

The Tarot Reader's Notebook

by Ron Martin

A Detailed Course in Giving
Satisfying and Profitable
Tarot Card Readings

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FOREWORD

I've been doing Tarot readings for many years. If I had to choose one book that influenced me dramatically in my reading career, it is the book that you have in your hands right now. This book changed my professional reading life from one that got several readings a month for a few dollars each to one that now has several full length readings a week at a very high price per reading. Add to that a few home parties a month and some corporate gigs, and I have become one of the busiest and highest paid readers in the NYC area. It was by following the advice in *The Tarot Reader's Notebook* that led me to this point.

I first met Ron Martin at a gathering of mentalists and psychic entertainers on the East Coast back in the '90s. Since I had read the *Tarot Reader's Notebook* some years before, I was looking forward to meeting Ron in person. I was not disappointed. I also saw him again in Reston, VA in the summer of 2003 while he was giving readings in a semi-private setting. He was absolutely amazing. His charm and natural ability shone through. A true gentleman, Ron also has a plethora of knowledge about the art of giving readings. Honed through decades of real world experience, the reading skills that Ron has make him a master of the art of psychic/spiritual/entertainment readings. The benefit of that experience is now yours.

No matter if you are strictly a cold reader, read for real or anything in-between, there is a lot in this book for you. Every conceivable aspect of a Tarot reading is covered, including areas that are neglected or never even thought of by most readers. As most performers know, presentation is 80% of the performance. Setting the stage for a reading and presenting it in a way that the sitter is psychologically and emotionally brought in as a partner in the reading makes a big difference. That is only one area covered of dozens in this book.

This is a comprehensive tome that has something for everyone. Excellent cold reading tips, how to learn the meanings of Tarot cards if you are a beginner, layouts and the reason behind them, checking questions, general and specific lines, should you include negatives, and on and on. What would you do as a reader if someone asked a gravely serious question about a real life decision she must make? Ron has excellent suggestions for this which have really made a difference for me and those of

my clients who needed it. Ron also goes into the pendulum and psychometry that can be used to enhance readings. No stone is left unturned in this book.

The updates in this new edition are very valuable. I love the “People Add What They Lack” advice, especially for cold readers. There is also a nice effect using emotions based on an Ormond McGill “game” and a great deal more, such as how Ron “convinces” skeptics (hint: it’s in his opening remarks to the sitter). Very well thought-out and constructed. A great deal more new ideas and philosophies are included.

My personal favorite sections of the book are Ron's philosophies about Tarot reading and each aspect of the art. These are placed throughout the book and make us think and reflect, and that is of great value. Any artist needs to constantly reevaluate himself and his art.

This can be looked at as a “how-to” book, but it is so much more than that. Reading the *Tarot Reader's Notebook* is like sitting down over a cup of coffee with one of the great reading artists of our time and getting his best advice based on a lifetime of learning.

Don't just read the book, but savor it. Take notes. Go back and re-read sections a few times. Ron Martin's experience is now yours to mold, shape and tailor to your own readings and persona.

Learn and Enjoy!!!

Tony Razzano
April 2007

PREFACE

When reading the various authors' books explaining cold reading, Tarot, palmistry and magick, I have enjoyed, and found useful, the explanations of exactly *what* they do. But even more, I like learning *why* they do it a particular way.

All too often, however, while they may describe what they do, they seem wary of sharing their interior thinking and emotional processes, to allow me a glimpse of what they have tried and discarded, or why they selected their present approaches among the possibilities. They will say to 'note the jewelry and quality of the clothing of your client', for example, but they don't give you any idea of how to evaluate what you see. What does a ring on every finger mean, anyhow? Another point: how do you translate what you see into something to tell that client?

I have written this book on Tarot readings to show what I do, and have thrown in a lot of side trips along the way, to try and explain why I think a certain approach works, or why I prefer it.

It is not an easy read, in some ways. It wanders too much to be strictly an essay. It reads more like someone talking than someone writing – but that's how I talk.

It wasn't easy to write, either. Perhaps now I can see why so few writers have gone into some of these areas. As I wrote, I often felt over-exposed. What if my reasoning sounds stupid or sophomoric? No one wants to sound like an idiot. It would be easier to say, "This is what you should do," and let it go at that. I learned a few things as I wrote. I dropped a small section on my evaluation of people with tattoos, for example. I saw how prejudiced and middle-class culture-bound some of my opinions were.

