

Hidden Thoughts

Part 3

By

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Introduction

Greetings! Welcome to **Part 3** of the **Hidden Thoughts** series. This elaborates on some of the ideas presented in **Part 1**, and presents some new ideas, stories, methods, and challenges. This will certainly not be the final part, but it will be the last one for a while, as some of the included writing is very personal, as far as how my creation process goes, where I find inspiration, where I find wonder, and so on.

The first and second parts were the kind of books you could skip around in, but this one should be read from start-to-finish. It will make more sense that way.

So enjoy this read, take the time to digest it, and if you like some of it (I hope you will), please feel free to find a way to incorporate it into your own work.

What's Your Name?

This is not a magic effect or routine, but just something I like to implement in daily life.

In most daily activities where one person gives some assistance, the “thank you” given is an automatic reply out of habit.

Meaning, does it really sound like a *thank you*, or does it sound like a “thanks.”? Usually the latter. And people are accustomed to hearing these half-hearted “thanks” from people they hold the door for.

What if, we took a couple seconds to *really* thank them? To do this, we need to somehow make sure they know that we appreciate whatever it was they did for us, no matter how trivial.

Here's what I do: If I ask a guy to spot me at the gym, I thank him in advance, then once I'm done with the exercise, I do the same thing: “What's your name?” “John.” “Okay, thank you John.”

Say a girl holds the door for me. I say: “Thanks” as I approach the door, then once I'm through, I turn and say: “Wait, what's your name?” “Amanda.” “Okay, thank you, Amanda.”

By asking someone their name, with the intention of sincerely thanking them, you are implicitly telling them that you actually do appreciate what they did for you.

Rain on Our Skin

Back at the beginning of **Hidden Thoughts Part 1**, there was a poem that ended with this verse:

*We yearn for the age forgotten
We yearn for the rain on our skin
We yearn to become like the woodland
To spark an awakening from within.*

Here is the routine idea that came from that section:

Let's have someone think of a very powerful memory, preferably a happy one, one they can easily recall, AND recall the feeling that comes with it. Tell them that whenever they are feeling down, or have had a bad day, to revisit this memory to bring a smile to their face.

Give each person a slip of paper with the before mentioned poem. Give a quick re-telling of the premise of the whole poem (see **Part 1**), and ask them to make this memory the rain that washes away their sadness. Make this the rain that brings them happiness when they feel lost. Now, have everyone read the four lines aloud, and at the same time. Have the one person close their eyes, and imagine this memory falling as rain, while everyone else reads the four lines again. Then everyone feels a sprinkle of rain.

How to do this? As with the routine "**Shooting Stars**" in **Part 2**, the method is a bit cheeky. You need to be outside, it needs to be a sunny day, and you need to be within about 50 feet of a

building or some bushes or a tree line. What is happening here, is a friend of yours is sitting on top of a building/in a tree/behind some bushes with a water gun. They are waiting for the group to recite the poem a second time; he angles the water gun upwards, so that the water *drops* on the group, instead of spraying them. This is going to take some practice on behalf of your friend, to get the angle and pressure figured out, so they can hit the group. If the building is really tall, they can just aim straight down, because the water stream will start to separate. When arcing the water, it starts to separate into droplets just after it hits the top of the arc. You need to make sure the water gun is strong enough to get the water to the group of people.

What you can do, is rehearse this at night when no one is around, then just mark the area on the ground where you need the group to stand.

If you want to reveal the memory, you could use a billet/impression, or, you could use my *Dream Effect* method, with which you can literally predict anything.

Legacy - 1000 Years of Mystery

Like the river, death will run, carving wood and hewing stone, forging a path for a new age.

Just an idea, or a challenge, depending on how you look at it. Let's set up an "effect" that doesn't hit until two or three generations down the road. I haven't tried this out yet, and even if I did, I wouldn't know if it worked. But let's assume perfect conditions: give someone a box, tell them not to open it, because they wouldn't necessarily understand the contents. Tell them to give it to their son or daughter, and they give it to their son or daughter to open when they are old enough to appreciate magical or sentimental items.

Let's give something beautiful to someone who won't exist until long after we are gone.

