

These methods have been explained in partial or complex ways in the original Mind Reading book and our rare “Risk Assessment” book.

In this lesson we will teach you a few of these principles and applications, and we will expand on them in a future lesson as well. These principles will become easier to use as you progress in the lessons rather than more difficult. We have found that if we stretch your mental creativity first, you will be open to simpler applications as we move forward.

In Mystery Schools they tend to try to frighten people away so that all but the most sincere get the real work. In our School we do not wish to scare anyone off. We do understand that we push the limits at times, just before we reveal some hidden treasure, however.

If this small portion of our lessons seem a bit much for you, keep reading anyway. As long as you keep reading and contemplating these ideas, one day a very special application for you will come to you almost automatically or spontaneously.

That has been the experience of us all, and we Know the same will hold true for you if you continue on and stay open to the possibilities.

## **Reboot and Rebooked - The Original Emo Book Test**

This is a streamlined and combined version of elements from Kenton, Enrique Enriquez, Leonardo Silverio and Allen Zingg. The full original work and how it came about may be found in our Risk Assessment book.

**Effect:** A book is given to a spectator to hold. She is to name any page number. Then she is to close her eyes and imagine what she feels is on the page. She is to tell you about sensations or feelings only, not words or things, but rather what she senses. These impressions are checked against the actual chosen page and it is found that she is slightly correct. The Mind Reader insists this gets better with practice and offers to demonstrate.

The participant stops the performer on a random page in the book, to prove the performer has not memorized page numbers or the entire book. The participant looks at the page chosen while the performer closes or turns eyes away and begins talking about impressions and feelings perceived.

Amazingly, the Mind Reader is quite adept at stating the feelings, sensations and perhaps even characters or words on the random page.

**Method:** There are several methods to this, but only one physical method. We'll get to that in a moment. Far more important is the concept. We want the audience and the participant to *focus on feelings* not mere words or a page number. This makes an ordinary book test into something much more important. When we deal with feelings we evoke feelings and memories from our audience as well as ourselves. Mentalism suffers often as an art form as it is too intellectual and lacks emotion; emotion being the driving force of most successful and meaningful art.

Another important principle at work here is what we have been studying in this lesson. You will need to adjust and work with what you are given, as you have no control over what a participant will say or choose at first. You do not memorize the book (although perhaps you could) and you do not know which page the person will call out. The participant names any number. You instruct the participant that they close their eyes, hold the book between their palms, and state what impressions and feelings they get about this page.

It is vital that the person states what feelings they have about what is on the page. They are not to say what they think is on the page. Instead they must describe what **feelings** come to them. This is an ingenious ploy by Enrique. Once a person describes various feelings there are many ways to relate those feelings to a situation.

A participant might claim they feel cold, water, freezing, unhappiness, yet when you scan the page they selected it is talking about a desert, with no water, very hot, but happy to be on vacation. These are opposites, and yet they felt the exact opposite of what was on the page.

*“This is known as reverse-ESP or reverse-sensation sensing, in which the odds are ten thousand to one that a person would sense the correct scene in a reverse or negative sensation. This is like the old photographs where negative images came before the film was printed out on paper. First the negative or reverse imagery, then the exact opposite when printed. This is remarkable. Try this at home some more and you will find that the more you try the better you become in time. It gets easier with practice. I’ll show you.”*

They will get better in time at home, as in the privacy of their home they will want to find a way to make their feelings and sensations fit what they read!

Often a participant *will* correctly state sensations and feelings that you can relate to the scene or situation described on the page they choose in the book they hold. There are only so many general emotions and so many general sensations or emotions in a novel. This brings up an important point. You want to use books that contain emotions, not a boring technical book or analytical manual. Enrique likes to use books with many pictures because images, as we have discussed, can more easily be made to fit impressions and sensations.

**This then is the main secret:** Your task is to use outs and adjustments to find ways to make what the participant says fit what is on the page of the book they have chosen.

What is your out if the person is entirely wrong? You have already read it.

