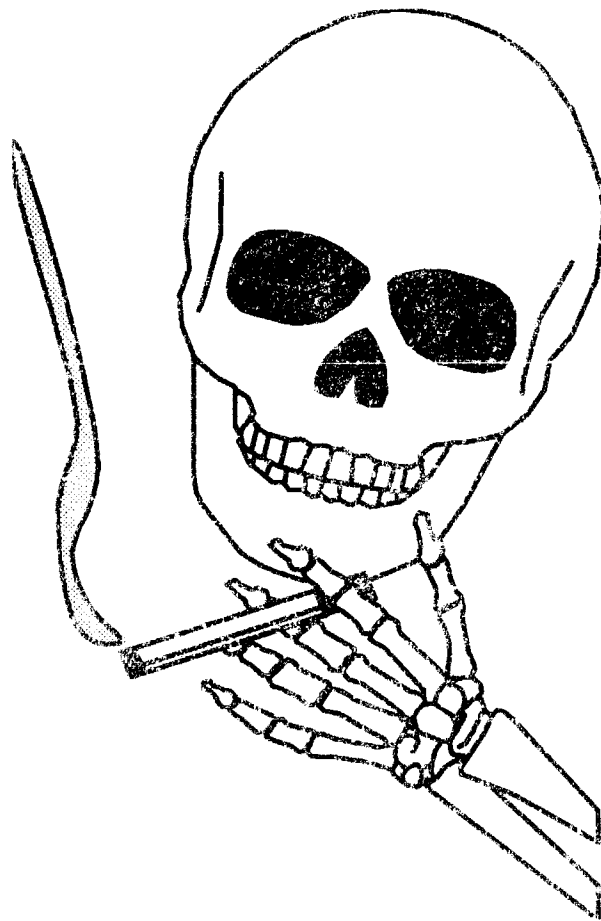
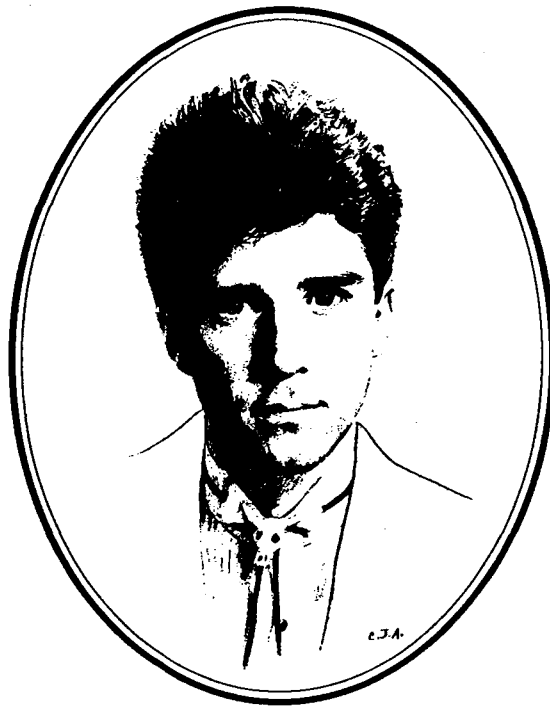


steve shaw's

**PSYCHOKINETIC
TOUCHES**



BY: STEVEN "BANACHEK" SHAW



MENTALISM BY STEVE SHAW

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Other books and tapes by Banachek a.k.a. Steven Shaw

Psychokinetic Time
Pre Thoughts
Psychological Subtleties
Steve Shaw's Radio Magic

THIS AND THAT

After I put out my last effect, Psychokinetic Time, I wondered if I would ever put out another pet effect of mine. "Why?" you ask. "Was the response that bad?" The answer to that question is a resounding "NO." In fact the response was quite the opposite. It became almost overwhelming. When Psychokinetic Time was first marketed, the response was slow, partly due to a very minimal marketing strategy. Finally a few professionals started to perform the effect as a major part, if not the only part of their shows. Richard Osterlind told me it was too good to be out there. He had booked shows based on this effect alone. Seth Kramer has told me that it is unequivocally the strongest effect he performs at trade shows. Danny Orleans claims it is the strongest effect he performs and has also been the cause of confirmed bookings. And the list goes on. Each performer has told me that they wish I had not marketed the effect (then again they would not have access to it if I had not.)