It was also difficult to delve into why I say some of the lines I say – "Where did I get that?" I'd wonder. I guess I've been doing it for long enough that some of it is almost automatic. It took some tricky mental delving to track the spoken lines back to the specific clue that triggered it, and then to assess the reasoning process that has become transparent to me. This all makes it a slow, careful read, I know. Still, I think

that's why it may be useful.

Another thing I find useful when I read an author's work is to flip to the photo of the author inside the cover and read the paragraph or two about the author. It gives me some idea of what kind of person this information is coming from. It may have a bearing on how I evaluate what is being said. With that in mind, let me give you a short outline of who is writing this for you.

I live in the suburbs of a large East Coast city, and for the past twenty-five years, one of my passions has been mentalism. Since the late Sixties, most of my magick focus has been on giving readings, on and off. I have used either Tarot cards or a handwriting analysis presentation.

The Tarot readings have been presented from more of a psychic point of view, the handwriting analysis being presented more scientifically. Both, in fact, borrowed heavily from cold reading and other standard mentalism techniques.

My reading background came primarily from the books and pamphlets of Robert Nelson, obtained during the Fifties and Sixties. I hear so many authors saying this that it's evident that Bob Nelson was just about the only person making such information available in those days.

I was raised in a household of 'shut-eye' spiritualists, with a large library on all the occult subjects of the day. I was familiar with pendulums, Ouija boards, séances, table tipping, automatic writing, and the writings of H.P. Blavatsky. Trips to Lily Dale, New York, the old summertime Spiritualist camp, were common in my early and mid-teens.

With my youthful teen-age interest in magic, I soon found that the public question and answer psychic demonstrations I had witnessed summer after summer were quite well outlined in Nelson's publications – much to the unfavorable attitudes of my parents and other relatives. I was 'too young' to be permitted into the séance rooms, so these open demonstrations were almost all I got to see for myself. My family agreed that some people were fakes, but not the psychics that they went to, of course. They seemed strangely uninterested in reading my books at all. I did find that watching the professionals work was of great benefit when the hippie Sixties arrived.

I was ready, with my clipboards, window envelopes and pages of Nelson's readings. Throw in a Tarot deck and I could work some fairly wonderful miracles. I didn't move in my parents' psychic circles by then, but rather in the apartments and houses of my young peers, and they were often stoned philosophical and occult searchers.

I could have possibly carried this to some profitable end, except for the

intervention of the Vietnam War. During my own military days, I turned to hypnosis and handwriting analysis, where I learned a lot more. I had a lot of fun with graphology; it was more universally accepted than anything ‘psychic.’ I found that mixing graphology with cold reading, in a one-on-one situation, to be quite a commercial mixture.

As I grew older, the usual adult life patterns prevented devoting full time to these interests, but always feeling that I would one day return to such pursuits, I kept notes on books and articles that seemed pertinent. I had the advantage of access to the Library of Congress for a few years, and access to a complete up-to-date psychological library associated with one of the armed services. I spent many spare hours, week after week, digging for any fact or technique that would be helpful.

A number of years ago, I decided that the time had come, now that my hair was sufficiently gray, to return to my occult interests. (When I was younger, I found that adults were suspicious of advice given by such a young man!) I gathered my years of notebooks and files, bought a computer, and went to work. I augmented this with dozens and dozens of trips to the libraries in my area.

I find that, compared with the information available twenty years ago, today's average library has ten or twenty times the amount of information that could be useful to a Tarot reader.

There are books on sales training, interviewing techniques, therapy techniques, body language, psychological influencing tactics, public speaking, psychological investigations in clothing, opinion-changing in cult settings, listening skills – the amount of available information is almost overwhelming.

I first put all the pertinent information into general categories, and then tried to incorporate the best of it into a fifteen to twenty minute reading. Every possible means of gaining insight into the client's mind and mood was incorporated. I used every influencing trick of salespeople or therapists I had found, plus all of the standard traditional Tarot reader's lore. It's been a lot of work – but fun work for a natural library-haunting scribbler.

I sincerely hope you can learn more than just a few things from it. I am certain, however, that because you are not me, some of this will not work for you as well as it does for me. I am counting on the theory and philosophy to help you see the principles behind the methods – if you understand the *why*, you can use your own *how*.