*“It gets easier with practice. I’ll show you.”*

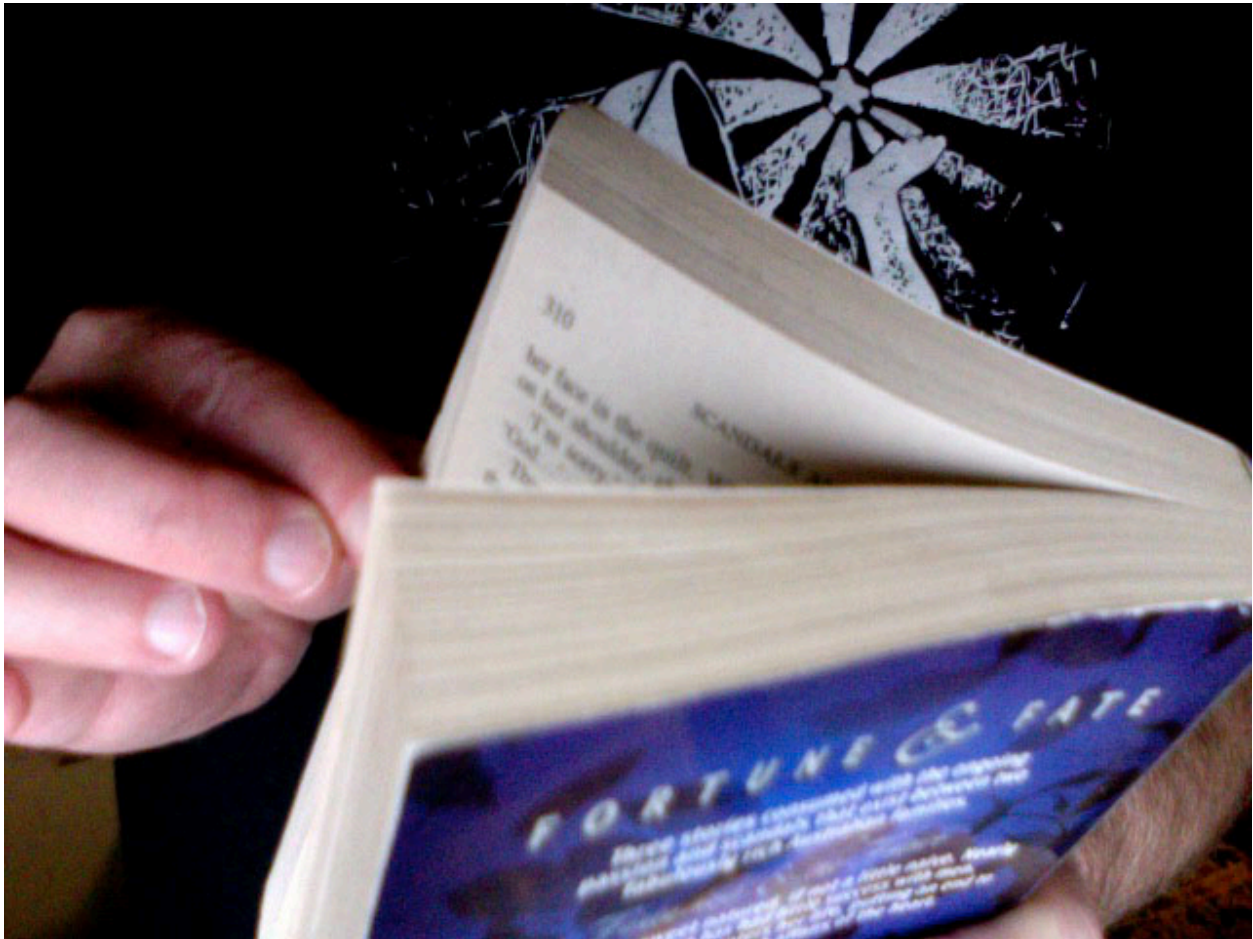
You will next appear to do something akin to what the participant has attempted.

