



The Book of Light

Magic, Mentalism, and Mysticism
Volume I

By Tom Phoenix

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Table of Contents

Special Thanks

Introduction

The Sharpie Gimmick

Stone of Remembrance

The Angel's Gift

A Time to Remember

The Forest

Inspire

Paths of Light

Conclusion

Special Thanks

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Ever since I was very young, you told me to follow my dreams, and some of those dreams are contained within these pages.

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For your insights into magick, nature, and symbolism.

Moonsorrow and Finsterforst

For your uncanny ability to weave true power into the music you create. It never ceases to amaze, inspire, and aid me in creating routines.

Introduction

Greetings! Welcome to The Book of Light.

This is a collection of six routines I have held close for quite some time, and am now ready to share with the magic community. It should be noted, that I don't make a distinction between 'magic' and 'mentalism', even though the mechanics are different. This is because 'magic' (at least in my eyes) is the act of taking an impossible idea or concept and sculpting reality to fit that idea. For example, tearing a card, then restoring it – laymen know this to be impossible, yet we find endless ways to accomplish this, thus, in their eyes, making it real. Divining a birthday from seemingly no information is also impossible, yet there are numerous methods out there. Magic is the act of traveling from point A to point C, with no mention of point B, in such a manner that the audience leaves knowing they have witnessed something that transcends their understanding of reality.

It should also be mentioned that none of these routines were designed to generate the massive reactions commonly seen on production trailers (of course, they could be re-worked to accommodate these types of reactions). My performance style is not so much different than what kind of person I am, which makes it a very natural style. The routines are intended to be performed in a caring and kind-hearted manner, which I believe is better in the long run for the audience. These routines are sincere – if the performer is *acting* sincere, the audience will know it. If the performer is *truly* sincere, the audience will feel it. My belief is that 'becoming the part' is not enough, the performer needs to 'be the part', meaning that they are just as thoughtful/kind/empathetic outside the performing environment as they are in it.

One of my favorite books has an ending that stops mid-sentence, which leaves the reader wondering how the book ends and what comes next. This can be an interesting approach to performing as well: I do not give disclaimers before or after performances by saying "this is just an illusion", or "it's all in your mind", since I believe this diminishes the power of the performance. In a sense, I let the mysteries remain mysteries, without telling anyone that spirits talk to me, or that I am a psychic, or any other sort of supernatural "back-door", that would provide people with an explanation. The lack of a disclaimer leaves the audience wondering.

Making a positive impact in *someone else's* life is one of the greatest things we can do with *our* life. Those of us who eat, drink, sleep, and breathe magic, our life is greatly reliant on watching, performing, and creating new ways to mould reality to fit our visions. So why not use magic to bring more wonder into another's journey?

The Sharpie Gimmick

This is the construction of what will be referred to as the “Sharpie Gimmick” throughout the rest of this book.

- Take a wooden pencil, and cut it down, so it is about three inches long.
- Decrease the diameter around the writing end, so the new diameter is about $1/8^{\text{th}}$ of an inch across.
- Disassemble a Sharpie, take out the writing tip and ink cartridge.
- Insert the pencil into the black part of the Sharpie and tape it in place.
- Reassemble the Sharpie.
- Use another black Sharpie to color the tip of the pencil, this ensures the wooden tip does not show.





Stone of Remembrance

Participant 1= Melissa

Story:

You: Start by setting out a sealed envelope, and say: “The contents contain something that is very personal to you, and we’ll get back to this later.”

“I’d like to share with you a technique for relaxing and opening the mind. But first, take this stack of cards and pick out the one that corresponds to the month you were born. Read it, and then set it face-down so no one can see, and set the rest of the cards down. I’ll turn away so I can’t see. *(You pull out a stack of 12 cards, each displaying a month, and the corresponding birthstone.)* Now go ahead and put your hand over the card, and hold this envelope in your other hand. What I’d like for you to do is to close your eyes, and clear your mind.”

“Imagine you’re running through a forest, with leaves whipping by your face and everything is blurred. Now start to slow down to a jog – notice you’re able to pick out details in the leaves and you start to hear birds in the trees. Your heart is still pumping hard, though it has started to slow. Now you’ve slowed to a calm walk, stepping over roots, feeling the earth beneath your feet and the birdsong and the whisper of wind in the trees surrounds you. You now come to a quiet river that wanders through the trees. Stare into its running waters and fall onto your knees. Reach into the water and pick out a stone, nothing remarkable, not a gem, just a stone that’s been smoothed from years of wind and water. Hold this stone in your hands and imagine your mind and body becoming like a stone – still, quiet, and undisturbed. Imagine drifting down in the water, carried along by the current of life, but when you come to rest on the bottom, you feel a sense of peace and serenity.

(***“So here you rest, free of all the troubles of your everyday life, no exams to study for, no bills to pay, no job to worry about. Allow your mind to drift out of the stone – feel the rushing, the pulling of you mind as you rise, upwards to the sky, through the clouds, into the vast expanse of space. Here is where you can look out into the stars and see the light of ages past. Imagine the stars beginning to move towards each other, creating letters slowly spelling the name of your star sign. I’m seeing the letter ‘I’, would that be the second letter?”

Melissa: “No.”

You: “Oh, pardon me, I meant the second from last letter.”

Melissa: “Yes.”

You: “So you’re a Scorpio then?”

Melissa: “I am.”***)

You: “It’s here, in this state of calm, away from outside influences where you can truly consider your life, your achievements, your failures, your goals and dreams. Now, feel yourself begin to come back to the surface of the stream, out of the riverstone, and back into your body. As you hold this stone in your hand, imagine a light radiating from the center, imagine it growing warmer in your hands. The core of the stone you hold is symbolic of your spirit, the part where *you* reside. Picture your birthstone as the source of this light and warmth. Your birthstone does not determine your personality or your destiny, it is just a reminder that within this mortal body, that operates on the laws of science, there is something so wonderful that defies logic and science, and so precious that makes us who we truly are.”

“Slowly open your eyes. I’ll write today’s date on the envelope, as a reminder of the time when you had this experience. *(You pull out a sharpie, and write the date on the back of the envelope, then hand it back.)* Tonight, before you go to sleep, find a comfortable sitting position and take yourself through this same mental process. Once you reach that place of calm, begin to focus on a single problem or difficulty you are facing and look at it from other angles, then you’ll be able to find a solution. I can’t promise you’ll find the solution right away, but eventually, you’ll find the path that will lead you to the answer. Using this exercise is an excellent way to calm your mind, allowing you to focus more clearly and intently on specific aspects of your life. Let this stream you visit become an inner sanctuary where you can go to heal, ponder, and seek answers. Once you feel you have made progress on finding the solution, open this envelope, as the contents will give you something to think on, but will also have a strong, positive impact on your life.”

(When they open the envelope, inside will be a note about how the ability to find answers lies within them, as well as how the riverstone they imagine holding each night has a core of opal – their birthstone.)

Setup:

Materials:

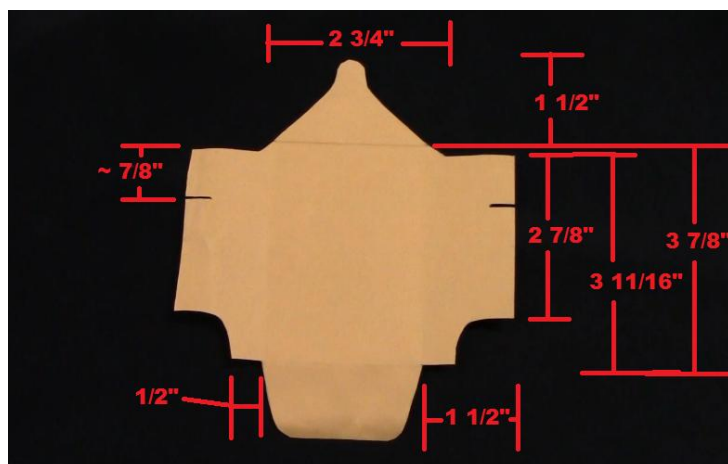
- Sharpie gimmick
- Gimmicked envelope
- Deck of ‘Birthday Cards’

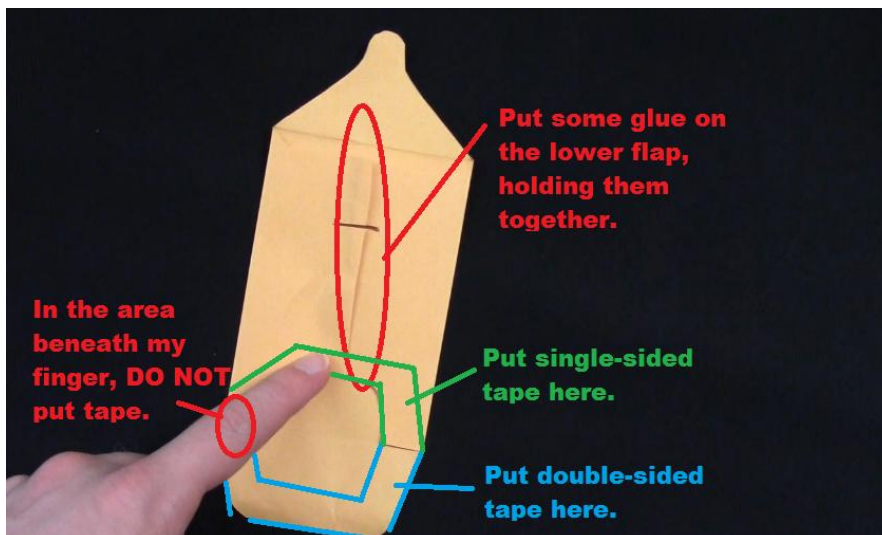
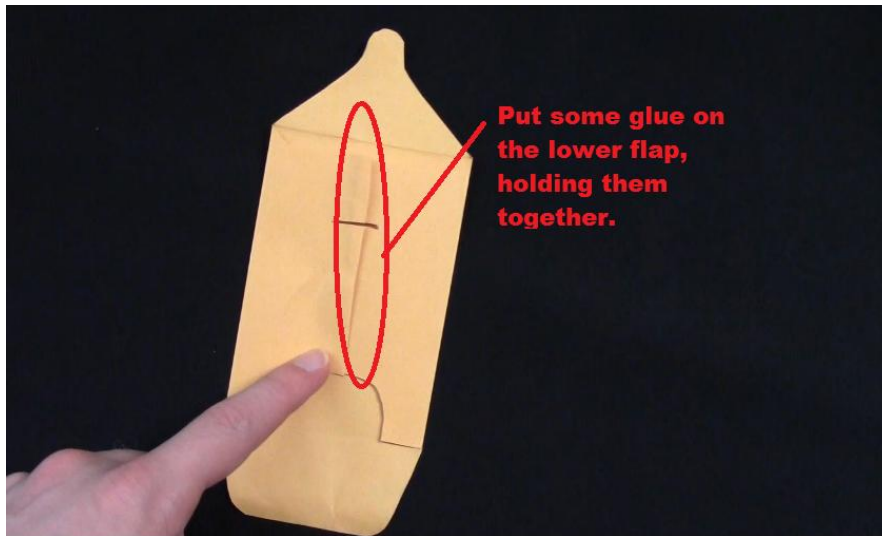
Method: First, this relaxation method is a viable way to calm the mind and reach a state of what you might call ‘inner peace’, but it also allows people to think more clearly in times of stress, and once you can discipline your mind to reach this state quickly, you can use the technique on-the-fly, without sitting down, or taking too much time. For example, if you’re about to go on stage or give a presentation in a meeting, or approach a group, you can ‘become like a stone’, reach that inner state of quiet without outside influences, and analyze the situation in a manner of seconds. This is easy in concept but not easy in practice. Everywhere, the next salesman is trying to sell the ‘Easy way to enlightenment’ or the ‘Get answers now’ approach to solving problems. But the best way is by disciplining the mind over time, which is something that can’t be sold, and can’t really be taught, only learnt. To introduce someone to this technique is to give them a priceless first step into improving their life, but they have to do the rest.

As for the workings of this routine, you will need twelve blank-face playing cards (I use Bicycle Rider-Back), each with a month of the year, and the corresponding birthstone. The backs should be marked in such a way that you can see from 3 to 4 feet away. The marking system I use is shown at the end of the explanation.

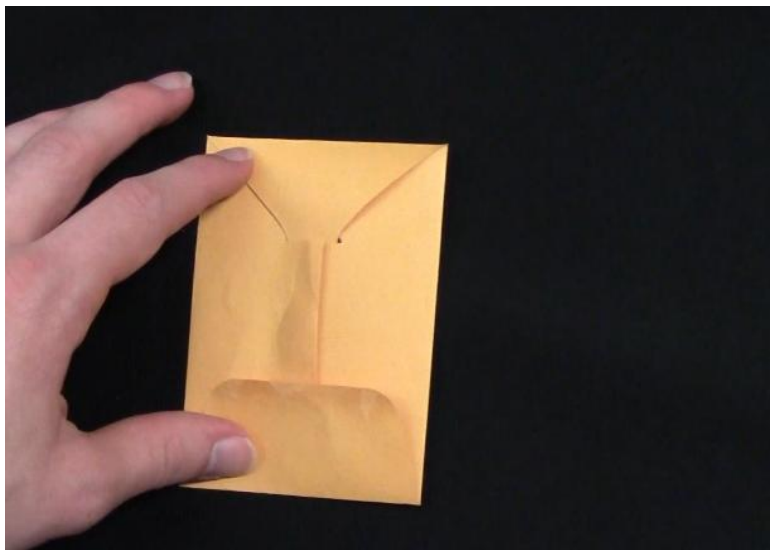
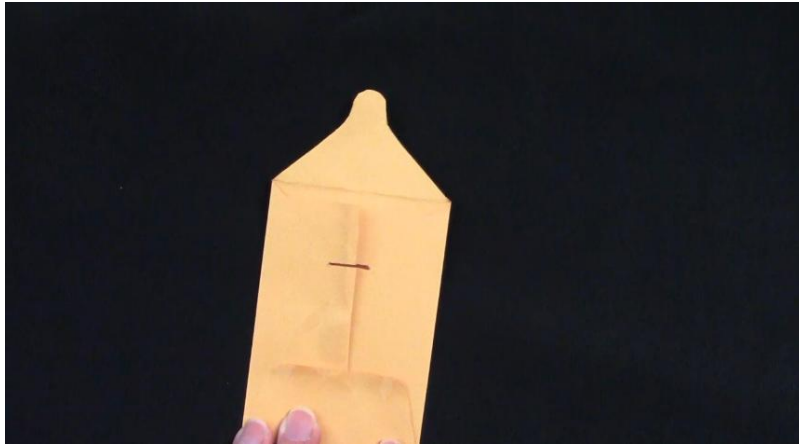
The Sharpie is the same gimmick used in “A Time to Remember” and “Inspire”.