SECTION ONE

Why Tarot cards, anyway? Why not astrology, palms, runes, crystals, or numerology?

All of the above are very popular. The two learned opinions I have been able to find say that palm readings are the type of reading believed in by more people. I still prefer Tarot cards. There is no single good reason for this. It's a matter of style and personal preference.

Palm readings are almost as good as the Tarot for divination. One of the very plush hotels nearby in Washington, DC, is promoting a traditional British "high tea" in the afternoons, and they are featuring a palm reader. I can see that it's easier to go to a client, sit next to them and read their palm, than it is to have the clients come to a special table in an alcove or in a corner of the room. Certainly the props you must carry for palm reading are negligible.

Runes are most interesting, and not quite so many people are doing them at the local psychic fairs as Tarot, but it seems there are more of them every year. I have a set of runes and a couple books on the topic. Quite possibly someday I'll try my hand at them, too. Still . . .

The Tarot cards have had quite a bit of PR over the centuries. They've got a built-in magick image to most people of the classic middle-class American psyche. They also have some decidedly Witchcraft/Satanist/Evil associations for many of the Christian fundamentalist mindset, it must be noted. Movies and advertising have used them for decades – images of mysterious Gypsies, or white-bearded sorcerers with strange magickal powers. All of this, good or not, is triggered in the minds of your clients when they are confronted with the cards.

For me, the sheer number of Tarot cards, and the complex, detailed pictures on them, allow for a much wider range of things to talk about. From my view, it's the least limiting of the psychic tools because of the number of possible subjects you can cover during a reading. As I say to clients: "Life is complex – and so are the Tarot cards."

The idea that a single rune symbol, for example, could have as many possible levels of meaning as a single Major Arcana card just isn't intellectually satisfying. I am convinced that the complex detail on any Tarot card suggests more available information to even an uninformed client than does a single rune symbol. I see a similar 'density of significance' comparison between a cartoon and a short story. There's far more stuff (information, ideas, emotions, subliminal impressions) presented by one than the other.

Palm reading is much better than runes (or colored stones, or a couple single-digit numbers) in this respect. There are a lot of lines and folds and shapes which can let you talk for a quite a while. Yet, the focus in palm readings cannot logically refer to other people, other peoples' personalities, or outside influences and actions.

Your life, your health, your intelligence, your stress, your worries, and your personality traits can be acceptably addressed within your own palms. But how are you ever going to explore the possibility of forthcoming car problems, or money/job changes, or other things outside of the immediate realm of the client's palm lines? For now, I'll stick with my cards.

I am strongly in favor, for any reason whatsoever, of spreading a lot of cards face up on the table, even for a few moments. I do it as a sliding spread across the tablecloth. Three rows enable you to show more of the cards' faces. It's done as I ask them if they've had a reading before, or if they are familiar with the Tarot cards. This is my usual cheerful opening chatter, as I secretly study them for clues. The card display isn't done too slickly – I am not a card trick magician.

I visualize the psychological impact of the Tarot cards as magickal light rays shining forth from the faces of the cards onto the clients and into their minds through their eyes. Fantasies aside, I am convinced that this big, multicolored, mysterious collection of impressive symbols has a strong magickal effect on the clients. Intimidation? Awe?

A less obvious, but extremely important, feature of the enigmatic cards is that they provide something of a 'randomizing factor.' There is less chance of giving readings that are too similar to too many people. Of seventy-eight cards, the fifteen or twenty chosen will probably never give the same layout twice in years. The fact that the issues and points of view discussed in the reading are further modified by your evaluation of that particular client and his/her reactions almost guarantees that every reading will be unique.

Creating and Learning the Meanings of the Cards

When I began with Tarot cards, I was in the same situation as all beginners:

What the hell do you say? How do you start?

Well, I was originally impressed with the fact that after the card layout was done, there in front of you, were the ‘pages’ of a script!

Of course, it requires that you learn the basic, classic meanings of the Tarot cards. Some authors, advising on short commercial readings, have said that you can skip this and make up your own stuff. I strongly disagree. (Or it would have to be a very short – and decidedly superficial – reading, I should think.)

If you are to present yourself as knowledgeable, there are some general patterns to the meanings of the cards that you should know. Even though there are wide differences in the experts’ translations of the cards, you should be quite familiar with what has been done with the cards in the past. My own layouts and meanings are somewhat unique, but I am convinced that knowing what successful readers have talked about – based on the cards – is important.