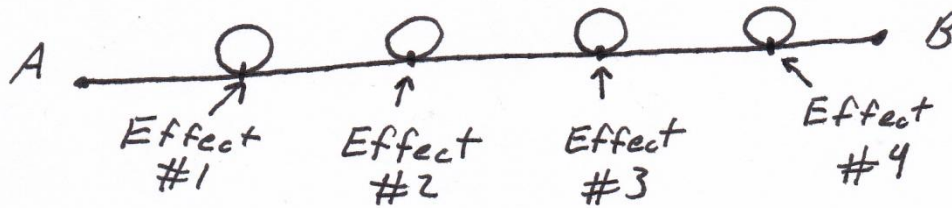
Geometric Design

This is a method I came up with for “modeling” routines, and later used to structure routines. Those of you who own my *Book of Light*: the routine “**A Time to Remember**” was structured using an earlier version of this method. It came from trying to work out the order and resolution of events in the movie ‘Interstellar’. For those of you who haven’t seen it, you’re missing out. Anyway, it uses circles to represent individual effects. Here’s the sequence of events of the movie, without giving anything away:

- Data presented and decoded
 - Event 1
 - Event 2
 - Fractal dimension
 - Event 3 (causes Event 2)
 - Event 4 (causes Event 1)
- Data created

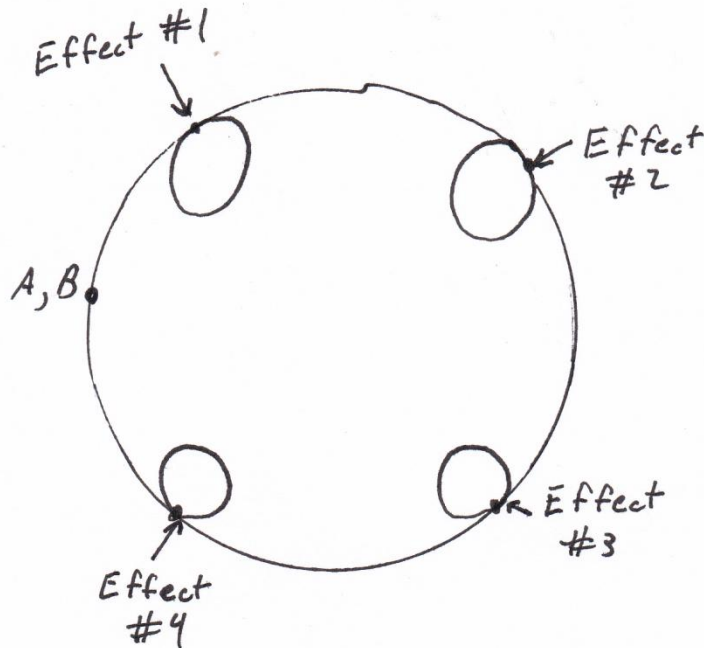
It was the process of mapping out the movie that got me thinking about a new way of designing routines.

Most “magic acts” would use a sequence like this:



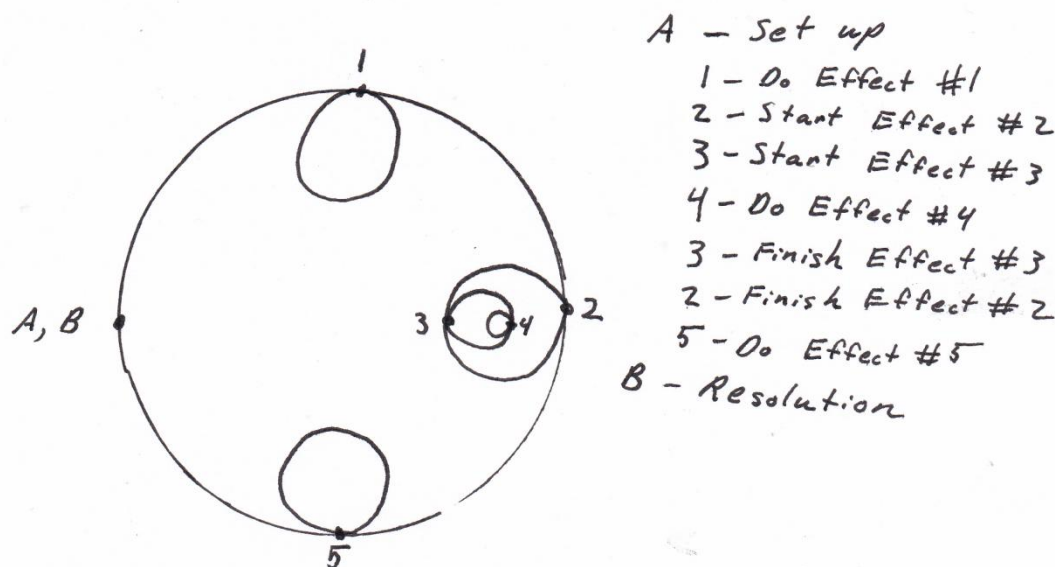
Where there is “one-trick-after-another”.