The envelope is specially made and allows you to give a gimmicked envelope to a spectator to hold, then you secretly open it, write something, re-seal it, then give it back, and they’ll never know the difference. The diagrams for constructing the envelope are shown below. You write the current date on the back of the envelope in Sharpie, just don’t show that side to the participant.

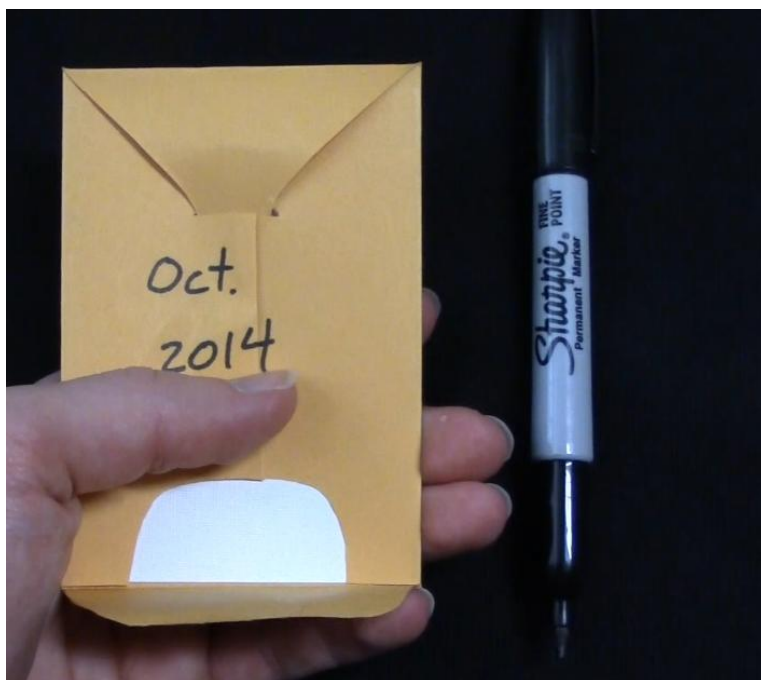




(The reason you don't put tape in the noted section, is because you need a gap to slide your thumb into to un-seal the bottom in order to write in the window.)



(It's good to tape over the top flap, just to reinforce the image that it can't be opened.)



When they take out their birth-month card, you have your back turned, but as soon as you turn back to face them, you have all the time in the world to look at the marking and determine their birthstone. If there are other people watching, then you're safe just leaving the rest of the cards out, that way, everyone can verify that you didn't just look for the missing card while the participants' eyes were closed. If it's just you and the participant, have them hold the stack of cards in their other hand, with the envelope on top.

Now you have the month they were born and consequently, their birthstone. You start telling them to imagine running through the woods, etc. The section marked with '***' is another way of approaching this. I included it for the sake of completeness, but I honestly don't like involving astrological symbols in routines - it's a personal thing. Anyway, you'll move on to linking the core of the stone they are imagining with their birthstone. So now, when they do this exercise again before they go to sleep, they'll imagine the core of the stone is again their birthstone. This means, that when they open the envelope, it will appear as if you already knew what kind of stone they would imagine.

When you ask them to open their eyes and say you are going to write the date on the envelope, you take out the Sharpie gimmick, and while pretending to write the date, you are actually unsealing the bottom flap of the envelope and writing their birthstone into the space left blank on the paper (which NEEDS to line-up with the

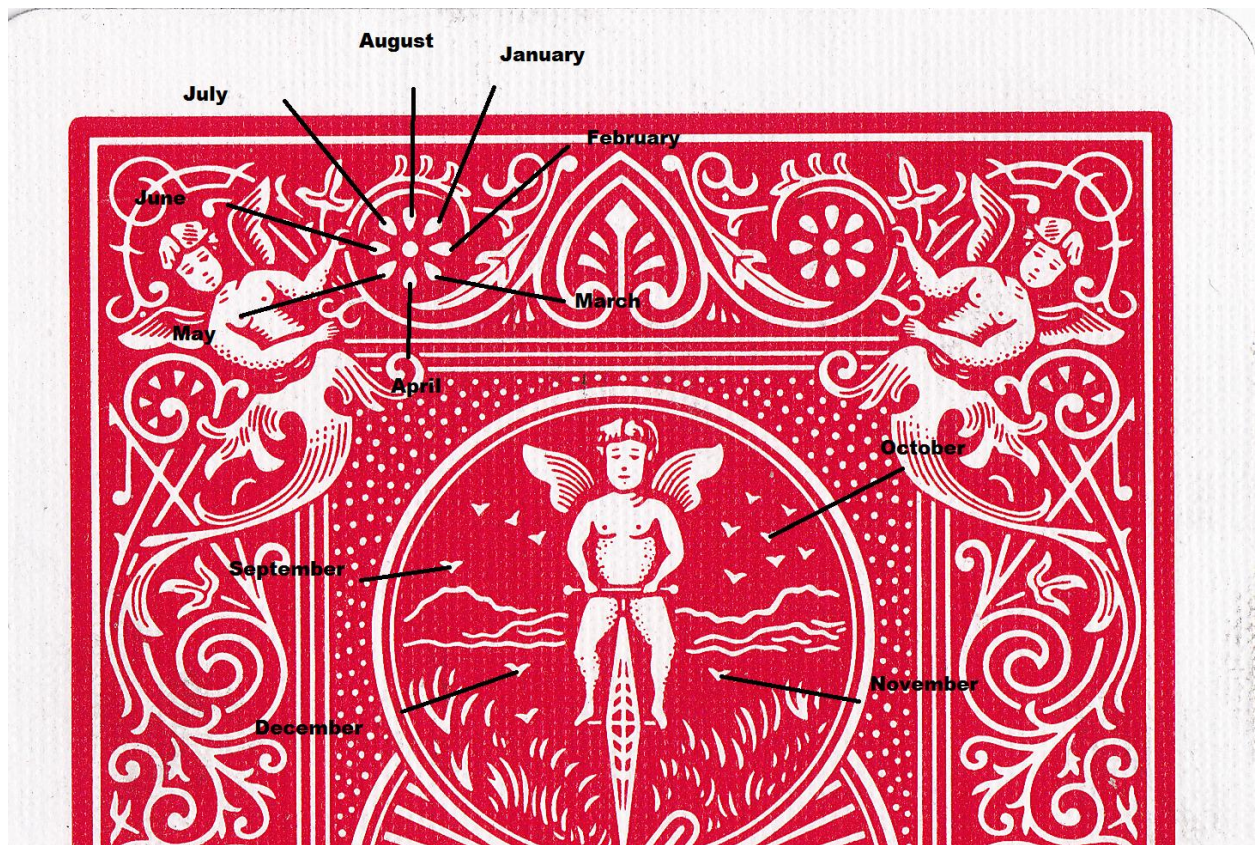
secret window in the envelope). You re-seal the flap and set the envelope down (writing-side up), so they now see that you wrote the date with the Sharpie.

From here on out, you talk with them about how to further use this technique to help think, relax, heal, etc. The technique will probably work (no one can say for sure), but there's no telling how long it will take, and meditation being what it is, they may well find other uses for it. This is why I say it's a priceless first step in improving quality of life.

In order to get the astrological sign, since you already know what month they were born in, you have two possibilities to work with. In asking them to imagine all the stars coming together to spell the name of their star sign, you can now use a really short anagram series to get the correct one. They think you there are twelve possibilities for you to choose from, when in fact there are only two.

This routine can obviously be done without the use of the envelope, but showing that you already had a feeling what stone they would imagine is pretty powerful.

And of course, you could just tell people about this meditative technique without the intention of divining thoughts or information, and use it as a way to help better someone else's life, which can be just as magical.



You take a red pen and fill in the appropriate marked white area on each card. For example, the 'November' card should have the lower-right bird filled in.

Additional Idea: If you want to have a 'hit' while the person is still there (rather than have the hit occur when they leave), you could use this in conjunction with **The Angel's Gift**. Or, instead of using the marked 'birth cards' described previously, you could use a marked deck. Tell them to think of the number of the month they were born (1=January, 2=February, etc.), then ask them to take out a playing card that bears that number, since there are four of each value in the deck, have them pick the suit stands out to them the most. Once they have done that, you can tell which month they were born in (and consequently, their birthstone), as well as which suit they relate to. From here, continue with the routine, and after you give them the envelope, give them a short reading based on the suit of the card. You can reveal the suit if you wish, that will give you a 'free hit', but it's not necessary.

Additional Idea 2: To add another phase to this, you can perform a 'spectator-reads-performer' effect, using the 'birth cards'. The basic effect is this: You explain that the cards were given to you five years previous, by a close relative.

During that time, you have used and treasured the cards, and began to form a bond with them. This may seem hard to believe at first, but when you watch a violinist handle their instrument, it is clear that they *know* the instrument, as if it were an extension of them. Now, the bond between you and your cards is not so abstract. Spread the cards face-down on a surface, and have the participant slowly move their hand across the backs of the cards, and tell them they may feel a small and subtle vibration, tingling, or cold spot when they arrive at a certain card (this is not a force, unless you want to be, we'll discuss a couple methods later). When they stop at a card, you say: "As said before, I do have a unique bond with these cards, as if they are, in some way, a part of me. I was born in August, so my birthstone is 'peridot'. If the card under your hand is August, or even one month either way, that would be quite remarkable." When they turn the card over, it says 'August'.

By having them move their hand over the backs of the cards, you are risking them noticing the markings. The way to solve this potential problem is to spread the cards out – have a spectator mix them up, then you set them on the table perhaps in a circular pattern, or two rows of six, or three rows of four, or an arc that outlines the participants' 'personal bubble' (This area varies, depending on how large the table is, and how much rapport you have created. You want the arc to have a large enough radius that the participant needs almost straighten their arm to reach each card.). If there are other people watching, have the participant close their eyes as they move their hand over the cards. Their hand should be about six to eight inches above the cards, or just below shoulder height. The action of holding your hand out like this for more than a few seconds will cause a heaviness and eventually some tingles in the fingers – this is natural, and we are going to take advantage of that. You have suggested to them that they may feel some subtle vibrations or a temperature change above a certain card. If they make it all the way around the circle/arc without indicating anything, have them do it again, only a little slower, saying something along the lines of: "It may be just the slightest feeling..." On the off chance they still don't feel anything, tell them to go with their instincts. Whichever card they stop over, you look at the marking, determine which month it corresponds to, and say you were born in that month, and of course it will match when they turn over the card.

If you want to force this month, use the same sort of setup with the cards in an arc, circle, or row (multiple rows won't work with this force), and use the psychological 'stop' force: Have them hold their hand over a card (again, hovering six to eight inches over the cards) and move it slowly across. Wait until they are a few seconds away from the force card, and say, "And when you feel like it, just

stop.” They will continue for a couple seconds, and then stop. If timed correctly, they will stop over the force card. If this fails, don’t worry, you can always fall back on using the markings.

You can combine the psychological ‘stop’ force with this tingling feeling, using a bit of timing and suggestion. A few seconds before they reach the force card, say, “You may feel a tingling sensation soon.” Give it a couple seconds to sink in, and they’ll feel a sensation in their hand.

Here’s a powerful force of my own creation, I call it the “Cool Force”, for reasons that will soon be evident. Using the same setup, with the cards in an arc or circle in front of the participant, tell them to move their hand (hovering, as before) over the backs of the cards, only stopping if they feel a tingling sensation, or a temperature change. They move their hand across, and stop over one card. When asked why they stopped there, they will say it was because the air over that card was colder than the air over the other cards. This is accomplished by blowing slightly in front of that card. Put your lips together and blow air very quietly through the center of your lips (similar to how you blow on hot food to cool it down). You will want to blow at an angle to the table, NOT parallel to the table surface, this will allow some of the air to ricochet off the table, and right over the force card, the rest of the air will just cool the air slightly higher above the card. This is really easy to practice: put a card on a table, blow slightly in front of it, and move your hand over the card in a motion perpendicular to the stream of cool air. You will be able to feel a difference in temperature, and with some head adjustment, you can work out the best angle and location to direct the air at. You can use this as a force, OR, you could just throw it in as an unusual moment of mystery.