Therein lies the problem. Close friends as well as new friends have chided me for putting such a strong effect on the market. "Any Tom, Dick and Harry has access to it." Don't get me wrong, it is not that they do not want to share with the magic community, it is just that most working pros realize that the decline of 'good magic' is that magic is so easily accessible to anyone. There was a time that magicians guarded their secrets well and only shared with the few who had earned the right to learn each particular secret. A close up worker has no need to know how a certain illusion is performed. A magician has no need to know how a mental effect is performed and so on. There is a strong point to this, and in many ways I agree and long for a time when we all keep our secrets closer to our hearts. Part of the problem lies with the thieves out there. If you do not market a pet effect, someone will come along, see it, steal it, call it their own and next thing you know they are selling it under their name. They can not do this with Psychokinetic Time and now they will not be able to do this with Psychokinetic-Touches

To me, putting out strong effects like PK-Time and PK-Touches is not really a bad thing. In both cases, it takes a certain amount of gusto to try the effect out the first time. In both cases, it takes a certain amount of practice before the performer will try out each effect. As Richard Osterlind said "Most people will read the effect, not put any thought into it, or time, and never perform it, which is fine by me." This leaves only the pros performing the effects I put out and the folks who see them. On top of all this, I receive a small ego-boost knowing the best guys in the business are performing my effects and the satisfaction that I will receive credit for my hard earned work.

I know a few of my close friends will be upset about this new release, but I feel it is time to let it loose.

Both Psychokinetic-Time and Psychokinetic-Touches are impromptu effects, they can be performed anytime, anywhere and under any circumstances. Both can be performed as straight pieces of mentalism with no dressing (just a demonstration of your mind-power) or in a routine. All you need is your mind and two willing spectators.



HISTORY OF TOUCHES.

Back when I first started performing, I read a book by Milbourne Christopher that described a psychic by the name of Achille D'Angelo who became famous for his "psychic cures". In one description of his "powers" D'Angelo claimed he found out he had strange powers when he was at the age of sixteen. One day a voluptuous girl in a summer dress was walking down a street a dozen or so feet away. He found the desire to touch her overwhelming. D'Angelo made a caressing gesture and was amazed when she swung around ready to slap the face of her molester. When she turned and saw that no one was close enough to have touched her, she fainted.

D'Angelo claimed he could perform the invisible hand feat in a lighted room. And so he did. There were limitations to his powers though and he would only perform it for four people at a time. Also he could not perform the effect surrounded. Milbourne Christopher tried the effect for himself and found it worked quite well under these conditions.

I then took the effect and added a few touches (pun intended.) I found out that I could perform the effect surrounded if needed by making a few adjustments. Instead of "jabbing" the subject with my fingers, I tapped the subject in the secret manner I will explain later.

For many years I performed the effect for many reporters, magicians, and at the end of parties when requested to do one more before I left. Still the effect did not find a place in my regular show. Most likely because I had not found a suitable routine for it.

Then came the Weerd Weekend in 1994. At this particular gathering I lectured on 'Impromptu PK'. I covered my various original techniques for metal bending (see Al Mann's 'The Alpha Files', 1995" and other impromptu PK effects, closing with 'Psychokinetic-Touches'. The guys and girls in attendance love it, most of all they were first fooled by it and then loved the psychology behind the effect when I revealed how it was accomplished. They talked about it so much that I decided to use it on a two hour special I was taping in Tokyo, Japan. Despite the language barrier, the effect killed. The tape of the show started to circulate in the U.S. and then the calls started coming in asking how I was able to accomplish it and could they use the effect.

Finally I put a routine to the effect and now here I am releasing it to my peers. As stated earlier, the effect can be performed straight, as a demonstration of your 'powers' or

with the routine supplied.

At this point I should say "I hope you like it" problem is, without being humble, I know you will love it.

BASIC EFFECT

Mentalist talks about a deceased uncle. Mentalist proves the uncle's ghost is still around by having the ghost tap a seated spectator while the performer stands at the other side of the room and simultaneously taps another. That's right, the seated spectator actually feels two solid taps although no-one is near him, proving beyond all doubt that the uncle's 'spirit' does exist.

ROUTINE.

Mentalist is seated on a chair the whole time he tells the first half of the story. This enables the mentalist to be dramatic at the second half of the story by moving around. The beginning should be told in a somber manner, the effect you are trying to create is one where emotional people might even cry.

Story:

"When I was a boy, I had a favorite uncle, uncle Charlie. Uncle Charlie used to take me fishing, hunting, horse back riding. We did everything together, in fact, we were best friends. We always played little pranks on one another. Our favorite prank was what we came to call 'the trick of greeting'.