This study and learning is work. In a sense, this probably weeds out most of the congenitally lazy, or uncommonly stupid, that most probably would do a slipshod job, anyway. I recently had a reading by a Florida card reader who relied on notes Bic-penned on the cards! Another recent reading involved a young man who couldn’t think of anything to say for a couple cards, and so looked them up in a book he kept next to him at the table. I find that these amateurish readings hardly inspire the client with much confidence in the reader’s ability!

I’ve heard comments, over the years, from a surprising number of clients who have thought of ‘getting into the Tarot’ but were put off by the idea of learning the meanings of the ‘zillion’ cards. I have also met quite a few people (almost always women) who have bought Tarot cards and a book or two, but have never gone much further than the basic curiosity stage.

They say that they still have the cards and books in a drawer someplace. Do not underestimate your clients, especially those who have had Tarot readings before. It is likely many of them will have had many readings, and have done some reading about the Tarot – more reason for doing your Tarot study homework.

Make no mistake – learning the meanings of 78 different cards is not an overnight job. Actually, there are more like two or three paragraphs you can say for each card. Certainly, with some thought, you can work out your own sentences or

phrases for each paragraph. That's 234 lines of script. That's not so impossible, considering that you will have the cards in front of you as a reminder.

Because there are two or three different themes you can cover with each card, you have a huge range of subjects you can bring up!

It seems that one of the reasons for the eternal interest in Tarot readings – and part of the explanation of their accuracy – is the universality of the cards' meanings. There are dozens of very common, ordinary, 'daily life' incidents mentioned in the classical card interpretations. If you throw a layout and just go over it in a very dry, word-by-word book interpretation, you will find that you will cover quite a few familiar, everyday occurrences that happen to most of us at one time or another. The mathematical likelihood that many of these lines will trigger memories – or at least recognition – within your clients is guaranteed!

It is, then, very important to create meanings for your cards that will readily fit into people's real lives. The kinds of issues that you talk about must be common, human issues: love, fear, insecurity, empathy, health concerns, family tensions, and hope in a better future, loneliness, caring, worry, jealousy, cooperation, friends, work, money, social standing, spiritual growth, and personality.

A grand pronouncement: The further your meanings stray from these kinds of human issues, the less likely you will give a meaningful, accurate and satisfying reading.

I have met quite a few 'shut eye' Tarot readers who have spent years, quite possibly, reading many obscure Tarot texts and will spend much of the reading time 'lecturing' their clients about some complex hidden magickal system of 'spiritual growth' and 'inner learning' stuff, erudite and learned information about the 'real' meaning of the Tarot cards, and so on.

This approach may be appropriate in some rarified classroom settings, but in the average reading, where the client wants some insights about a family or job problem, this is definitely *not* going to make much sense or satisfy them at all!

As you can see, much careful thought must go into the structure of your own card meanings; hence my advice to begin with the more classical meanings and to then personalize and modify them beginning from that point of view. To become a very good – and well paid – reader of Tarot requires more than simply memorizing a few chapters in some book and hanging out your sign.

Learning/writing Tarot card meanings can be done; the cards have symbols on them and pictures showing a scene. Generally, the meaning of each card is related to the picture in some way. You can make up your own private, strange story about

the people, objects and actions for each card. Of course, this personal mental movie is a memory aid that will help you recall the cards' meanings. With the cards in front of you, you have the perfect set of notes. Easier said than done, but it's a lot easier than you might expect.

Here's a tip on something to help in learning the Tarot if you don't already know it: buy a small deck. You can find, in most larger cities anyway, a shop that specializes in occult/new age stuff. They can assist you in finding the somewhat smaller-sized Rider-Waite deck. They have one even smaller than a deck of standard playing cards. Work out about half a dozen key words for each card, and then stick a small, self-adhesive label on the back of each card. Write your key words on each, and you're all set. Leave extra space on the sticker, as it is guaranteed that you will get flashes of new phrases or images later on that you'll want to add.

When you have an odd moment, pull a card out of your pocket or bag. Look at its face. Try to remember the key words, working out your lines in your head. When you've finished, turn the card over and check your notes.

This checking step is quite important. You must get immediate feedback on your accuracy. It's a necessary part of the learning cycle. Imagine basketball players throwing long, arcing shots toward the basket, in an attempt to improve. They wouldn't improve much with their eyes closed! The mind's mechanism needs positive and negative feedback to help you learn and improve.