Important Notes:

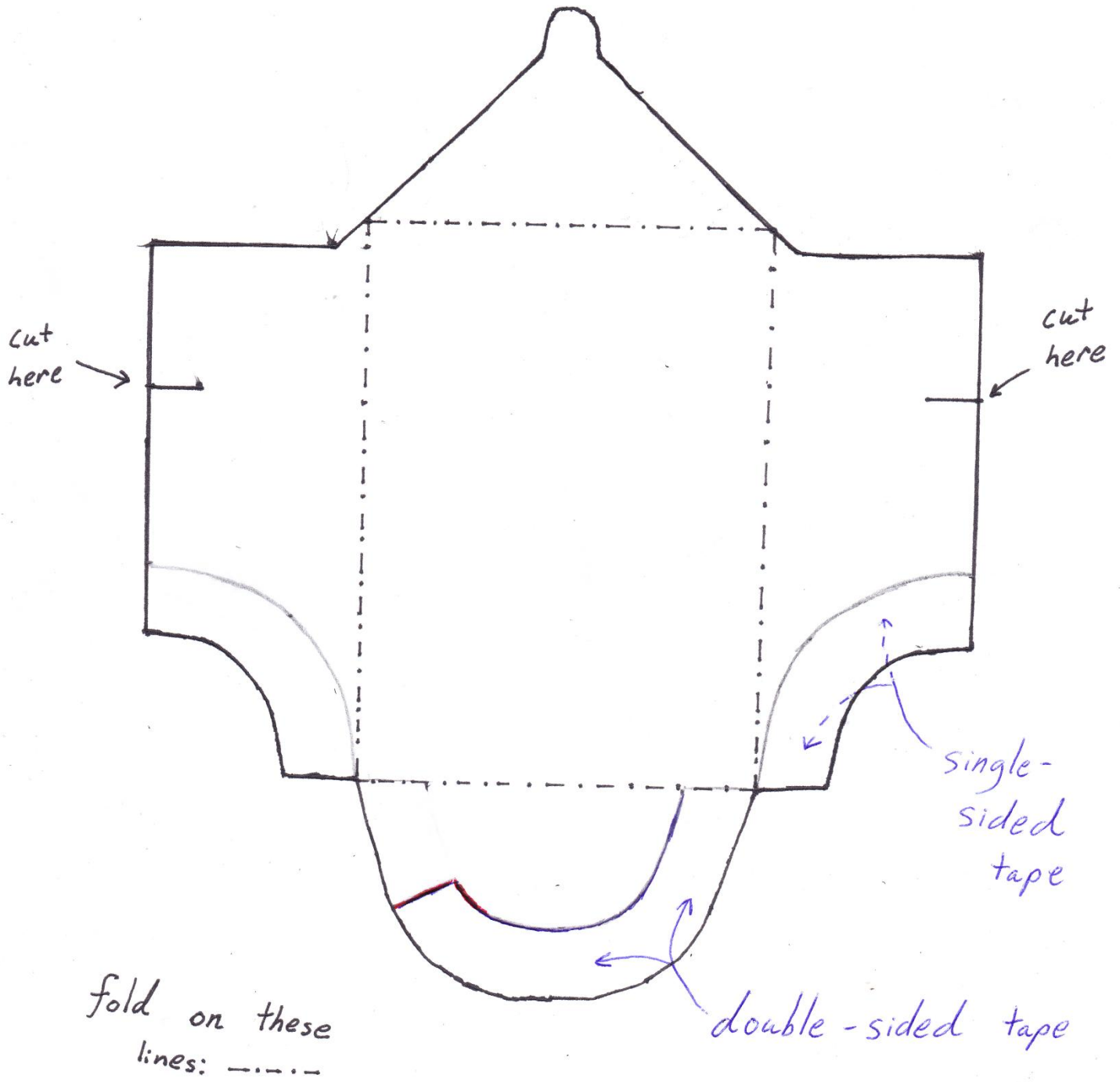
- In each of the above forces/selection methods, they should move their hand at a steady pace over the cards, NOT stopping over each one.
- When using the “Cool Force”, if you are wearing a microphone, it would be good to turn it off, so the speakers don’t project the sound of you blowing air on the table. That would be a tough one to get out of.

Additional Idea 3: This idea does not relate to the **Stone of Remembrance** routine, but rather to one of the previous **Additional Ideas**. With regards to

having the participant ‘read’ the performer, you can use an entire marked deck, then tell them you are thinking of your favorite playing card, as it has symbolic meaning to you (It wouldn’t hurt to talk about the bond between you and the cards, just to support what you’re about to do.). Spread the deck face-down, have them run their hand over the backs, and stop when they feel a tingle, vibration, or temperature change. Have them slide that card out of the spread, you look at the marking, and say, “My favorite card is the Eight of Diamonds, since the person who gave me this deck was born in the eighth month of the year, and the diamonds remind me of the stars in the sky.” When they turn the card over, it will, of course, be the Eight of Diamonds.

Additional Idea 4: Here is a nice line that you’re welcome to use, towards the end of the routine: “The birthstone is a reminder that while on the outside, we are all river rocks shaped and weathered by our environment, underneath, we are so much more.”

Note: On the next page, there is a template for the envelope used in **Stone of Remembrance**, you can print it onto a regular sheet of 8 ½” X 11” paper, then cut it out. Take a large manila envelope, unfold it, and trace around the template to create your own envelope.



The Angel's Gift

Participant 1 = Vivian

“If a man could pass through Paradise in a dream, and have a flower presented to him as a pledge that his soul had really been there, and if he found that flower in his hand when he awoke — Aye! And what then?”

- Samuel Taylor Coleridge

Effect Summary: You have a prophetic dream, in which you are given a gift by an angel that you are instructed to pass on to the right person.

Story: (*Set down a small box and a slip of paper, and say, “We’ll get back to these later”*)

You: “A couple days ago, I had a very powerful dream. In this dream, I was wandering through the forest. When I saw a light growing in the trees, it grew larger and larger until from it emerged a figure. The light seemed to dim, though this woman seemed to have a light radiating from within. About her was a sense of serenity, and I suddenly felt entirely at peace. In my mind, I determined she must be an angel or an otherwise divine being, so I knelt to her. I looked up, and she motioned for me to stand, and as I arose, she presented to me a flower.” (*All of this is spoken in a calm and gentle tone, gesturing with the arm opposite to the side the spectator is located, i.e.: if they are to your right, gesture with your left*)

“Go ahead and close your eyes for a minute.”

“Now, as you picture this in your mind, try to imagine that you are in my position, the environment and the figure can be different, but keep the situation the same. Feel a cloud of warmth and comfort and serenity come over you. Just for a moment, let go of everything else, and allow this feeling to fill your entire being. Can you feel this?”

Vivian: “Yes”.

You: “Now imagine this divine being is handing you a flower. What kind of flower is it?”

Vivian: “It’s a rose.”

You: “Slowly open your eyes. How do you feel?”

Vivian: (responses will vary)

You: “Now, you probably had very different emotions than I, and you imagined a different environment, and since this was all happening in your mind, I cannot divine what your imagination would come up with. You could have seen an ethereal figure or someone in a black dress or a gold dress, they could have given you a flower that exists only in your mind, and I am not going to enquire about any of the details, as they are for you and you only.

“There is more to this story. As she handed me the flower, she said, ‘This is a gift, but it’s not for you.’ To which I replied, ‘then who is it for?’ She answered, ‘You will not know, but when you meet them, they will feel like the right person.’ When I awoke, there was a flower on my desk, which I had never seen before, and I feel you are the right person. This is the Angel’s Gift to you.

******{Throughout the next day, I thought long and hard on this dream, and I realized that, symbolically, the divine being was the kind of person I wanted to become – someone who gives without expecting anything in return, someone who radiates kindness and thoughtfulness to everyone I encounter. The flower was symbolic of the Gift I want to give to the world. And I believe I’d be right in thinking you have a particular gift you’d like to pass on to people in your life.} *(From here, divine their birth date, a couple methods are described in the explanation.) (Use this section if they say something other than a “rose”. If they say “rose”, you can leave this out, or use it as another effect if you want.)***

“And it is from this dream that I truly realized the most important things in life are not the things which can be seen, heard, tasted, or touched, but rather the things that are felt deep within the heart.

“Take this box and the paper home, open them tomorrow morning, for it is in the waking moments when the line between dream and reality becomes blurred, and that wondrous feeling can guide us through the day. I’m going to leave you with that.”

Method:

Materials:

- Origami rose
- Small box
- Slip of paper with poem
- Pencil/pen

Obviously, this routine is inspired from the previously mentioned quote by Coleridge. It is a very, very simple force, if you could call it that. When you ask someone to name a flower, 9 times out of 10, they say “rose”. But more importantly, you give them a moment of peace and serenity, which is often contrasting to the environment. To evoke these emotions in a person is to give them an emotionally mystical experience. The ‘flower-in-the-hand’ moment literally happens the next morning, when they open the box. The ‘flower-in-the-mind’ moment happens when you say “When I awoke, there was a flower on my desk, which I had never seen before, and I feel you are the right person. This is the Angel’s Gift to you.”

This routine gives the internal experience of magic, and the external experience is prolonged.

Inside the box is a small origami rose, and inside the paper is a poem I wrote:

*This Dream is a Gift
Pass it to another
For they may witness
Awe, beauty, and wonder.*

So what if they don’t say “rose”? It’s alright, don’t panic. If they say “tulip”, fine, origami roses look just like origami tulips. If they say “iris” or “orchid” or something that doesn’t look anything like a rose, continue the story, leaving out this paragraph:

“There is more to this story.....This is the Angel’s Gift to you.”

So you’ll skip from “as they are for you and you only”, directly to: “Throughout the next day”. This way, they still get the ‘flower in the mind’ experience, but now the flower is symbolic of a gift, rather than of an *actual* flower.

As for divining their birthday, I have a few methods for this:

- If you know someone’s name before you approach them, you can usually find their birthday.
 - If it’s a stage show or corporate event, there will probably be an attendance roster.

- Otherwise, there's always this wonderful thing called 'social media'.
- If you need to do this impromptu/on-the-fly, here are a couple other methods:
 - Before you move into this routine, get them to pull out their wallet, by asking if you can show them something interesting with a dollar or a credit card. Most wallets have a transparent pocket in which to put a driver's license. The person's date of birth is smack in the middle of the license, right next to their picture. So while they're pulling out the bill/credit/library card, you're looking at their birthday.
 - Hand them an index/business card and something to write with. Use pencil reading. Or give them a sharpie and listen to the writing. Or use a peek envelope, or an impression pad, etc.
 - Or use the 'Birthday Cards' from the routine "Stone of Remembrance".

Essentially, once you get their birthday, you'll write it inside the slip of paper (openly, just don't let them see what you are writing), then fold it back up, and return it to its place on the table/bench/their hand. Now, you can divine their star sign if you'd like.

Here's an idea of what to write in the paper:

*On June 5th of each year, everyone who knows you is
Reminded of what a wonderful person you are.*

Or if you only have the month,

In June of each year....

This way, they still get the 'flower-in-the-hand' moment the next morning, and if you decide to reveal their star sign, you have a psychic reading/drawing duplication effect ready to go, depending on how you wish to present it.

Now what to do with the box – you obviously can't open it, since the contents won't match whatever they said. So instead, you put it back in your pocket, and if

they ask, just say, “Hmm, this is another story for another time.” And leave it at that.

Of course, this is just the dialog I use, and you’re welcome to change it. As said before, this is really just a simple force that’s been wrapped up in a heartfelt presentation, but again, this isn’t about becoming the ‘god-figure’, it’s about them experiencing a feeling of mysticism, and having something to take home as a reminder of how powerful dreams can be.

Additional Idea 1: Instead of giving them a closed box to open later, show them an empty box, and have a rose appear inside it. Now, don’t show them the empty box until after they say “rose”, if they say some other flower, just leave the box closed, as previously described.

To prepare, line the inside of the box and lid with cloth, cotton, or tissue, and keep the rose in your pocket. Sometime after they imagine the figure handing them a rose, palm the paper rose, hold it under the box (tilt the box towards them, so they can’t see underneath), and take off the lid. Put the lid under the box, dropping the rose into the lid. Now move the lid up the front of the box (the top of the lid is perpendicular to the ground, so the rose is between the front of the box and the inside of the lid), then drop the rose into the box as you put the lid on. The soft interior of the box will keep the rose from rattling around.

You can have them open the box later in the performance, or later that day. But either way, they will remember you showed them an empty box, and it was in full view the entire time. They get the effect that a flower they imagined manifested itself inside an empty box – this can be quite powerful.

As a side note: If you decide to use a real rose, you need to tell them to open the box soon after the performance, so it doesn’t begin to wilt.

Additional Idea 2 Part A: Let’s say you still want to give them the box, and have something meaningful inside, assuming they didn’t say “rose”, or you just want to put something different in the box to use as a reveal. You can incorporate the same sort of ploy that is used in “A Time to Remember”, in which you apparently write on a slip of paper to hand out, when in fact, you are actually writing a piece of information they have given you, to be revealed later.

To set this up, get a small pocket journal. Write something nice on one page with a Sharpie, and then put a slip of loose paper on top of that (on the paper, write in pencil: “_____ will always have a special place in your heart”).

Go through the routine as normal: set out a folded slip of paper and a box, tell them about your dream, ask them to imagine the situation, ask for the kind of flower they thought of, etc. Now, ask them to think of one person who has given them a gift (physical or otherwise) which they deeply cherish. Out of curiosity, ask for said person’s name (Example: “Anna”) and perhaps why that person means so much to them (you need to gauge how they react to you asking for the person’s name, this is because you are asking for information that is potentially deeply personal, and if they seem in the slightest bit reluctant to tell you, then DO NOT ask why that person means so much. I’ll elaborate more on this at the end). Now you have the name “Anna” to work with.

At some point while you are talking with them, pull out your journal, and your Sharpie Gimmick. Fill in the blank on the paper slip, so it now reads: “*Anna will always have a special place in your heart.*” Tear out the paper behind it (the one with Sharpie writing on it), fold it a couple times, and at the same time, fold and palm the slip. Give them the paper you supposedly wrote on and say: “The next time you see Anna, give this to her.” Now, pick up the folded paper that has been in view the entire time, and load the other slip under it. Put both slips in the box, saying: “I’ll put this in here, so it doesn’t get lost.” When they open the box later, they will find two papers in the box, one that was out in the open, and one that, as far as they know, was in the box the entire time, since they only saw you put one paper into the box. They now have the box with two papers inside for them, and one paper in their hand for Anna.

For the journal, a small one is preferred, something you can hold in one hand and write in, without needing to use a table or other surface for support. Try not to use a spiral bound journal, paper/leather bound would be better. If you can, make the outside look worn and old – it should look like something you write personal stuff in, not just a pad you picked up for keeping track of your daily routine. This may not seem particularly important, but in the eyes of the spectator, older items have more of a story/history, which gives the item more value.

To make the loose slip of paper in the journal (that reads: “_____ will have...”), you can take a sheet of regular white paper, and ‘age’ it. By this, I mean make it look like more than just a piece of paper. You can mix up some tea and use a brush to

‘paint’ the paper, giving it a brownish color and causing it to warp. Hang the sheet up to dry, and then cut it into smaller slips to use for predictions. Maybe singe the edges of the paper, to give it a more worn and battered look. It’s the little things like this that can mean all the difference between a prediction in a box, and a prophetic vision, wrapped up in a mystery.

Additional Idea 2 Part B: Instead of loading a second paper under the first, you can switch them. Take a slip of the stained/warped/burned paper, fold it, and set it out in the open. Also, you will not need the box for this, unless you want to load a rose into it, or there is already a rose in it AND they imagine a rose. You will want to have a small envelope with you.