Often uncle Charlie would creep up behind me on my left and tap me on the right shoulder (Mentalist indicates the back area of his shoulder). I would turn to my right, no-one would be there and uncle Charlie would be laughing on my left, I knew uncle Charlie had tricked me again. Whenever the opportunity arose, I would play the same trick on uncle Charlie, it became our way of greeting each other. 'The trick of greeting.'

When I was fourteen, uncle Charlie passed away. It was my first real major loss in my life, my parents were not sure how I would take it. I suppose that at the time I was in denial. "UNCLE CHARLIE WOULD ALWAYS BE THERE FOR ME!" My parents let me go to the viewing of uncle Charlie's remains. Knowing how close I had been to uncle Charlie, my family let me go into the room by myself. They closed the door behind me. Up ahead was uncle Charlie's coffin. "I'm not going to cry" I told

myself. "Uncle Charlie would not want that, he would want me to think of the good times." Slowly I walked up to the coffin, when I reached it, I looked upon my uncle Charlie. "I'm not going to cry!" Uncle Charlie looked so peaceful, he had a smile upon his face which caused me to smile.

I started to tell uncle Charlie how thankful I was for all that he had done for me through the years when suddenly I felt a tap on my right shoulder. "My imagination" I thought aloud. Then I felt another. I turned around to my right (*STAND UP DRAMATICALLY AT THIS POINT*) and no-one was there. I started to turn around to my left thinking that maybe my father or brother had crept up behind me and had tapped me on my shoulder playing the greeting game on me, but no-one was to my left either. In fact, no-one else was in the room at all. Slowly I turned around and looked upon uncle Charlie's smile. Again I smiled as a tear rolled down my cheek, uncle Charlie would always be with me."

Pause, as if the end of the story. If you have a glass of water available this is the time to take a drink. You want to let what you have said sink in. Then you dramatically tell the rest of the story like a mad man.

"At first I thought I was going slightly crazy, but the thought of uncle Charlie becoming my 'Guardian Angel' was comforting. It wasn't until a few years later that I realized that uncle Charlie was truly protecting me.

"On my eighteenth birthday I stepped in to the path of an oncoming 18 wheeler. I felt a powerful force push me out of the way and back on to the curb. No-one was around, yet someone, something, had pushed me back just in time.

"At the age of 26 I was boarding a plane but could not find my boarding-pass at the last minute. I knew I had placed it in my inside jacket pocket, yet it was gone. Immediately after the plane taxied away from the runway the boarding-pass reappeared where I knew it had been all along. The plane crashed. 52 passengers were lost, uncle Charlie had saved me again, and still daily, I am greeted by uncle Charlie with two taps on my shoulder.

"The great thing about my uncle Charlie is I can prove he exists. To do this I will need a man and a lady."

Mentalist seats man in a low backed chair or low stool and stands lady at other side of the room. Mentalist stands by the Lady.

"To enable uncle Charlie to pass from the land of the dead into the living and communicate with this gentleman I will need to cleanse his aura.

"Sir, sit up straight and close your eyes. Please concentrate on every physical experience that happens to you in the next few minutes, do not smile or move at all, do not get scared, but feel every sensation whether it be a tickling sensation, hot, cold or any other sensation."

Mentalist makes passing motions completely around the man standing about a foot or two away from him at all times. It looks as if the mentalist is cleansing the man's aura.

Mentalist then walks to the other side of the stage and taps the lady twice, openly on the right shoulder and makes throwing motions towards the man seated on stage. If he wants he can gesture to an invisible man as he taps the lady on the shoulder once, gesturing to the invisible man as if to say "That's what I want you to do to him" then tapping the lady a second time. Make sure the audience sees that there are two distinct taps on the lady's shoulder. Wait a few seconds then ask the man to:

"Please open your eyes.

"Did you feel anything at all?"

"Taps" replies the man.

"How many?"

"Two?"

"Which shoulder did you feel them on?"

"On my right!"



"I did not touch you sir, in fact I tapped the lady and uncle Charlie tapped you! Please give both of my helpers a round of applause.

"How about showing my uncle Charlie how much you appreciate him."

METHOD.

This is strange indeed. Do not be fooled by the simplicity in the method. This has fooled everyone I have shown it to including some of the best guys in the business including, Tim Connover, Charlie Buckner, Docc Hillford and it even had my good friend and mentor James Randi going for a while.

As said before, this can be performed without the story, however, if you do not use the story to set up what is going to happen, you will not want to tell them in advance that they will feel taps. You will also have to change the questions at the end from "Did you feel any sensations at all?" to "Did you feel any taps on your shoulder?" Then ask "Which one?" then "How many?"

The bold and beautiful secret is that you actually tap the spectator as you "Cleanse his aura."