“Mentalism acts”, on the other hand, have a tendency to look something like this:



So the encompassing circle represents the effect that starts and finishes the show, and the smaller circles represent the individual effects during the show, before ‘coming full-circle’.

Here is an order of events, modeled with circles:



Here's an example of this in action:

Materials:

- Multiple books
- Calculator
- Notepad & pen
- Single book

Procedure:

- Force a word (tree).
- Start to try to read their mind, and write down a series of numbers: 7, 6, 5, 4, 3, 2, 1.
- Say that each number corresponds to a letter: G, F, E, D, C, B, A.

- So the word they are thinking of probably uses some of those letters: “BEAD”.
- This is incorrect.
- Do some other quick effect.
- Hand out a book, and tell someone to open to any page and write the page number and remember the first word on the page, they pass the book to someone else, and write that page number and remember the first word. Do this a couple more times, and then give the notepad with the page numbers to someone.
- Try to guess the first word on each page. You’ll probably fail – that’s okay.
- Now, ask the person holding the pad to multiply all the numbers together. And ask for the total: 1,234,567.
- Go to your stack of books, and find the one that has a Dewey Decimal starting with 1234, go to the 5th page, 6th line, 7th word, and ask what the forced word was from the beginning.

See how this works? It is a timeline of events AND a map of how they interact.

Go read the section **Creation Through Words**, then immediately come back here. It starts on page 38. I’ll wait.

Okay, so with that in mind, what if, instead of using this to model existing routines, we use it to create new ones? Grab a sheet of paper and draw yourself a large circle. Put some other circles inside. Put circles inside of circles. Play around with the designs. What can you come up with? And how can you ‘plug in’ effects to the design to create an entire performance?

An Un-Serious Question

This is a rather amusing way to get a “free-hit” while reading someone in front of a crowd or on stage.

Make sure the person is already next to you, in front of the audience; go through some of your reading, and then as you have built up the expectation (tension), you announce: “I am now going to ask her three *very* personal questions, that no one in this room could know.” You now turn your back to the audience (They’re not directly behind you – you and she are at an angle towards them.), and you ask the first question:

“Would I be correct in thinking your birthstone is sapphire?”

“Yes.”

“Would your mother’s maiden name be Anderson?”

“Yes.”

“And one last one: would I be correct in thinking that...” *Pause, glance over your shoulder, lower your voice, so the audience can’t hear what you say.* “Would I be correct in thinking that you really like my beard?”

You will get a “Yes”, a smile, probably a laugh, maybe a blush.

To the participant, this is a funny question, given the seriousness of the rest of your performance, so to them, it’s a funny and out-of-place moment. HOWEVER, the audience does not know what that last question was! To them, they knew you were guessing “deep and personal information”, and that last question was *so* personal, that you didn’t want everyone to hear. They then see this enthusiastic “Yes”, a smile, a laugh, and they assume you just nailed a piece of impossible-to-know information.

Now, here is the very, very important 'clean-up'. While the audience is reacting, smile at the participant, thank them, and lead them back to their seat. Make sure they feel special. You don't want them realizing what just happened and blabbing afterwards. Between the two of you, you just had a good laugh; make sure they know you were not just using that question to get a reaction.

I've gotten standing ovations from the participant liking my beard.

You can, of course, ask some other question, like: "Would I be..... that you really like chocolate chip cookies?" or "... that you really like peanut butter and jelly sandwiches?"

Handling Hecklers

I actually posted this as a reply in the Facebook group: Full Circle Magic. So a couple of you may have seen it there. But for those of you who didn't, here it is:

If you haven't gathered from the previous sections, I primarily use a combination of card magic (methods/structure), mentalism (methods/structure), and storytelling (premise), so I can afford to get away with being wrong.

I perform mostly for college students and at festivals (which also are comprised largely of college kids and recent graduates, some professors, etc.), so I get a good amount of these 'burners' or hecklers. An interesting way I've found to put them off-balance is this: be wrong - screw up - fail.

It seems counter-intuitive at first, but when you think about it, hecklers don't really want you to fail, they just want to be the center of attention. If you succeed, they now have an opportunity to explain to everyone how you did it and steal your thunder, and chances are: they were trying to explain everything as you were reaching the reveal. But if you fail, everything they said about the 'method' is now incorrect.

This puts them in an interesting spot:

- They thought they knew the method (or that's how it is perceived)
- You failed, so clearly their thoughts were wrong, otherwise you would have succeeded.

- They really can't back-pedal, without admitting they were wrong.
- And they really can't bash you for failing, because otherwise they look bad too.