Continue routine as normal, incorporating “**Additional Idea Part A**”, however, instead of putting both papers in the box, perform a switch, and put the one that says: “*Anna will always...*” into a small envelope.

The conditions for this variation are special, depending on how you want to start, what their choices are, and how you want to finish, so here is a list of possible paths the mechanics of this routine can take:

IF:

- The rose is in the box to start with
- They say “rose”

THEN:

- Switch the papers and put the prediction in the box
- Give them the box

IF:

- The rose is in the box to start with
- They DO NOT say “rose”

THEN:

- Switch the papers and put the prediction in an envelope
- Keep the box and say: “*This is another story for another time.*”

IF:

- The rose is NOT in the box to start with
- They say “rose”

THEN:

- Switch the papers and put prediction in the box
- Load the rose into the box
- Give them the box

IF:

- The rose is NOT in the box to start with
- They DO NOT say “rose”

THEN:

- Switch the papers and put the prediction in an envelope
- Keep the box and say: *“This is another story for another time.”*

The reason for these conditions is this: If there is nothing in the box, and they do not say “rose”, but you put the prediction in the box anyway, why was the box there in the first place? They will open the box later expecting something to be inside... and there’s nothing else, besides the paper they watched you put inside. It would be like getting a package and a card for your birthday, but the package is empty. It won’t matter that much how nice the birthday card is, the empty box is still a letdown. It is better to leave them with the mystery of: *“Now I want to know what he has in that box...”*, rather than: *“...the box is empty... I was expecting something to be inside.”*

Additional Idea 2 Part C: This is an idea from Art Vanderlay: A way to really kick this up a few notches would be to use Bill Montana’s **The Bridge**, to make them *dream* of this person, and tell them to open the box the next morning. Due to secrecy and privacy, I will not describe how this is accomplished. Art Vanderlay also has a nice presentation/variation on **The Bridge** that can be used as well. Essentially, they will have a dream of the person they told you about, and when they open the box/envelope, they will see this slip of old paper that has the name of the person they dreamed about. This is all kinds of powerful. Influencing and predicting the content someone’s dreams is unbelievable strong – use this wisely, or not at all.

Notes: There was a time when I was performing this, and they were following along nicely, they had already said “rose” as the flower, they already thought of a person that had given them a gift, but when I asked this person’s name, the participant got very quiet, and in a small and solemn voice they told me the name. I could tell that while they were fine thinking of and remembering this person, talking about them was troubling or painful, so I didn’t inquire further. It turns out that the person in question had died recently, and the participant was still mourning.

This sort of thing does happen from time to time, so be ready, just in case, and don’t get so caught up in all the secret/sneaky work you’re doing that you neglect to monitor emotions. To quote Peter Turner: “This for me is a little about

telepathy as it as much about empathy.” Don’t get so far into the ‘performer’ role that you forget to be a person as well.

A Time to Remember

(Requires two people) Participant 1 = Nikki, Participant 2 = Melissa

Effect Summary: Two participants (whom you have never met before) are each given an object that once belonged to someone close to you. One participant is able to tell who the previous owner was, and their occupation. The other is able to feel when that person's wife was born, based on the card that called to them in a deck. Both participants are able to feel the exact time the person was born. There is a prediction on one of the cards in the deck (written 1 year ago) that says you will meet two people named Nikki and Melissa (the two participants names).

Story:

You: (introduce yourself and ask for their names)

Participant 1 and 2: "Nikki" and "Melissa"

You: (Pull out two slips of paper and a sharpie and write 'Thank you for being part of my life – _____ (Signed, your name)' on each, then fold them and give to each person.) Say: "Don't worry about these now; open them sometime tonight or tomorrow."

You: "There is a paranormal ability referred to as 'psychometry', are you familiar with this?"

Participant 1 and 2: "No". (Probably not)

(If "Yes", then give a brief description just to make sure you're talking about the same thing.)

You: "Psychometry is a rare ability which allows a person to acquire details about someone else's life, based on... feelings... from a personal belonging. For example, say someone with this ability was handed the wedding ring of a deceased person. They could possibly feel or see the time of death and perhaps give a couple defining characteristics of that person. You understand?"

Participant 1 and 2: "Yes".

You: "People with this ability are few and far between, and some are more sensitive than others, but the ability itself is based purely on a deeper level of feeling that surpasses the usual five senses. Oftentimes, a person may not be aware of their ability to do this, unless guided by someone else. Let's try something, (pull out a watch) this watch was given to me by someone who is very close to me. Take it and see if you can feel anything beyond its physical properties."

Participant 1: Responses will vary.

Addressing Participant 1: "In a moment, I'll ask you to change the time on the watch (*demonstrate by spinning the pin*), but for now, I'd like you to close your

eyes and take a deep breath in... hold... and slowly release, continue to do this, and with each breath, allow all the stresses in your life to dissolve. No classes to worry about, no tests to study for, no bills to pay, clear your mind and allow yourself to find that inner place of comfort and serenity.”

Pull out a deck of playing cards.

Addressing Participant 2: “This deck of cards was also given to me last year by that same person, who told me not to open the box until today (say the date), because there was a card in the deck on which was written an event that would occur on this particular day. (Spread the cards) What I’d like you to do is to move your finger over the cards, until you feel you’ve reached a card of symbolic importance.”

Participant 2: (They touch one card)

You: “Slide that one card out of the deck, keeping it facedown.”

Participant 2: (They do so)

You: (Gather up the cards and hand to Melissa. Keep selection on table/ground.) “We’ll keep this facedown for now, but we’ll come back to it later.”

Addressing Participant 1: “Nikki, take this watch, and hold it facedown, so no one can see the time. Keep your eyes closed, and spin the button on the side that turns the hands, but try not to think about it, just let it become an unconscious motion.... As you’re doing this, remain in your state of peace.”

Addressing Participant 2: “Now Melissa, I’d like you to imagine there is a digital clock in front of your face, just here (outlining a rectangle in front of her face), and picture a time displayed on the clock. Remember this time, and we’ll come back to it in a bit.”

Addressing Participant 1: “Nikki, try to feel any energy coming from the watch and traveling up your arm, it may come in pulses, it may just tingle a bit, or it may feel slightly cool. Have felt this yet? Can you feel the watch getting warmer?”

Participant 1: “Yes.”

You: “Excellent, you’re doing very well. Whenever you get the feeling to stop spinning the button, go ahead and do so.” (They’ll stop soon after you say this).

Addressing Participant 2: “Melissa, as you’re holding these cards, can you feel anything about the previous owner?”

Participant 2: Responses will vary.

You: (Wait until Nikki stops spinning the button) “Nikki, slowly open your eyes. How do you feel?”

Participant 1: “Very calm.”

You: “Could you say who gave me this watch?”

Participant 1: “Your grandfather.”

You: (Pause, look at Participant 1, then back to 2) “Yes, do you know what he did for a career?”

Participant 1: “.... A carpenter...?”

You: “Close, he was an artist, a sculptor.”

Addressing Participant 2: “When you were looking at the imaginary clock, what time did you see?”

Participant 2: “8:35”

You: “Interesting, because my Grandfather was actually born at 8:35 in the morning.”

Addressing Participant 1: “Go ahead and turn the watch over and say the time you set it to.”

Participant 1: “8:35”.

(LET THIS SINK IN)

Addressing Participant 2: “This is very odd, since you said you felt something from that deck of cards. You also touched one card that had a special feeling about it, yes?”

Participant 2: “Yes, I did.”

You: “My Grandfather’s favorite card was the 4 of Hearts, since his wife, my Grandmother, was born in the 4th month of the year and she was the love of his life. If that is the 4 of Hearts that called out to you, then I think there is something to be said for abilities that connect us through time and space. Go ahead and turn the card over.”

Participant 2: (They do so) “.... It’s the 4 of Hearts.”

(Pause, and let this process)

You: “As I said before, when he gave me this deck, he told me not to open it until this day, since he had written of an event that would occur today. This is as much a mystery for me as it is for you.” (Spread the deck face-up, and pull out the Ace of Hearts).

On the Ace of Hearts, a slip of paper had been glued that says, written in light pencil: “Tom, on September 21, 2014, you will meet two wonderful people who will have an impact on your life. Their names are Nikki and Melissa.”

You: (YOU BETTER BE MYSTIFIED) (Pause, and let the moment happen)

You: “Thank you so much for allowing me to share this experience with you, as I think there is more at work here than just coincidence. You can keep the card as a reminder that oftentimes it’s the small things that seem to mean nothing to anyone that can actually mean everything to someone.” (*Or something of the sort*)

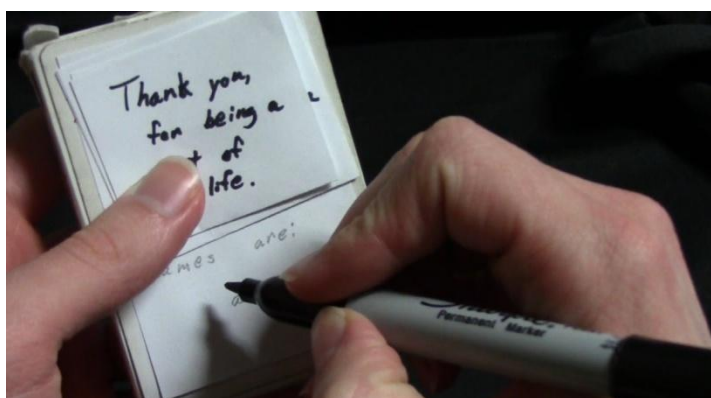
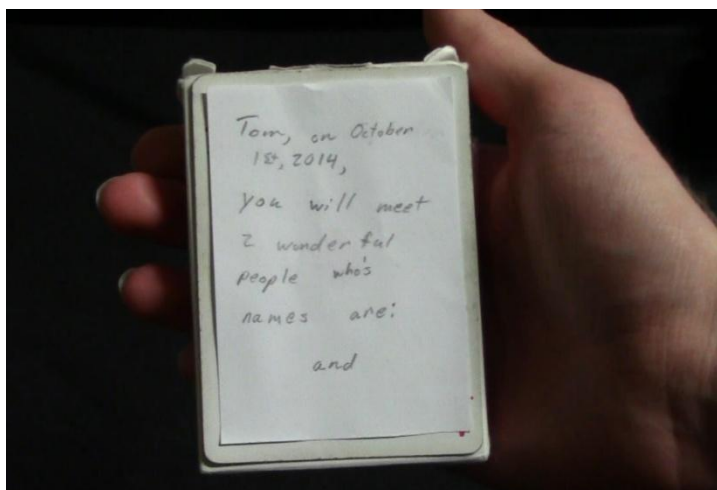
Preparation: There's quite a bit going on here.

Materials:

- The sharpie gimmick, in which the felt and cartridge have been replaced with a pencil (not mechanical).
- Prediction Card - A card with a slip of paper glued/taped to it, with the message: "(Your name), on (current date), you will meet two wonderful people who will have an impact on your life. Their names are ____ and ____." The blanks will be filled in at the beginning of the routine.
- A watch with the pin/button that pulls out the side to change the time.
- A deck of cards
- Two slips of paper that read: "Thank you for being a part of my life - (Your name)" (either still in notepad, or loose if not using a pad)
- The force time (8:35, in this case) written in sharpie on your palm.

Setup:

- Have two loose slips of paper, no larger than playing cards.
- Put the Prediction Card on the back of the box (a piece of slightly un-stickied double-stick-tape works to keep the card in place (Put this piece of tape in the center of the back of the card box)).
- Pull out the slips of paper and the card box.
- Pretend to write a message on the first slip, using the box as a surface to write on, while actually writing the names on the Card.
- Fold the first slip and give to one Participant, then write the other message, fold, and give to other Participant.
- Put the box away/down.



Method:

This is a very strong routine with several magical and mystical moments. You'll need to be quick on your feet, as there is some ad libbing here and there, depending on what the Participants say. There is the "Watch Force" in here, in which you have a mechanical watch that has a pin that allows you to change the time. You'll also need to know how to do a top-change with a deck of cards.

To start out, you'll have your notepad/deck setup with the Prediction card in place (either on 3rd page of the pad, or stuck to the back of the box), the messages pre-written, and the forced time written on your palm (this is optional, if you choose not to instant stooge one of the participants, then you will leave out the phase where Participant 2 imagines seeing a digital clock) (If you do want to instant stooge someone, make sure they are positioned on the opposite side of the hand with the writing. For example, if you write on your Right Palm, you will instant stooge the person on your Left Side. This is so the person holding the watch cannot see your Right Palm).

After you get their names and introduce yourself, you follow the procedure described in the “Setup” section, which gets you prepared for the final reveal.

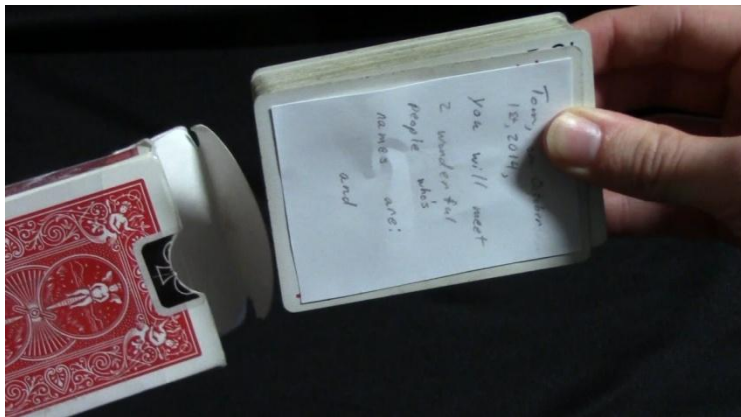
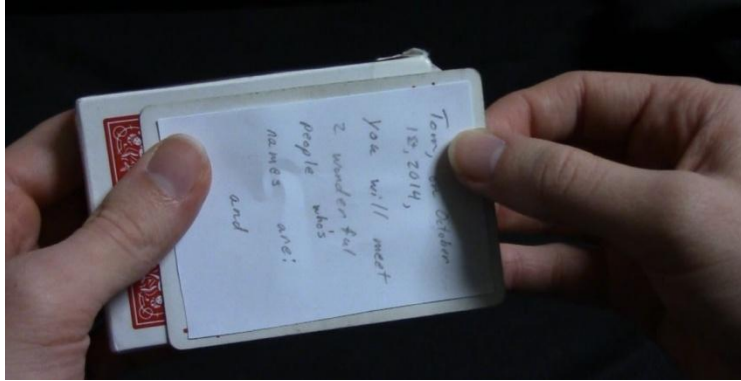
Describe the concept of ‘psychometry’ or ‘psychometrics’, and ask if either of them are familiar with it. Probably not. I would not mention the word ‘psychic’ anywhere in here, because (I can’t speak for other countries) in America, psychics generally have a negative reputation, due to all the fraudulent Psychic Hotlines and scammers who prey on negative emotions of clients in order to make easy money.

