled them.

I asked the spectators who I thought had been given cards, to extend their hands in front of them. One of them asked why him, so I replied "I gave you a card, didn't I?"

He told me that they had passed the cards around to other spectators. At that time, in my mind, I was starting to think, *"How on earth am I going to bring this effect to a successful conclusion?"*

I remained calm and asked who had written on the cards. Although I could then identify which spectators had written on cards, the code on the back of my business cards didn't mean anything anymore. I performed the trick anyway and succeeded and here is how I managed to do so:

It was achieved through simplicity, audacity and bluff! I simply looked at the songs and tried to fit them to the correct spectator, by using their appearance and my own intuition/gut feeling about the type of music and the spectators.

It just goes to show that one always has to be observant, looking for as many clues as you can to glean as much information about the spectator as possible. It also shows that there is always an inherent danger in turning your back on the spectators!

Needless to say, The clarity and force of your instructions to spectators are important too.

## What sign are you?

### Effect:

This trick is based on two principles; one is from T.A. Waters and the other one from Christian Chelman. The effect is simple, you ask a spectator to think of his star sign, and you are able to tell him/her which one it is. You then divine the spectator's date of birth!

### Routine:

The first effect is produced using an effect called "Signse" by T.A. Waters (Mind, Myth and Magic), though my presentation (which follows) is a little bit different from Mr Waters published original.

I ask the spectator to think of his/her star sign and to imagine that they are spelling it to me, hearing themselves say each letter in their mind, over and over again. I ask the spectator to lift his/her head up and I focus on the neck of the person, the throat to be more precise. It is by watching the throat that I am able to identify the star sign. To do this I use a formula which is represented by the chart below.

R-----	E
I-----A	I---LEO
C---TAURUS	G----PISCES
CANCER	GEMINI
S-----A-----VIRGO	
B-----CAPRICORN	
LIBRA	
U-----A-----SCORPIO	
ARIES	
A	
Q-----SAGITTARIUS	
AQUARIUS	

The working of the chart is very simple. For each letter called if the answer is positive I go down the chart, if not I go to the right of the chart. You will need to memorise this chart as well as the start and end dates for each star sign.

Once the star sign is known, you need to utilise the sign's start and end dates to help find the exact date of birth. This principle comes from an effect called Zodiac by Christian Chelman. The best way to understand the principle is to follow the patter that I use with a spectator. First though, remember that each sign covers two months, so you have a 50% chance of getting the right month. However the use of careful phrasing and body language also comes into play, bettering the odds!

For example, let's say that the star sign you have ascertained is Leo. Leo runs from July 23rd - August 23rd. To find out the correct month say: *"Hmm... I see the month of August..."*; at this time look at the face of the person and if you see a sign of agreement, then you've got the correct month. If not, keep talking by finishing your sentence with *"...no July, definitely July, am I right?"*

As always you are aiming to get more yes responses than no, because this reinforces the idea that you also knew the date the spectator was born.

Now that you know the month, (let's say it's August), then you know that the birth date is between the 1st and the 23rd of August.

Continue: *"You must have been born at the beginning of August"*.

If the spectator nods or by facial expression reveals a positive response, you know that the birth date most probably lies within the first 5 days of the month.

If there is a positive response but he/she is a bit hesitant, the birth date is more likely to be between the 5th and the 10th.

So, if you notice hesitation, then you know it is between the 10th and the 15th.

If the answer is no, explain that you mean that the birth date is in the first part of the month because each month is separated by two star signs.

Once you know which category the person fits into (1-5, 5-10, 10-15, 15-23), let's say that in our example it is in the 1-5 category, continue by saying the two dates at the centre of the category: *"Something tells me that you were born around the 2nd or the 3rd of August"*.

You will hit correctly more times than you think. If you don't hit correctly you are one or two days away from the birth date. In this case continue as Christian does: *"Two days out of 365; that's not too far off, right?"*

You will notice the use of the word right at the end of the sentence, reinforces the fact that you knew the date.

Banachek has a slightly different version of the chart presented on the previous page, which I am not at liberty to publish here. Perhaps he will write another book and should he do so, I'm sure he will publish it then.



## Hallucinations

This is one of my favourite effects in this book. The idea of creating hallucinations in the mind of a spectator has always fascinated me and I have always found this effect a real joy to perform and works particularly well with a female volunteer.