At this point, you have freedom from their BS, and can do an alternative reveal, OR, you can just say something like: "..... well, that didn't work." And move on. Or, you could do the exact same thing again, only they have to re-evaluate what they thought was going on, so they're not wrong a second time.

I just adapted this from the age-old technique of "missing-hits-to-make-other-hits-look-better". When stuff doesn't work, other stuff stands out more. After all, if there's a "trick to it", then you should be correct all the time, right? But if you get stuff wrong here and there, maybe there's not a trick or a method.

Or, you could *ever-so-politely* say: "Oh! You're a magician too? Let's see something!"

All that said, magicians can create hecklers by being impolite, 'know-it-all's', demeaning their audience, being snobbish, showing off, etc. But there are many people out there who don't care about common courtesy, and it won't matter how nice, cool, or polite you are, they'll still try to be an ass.

ACAAN

What semi-mentalism book would be complete without an ACAAN?

Have someone think of a card, and have them take it out of the deck. Make it clear that no one else could know what card they were thinking of and now have in their hands (let's say 2C).

***This is done earlier in your set.

-Replace it in the deck and control to the top.

-Put the deck on the table.

-Have everyone think of a card, then ask someone to name the card they're thinking of (let's say 7H).

-Have someone else think of and name a number (8).

-Have someone deal cards FACE-DOWN until they get to 8. Once they turn it over, if it's the 7H, you have a miracle. If not, that's alright.

-Count 7 cards off the top of the deck and put the dealt stack under those 7 cards, now put those 15 cards on top of the deck. This puts the 2C, 15 cards from the top.

-Tell them to add the value of their card (7) to their number (8)...
 $7+8=15$.

-Have someone deal cards onto the table, and as they approach 15, stop them, and have everyone in the audience think of a card. Point to the person you 'pre-showed', and "you had a card in mind earlier, what was it?" They say 2C.

-And now you have a very good looking ACAAN on your hands.

It reads like a lot, but in practice, it's really short. Have fun!

Just a quick note: this is one of my versions of the ACAAN plot, the others (and this one) will be released in a future PDF, called: **ACAAN of Worms.**

Lead-In to Happy Valentines

Quite a while ago, I designed a card routine to perform for couples on Valentine's day. It is similar to "Anniversary Waltz", but with a different method and outcome. Now I use it quite frequently, not just around that time of year. If you'd like that PDF, it's free, just email me and I'll send it over.

Moving on, here is one introduction I use for it:

Me: "Last week, I was out shopping for a Christmas gift for my girlfriend, and as I was about to take something off the shelf, my phone rings. So I answer, and it's her, and she asks me: 'Hey, what's on your Christmas list?' This sort of thing has happened quite often, too often, in fact, for me to think it's just coincidence. Has this happened to you two before?"

Them: "Yes"

Me: "Because nearly all couples experience this phenomenon, I believe there is some other force that connects us as people, not just in a mental, physical or emotional way, but something else. Would you agree?"

Them: "We would."

A couple notes on why I say some of the things I say:

- I don't have a girlfriend (at the time of writing this). But I say this anyway, so that the guy doesn't even start to get protective.

- With the advent of YouTube videos like: “*Use magic to get her number*”, or “*Get a girl to kiss you with magic*”, quite a lot of people in my target audience think magicians are either hobbyists or hopeless guys trying to get to first base.... I cannot count the number of times other guys have told me stuff like: “Hey, you could totally get laid with this stuff” or “You could just read her mind to get her number, right?” As said in the **hecklers** section, I perform primarily for college students, so this kind of stuff is almost commonplace.
- The reason of including my imaginary girlfriend right at the start is this: What guy in their right mind would openly say he has a girlfriend, AND try flirting with another guys’ girlfriend at the same time? No one. Maybe someone – but they’d be an ass for doing so. It’s an implicit way of saying: “I’m here to share magic with both of you, NOT to flirt with your girlfriend.”
- I put the story *before* the proposal. This is because were I to go right into the ‘meta-physical’ premise, any story told afterwards would look as if I’m just trying to support my assertion. By providing an example first, it is more believable, and it is something most people can relate to, *without* trying to justify a supernatural statement.
- I ask if they have experienced this sort of thing before, and I’ve never had anyone say ‘No’.
- I ask if they would agree that maybe there is some other force which connects us, and neither one is going to disagree, *because* that would then mean there is no special force connecting them.

This idea of two people (who are in a relationship) having the exact same thought at the exact same time, is a very intriguing way to lead-in to whatever you're about to do next. You've already established that strange stuff does happen, no, you can't explain it, and yes, what is coming next will support this claim.