To Participant 1:

Pull out a watch and say that it was given to you by a very special person (don’t say who, the Participant will guess this later), and ask Participant 1 (who is on your Right Side) if they can feel anything beyond its physical properties. It doesn’t matter what they say, by the end of the routine, they will believe they felt something. Demonstrate how turning the pin changes the time, what you’re actually doing is setting the time a few minutes behind the time that is written on your palm. Ask them to close their eyes and allow their mind to clear and reach a state of peace.

To Participant 2:

Pull out the deck of playing cards, sliding the card on the bottom of the box onto the bottom of the deck, then move one card from the top to the bottom (This puts the Prediction Card 2nd from the bottom). Block-spread the bottom few cards (*hiding the Prediction Card*) and explain that the deck was given to you by the same person who gave you the watch. Spread the deck face-down and ask them to slowly move their finger across the backs. Tell them to stop on one card if it seems to ‘call out’ to them, or if it just feels like the right one to stop on. Have them slide the card out, keeping it face-down. Gather up the cards and give them a cut, then peek the top card and remember it (*Note: remove the Jokers before starting the routine. Also, if the top card is a King, which has a numerical value of 13, slip-cut it to the middle and peek the next card*), as you show the faces of other cards, while explaining that no one could have guessed which card they would rest on. Pick up the card they selected and do a top-change for the card you peeked. Set the ‘selected’ card down, and have them hold the rest of the deck.



To Participant 1:

Push the pin in one click (*Pins usually have two clicks, one to change the time, and one to change the date. When the pin is pulled all the way out, spinning it moves the hands, pushing it half-way back in locks the hands, but changes the date, allowing the pin to spin, but not affect the displayed time. Usually, the second hand still moves in the half-way position, which is why we set the hands a few minutes behind the forced time.*), and hand face-down to Participant 1, telling them to spin the pin between their fingers, keeping it facedown so no one can see the face, just allowing that to become an unconscious motion.

To Participant 2: (Optional section, this is where they become a stooge):

Tell them to imagine there is a digital clock in front of their face, (*outlining a rectangle in front of her face*), and picture a time displayed on the clock. Say: “Remember this time, and we’ll come back to it in a bit.” As you draw the rectangle in front of their face, you are showing them your Right Palm, which has the force time on it. The way this is phrased tells them to remember the time that’s written on your palm, while the other participant hears “imagine a time on this imaginary clock, and remember it”. (*This ‘writing on the hand’ idea is something I independently came up with, as an expansion of a card effect I did several years*

ago, involving half of a blank deck. I was later informed by Kenton Knepper that Peter Turner has used and published this method as well, before the publication of this book.)

To Participant 1:

Here is where they ‘feel’ energy coming from the watch. This works because earlier you told them to forget about the motion of spinning the pin, now you’re their drawing attention back to it, so they will naturally become aware of air currents, tingling fingers, etc., that they were not paying attention to before you pointed it out. Also, you ask if the watch has seemed warmer than before. They will say ‘Yes’. This is because stuff gets warmer the longer you hold onto it, but both participants will attribute this to energy coming from the watch, since that is the atmosphere you create. Tell them to stop spinning the pin and push it in to set the time whenever they feel like it is the right time to stop. They will stop shortly after you suggest that they should stop.

To Participant 2:

Ask if they can feel anything about the previous owner just from holding the deck. It’s a yes or no question – if they say ‘No’, ask them to try to feel anything coming from the deck, maybe a bit of warmth, or just an odd feeling. Or, you can say this same sort of thing, only in the form of an instruction: “Now really focus, and try to feel anything about the previous owner, can you do that?” Of course they can try, so they say “Yes”. This concept of re-phrasing questions that could be answered as “No”, is a great way to get more ‘free yeses’.

To Participant 1:

Tell them to open their eyes, keep the watch face-down, and ask how they feel. Ask if they know who gave you the watch (*if they say no, say: “I think that since you held the watch for so long and did feel something... different... about it, you could use your instincts and take a reasonably close guess.”*), it doesn’t matter who they say, you are going to agree and run with that. Ask if they could tell what this person did/does (*depending on the age of said person. For example: if they say great-grandfather, it would be reasonable to assume that he has passed away, so ask what the person **did**. If they say someone who’s relationship to you is young enough to still be alive, ask what the person **does**.*). Again, it doesn’t matter what they say, you’re going to think of a similar profession, and say: “Hmm, you were close - he/she is/was actually a ____.” This near-hit establishes that you are not just agreeing with everything they say (*For example: if they say ‘stock-broker’, you would say ‘banker’ or ‘accountant’.*)

To Participant 2:

Ask what time they saw on the imaginary digital clock. They'll say whatever time was written on your palm. Say how that's interesting, because that was the time your grandfather/brother/aunt/etc. was born (*If Participant 1 says great-grandfather/grandmother, or someone who has probably passed away, use the time as the time of death*) at that time.

To Participant 1:

Ask the participant holding the watch to turn it over and say the time, a few minutes will have passed since they pushed the pin back in, which starts the hands in motion again. So it will be pretty close (plus or minus a couple minutes), but this is alright, since it adds to the feeling that maybe there is something connecting them with a distant person through these objects. Pause; don't say anything... let this sink in.

To Participant 2:

After the previous moment has happened, say that Participant 2 felt something about a particular card. And that your brother/grand-father/aunt had a favorite card, which was the X of Something, since the number represented the month they (*or their wife/husband*) were/was born. Say: "If that card is the X of Something, then I think there is something to be said for paranormal abilities that transcend the five senses. Have them turn the card over, and let them have that moment.

Even though there were previous misses, the correct card at the end is going to solidify everything that happened before, and convince them that all the information they provided about your relative/friend is correct.

Now, you still have the Prediction Card in the deck with their names on it. You say: "As I said before, this deck was given to me exactly one year ago by my grandfather/brother/etc. (*or if the person is dead, say 10 or 15 years ago*), and I was told not to open it until today (*say the date*), because there was one card that had something written on it pertaining to an event that would happen today." Spread the cards face-up, and look for one card that has writing on it, pull it out, hand it to one of the participants to read aloud.

Notes:

- If you don't want to instant stooge a participant, that's fine, just leave out the whole digital clock section and don't ask Participant

2 what time they are remembering. But if you're worried about them talking about it afterwards, don't be. People usually only talk if you neglect them during the performance and they don't receive a mystery or something nice to hold onto. If you treat them as a gimmick, they'll talk, if you treat them with kindness and make them feel good and make them realize that the magic DOES NOT rely purely on them playing along, then they will not say anything afterwards. But, even if they do, seeing the time on your palm is only one piece of a VERY large puzzle, most of which cannot be backtracked based on this one piece of information. In this case, Participant 1 gets the person's relation to you, almost their occupation, and nearly nails their birth time/death time. Participant 2 gets the time of birth/death (*but they'll have no idea how Participant 1 arrived at that time with their eyes closed, especially since they didn't know it to start with*), and they get the month of birth (*you can throw in a question about this person's hobbies or appearance if you want Participant 2 to have another piece of near-correct information*). And they both get the Prediction at the end. So there are plenty of mysteries here that clearly do not revolve around them playing along when you show your palm.

- There is a lot to remember here, as you're essentially creating a person based on whatever Participant 1 says. So if you're not that great at making stuff up on the spot and keeping consistent, it may help to create a chart of people they could name as well as corresponding occupations/hobbies/etc.
- As a way to avoid the peek and top-change, you could use a marked deck (*I do not own a marked deck... yeah, I know, shame on me...*), but then you can't hand out the card for them to keep. Also, the top change is the original method for knowing the selected card. I now use a Si Stebbins Stack, so in this case, after they slide the card out, separate the cards at that point, explaining that they could have 'felt' any other card call out to them. When you gather the cards, peek the card that was directly above the selection, do a calculation, and now you know which card is on the table. Give the deck a cut and continue.

- If you use a really old deck, with a beaten-up and torn box, people will assume it was given to you by someone much older than you. If the watch is very fancy, they'll assume that whoever gave it to you was financially stable.

So there it is, A Time to Remember. There are several methods and concepts in here that can be applied elsewhere, just make sure they mesh together nicely.

Additional Ideas: Instead of using an instant stooge, you could use two watches, and set each of them a couple minutes apart. Have one participant hold the deck in their palm, with the watch face-down on top of the deck, and their thumb on top of the watch, holding it in place. With their other hand, they can still 'change' the time on the watch. When they guess who the owner of one watch was, you can say the owner of the other watch was their wife/husband or brother/sister.

If you want them to *really* feel tingles in their hands, have them hold their hands slightly above the table surface (assuming you're seated). If you are sitting on the ground or standing, have them hold their hands above waist level, without resting elbows/forearms on anything. Between the point where you give them the objects to hold and the point where you ask if they have felt any energy, vibrations, or other such odd feelings in their fingers, they will have been in that position for at least a couple minutes. Try doing this yourself – it usually takes a little more than a minute for the smaller muscles in the arms and hands to start to fatigue, but not enough to be noticeably painful, but just enough to cause the extremities to start to tingle. If you draw their attention back to their hands, they will notice these tingles, and you will accredit that to energy from the objects.

I should be very honest, many years ago, I used to put the whole business of 'suggestions' into the category of impractical effects, and by that I mean, the effects might work if the participants were really intoxicated. And this is because I thought these sorts of suggestions were to be implemented into basic tricks – how wrong I was. If the performer whips out a deck of cards, does a quick ambitious card routine, then tries to say there is energy coming from the deck, he or she is likely to be laughed at. This is because the atmosphere needs to already have some amount of 'unknown', aside from not knowing what a double-lift is. Suggestions can certainly be implemented into nearly any branch magic, but it needs to be done carefully, artfully, and fitting to the situation.

The Forest

Participant 1 = Melissa

Summary: They concentrate on a very powerful memory. You then tell a story of walking through a forest destroyed by a wildfire, which becomes symbolic of their memory. They allow their memory to fill their being, and they feel it coursing throughout them. Their hands get heavier and their fingers tingle as the memory takes physical form and drops into your empty hands.

Story: (Introduce yourself, ask their name, etc.)

You: “Before we begin, I’d like you to think of a time in your life, where you felt whole, where every cell, every thought, every feeling was of pure joy. For example, it could be when a sibling was born, or when you saw a sunset or sunrise that filled you with awe and wonder. It doesn’t have to be a physical event; it could be a dream as well, just make sure it carries some of the most powerful emotions you have ever felt. Do you have something in mind?”

Melissa: “Yes, I do.”

You: “Excellent. Hold onto that memory. I’m going to tell you of an experience that I had, then we’ll come back around and tie it to yours.”

Melissa: “Okay.”

You: “Years ago, a group of friends and I went on a two-week hiking trip in mountains of New Mexico. Most of the land we traveled through was lush and filled with life, but there was one area in the northern section of the mountain range that had been nearly destroyed from a wildfire a couple years previous. The trees were blackened pillars, and the air still smelled of burnt wood. We walked carefully, silently, and solemnly, for the very ground we tread upon was the tomb of a once great forest, now reduced to a surreal landscape of scorched earth and ghostly columns of seared aspen.

“There were no birds, no wind, and no blue of the sky; all was black and white, and every shade of gray. Everything was still in a nightmarish scene of despair and sorrow, devoid of hope. We stood in silence, to witness.

“As we walked farther down the trail of darkness, something caught my eye: a bit of color. Amidst the lay of death, a single sapling stood, rising from the ash, rising in defiance, rising with the strength of the earth. I reached down and gently touched the leaves, and felt the spirit, the will to live. I brushed away some of the ash and poured water onto the ground around this young life, with hopes of the

forest living again. Others in my group found more saplings further down the trail, and they did the same. The earth has a certain grandeur in its persistence to survive, and it is nothing short of a wonder to witness, and is but an honor to lend nature a helping hand.

“If you could, please take this bottle and pour the water into my hands, until they are filled” (*Cup your hands tightly, so the water doesn’t leak out.*). Now place your hands over mine.”

“My hands represent our lives, the water represents all the light and goodness and joy we fill our lives with. Most people, at some point in their life, experience a time where all that was good, all the smiles, the sunshine, the birds chirping, seems to trickle away (*slightly move your cupped hands out from under theirs (towards them), and barely open your hands, to allow some water to trickle out*). The colors of the world fade, emotions are no longer felt, the heart closes and love and compassion cannot be recognized (*let a little more water trickle out*). We become a blackened forest; naught but charred remnants of life (*let a little more water seep out*). Then finally, we are left with nothing (*let out the rest of the water, and retract your cupped hands back under their outstretched hands*). We look out at the world (*nod towards other people, or a tree, or a landscape, or away from wherever you happen to be standing*), and see desolation and feel a dreadful emptiness, as if our ability to feel anything has been lost. We become the desolate forest, with no hope of revival. Yet, it is in this state of anguish that our spirit begins to reveal itself.

“Think back to that memory you have, let everything around you right now fade away, and place yourself back at that time of true happiness. Remember the colors, the sights, the sounds, everything you felt in your body, mind, and heart. Remember that feeling, allow it to swell and grow, allow it to fill your entire being, allow it to become as powerful now as it was then. Feel it course through your veins and weave through your thoughts. Let it flow through your arms and into your hands. As it circulates in your palms, feel your hands getting heavier and your fingertips start to tingle. You cannot tell what form it will take, but let it start to sculpt itself into something beautiful. Now feel starting to push out of your hands, allow it to drop into my hands.” (*A single rose petal appears in your cupped hands*)

“Take a deep breath in.... and slowly release. How do you feel?”