Because the man's eyes are closed he has no idea that you are moving around him and he has no idea as to when you tap the lady.

Having him close his eyes as you give him his instructions further confuses the amount of time for him.

Even if the man knows you moved around him, he has no idea when you walk over to the lady and tap her. The audience is not aware that he feels the taps at a different time. Believe me, I have performed the effect up to five times for the same group and still they did not catch on.

How to tap:

First you need to learn how to make the cleansing gestures. These are made as you would if you were applying suntan lotion, only your hands are held about a foot to six inches away from the man's body.

Start by waving your hands in the front of the man's legs, move up his lap, then the head, back down to the chest, as you walk to his right side. Then then wave your hands over the right shoulder then over his back, step around his back and then over his left shoulder coming around to his left side then over his head again and then over his chest and the front of his legs again again.

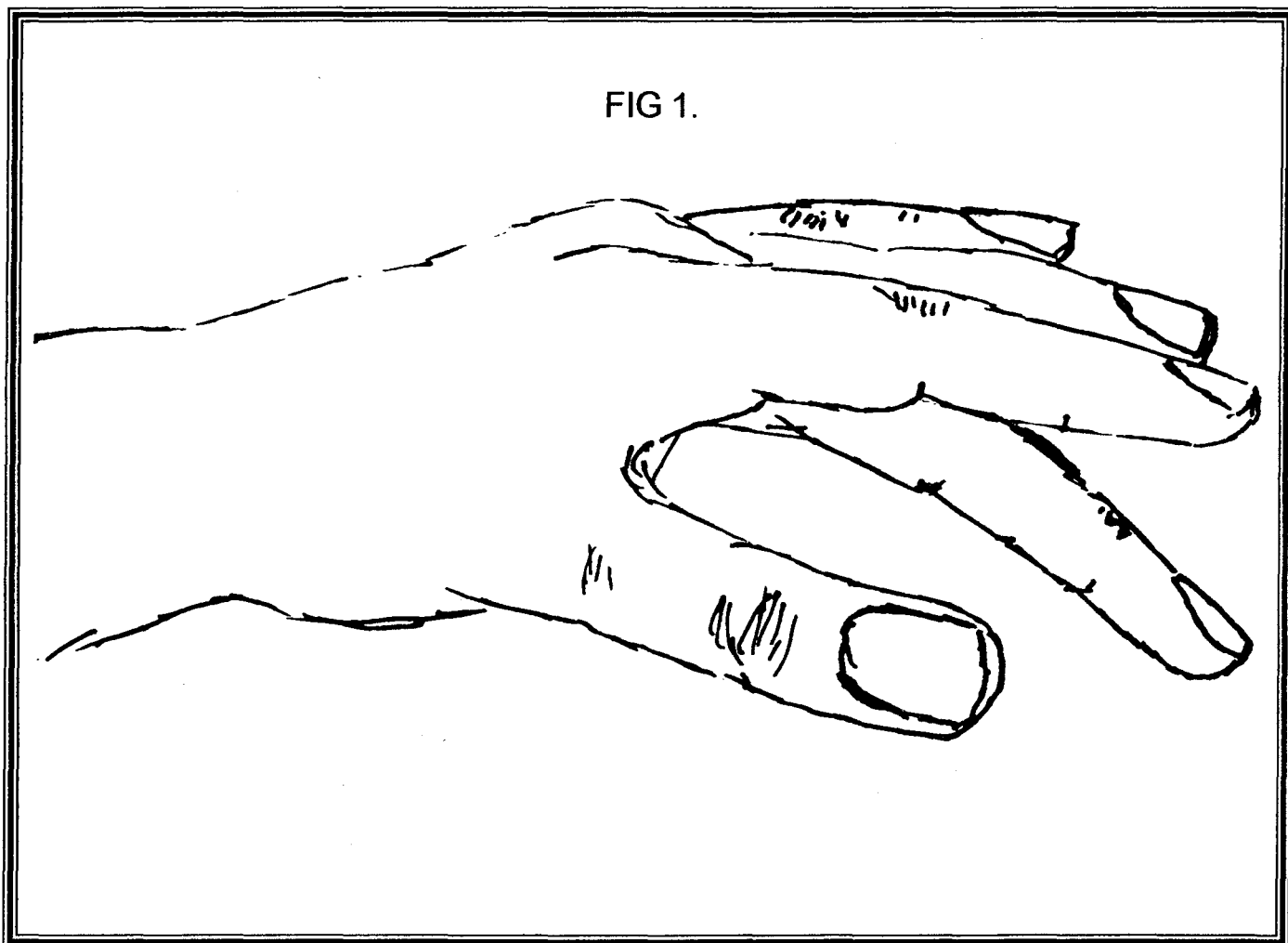
If need be, the second tap of the two taps can be made on a second pass around the

man which can be made immediately after you tap the lady twice and come back to the man to make more passes then go stand back by the lady as you ask the man to open his eyes. No one will be the wiser when he says he felt two taps. The fact that the taps were far apart is not information the audience gets. I prefer to make both taps on the first round.