I use this as an introduction to my "Happy Valentines" routine and for Peter Turner's "Life Equation" routine. It's also nice to use in a PK Touches effect (*I'm actually touching one person's arm, but the other person feels it too. OR, one person starts to raise their arm, and then the other person starts to raise their arm too.*), or use it in a drawing duplication between two people.

If you come up with another use for it, let me know, I'm always looking for new ideas and applications.

Mystery and Certainty

Here is something I came up with when performing for a group that had 2 hecklers who were causing problems. Normally, I have a couple ways of circumventing these kinds of people, but this time, one of them was hell-bent on making sure everyone knew that I was somehow “forcing” cards or numbers (*no idea what he was talking about...*). For the past couple reveals, he would say something like: “Oh, I know how you did that, you used a force to make her pick that card...”

So the last piece I did was directly for him. I had him shuffle, pick a card that suits his personality best, replace it, and cut the deck. I was using a key-card to work out his selection. Anyway, I went through my whole performance of trying to figure out the card, getting stuff wrong left and right, then took out a piece of paper, wrote down his card. I set the piece down, and said: “I know you look at magic as something to be figured out, but there are some things that cannot be explained. I’m going to leave now, and I want you to wait until I’m out of the room before you turn this over. I don’t want to know if I’m right or wrong. I want this to be a mystery for me and a certainty for you. Have a nice night.” And left.

Him being the kind of person he was, turned the paper right before I got to the door, and as I was leaving, I heard him say: “...my God... this can’t...”

I glanced over my shoulder on the way out the door, and this guy, who had been so loud, rude, obnoxious, and arrogant, had

one hand over his mouth and the paper in his other palm. Everyone else was silent.

It was such a beautiful moment, and definitely gave me a different outlook on some hecklers. Chances are, they probably enjoy magic, but for whatever reason, feel the need to be at the center of attention, usually accomplished by bringing us down to make themselves look higher. In some situations, the hecklers need to be told to leave or taken care of or put in place, but in others, what if we could find a way to give them a magical moment?

So there is another one of my methods for “dealing” with hecklers. This is also a very nice way of ending a performance. Instead of going for the “Look everyone, I was right!” feel, what if we give the audience this interesting feeling of “the performer doesn’t even care if they are right or wrong, they are keeping themselves in the dark, in order to give us this mystery.”

As with the rest of the stuff in this series, you’re welcome to use this in your own performances.

Holographic Cards

For anyone out there who plays Magic: The Gathering, or those who don't (I don't – Yugioh is my game), you can go buy cards that have a holographic/shiny foil effect to them. They cost about \$0.25 each, and they're nice to look at. Well, these M.T.G. cards are exactly the same size as Bicycle playing cards, with the exception of the corners (they need to be rounded a little). This probably works for other trading card games, but the M.T.G. cards are just the right size.

To make a cool “gaff” card, we can take some acetone and rub the face off one of these M.T.G. foil cards, and we're left with just the foil. Now, peel off the face of a Bicycle card, peel the foil (+one layer of paper) off the M.T.G. card, and stick the foil and the back of a Bicycle card together.

This is the result:

<https://www.youtube.com/watch?v=HnFqMBBQkMo>

But a Glimmer

This is a concept I've been playing with: what if we didn't finish the routine? Or didn't finish a thought? Something I like to say is this: "Sometimes, the most beautiful things in life are mysteries, and the greatest mystery of all is...", then pause, smile, and take a bow.

Let's put a locked box on display, go through our set, and throughout our performance, just hint at what *might* be contained within the box. Ask someone to think of (not tell) a piece of personal information, build up this piece of information, until it becomes the second most climatic part of the show (put the climax right before this), approach the box, slowly reach towards it, build that tension, then right as your hand is about to touch the lid, withdraw, take a bow, and thank everyone for attending.

An excellent example of this sort of idea is the end of the movie: "Inception". Go watch it if you haven't seen it. It presents some really interesting ideas.

No one needs to know what is in the box. But everyone will wonder, and you too will wonder if what is in the box is what they were thinking of.