Melissa: “At peace.” (*Responses will vary.*)

You: “This petal will wither and die, but for the time being, let it serve as a reminder of what you’ve felt today. This is the sapling, this memory, this experience you hold dear. It is a mystery to everyone but you. It is your light, your strength, and part of your spirit that can never die. The memory of that feeling is one of the greatest wonders of this world, and it is held deep within your heart. You can never lose it, but sometimes, you may have to find it.”

Setup:

Materials:

- A rose petal, or a seed, a small leaf, a small flower, an origami bird, or a colored stone, etc. Something small that you can fit in the fingers of one hand.
- Water
- Bowl (optional)

Method:

There isn’t much in the way of ‘mentalism’ in here, it’s a routine/story that gives the participant those emotional chills, and then leaves them with a temporary souvenir as a reminder of those chills. So we’re not predicting anything or forcing thoughts, it is truly an emotional experience that has one moment of ‘physical’ magic (when the petal appears in your hands). The rest is bringing the participant into a state of peace and opening their mind and heart.

This works really well in an outdoor environment (it’s great with rain water), but you can do it indoors as well, just make sure to have a cup or bowl into which the water can fall to avoid making a mess.

The way you cup your hands is very important. You’ll want the fingers of one hand set across the fingers of the other hand, and the object you’ll produce goes in between the fingers of each hand.

For the sake of explanation, we’ll say they’re in front, and the object is in the Right hand.

To start out, the object goes in the Right pocket (or under Left arm, so you can get it with your Right hand). You ask them to think of a very powerful memory they have, could be real, or it could be a dream, so long as it makes them feel filled with

wonder and/or joy. It's this memory that's going to do most of the work for you – you just need to make the memory very vivid and make everything else drop away.

The story about walking through a forest destroyed by wildfire is a real experience that I had several years ago, so you're welcome to use the story, but please change the location (unless, of course, you had the same experience), and also make sure that whatever location you decide to use has been damaged by a wildfire, or other such natural disaster, before the time you say the event occurred.

Whatever story you decide to tell, you don't cup your hands until after you've finished, so in this case, I wait until after this sentence: "...and is but an honor to lend nature a helping hand." Then reach for the water bottle/cup with the Left hand, while the Right hand is going towards the pocket to get the object. Hand them the water and look at them as you tell them to pour the water into your hands. Looking at them will keep attention off your hands, so you can get your Right fingers under your Left fingers, hiding the object. Keep your Right hand palm down (or just the back your hand towards their eyes), and the object in finger-palm, you shouldn't have any problem. Let them pour the water into your hands, keeping your fingers tight to avoid too much water getting the object wet (only a problem if the object is paper or fabric), also try to avoid letting water leak out.





Now, you speak of losing hope and the ability to feel: “My hands represent our lives, the water represents all the light and goodness and joy we fill our lives with....” Allow the water to seep out at the points indicated in the **Story** section. Once you reach this section: “We look out at the world...”, you look out at the distance, and they will follow your gaze. While their attention is averted, you are going to switch which fingers are on top, under the cover of their hands. So now, the object would be visible in your cupped hands, if their hands weren’t covering yours (**Important: Their hands should be hovering over your hands, NOT touching them. Be careful not to bump their hands with yours when you switch position.).



(This is how you allow the water to leak out.)



You continue with: “Think back to that memory you have, let everything around you right now fade away....” This is the section where they experience the chills and the heavier hands and tingling fingers. Keep in mind that they have had their hands out in front of them for a couple minutes, so their arms are starting to get tired, and their fingers will start to tingle anyway; you just say that is a result of the memory coursing through their body. When you tell them to allow it drop out of their hands, drop your hands slightly and suddenly, as if an object has actually dropped from their hands into yours.

Finish off with how the flower petal/stone/seed/etc. is a symbolic reminder of the experience they just had. Make the parallel between the saplings of the forest and their experience, and leave them with a moving thought.

Note: If you decide to use a flower petal, it will probably stick to either the pads of the fingers of your right hand, or the backs of the fingers of your left hand. So when you set your hands in the ‘cupped’ position, be sure to clip an edge of the flower in the fingers of the hand you want it to appear in. This ensures that when

you switch your hand position, the petal appears *in* your hands, rather than stuck to the back of your fingers.

Additional Idea: If desired, you can certainly obtain the memory they are thinking of, using a “pre-effect” technique. Meaning, you get some information *long* before you ever use it. For example, you tell them to think of a playing card, tell them to remember it/write it down/keep in their pocket, then do a couple other card effects, and at the end, divine the card they thought of. This really just falls under how to structure a routine, but as far as I know, there’s not an official term for this – which is why I’ll call it “pre-effect”.

Anyway, before you even move into **The Forest**, ask them to think of a very fond memory, one that fills them with happiness, joy, and/or wonder. Now ask them to think of a prominent object or person that is significant in this memory. Have them write it on a business card, billet, or playing card. Using whatever method you wish, you can obtain that word. For instance, if it’s a business card or playing card, you can control it to the bottom of the pack, and peek it as you put the cards away. If it’s a billet, you can use a center tear or the Acidus Novus Peek, or any other method of seeing what is written. **HOWEVER**, do not obtain the word as soon as you can. Wait until after you perform **The Forest**, this is because the heat is on the billet/card, but once you’ve told a story, and given them a magical experience, they are in this state of wonder – **NOW** you can get the information. There is no heat on the playing cards/business cards/billet, all their attention is on the object they are now holding that has manifested from nothing. Essentially, if they hand something to you, they will expect you to look at it, but when you set it aside and move onto something else, the attention is diverted.

So the process would go like this, the underlined sections are the sections the participant remembers:

- Talk with them for awhile; get to know them, etc.
- Ask them to think of a powerful memory
- Ask them to write down an object or person that is significant to that memory
- Replace that card in the pack and control to bottom (or if using billet, keep it folded and set on table)
- Move into **The Forest**
- Let them have that magical moment
- Casually pick up the pack and put in pocket, peeking the bottom card (or CT or peek the billet)

- Probe with some questions about the memory, eventually revealing the word they wrote down.

As for what kinds of questions to ask:

- If the word is a name, you can assume their memory took place with that person, which means that person is very important to them. You could ask if this memory was spent with another person they care about.
- If the word was a natural feature (like a river or mountain), you could ask if the memory was outdoors, then was it away from people, out in the wilderness, etc.

Here's an interesting thing: if there is enough time between them writing the word, and you revealing the word, they'll forget they ever wrote it down. Of course, you can't draw attention to it during the performance, otherwise they'll be reminded. As far as they are concerned, you asked them to think of a memory, you told them a story, a physical object appears in your empty hands, then you are able to divine the memory they thought of.

If you decide to use playing cards, you can also get a personality reading from them. Before they write down the word, ask them to take the deck and remove one card that they think best suits them. They can indeed pick any card. Tell them to keep it face-down and replace the deck on the table. Continue by having them write the special word on the card, and so on. When you peek the word, remember the card as well. Now you can give a reading based on the card they picked out of the deck. You will want to get the identity of the card incorrect, if you intend to divine the word exactly. This is because by nailing two pieces of information, you're inadvertently raising suspicion about your abilities. If you get the card wrong, then they know that you didn't see the card they wrote on, which means that when you get the word correct, you have increased your credibility. This concept of getting some information right and some wrong is nothing new; however, it is highly under-used.

Note: Kenton Knepper has a move that involves hiding an object in the same way as taught in this routine. This is another one of those things that I came up with on my own and found out later that someone had already done it.

This method came to me as a result of using a different (and borderline stupid) method of getting the object into someone else's hands. The original premise was

this: They had their hands filled with water, I would tell the story (they don't let water trickle out), then at the end, I would show an empty hand, wave it over the water in their hands, and a small rose would appear floating in the water.

That method is this: I would palm the rose in my right hand, move my left hand over the water and a little ways past their cupped hands, while moving my right hand under their hands. I'd show my left hand empty, then turn it palm-down and slowly move it back towards myself. At the same time, I'd toss the rose at an angle towards them from under their hands; the rose would ricochet off my left palm, and fall into the water, as my left hand was moving back towards me. This took a TON of practice to get the toss, the ricochet, the angles, and the cover just right, so as to not get caught. This worked a few times, but I decided there must be a better (and safer) way. So I decided to find a way of producing an object in my own cupped hands. The result was a re-invention of one of Kenton's methods.

Inspire

Participant 1 = Melissa

Effect Summary: You are able to predict the name of an important person in the participant's life, whom you have never met before, as well as provide an accurate reading of the participant based on a dream you had one week previous.

Story: (Introduce yourself, ask their name, etc.)

You: "Every now and then, I'll have a dream, in which a messenger passes information to me, or knowledge of an event that has taken place, or introduces me to a person whom I've never met. Oftentimes, the dreams have no consequence in the outside world. Sometimes, the dreams are completely incorrect, but on occasion, the messenger will give me a vision, a thought, or an experience that could have some influence on the life of someone else." (Pull out an envelope.) "Do you follow me?"

Melissa: "Yes."

You: "Here (take out two slips of paper, one large, one small), I have written a poem, from which I hope you'll find some inspiration. And here (referring to the smaller slip of paper), I have written a vision I was given in a dream from one week ago, and I was half-asleep at the time, so I honestly don't remember what's on it." (Slide both papers into the envelope.) "I usually receive inspiration from dreams or music or nature, and from a few people who mean a lot to me. Most people have someone in their life that they look up to. For me, that person would be my cousin Matthew, who showed me how to share creativity with others. So out of curiosity, could you name someone who has had a tremendous impact on your life?"

Melissa: "My friend Alex."

You: "What did your friend do that moved you?"

Melissa: "She taught me how to paint." (responses will vary)

You: "And do you still keep in touch with Alex?"

Melissa: "Yes, she's a close friend."

You: (looking thoughtful) "Alright, this may seem a bit odd, but I'd like to try it anyway (pull out a business card and a sharpie). In the dream I had last week, I met someone who looked just like you, only I never got her name. She was wearing a long shimmering dress of gold and white, and she said three numbers to me (Write a 3-digit number on the card). At the time, these numbers meant nothing, but now that you're here in front of me, I wonder if it was actually you, or

an apparition of you in the dream. Could you please think of a number between 100 and 999?”

Melissa: “Okay, got it.”

You: “Please be honest, is the number you’re thinking of: ‘738’?” (Turn the card around to show the number.)

Melissa: “No.”

You: “Are any of the digits correct?”

Melissa: “Only the 7 and 3.”

You: “Ah, well, as said, sometimes the dreams don’t correspond directly to reality. Regardless, you can keep this card (slide the business card into the envelope), and shoot me an email if you like the poem.”

“As for the dream, even though the numbers were wrong, you still bear a striking resemblance to the person I met, which is why I came to speak with you in the first place. But also in the dream, I was given a glimpse into your mind, and what I saw and felt was a very caring person but also someone who used to have a difficult time expressing their emotion. It seemed as if there was so much creativity and a desire to share that with others, but she lacked the knowledge of exactly how to share it in a meaningful way. I don’t know if this applies to you or not, as it could just be coincidence that I saw someone who resembles you in a dream exactly one week ago. But whatever the case, our dreams are our own infinite sanctuary where anything is possible and where some of the greatest questions are asked.”

“Before you go to sleep tonight, open the envelope, read the poem, and read the small paper. Then find some string or rope, or a few pencils, and use it to form the letter ‘A’ under your pillow. Imagine seeing Alex in front you, whisper her name, then go to sleep. I don’t know exactly what you’ll dream about, but your dream will remind you how much Alex means to you.”

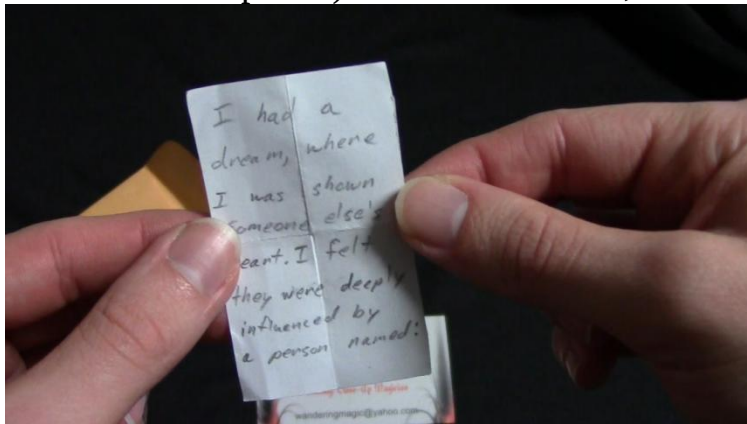
(Before they go to bed, they’ll read the papers in the envelope. The smaller one will say: “I had a dream, where I saw someone else’s heart. I felt they were deeply influenced by a person named Alex.”

They will wake up the next morning with a very strong reminder of how important Alex is to them, and it is very possible they will have a dream about Alex, and receive a second wave of inspiration from that dream.)

Setup:

Materials:

- The Sharpie gimmick (with the felt tip and ink cartridge replaced with a pencil)
- Business card with a 3-digit number pre-written on it (in Sharpie)
- Envelope (small coin envelope)
- A small slip of paper (about 1.5" x 2.5"), that reads (in pencil): "I had a dream, where I was shown someone else's heart. I felt they were deeply influenced by someone named". The paper should be 'portrait' oriented, in relation to the writing. Pre-fold this slip into fourths, so the writing is on the OUTSIDE. Make sure there's enough space at the bottom of the slip to write a name.
- A larger slip of paper (about 3.5" x 4.5"), with a poem on it (in pencil). Fold into fourths, with the poem on the outside.



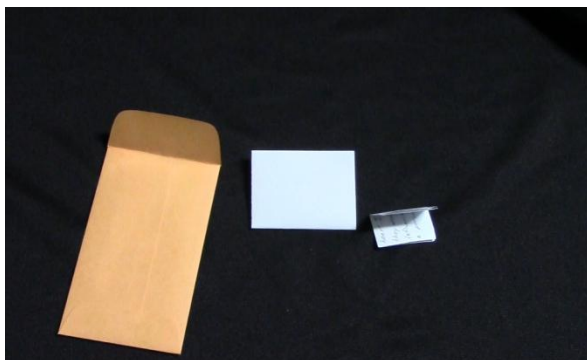


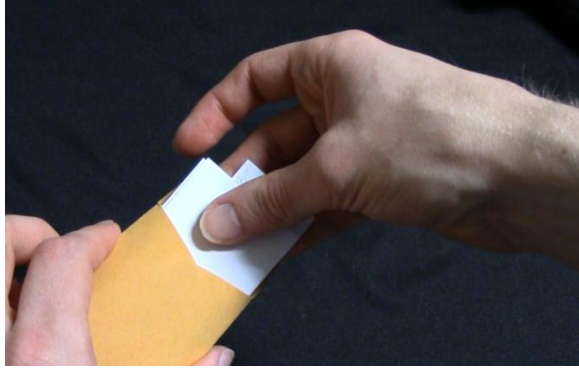
Method: This is an interesting routine that begs the question: “Can dreams show the future?” And also plays on the mind’s ability to construct dreams.