*“People can be skeptical and some think I have memorized every book I own. If you knew me well, you would know how unlikely that is, but just to be sure we satisfy such people, don’t tell me a page number. I will riffle through the pages and you call out stop wherever you feel like it.”*

Note please the continuation of the “wherever you *feel* like it” line. This is not a question of whether you should Know where they want you to stop. In this case a very plausible reason has been given ahead of time why the person should choose to stop you based on their feelings. Not doing so would be suspicious after all! Review the last few paragraphs if you need to grasp this.

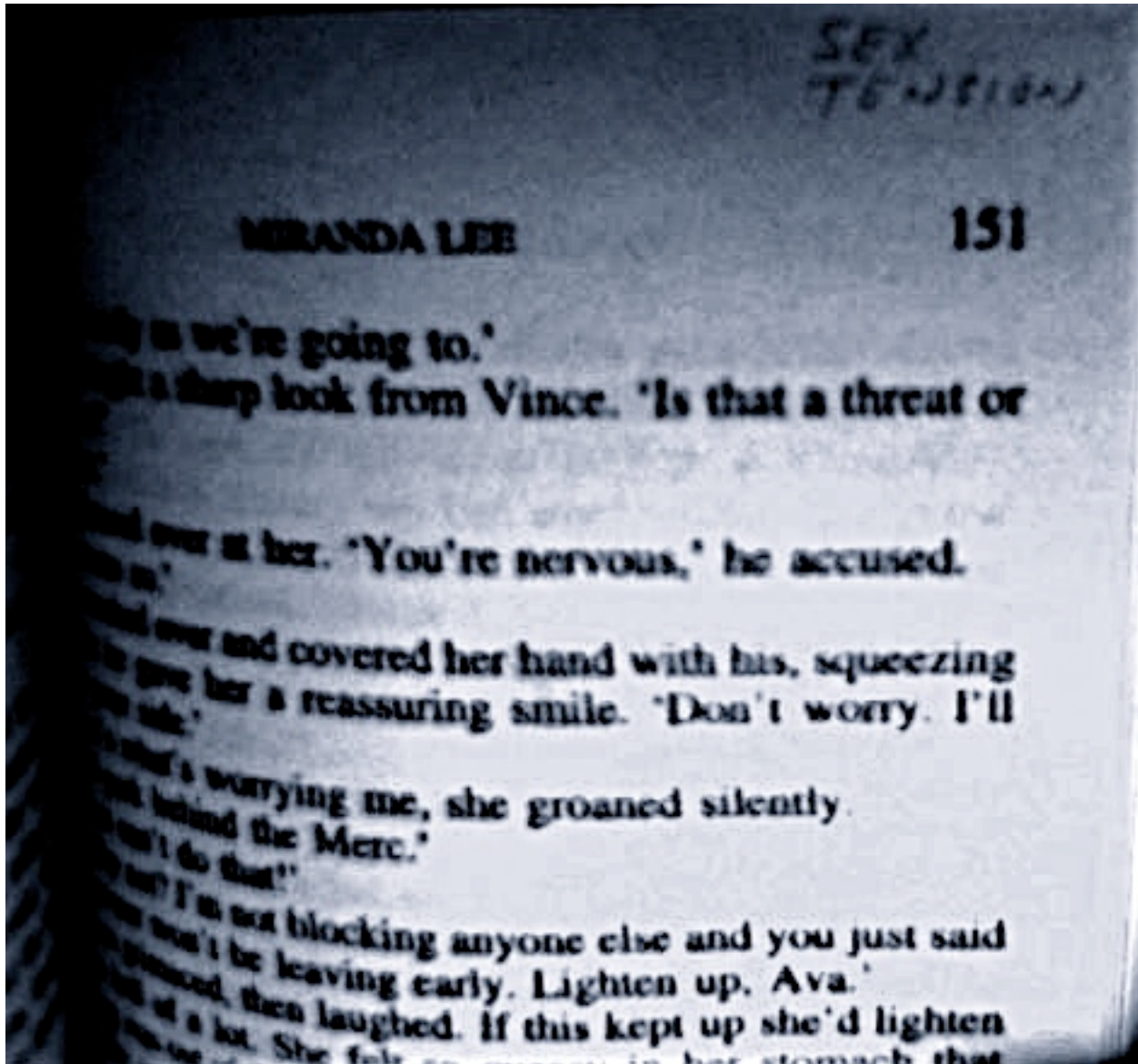
You stop and hold the book open to the page where the participant calls out stop. You turn your head, close your eyes and begin to speak about feelings that you sense. You will be remarkably correct. What you feel will be seen to be the primary scene or sensations on the chosen page.