Getting Someone's Last Name

A couple weeks ago, I was cleaning out my magic box, and had a piece of a receipt from a restaurant. Here's what I had kept it for:

- Made a note of the waitress's name (let's it says: "Server: Alex P."),
- Called the restaurant, and asked if Alex Parker is working that night.
- When they say: "we don't have an 'Alex Parker' here", I said, "... Oh, sorry, do you have any Alex's working there?"
- They said, "Well we have an Alex Peterson."
- I replied, "Ah, yes, that's her. Sorry about that, got the last name wrong. Thank you."
- I now take that name, plug it into social media sites, and find their profiles, from which I can get personal information.
- I then went back to that restaurant a couple weeks later, got the same waitress, read her mind, and landed a gig.
- I actually turned down the gig, because I wasn't going to be in town long enough to make it worth the time and paperwork.

This is just a "hack" I learned many years ago, from a book (I wish I could remember the title) about getting people to do what you want them to do. It wasn't really a persuasion book, but more about how to set up and execute scams and cons. The example in the book was about how to get a person's address, phone number, and credit card information, just by looking at their Blockbuster card. It works (I've tried it on a friend, back

when Blockbuster was still operating), and it's kind of scary to think about how easy it is to get information about people from the businesses they trust.

Here's another example: Back in high school, during the summer, an acquaintance of mine (a friend of a friend) was making a big deal about how secure his information is (I don't remember how that subject came up), and my friend was trying to convince him that if someone really wants his information, they'll find a way to get it.

He challenged me to get his address, without using the school directory. So I said, "Alright, challenge accepted."

Within 5 minutes, I had an address.

Here's how I did it: I went to the school's website, found the names of a few teachers. I then called the school, and told them I had found a USB drive with this kid's name on it. It had files from [these classes] and [these teachers]. I'm in [a different state], so I assume he went on vacation and left his USB in a coffee shop here in this state. Is there a mailing address I could send this to, so he doesn't lose all these essays?

I had collected enough information about the teachers at that school, that I could BS my way through any questions about the "essays" on the USB.

So I got an address. I could have asked for a phone number or email address instead, just to "let him know I found his stuff".

If I was a malicious person, I could have gotten an email for him, sent him an innocent looking email with a virus attached, then collected all his digital info, or I could have mailed him a USB with a virus file and hijacked his computer system, and gotten access to his social media, or as he gets older, his bank account, etc.

But fortunately, I'm not a malicious person, just a sneaky one. I mailed him an envelope that had a single letter inside, that said: "See, I told you so."

This is just an illustration of how we can manipulate others by pretending to be "helpful", or "just out of curiosity", or being "very polite", in order to get sensitive information in a seemingly innocent manner.

Granted, the high school example was about 8 years ago, and probably wouldn't fly anymore, due to businesses and organizations being *far more careful* about whom they give information to.

Carbon Paper + Fire

So back to the receipt from the previous section. I like burning things, so I thought, “What happens when I burn carbon paper?” Not much, except one side of the paper burns more readily than the other. So I tried this: I held the flame a few inches below the paper, and this happened:

<https://www.youtube.com/watch?v=v6FLzE8LSRc>

I don't have an application for this just yet, but it looks really cool. Some creative mind out there will surely come up with something to use this for.

Stones of Prophecy

This is something I posted on the Urban Shaman page several months ago. You can go to a rock (stone) shop and buy un-cut geodes. Take a hammer and chisel and *gently* tap on the outside, causing it to crack in half. Now, you can put whatever kind of small item inside, and use a little bit of Elmer's Glue to stick it back together.

Ideas for stuff to put inside:

- Rune stones
- Parchment with a prediction written in an ancient language
- A piece of tree bark with a number/letter/rune/design burnt into it.
- An acorn
- An acorn containing a piece of parchment with a number that corresponds to a page in your Book of Shadows, on which is a drawing that resembles a shape you forced earlier. (*This would be another example of the “**Geometric Design** method, of how effects tie into one another and once you reach a “recursive” point, they begin to fold back on each other, as you bring the performance full-circle.*)

View of a Million Trees

Going back to **Part 1**, there were a couple sections where I mentioned scenes of aspen trees. This is a memory I really don't talk about or mention to people, and if I do, I leave out my "emotional" thoughts on the experience. But, I'd like to share the story here, after all, it is the **Hidden Thoughts** series. No worries, it's a good story.

Back when I was still in the Boy Scouts, we went to a camp out in New Mexico called Philmont Scout Ranch. It's a pretty huge camp where a crew of scouts is dropped off at point A; they hike on a general route for 10 days until they reach point B. These treks are between 40 and 150 miles long. The trek we choose was 120 miles, and covered most of the area, and hit all the major peaks.

Anyway, there was one day, where we had trudged through 10 miles of rain, mud, false trails, hidden trails, game trails, and streambeds.