Tap technique:

As your hands move in a jerky motion back and forth, your left hand's middle finger simply releases a tap towards the back of the shoulder. (See fig 1.)

FIG 1.



When taps are made:

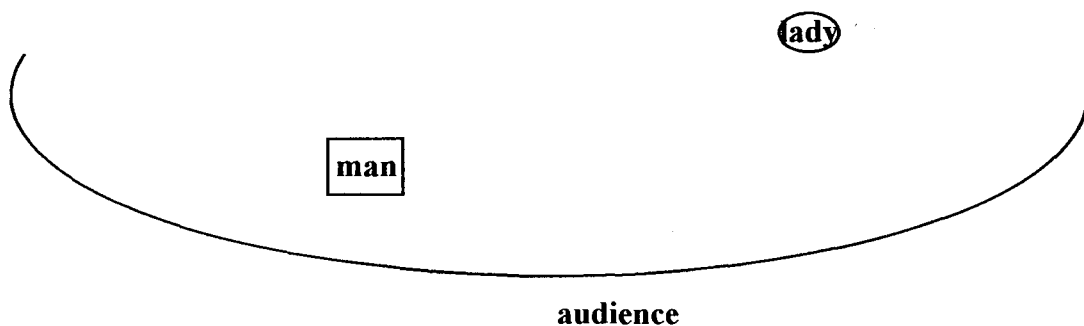
As you wave your hands up the man's right breast your left hand comes up over the shoulder and his back, then up over the same shoulder and down over the right breast again, then back up his front, then over the shoulder back to the back. The first tap is made with the left hand as the right hand moves up the front and then over the shoulder. The second tap is made with the right hand as you step behind the man and the left hand comes into view in front above the spectators left shoulder and the right hand passes over the right shoulder.

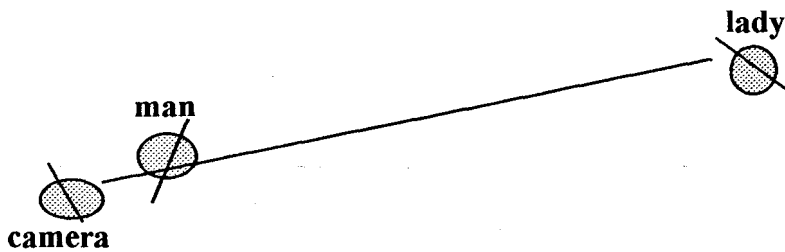
The second tap is made by the right hand in the same manner as the first tap. The tap is not discernible to anyone so long as the person is not wearing very loose clothing. Try it for a friend as you have another watch from behind. They can not see it even though it happens right in front of them. Even so, I have routined the effect so that the moves are hidden, even if they could be seen due to the angles. I have performed this surrounded many times using this method and timing. Using this timing will make the beginner much more comfortable and will enable you to perform the effect for a TV camera without the fear of 'the slow motion detectives.'

I will cover the TV performance later.

The taps should be made at the back of the shoulder, high enough so it is still on the shoulder but not considered the back. You will notice in the routine that you do not ask where the taps are felt but rather if any were felt and which shoulder they were felt on.

STAGING ON PLATFORM





STAGING FOR TV.

Tell the crew that they will get a better shot if they include the woman over the man's shoulder and that they should not cut away as you do not want anyone to think you did something during the cut. Make sure the camera includes the whole man. Your body will block your taps. The camera needs to show a clear shot of when you tap the lady's right shoulder. Remember, it is the timing that will fool them.

NOTES:

- 1. The spectator's chair should either be a low stool or a chair with a low back so his shoulders are above the chair. It is important that the man sit up straight.**
- 2. Do not speak during the 'cleansing' of spectator one or tapping of spectator two. Only speak prior to telling spectator one to remember all his sensations and when/after you ask him to open his eyes.**
- 3. Lady should stand up straight at an angle facing man on stage but in such a way that her right shoulder is visible to the rest of the spectators.**
- 4. Remember that the tap is made as the hands are in motion, more of a quick sliding tap rather than a direct tap.**