### Effect:

The performer explains that the experience which is about to take place, is all about hallucination. He explains what an hallucination is and that it is used a lot in the ritual of voodoo. Continuing, the performer explains that what follows is not dangerous and that the demonstration will be carried out with cards. A spectator is asked to close her eyes and relax whilst the performer shows the audience a sealed envelope, which he gives to another spectator to look after. The first spectator is asked to open her eyes and select and remember a card from a shuffled deck. The card is put back in the deck and the performer explains that when he was a child he could do a trick which consisted of making a selected card turn face up in a face down deck. He performs the trick but the card facing up is not the selection and the spectator is asked to name the card she saw. Let's say she names the nine of clubs. The performer states that this can't be and asks the spectator to look for the nine of clubs in the deck. The spectator does so and the card is NOT there. Next the spectator with the envelope is asked to open it and remove the prediction inside. The prediction is read aloud:

*"Tonight I will attempt to make a spectator believe that she has seen a card which was not in the deck, since I removed it beforehand and placed it with this prediction inside the envelope which has been in full view since the start of this presentation. Please remove the card and show it to everybody. Thank you."*

I know the effect is very long to describe but it is strong. You have to perform it to appreciate it. The inclusion of a prediction is from my good friend Ken, who came up with it in an attempt to maximise the suspense and impact on the audience.

### Preparation:

You require a double face card, a pay envelope, a prediction written as above and a deck of cards. Let's say that the double face card shows the eight of spades / King of hearts. Place the card so that the King of hearts shows at the face of the deck. Remove the real eight of spades from the deck and put it in your left trouser pocket. Remove the real King of hearts and place it in the envelope with the prediction. Seal the envelope and you are ready to go.

### Routine:

Explain that you are going to carry out an experiment in hallucination. Ask a spectator to close her eyes and relax. Next, give the envelope to somebody in the audience and ask them to keep it safe until you request them to open it. Go back to the first spectator and ask her to open her eyes.

Shuffle the cards (maintaining control of the double faced card) and then riffle force the King of Hearts. Show her the King of hearts and square the deck, leaving the double face card centred in the deck.

Next, ask the spectator to create an image of the selected card in her mind. Explain that the image she is seeing in her mind is just an hallucination, as was the card she looked at. Talk about the trick you learnt as a child and at the appropriate moment spread the deck face down

With the deck spread face down, the spectator will see one card face up in the middle, the eight of hearts. Ask if this is the selected card and the spectator will naturally answer No. In response look confused or embarrassed.

Have the spectator name the card they actually looked at and are visualising. They will name the King of hearts. Explain that this is impossible and that they must have experienced some kind of hallucination because the King of hearts was never in the deck. To prove this proceed as follows.

Slide the reversed double faced card out of the deck and gather up the rest of the deck, turning it face up. Start to deal the cards slowly in a pile face up on top of the double faced card, casually flashing a few backs as you do so. The selected card is not there!

Play with the idea that the hallucination has worked and ask the spectator holding the envelope to open it, remove the contents and read the prediction.

To clean up and whilst the spectator is dealing with the envelope and reading the prediction, casually pick up the deck (still face up) and execute a bottom palm of the double faced card. Switch this card with the genuine eight of hearts in your pocket, palming this card out of the pocket and loading it onto the deck.

Do try this effect, it has an unbelievably strong impact on audiences, though as usual, presentation is everything.

## Acknowledgments

Firstly I would like to thank my wife and the bump she has been carrying whilst I've been putting this book on paper. Mine was certainly the easier job! Hopefully we will have a new edition to the family by the time this edition hits the dealers, also kicking and screaming.

My wife has been a tremendous help and support, having suffered, with great equanimity, repeated performances of all these effects.

To Ken Groves, thank you so much for your help and friendship, I really enjoyed all those afternoons sitting and drinking lots of coffee, whilst chatting about mentalism.

I would also like to thank Steve Shaw "Banachek" and Gerry McCambridge for all their help, encouragement and numerous additional ideas.

Of course thank you also to Peter Nardi at Alakazam Magic for taking on the role of publisher. Without his support, this collection of effects would never have become a published reality.

Lastly, but by no means least, I would also like to thank all of you for buying this book. I really hope that you will use at least something.

Ben Rayot

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