To start (before approaching anyone), place the folded papers in the envelope, and put the envelope in the Left pocket. The business card goes in the Right pocket, with the writing side against your body (so they can’t see the pre-writing when you pull it out). The Sharpie gimmick also goes in your Right pocket.

Approach someone, introduce yourself, etc. You’ll set up the premise of the routine, which has a metaphysical quality to it, which allows for vagueness and a considerable amount of error later on.

Take out the envelope and remove the folded papers. Refer to the larger one as the poem, and the smaller one as the description of a vision. Put the smaller paper in front of the larger one (so the spec can see it), then rotate the papers towards the spec, so the small slip is facing the ground. As you slide the papers into the envelope, retain the smaller one in a finger palm/clip, and place the envelope in the spec’s hand or on the table/bench/ground/etc.

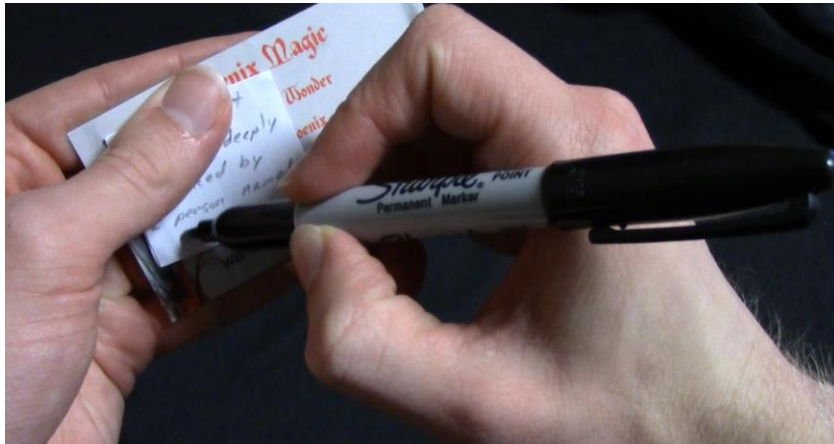




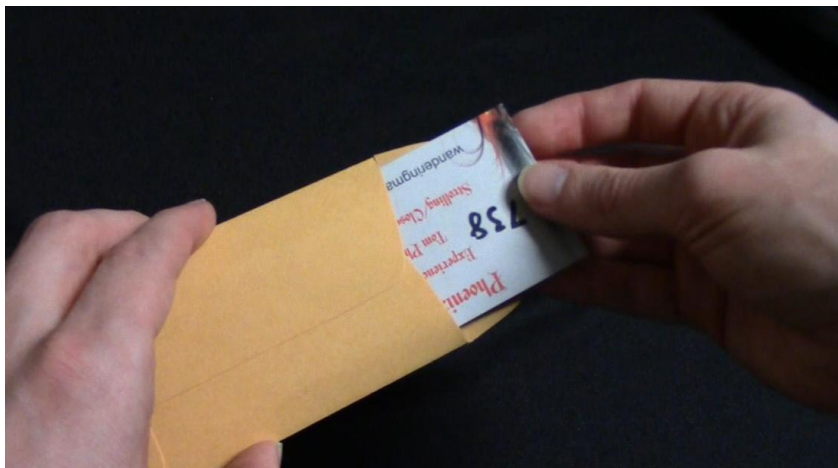
Talk about where your inspiration/influences mainly come from, then give an example of how someone close to you has inspired you. When you are open with people, and tell them personal details of your life, they will feel comfortable sharing details of their life. You now ask for the name of someone who has greatly inspired them and why, or in what aspect of their life (this is how you'll get a good reading on them later). Ask a question or two about this person. By learning a bit about someone's friends/role models, it is easier to tell what kind of person the spectator is, as people generally make friends/look up to with those of similar values.

Now, you'll pull out the business card to guess the numbers. As you put your Right hand into your pocket, slide the small slip between your body and the card, pull the card out and pass to your Left hand. Then pull out the Sharpie gimmick.

Half-way unfold the paper with your thumbs then write the name of the spec's friend/role-model in the blank space at the bottom of the paper. While talking about how the numbers didn't mean anything to you at the time, you refold the paper behind the card, slide the paper into a right-hand finger clip, re-cap the Sharpie, and replace in pocket, holding the card in the Left hand. Pass the card into your right hand and rotate to show the number that was pre-written (I use the number '738', because people usually end up with a number that contains a '7' and a '3'. There's a 1:899 chance that you'll get this right, which means you'll probably get it wrong. But that's okay.). Using just your Right hand, maneuver the paper under the card, so you can slide both into the envelope, using the justification of 'now you can contact me if you like the poem'. OR, as a joke, say: "Well then... I'll let you keep the wrong numbers/prediction."







Now we get into the reading section. You are going to ‘read’ the spectator, under the guise of describing the person you met in your dream. You’ve already established that the ‘dream-person’ looks just like the ‘real-person’, so the ‘real-person’ starts to believe after the reading that you may have met a spirit or had a prophetic dream. You’ll base the reading primarily off of whatever information they give you about their friend and how they were inspired. For example, in the ‘Story’ section, Alex (the friend) taught Melissa (the Participant/Spectator) how to paint. This tells us that Melissa has a creative and artistic side, but since someone had to *teach* her how to paint, there was a point where she previously *did not know* how to paint, which means that she wanted to learn in order to express that artistic side. If her friend, Alex, is outgoing, eccentric, thoughtful, shallow, fun, etc., then we can assume that Melissa will share at least some of the same qualities. This gives *a lot* of material to run with when we describe the ‘dream-person’. When you say: “I don’t know if this applies to you or not”, you’re implying that it could apply to them, and if any of it does, it will continue to build the credibility of your story.

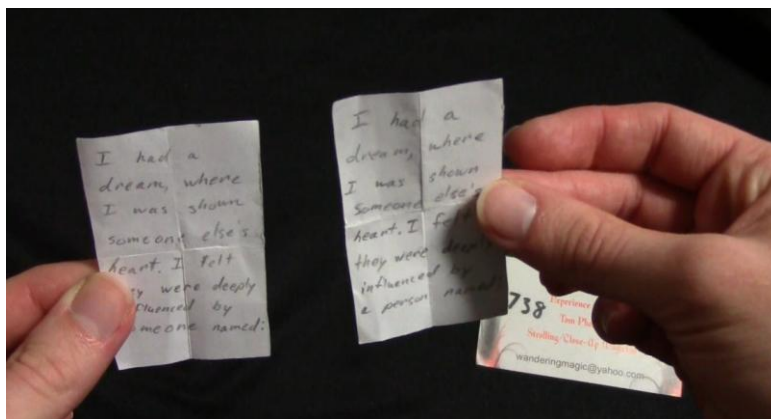
Now for the dream section. When this works, it’s strong. When it doesn’t, it’s still pretty good. This is based on my own dabbling in dream analysis, the experiments I’ve done on myself, my friends, and people I have performed this for. I’ve come to the conclusion (at least for now) that dreams are composed of incomplete memories and subconscious information/observation. Meaning, if I experience something today that just seems odd or ‘out of the norm’, and I am somehow reminded of it right before I go to sleep, I can bet that I’ll have a dream that involves that experience, only with a completeness that was not present in reality. This is because the brain is looking for order in chaos, by trying to make sense of things that didn’t entirely make sense during the day. Throughout the routine, you talk about your dreams revealing information to you about the spec and the spec’s friend. You’ve implied that they *could* have a dream about their friend, but even if they don’t, their dream will remind them of their friend. When they read the paper before they go to sleep, they will be reminded again of what you implied. The *act* of making a semblance of their friend’s first initial with pencils/rope/string and sleeping on it provides the ‘odd’ behavior that they’re not accustomed to, which causes the brain to store that odd bit of information with everything else that’s gone on. It’s near impossible to tell *exactly* what someone will dream of, but we can push them in a particular direction.

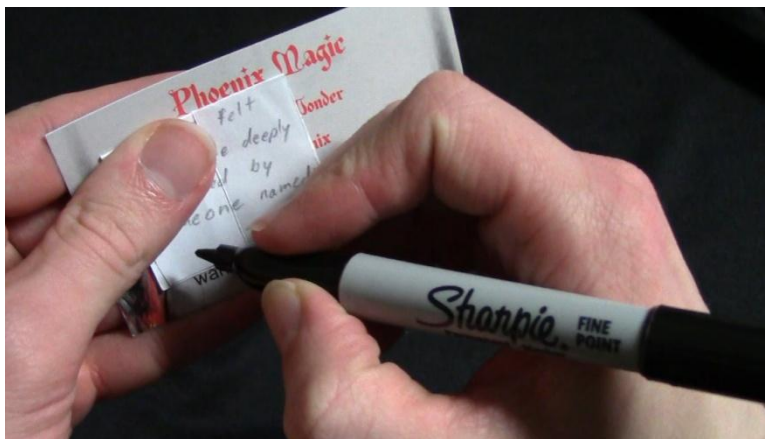
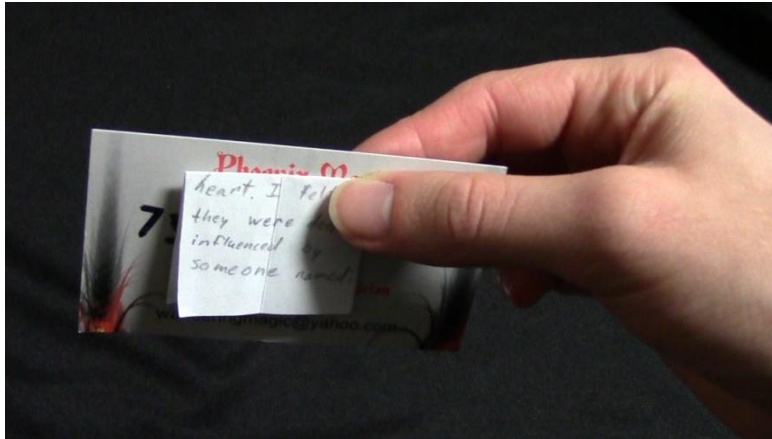
Even if they don’t *actually* dream about their friend, since they read the paper before sleeping, and they imagine speaking with their friend, they can’t help but

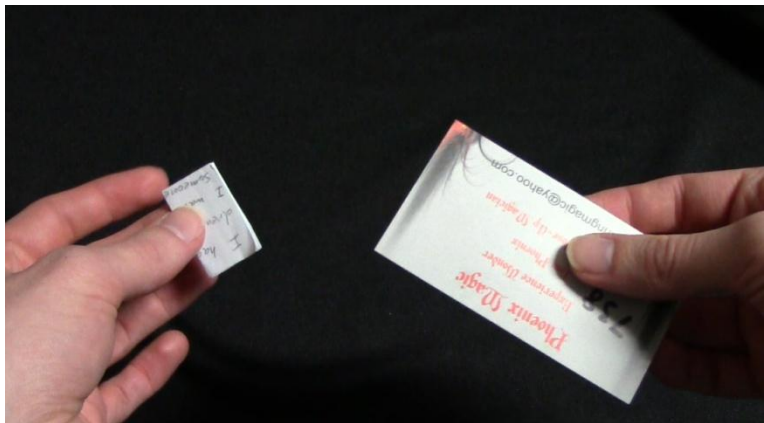
remember it when they wake up (and some mornings it's difficult to tell whether something that was thought on the night before was part of the dream or part of reality). In short, the process of being awake, to falling asleep, to dreaming, becomes blurred after waking up in the morning.

Notes:

- If you want to reveal the small paper 'prediction' on the spot (without an envelope or poem), then you'll need two small, folded papers, each with identical writing and folded in the same manner. Place one behind the business card in your pocket, and leave one out in the open. Do the routine as normal, but instead of placing the card and paper in an envelope, just hang onto it. Skip the "Regardless, you can keep this card" sentence, and go into the reading section. After you're done, say: "I put this down earlier, and even though the number was wrong, I think this should be correct." When you start that sentence, you'll pick up the visible folded paper with your Left hand (the hidden paper is still under the business card in your Right hand). Bring your Left hand under the card (palm up), and grab the card with your Left thumb, then move your Right hand out from under the card. This should look as if you've done nothing more than just swap the contents of each hand. Put the business card away, saying: "We don't need this anymore." Then ask them to unfold the paper and read the contents. Let them have that moment. Now give them the instructions to read that paper again right before they go to sleep and to construct the first letter of their friend's name using rope/string under their pillow, and imagine speaking to an imaginary image of their friend.









- Some notes on the dream section. I started to understand the blurring of conscious states upon waking, when I would work on math/physics studies right before I went to sleep. This is because when the mind is presented with something odd or a puzzle right before sleeping, that becomes a part of what I call 'pre-dream memory', or the memories the brain chooses to hang onto right before entering a dream. It's these memories that usually get tied into the dream, making the 'waking-memory' blurry as to what information was remembered *before* sleeping and what dreams were remembered *during* sleep.
- Also, the details and study of dreaming is still widely unknown to the public, as it is so difficult to test scientifically. Which means that most people still consider dreams to be one of those 'great unknowns' of the world, so anytime you bring a dream into a routine, you're adding a layer of mysticism that masks the possibility of a physical method. But you're also implying that you may have some thus far unknown power to receive visions or messages through dreams on a level that is inaccessible to most

people. Don't abuse this knowledge. We're trying to *move* people, not start a cult.

Additional Idea: Bill Montana's **The Bridge** can also be implemented to influence their dreams. As in **The Angel's Gift**, I cannot go into detail about how and why it works, but believe me, it works wonders.