How? We return to an old friend, the Orville Meyer or Danny Tong book test ploy. As discussed in previous lessons, the pages riffle off your fingers as the pages face the participant. Only one side of the book’s pages are seen in this way, naturally. You can’t see the pages the participant sees, but you can see the opposite pages which the participant cannot see.



This is the view from the participant’s perspective as the pages flip by awaiting their call to stop.

At the top upper corner of the pages that the participant and audience never see are some penciled in crib notes. Usually this word written in pencil tells you the first word of the stopped at page **facing the participant**. In this case however the crib words written in pencil tell you of the *two main sensations or emotions* on the page the participant is reading.

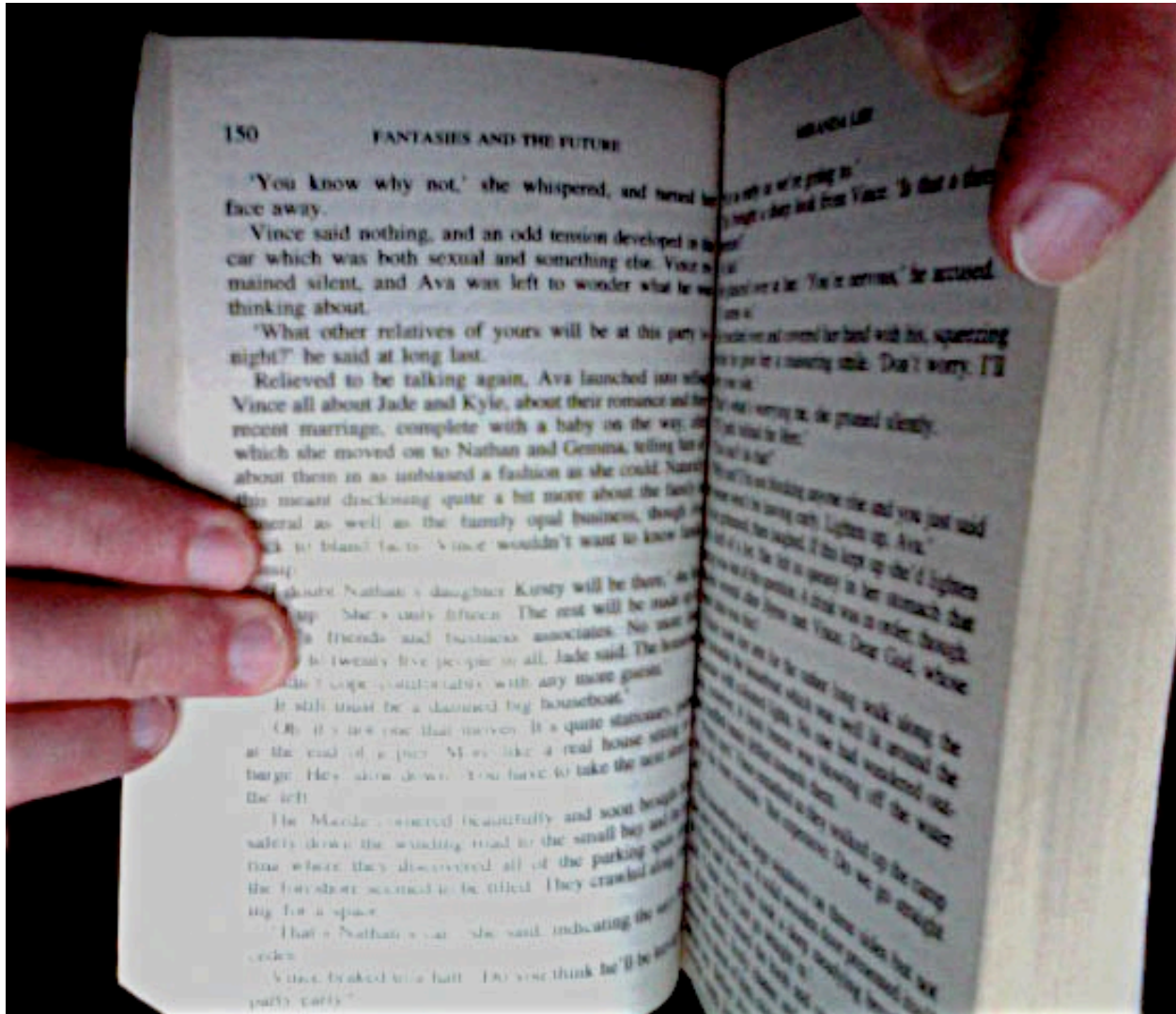


When the participant stops you, you will note the crib notes at the upper corner of the opposite page. Look just above the page number 151 in this old photo to see the crib notes. This photo has been drastically darkened as the crib notes are in a pencil that is easy for Kenton to read yet still rather light in his actual book.

The crib notes here say there is both SEX and TENSION on the page the participant has stopped upon. This is not simply “sexual tension” as that could have been described with the shorter crib word of “sex.” Having both of these words tell Kenton there is tension as well as sex involved on the stopped upon page.

As soon as the crib words are spotted, the Mind Reader turns head and eyes away, closing the eyes tight as the book is opened for the participant so they can clearly read their stopped upon page.

From the participant's point of view, the book looks like this once it is opened for them to read.



Notice here how the pages of the book are widely and fairly shown to the participant. The first finger or two hide the *crib at the opposing top corner* in a natural manner.

The performer's head is turned away and eyes closed so there is no possibility for the Mind Reader to be looking at the page as the participant scans it.

As you have written the crib words you have chosen the crib notes that best remind you of the kind of emotions on the opposite page. Play up the emotions, the feelings likely to be present, the sensations that may make up the main emotions.

When there is crib such as “sex” Kenton will begin to get a bit sensual in his description and then say that this is getting embarrassing to talk about in front of an audience.