If you spend time driving in your car alone, say the lines out loud. Hearing the words, combined with the physical feedback of speaking aloud, will help you remember them even more easily.

With the labels stuck on the card backs, even the small deck gets very thick, and it will never go back into its original box. I've carried about half of a deck at a time, divided between a couple different pockets. You can work at it while stopped at a traffic light, during lunch (instead of TV), or waiting at the McDonald's drive-through. In just a few weeks, you can have most of it committed to memory. It's a simple matter of attention and repetition.

Then, during the first couple of readings, you may draw a complete blank when you look at some card that you've turned over. What then? What I did was to think of some other card's meaning that seemed to fit this client and I used it. Situational variations . . .

I began with the Rider-Waite deck and A. E. Waite's own book. It soon became apparent that many of the cards had confused and often opposing meanings. Then came Eden Gray's book, "*Mastering the Tarot*", which was useful in that each page had a black and white reproduction of the card, along with a few short lines

about that card. Having both card and words in front of my eyes simultaneously made the memorization much easier. Given these two books, one could do well enough, but I suggest that you follow up with the books of Sasha Fenton. A British reader, she gives very down-to-earth, practical advice.

The trend in such books today appears to be that each author will write their first book giving their own personal card interpretations. Then their second book will give the layouts they use and, best of all, a reading or three that they claim to have given. These readings, even as only creative writing exercises, are handy for someone who doesn't have all their lines worked out yet, or hasn't visited a few other Tarot readers to see how readings actually sound. (You will go to a few readers, won't you? Worth every single penny, if only to learn what *not* to do, in some cases.)

Nancy Shavick's "*The Tarot*" sat around and gathered dust for some time. Originally, it seemed too far afield from the standard Waite sort of meanings. Now I've changed my mind. I think much of it could be used line by line, and would give a pretty good reading.

Rachael Pollock has a couple or three Tarot books out. The first two were card meanings, the last concerned layouts and readings she's given. A very deep, psychologically-flavored reading is her forte. She pushes the idea of focusing and meditating on meaningful Tarot symbols, which may be useful in the advice part of your art. You should read her books, even if only to see what can be done. My impression is that this lady could find useful hidden meanings and implications in clothes dryer lint.

Although I will, from time to time, give you some of the lines I use, I don't intend to give you page after page after page of meanings for the cards. It will be better if you start with Waite or Eden Gray's "*Mastering the Tarot*" and then modify from there. I have used only some of most authors' words in the end, other than Gray's and Waite's; the rest of them (50-60%?) are my own lines.

The idea is to get the mood of a card from the author's descriptions and then explain that mood or feeling in your own words. With that in mind, better you use Gray and Fenton and then add your own 60%. The lines, the specific words, must be your own. Your own choice of words will be more meaningful to you. I see a close link between writing good Tarot lines and the writing of poetry – both use feelings and visual images designed to create feelings in the listener.

You will remember your own words more easily. You will deliver the lines better and more naturally. Your readings will have far more meaning and impact on your client because of all of the above.

Let me go on a bit about some ideas to consider when working out your card meanings.

Do you – mathematically – have a greater number of positive cards or negative cards? I feel it should be about 75% purely positive. The negatives should be minor, presented as problems that need to be solved, or personal issues to face up to, rather than dire warnings of opposition, floods, illness, money loss, accidents, low energy, etc.

There is a subcategory of reader that I've referred to as the "Doom and Gloom" type. Perhaps to enhance their own sense of personal power, they seem to specialize in delivering unpleasant news. Avoid this pattern! The people who come to you quite probably have enough problems already without your creative efforts.

Although I always include *some* negative information in a reading, it is still, on balance, a positive reading. I have worked hard to avoid the too-good future that so many readers seem to prefer. Such readings don't seem as realistic. They aren't believable.

Most people, you will find, seem to expect bad news from a reading more than they expect good news. Because of this, some are genuinely fearful, or at least uneasy, about having a reading. That's an interesting insight into the Tarot image or human psychology, or both. I actually like seeing this, as it shows that they already fit into the impressionable and (probably) 'believer' category. This distinction is important to me, as it pretty much guarantees that I'll be able to impress and influence them through the stagecraft, psychology and scripted words. As I try to be friendly and helpful, I think that I show them that the Tarot reading experience isn't a fearful matter of hearing predictions of loneliness, bad health, death, or the poorhouse.