For some extra impact, we can do a name guess within their dream. By this, I mean we can change the message on the prediction paper to read: "Last week I had a vision in which I saw into someone's future, they would dream of a person named ____". Then, we tell them not to open the envelope until the next morning. Once they open the envelope, it will appear as if we received a vision of a dream that had not yet come to pass.

Additional Idea 2: This sort of idea is also mentioned in **The Forest**, but I'll mention it here as well, since it can add some power to the routine. Rather than having them think of a role-model, have them think of a close friend or family member, and think of a memory they have with that person. Have them think of a keyword, significant object, or a one-word description of the environment. Give them a card/billet to write down the single word that relates to the memory, replace it in the pack, control it to the bottom, and give it to them to hold. NOW, have them really build up the memory in their mind, imagining themselves back in the moment. Tell them to imagine the sights, sounds, smells, the feeling of the air on their skin. You want them to leave the current world and go back to another time in their life, which adds time between them writing the information and you getting it. Once they have done this, bring them back to this world, and continue into **Inspire**.

After you have asked them for the name of the person in their memory, guessed the three-digit number, and put the business card and paper into the envelope, take the pack of cards back, peek the bottom card, and replace them in your pocket.

Now you can talk about the memory they were imagining earlier. Don't say too many specific things about it, since they will probably be incorrect. Instead, tell them that while they were imagining this memory, you were trying to feel their thoughts, and here is what you were able to get. Make vague statements about the environment, mentioning this person in close proximity to your participant (meaning they were probably together at the time), and judge their reaction to each of your statements. Then at some point, talk about the word they wrote down. If it

was describing the environment (like “restaurant”, “forest”, “home”, etc.), then make sure none of the previous statements deal directly with the word. You want to build up the memory, excluding the word they wrote, and then use that as a piece of correct information at the end, which will confirm that everything beforehand (your abilities to see into another’s mind) was true. However, if you are *really* good at reading people, you may choose to get this word incorrect, and put it elsewhere in the reading. It’s up to you; just make sure you get some information correct. I usually save the information I know for certain for the end, that way I can finish on a good note.

Paths of Light

To be performed at night, when the moon is visible.

Summary: The Participant thinks of a special person in their life, and then selects a playing card that is shown to represent a quality of them. You take the moonlight and place it in their heart. They channel it down their arms and onto the face of the card.

Story: (introduce yourself, ask their name, etc.)

You: “I’d like you to think of a person who has made a lasting positive impact on your life. They could be a friend, family, or even someone you have only met once. Think of what they did or said, and why it had such an impact on you. Out of curiosity, who is this person?”

Nikki: “It’s my friend, Laura.”

You: “Excellent, we will get back to her. For now, let’s try something a bit different. (*Bring out a deck of cards.*) If you could, don’t think about these as just playing cards, but rather as characteristics. For example, the Queen of Hearts might represent a very loving and caring personality, or the Ace of Spades might represent someone who is dark or mysterious. Whichever card you select, we’ll see if we can connect it to you. (*They select a card.*) Go ahead and sign your name across the back (*Hand them the Sharpie, then they sign*). Now that you’re committed to using this card, let’s see what it is (*Turn the card over*) ... interesting, the only blank card in the deck. Would you be able to find any meaning that this card may have for you?”

Nikki: “No, not really.”

You: “I think that it may relate to the fact that you are a generally open-minded person, welcome to new ideas and enjoy meeting new people, which would mean that you value your relationships with other people, and you do care about how others view you. This blank white space could also represent the happiness you’ve experienced, much of this largely due to those people in your life who you hold close. Though, there has been a time when you felt as if your life had darkened (*burn the face of the blank card*), and you felt lost. If you could, hold out your hands (*turn the card over, and place it in their hands*), and put your other hand on top. This was by no means a nice time of your life, so we’ll not dwell on it. Think back to what Laura told you, and as you do, I’d like you to imagine, just for a moment, that her words and the sound of her voice are as bright and clear as the moonlight. Now imagine seeing the moon come down, out of the sky (*reach up and with your fingers, act as if you’re pulling the moon out of the sky*), coming

closer and nearer, until it touches your heart. Feel it becoming a part of you and allow it to course through your veins, imagine hearing her words, now concentrate on the light flowing down your arms into your hands, allow it to collect between your palms. Now open your hands (*they open their hands, and on the card, there is a bright crescent moon in the middle of the burn mark*).”

“Whatever it was that Laura said to you must have been quite powerful for this to happen. Since you are the kind of person who values the thoughts and feelings of other, then I think not only does this have special meaning to you, but you understand how your words and actions affect those around you. What you say could be the guiding light of another. Your words could become someone else’s moonlight. Each of us is immortal in this fashion – our bodies will decay, and all that remains is a lingering memory in the hearts and minds of those who still stand in the world, even as we move on to the next.”

“Keep this card for a while, but after time, give it to someone who looks like they have had a rough day. Tell them what you experienced, and have them sign their name on the back of the card. Then they keep it for a while, and then pass it to someone else, and so on, creating a path of light and kindness and hope for a new day. It’s been a pleasure meeting you Nikki, best wishes.”

Setup:

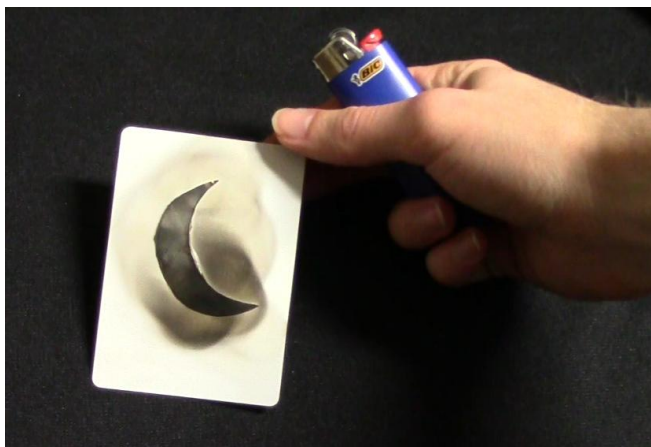
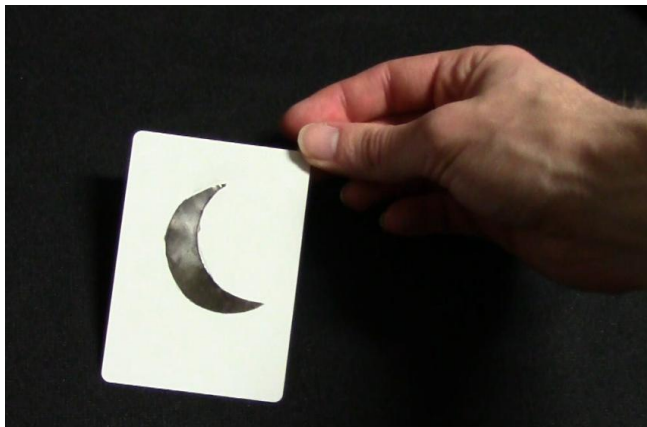
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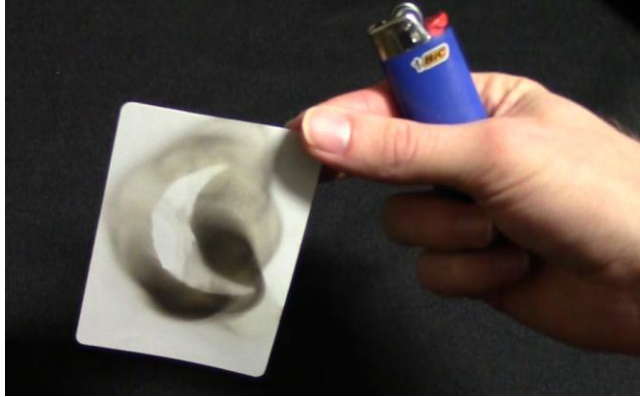
- A blank card
- A prepared blank card
- A deck of regular cards
- Lighter and regular Sharpie
- Soda can

Method: The workings of this routine is accomplished using nothing more than a prepared card and a couple double-lifts.

You’ll need to make what I call the “Moon Card”. To do this, you take a soda can/aluminum can, and cut off the top and bottom, then flatten out the center section. Now you’ll have a long (single-layer) sheet of metal. With a marker, draw the shape of a crescent moon and cut it out. Double-stick tape the cut-out to the center (or slightly off-center) of a blank card and use a lighter to burn around the metal shape. Take the moon cut-out off, and stick the card in/under a stack of books to keep it from warping. Leave it in the book for 15 – 20 minutes. Once it

is flattened out, put a blank card on top of the deck, and put the Moon Card on top of that.





To start, force the top card (don't show it), have them sign the back, then double-lift to show the regular blank card.



Take out the lighter and turn your Left hand palm down (or whichever hand you hold the deck in) and say: “Though, there has been a time when you felt as if your life had darkened...”, and blacken the face of the regular blank card. Turn your hand back over to show the now-burned face.



Double-lift again and slide off the top card (which is the Moon Card), and ask them to hold out their hands. Put the card face-down in one hand, and ask them to place their other hand on top.



Using whatever presentation you wish, act as if you are taking the light from the moon and holding it in your hand, place it on their heart, and ask them to imagine the light traveling down their arm into their hands. Tell them to channel that thought into the card, and when they feel as if the energy has collected between their hands, to look at the card. When they turn it over, it will, of course, have a bright crescent moon, surrounded in darkness on the face. Let them have a few moments to process this.

The ending is to leave them with this Moon Card to give to a friend or a stranger, who looks like they are having a bad day, that person hangs onto it for a while, then they give it another, and so on. This is an interesting way of creating a chain of kindness, and it gets everyone in the chain (and everyone who sees it) thinking about how to live for others.

Notes:

- Make sure that the phase of the moon you put on the prepared card matches the actual phase of the moon. You don't want to have a Crescent Moon Card when there's a full moon in the sky.
- If you would rather conserve those blank cards, then prepare two cards – one with the moon shape, and one with a burnt face. Put a regular blank card on top, then the burnt card, then the Moon Card on the very top. You'll force the top card, have them sign the back, then *triple-lift* to show the blank card. Triple-lift again to turn the three cards facedown, then pick up two cards (as one) – holding them face-down, and pretend to burn the face (you're 'burning' the

pre-burnt card). Turn the double over to show the face is burnt, then turn the double face-down on top of the deck, and slide off the top card and continue. Using this method, you can re-use the regular blank card and the pre-burnt card. This also works well if there is any wind that night and the flame won't be still.

- You can definitely elaborate on the 'reading' section, based on them selecting the blank card. I didn't do so in the **Story** section, since it would take a long time to describe the many pathways this reading could take.

Additional Idea: As an interesting touch, you can change the color of and around the moon. On humid nights, the moonlight has a bluish tint to it, due to the higher amount of moisture in the air. With this, we can ask a participant to name a color. As you are probably aware, 'red' and 'blue' are the most commonly named colors, and to get someone to name red, we say: "Name the first color that comes to mind." And to get someone to name blue, we say: "... just, go ahead and name a color." The tone and speed is important, people usually say 'red' when they feel rushed to name a color, and 'blue' when they feel like there is no hurry. If they say some other color, you can ask if they changed their mind from another color – this is common. If not, that's okay, blue is a 'cool' color, and is usually associated with peace and serenity. Tie the color they named into the reading you give them, by saying to imagine an aura of this color around their body. Tell them red means stressful, orange and yellow mean excited, green means energetic, and blue and violet mean relaxed, etc.

After you put the card in their hands, ask them to close their eyes, then continue with this section: "*Think back to what Laura told you, and as you do, I'd like you to imagine...*", and really elaborate on this; you want them to be relaxed, and in almost a dreamy state, which will make them a little more open to suggestion. If they said a color other than blue, tell them to imagine their aura changing slowly from whatever color they said, to a light shade of blue, as they become more and more relaxed and begin to think of being around/listening to the person who inspired them. Tell them to let you know once they have imagined their aura to have a blue color. Tell them to imagine pushing their aura further out, all around them, then tell them once they open their eyes, the moonlight will match the color of their aura.

Have them slowly open their eyes, and sure enough, the moonlight appears to have a blue tint to it. To the casual observer, the moon will be only slightly blue, but

this color will be increased for someone who not only has had their eyes closed for a couple minutes, but also has been in a state where suggestions are more easily accepted.

Of course, this has less to do with suggestion, than with what color the moon actually appears, but the participant will attribute the color change to their experience.

Here is something else which is rather interesting, a phenomenon called “chromatic aberration”. This is experienced by many people who wear glasses or contact lenses. When looking at a light, or a surface that reflects most light (such as a white sheet of paper), one side of the light appears to have a thin blue glow around/along the edge, and the other side of the light appears to have a red glow at the edge. So if you repeat the process described in the previous paragraphs on someone who wears glasses, you can make the edges appear to glow brighter and thicker in their eyes. Also, this can work on people who do not wear glasses, though it will take a bit more suggestion and some humidity to convince them the moon is turning shades of red and blue.

Before making the Moon Card, put it in a printer, and print a very light blue circle onto the face of the card, and then continue making the card. Once you take the moonlight out of the sky, the moonlight on the card will have a slight blue color as well. Not only will this be consistent with what they experience, but it will also reinforce the memory when they look back on that night.

Conclusion

There it is, the Book of Light, the first volume in the **Magic, Mentalism, and Mysticism** series. I hope you were able to learn some concepts and get ideas from these routines. All of the stories involving past experiences are true, so yes, I did walk through miles of scorched earth, and have had a dream of an angel handing me a rose. I do use the meditation technique of ‘becoming a stone’ to calm my mind and think clearly, and I do associate the moonlight with the beauty to be found in darkness. I suppose the most important thing I’d like the reader to take away is the fact that performing magic that people can relate to on an emotional level is one of the most beautiful things we can do.

Magic that happens in the participant’s hands is usually stronger than magic that happens in your hands. But here, you’re not doing color changes or transpo’s or saying that you’re reading body language - you’re presenting sleights, switches, and other such devices under the guise of mystical pieces that people don’t have an explanation for. If any of these routines are presented as traditional ‘magic tricks’, then they will be just that: tricks. But add a layer or three of: ‘mysteriously-powerful-and-heart-opening-feeling’, and it’s no longer a trick or a puzzle to figure out – it’s peeking into that secret world that everyone seeks but few can find, called,