“I have been working at this for some time so, how did I do?” you might say as you open your eyes and turn back to the participant.

The participant will be very encouraging of course.

**This is when you should act interested yourself to be completely believable.** Remember, you are **not** supposed to know what is on the page. You have some feelings about what the scene in the book is about, but you are not supposed to know too much other than the emotions and feelings that you psychically sense. For this reason it is sensible for you to turn the book away from the participant and look at the page yourself after a moment.

*“Yes, yes, I see what you mean. It says here...”*

With the participant looking over your shoulder at the book, you mention most the passages that fit the feelings and impressions that you gave. Be sure to check with the participant to have the person agree with what you are reading, and what you say that you felt. Get as much agreement as you can.

*The more times a participant agrees with you, the more hits the audience will remember that you have had.* That’s an important piece of advice, and you’ll do well to follow it.

Magicians may feel letdown at this point as there is no big theatrical “ta-da!” ending. Real mentalism isn’t always like that. If you were honestly using your intuitive abilities, chances are the results would be more along the type presented here than a written mentalism prediction of a stopped at word.

You may want to mix this sort of highly realistic presentation in with other mentalism effects to follow to be more overtly theatrical of course. If you are doing a formal show you have to make a show out of what you do to some degree, at least on occasion.

One thing we know for certain - this plays as absolutely the real thing.

Kenton performed this and some other of our unusual effects for the prestigious Psychic Entertainers Association members in Las Vegas, and it impressed even this highly knowledgeable and famously talented crowd. In the next lesson we will teach a related effect that Kenton performed for the P.E.A. that stunned them very much.

For now, let’s look at another very unusual book test and method that has to do with impressions and writing down what we perceive. This time we’ll return to the more traditional use of writing down verbal impressions, but in a way not used by anyone outside of our School’s training.