Various Card Designs

Some discussion of the various types of Tarot cards is necessary, as all are not created equal. I am prejudiced in favor of the Rider-Waite deck. Now that I've readily admitted that, let me explain a bit about why.

I own dozens of different kinds of Tarot decks, bought mostly out of curiosity gained after I had honestly learned the cards' history, usages, and meanings through the Waite deck. There was also a sense of fair research; perhaps, after all, there was some much more dramatic deck! If there was, I wanted it. So far, I haven't found one I like all that much better. There is one deck put out by a publisher named Morgan and Morgan called the Aquarian deck. From the Seventies, the art is very good and the scenes are similar enough to the Waite deck to easily cue your memorized lines. It

is one I'd grab if I didn't have a Waite deck available. The Morgan-Greer deck is another one where the art will easily trigger your previously learned lines.

The problem with many of the other designs is that the Minor Arcana cards are not detailed as they are in the Waite deck. So many of the decks will show, for the Four of Cups, for example, a still-life picture of four cups, instead of an intriguing picture with people doing things or going places; no rivers, mountains, conflict, storms, and such. How wonderful these minutiae are for story telling. What great memory aids they are in learning your lines, too!

It's very much like judging the impact of a magazine ad with a picture in it versus the same ad without the picture. The picture ad gets more attention every time and always influences more readers! Images – mental images – are one of our mind's basic functions, after all, so the potent impact that these images have on us should come as no surprise.

In other Tarot decks that do include such detail, the cards' artwork is often very strange or nebulous: distorted people, clowns, amateurish art, photographs of people in costume-party dress; weird stuff. Cards that are too peculiar-looking will not 'speak' to the clients as easily. They are less evocative. When you are trying to present your reading as serious, it can't help to have pictures that are too close to being trivializingly silly. Hello Kitty cards may be cute, but it's hard to take them seriously.

Even though the client may not know the meaning of the various cards, I think that any of the Waite pseudo-Middle Ages scenes are more meaningful than what appears, in one other deck, to be a sitting statue of some science fiction creature floating in a pink cloud. I often have more than one deck at hand when giving a short talk about Tarot cards. I've asked which deck they felt was most powerful, meaningful, etc.

Never has anyone chosen the "Karma Tarot," for example – it's just plain too weird and acid-trippy. The Prediction Deck may appeal from time to time, or the Oswald Wirth deck once in a while. Curiously, some people prefer "The Witches Tarot" (Ellen Reed & Martin Cannon). This new deck has a black back with a silver pentagram in the middle. I would have thought that this would be too 'Black Magick' looking. Well, perhaps except for the Goth folks.

Of course with a little more work, you could match classical Waite deck meanings with almost any deck at hand, but I think that the cards' acceptance by the client is a more important factor.

The Waite decks most seen on my table these days are some very old (30+ years) cards. These were printed during the hippie Sixties and the coloring of them

was done almost crudely with a lot of primary colors. They are brighter, with more contrast, and have more visual impact than the more recent accurate color printings, which are lighter and more pastel.

I powder them with zinc stearate, or ‘card fanning powder.’ Every so many readings, I like to rub each one with the powder. It gives them a slippery, slick, polished feel, and prevents them from wearing much. Some of the nice but lightweight decks you may find absolutely need to be powdered if you use them much. My two older Waite decks would make a good commercial about how well you can keep your decks.

Some readers like to use decks that are designed with more historical accuracy, like the earlier and more simply drawn Swiss 1JJ deck, for example. They apply brown shoe polish, and maybe rub them with light steel wool, to make them look old and very worn. The idea is to make them look like very ancient, very powerful, well-used cards. I didn’t use to agree with this idea, but have learned that there are situations where a ‘special’ ancient deck can be very impressive.

It’s understandable that you’d wish to make the best psychological use of your ‘props.’ I also like a few seriously considered props on my table. At a psychic fair not too long ago, the town Gypsy palm reader had brought her twenty (?) year old daughter to the fair, and had her familial student set up at a table by herself. The daughter did no business while I was there, and I blame her totally bare table. No cards, no sign, not even a tablecloth. She could have been a paying customer with tired feet who was resting at an unused table, except for her central casting wardrobe!