We reached the series of mountains our next campsite was located in, and the trail leading up the mountain was about 9 inches wide, with a very steep, downwards grade on the left side, and a very steep upwards grade on the right side. This trail took us up and around the contours of the mountain for a couple miles, and those were a couple of the most magical miles of the trip. We walked in silence, with our hiking sticks on our left side, occasionally reaching our right hand out to grip a tree to keep from falling. The ground was damp, the tree bark was

rough and soft at the same time, and a bit of moisture hung in the air.

The sun was starting to go down, there was a good wind in the trees, you could hear the aspen leaves dancing and the branches creaking, the light was starting to fade, and the sky was nearly blocked out from the trees. In there, the world was shades of green, white, and brown. It is the one place I wish I had spent more time. It is the most serene, most magical and beautiful and wondrous place I have ever been. It is Nature's sanctuary.

Once we reached the campsite, the sun had gone down, but we awoke the next morning amidst a forest of aspen. It was the kind of place you could wander and ponder and be immersed in the beauty and grace of Nature. Once we walked to a point above the tree line, we turned to look down the path and we were met by a sight I will not soon forget: the sunlight shining down upon rolling waves of aspen leaves. It was a magical time.

I don't have a picture of the scene I have in mind, but I do have another view:



All the light green you see is the aspen leaves, there is more to my back in this picture, but since I didn't get a picture of it, this scene exists only in my memory.

Here are some other photos from that trip:





A view of a forest... from inside a latrine (it's a good view, considering the location):





So now you can see the mental/emotional places I draw inspiration from. I play drums in a metal band, and I once was having some trouble *really* playing with feeling. Something one of my band mates (and one of my best friends) said is this: *“Forget about the music for just a moment. Think of the most powerful memory you have, the most incredible feeling it gave you, and see yourself back in that place. Are you there? Now feel the power of that memory... See, when you play the music – **that** is the place you need to play from.”*

Needless to say, ***that*** is the place I play and create from: From the forest trail up the mountain, with the wind in the leaves and magic in the air.

I have a tendency to mix my memories with the music I listen to, and combine them in with a magic routine. Here is a song that has some verses I find great meaning in (I'll type them out, for those of you who can't make out the words... it takes a trained ear):

“View of a Million Trees” by the band: Thrawsunblat. The song can be heard here:

<https://www.youtube.com/watch?v=0Z0-aU80oUw>

And the lyrics, copied from the Metal Archives:

“As I climb mount Parafac
With the weight of the urns on my back
I grieve you.
I grieve the four of you.

As I reach the snowbound rock
With the weight of the earth on my back
I must leave you.
I must heave you to the winds.

View of a million trees
Brings this sorrowed king to his knees
View of a million trees
I am not what I once was
Before these four deaths because

Each tore out and gored my battered heart.
A man awake but with no breath
Part of me torn out with each death

Alive, yet dying for rebirth.

View of a million trees
And a sky burial for thee
Too much death around me
To ever be reborn.

Too much death around me.
I must put these ghosts to rest.

A thousand lakes crowned in pine
Gleam beneath this mountain spine
Relieve you
Receive you in their midst.

Would that you could see this aerial
Altar at your skyward burial.
Fly, fly on the four winds!

View of a million trees.

I feel the death release me.
My spirit becoming clean.
I feel the death release me.
I lay what I was to rest.

I can feel the silence,
All across the land,
Bearing peace and solace
To this sorrowed man.

I can feel the silence,
Misting whisper song,
Lifting off the burden
I've worn for so long.”

Now, combine these lyrics with the memory you now are aware of, and we get something like this:

- Tell them to think of a name of someone very important to them.
- Tell them to go to a place in their mind where they feel completely at peace.
- Now, they are to imagine seeing a mountain range in the distance, and there are a million trees in between.
- Recite this verse for them:
“I can feel the silence,
All across the land,
Bearing peace and solace
To this sorrowed man.”
- Imagine seeing this person's name stretched across the horizon.
- Reveal the name however you want.

The part of “stretched across the horizon” was inspired from this album cover:



Creation Through Words

This is sort of along the same lines as **View of a Million Trees**, but wanted to include it anyway, for the sake of elaboration.

The ancient Norse used runes not only as communication, but as *creation*. To them, words were not necessarily a means of expressing what already existed, but as a means of bringing something into existence. Their words had real power, and carried the weight of the intention of the writer.

When creating a routine, I start with a story – something I have seen or heard of, or something I have experienced. I write it out, complete with my feelings and the miniscule details. I then take the lesson I learned, or the emotions the memory evokes, or the bit I want to pass on to the next person and keep that as the “outcome” of the routine. The next part manages to work itself out: how do I illustrate this story, or these words, in such a way that they will become a magical or mystical experience for someone else?

Sometimes, the story itself is enough to accomplish this, but most of the time, I like to put some kind of “magic” element into it.

As I Hung for these Nine Nights

In the story of Odin's rise, he sought to find the runes of power, so he sacrificed himself to himself, and hung for nine nights above the pool of Urd, from a branch of Yggdrasil. At the end of the ninth night, the runes chose to reveal themselves to him, giving him the wisdom and knowledge to wield them.

Let's give this experience to another person – without the hanging part. Instead of hanging from a tree, have them stand beside a pool, or a bowl of water, or a fountain, or some other body of water where it is easy to see the bottom. Have them think of something they really, truly, deeply desire. Tell them: “so probably not a sports car, or a mansion, or anything else that you may *just want*, but something of true and deep significance.” **We're forcing a category here, not a specific word or number.** The category most people lean towards is emotional needs. By saying to not think of material items, the ‘physical’ category is eliminated, and not many people will go for the ‘I want to be smarter’ option. And of all the emotions, ‘love’ is the broadest word. It can mean several different things, and you can re-frame it to mean other things as well.

Imagine being able to stir the surface of the water with your hand, then as the water becomes still, a word becomes visible on the bottom of the fountain/bowl/bird bath/stream. I haven't figured out a method yet, but I'm looking at ways of concealing a word on a sheet of plastic, in such a way that it is invisible (or camouflaged) until I wave my hand.

Sphere

Also in **Part 1**, I mentioned a presentation idea about creating a sphere of water while standing in the rain, then having someone touch the sphere, and reveal the name of someone they love. Sorry to disappoint you, I haven't come up with a method for creating a physical sphere of water yet. I'm still thinking on that.

However, I don't see anything particularly wrong with an imaginary sphere. But there should still be some kind of odd or magical moment when they "touch" the sphere. So here's what I came up with:

- Use a loop. Stretch it between your hands as you "hold" the sphere, as if the sphere is about the size of a melon.
- Tell them to imagine a sphere of water between your hands.
- Ask them to imagine seeing the events of the memory occur inside this sphere, as if they are looking into a crystal ball.
- Now, ask them to hold out their hand, and you act as if setting the imaginary ball in their hand. As you do so, allow the loop to gently brush their skin.
- Ask them to now channel their feelings into the sphere. By feelings, I mean physical feelings – is the air warm? What does the ground feel like? Are they tired or energetic?
- Now reach out to take the sphere and ask them to hold their arm out straight in front of them.
- Tell them you will now move the ball up their arm towards their heart, and their arm will pass through the sphere.
- As it gets closer to their heart, they are to channel their emotions into the ball.

- You will need to take the ball off their hand, bring it back toward yourself, and then pass their hand *through* the loop.
- As you move it up their arm, you are occasionally brushing against either side of their arm with the loop AND rotating your hands around the sphere, this way, they feel touches all the way around their arm, not just on opposite sides. Ask if they can feel the sphere moving up towards their heart.
- Once you get close enough to their heart (without invading their personal space), bring the sphere back down their arm, and let it hover between you.
- At this point, you could reveal the memory if you obtained it beforehand. Or, you could leave them with the experience without the reveal.

A Quick Note:

My book: “**The Book of Light**” was mentioned earlier, if you don’t have it, but would like it, it is available here:

<http://www.wanderingmagic.com/books>

It has several complete routines, original methods, loads of additional ideas, and heart-felt stories that you can build from. Combine some of the methods or presentations from this series with the methods in **The Book of Light**, and you will have some incredible magic on your hands. Also, my **Dream Effect** has not been publically released yet, however, it is on the way.

Conclusion

Well fellow sorcerors, it has been an interesting journey so far.

I probably won't have **Part 4** for a while now, but I would like to leave you with one last piece of mystery for this part. See the next page for that.

Until next time, take care, live long, live well, and *move* others with our wonderful art, our way of life.

In Magic,

A handwritten signature in cursive script that reads "Tom Roenius". The signature is written in black ink on a light-colored background. The letters are fluid and connected, with a prominent flourish at the end of the word "Roenius".

Through the Horizon

What if we could find a way to *tear a hole* in the horizon, pull out burnt piece of parchment, and on it is mirror-writing in Old Norse of the name of someone the participant has not even met yet? Would that constitute as a ‘torn-and-restored’ reality? A current prediction, from an ancient time, of a future event. They would see But a Glimmer on the horizon, before you tear the veil. How to accomplish this seemingly impossible and beautiful idea? Well my friends, here is the