To avoid this ‘bare table’ look, I begin my miniature stage design with a tablecloth. It took a long search for a large, lightweight woolen scarf with just the right, mostly earth-tone, colors. So many beautiful scarves are designed to be looked at, but not to be a backdrop for something else. They are too bright or too visually interesting, and they compete with the cards for attention. Mine, being wool, rolls up nicely for carrying without too much wrinkling. I’ve toyed with the velvet cloth idea, but it’s too expensive and cannot be washed. I’ve found that high-quality bathrobe material works well if you wish to cover the entire table-top. It’s inexpensive, has a nap to it, and you can wash it!

My cards start out, at the beginning of most readings, in a beautiful, well-made hardwood box. It was supposed to be a cigarette box, but fits the oversized Tarot cards, with a bit of room left over. It sits to my right on the table when I work. The cards within the box are wrapped in a high-quality gold-colored silk handkerchief.

Also within the card box is a small black velvet bag containing my pendulum. It’s a little finger-sized quartz crystal with a silver fitting attached to it. I’ve tied a cord made of black carpet thread through this fitting. One of the secrets of carrying a

pendulum is to saw the cord back and forth across one of your candle stubs. This makes the cord slightly stiff, and it takes far longer to get all knotted up by the imps who live in these bags. A dab of clear nail polish on the knots prevents them from unraveling or untying. I could use lightweight gold or silver chain, but these get used a lot. It doesn't take too many iterations to learn to hate getting knots out of microscopic chains! One seamstress's advice was to use metallic thread instead. I've recently done this on some of my smaller pendulums. It truly does look very good! I'll say more later about how I use this wonderful psychic tool.

At the beginning of the reading, the cards are removed from the box, wrapped in the silk. They are unwrapped and the silk goes back into the box. I take out the small bag and remove the pendulum from it. The cards are face-down in a pile in the middle of the woolen scarf tablecloth. I close the box and lay the pendulum on its bag, on top of the card box. During all this I chatter a bit about them having a reading before, and about my pendulum.

If they aren't already burning, I light two tall candles. One is placed on each side of me on the table in matching candleholders. You can spend big bucks on these, too. By haunting candle stores, you can find some appropriate and dramatic candleholders. There are also some beautiful glass oil lamps available, with clear glass, and clear, clean burning oil. I have seen some pyramid shaped ones – a touch of modernity!

It's strange, but some people look at my layout on the table, and the candles, and get kind of 'worshipfully' or 'respectfully' quiet. They don't ask a lot of questions about the Tarot process and ritual. They act like they are in a church or temple. They are more than likely the young and/or first timers, and it's easy to read their feelings of intimidation. A little intimidation is fine – even desirable – but I try to balance this tension and relax them by being a helpful and concerned person. A few people ask me why I have candles. Perhaps they suspect that they are a part of some sort of unannounced magick ritual.

In fact, I am of the opinion that fire *is* magick, at least in its effects on the minds of people. Imagine how we humans have sat in the dark, staring into fires, since our beginning. We have been intimately related to fire forever. Somewhere, in our built-in mental circuitry, fire is by now intimidating magick. Fire is a powerful, aggressive agent of change. It is life saving, and it is life taking. We love it, yet we fear it. We need it to survive, yet it's extremely dangerous.

Like all ingredients in magick ritual, it is one more detail that must be attended to. *It implies that you are serious about what you are doing.* You may not feel like spending the time, money and energy on candles – but you must. It adds a sense of serious importance to the setting, as would fresh flowers every day. Use fire whenever it is possible.

There are some ‘ritualistic’ elements to many Tarot readers’ routine that I view as just silly folk lore. (“You must only cut the cards with your left hand!”) If you are using your cards to inquire about which slice of bread in your sandwich the jam should go on, then certainly you will get very nonsensical responses. So some measure of serious approach is proper, but if some point really doesn’t seem to make much sense to you, then drop it!

You, of course, are the expert in *their* eyes, after all!

The El Cheapo Stage Setting

While on the subject of the physical setting, I should mention that for Tarot Party readings, I try, when the possibility exists, to use a guest bedroom in the client’s home. I try and situate myself in a corner or along a wall without a distracting window. You can play it to the hilt with candles. I have twenty or more of the votive size glass holders in blue, and use as many as artfully seems right, without making the room too bright. They go on a couple of low bedside tables and/or on the high dresser, bookcase shelves, or whatever I can arrange near me to the left and right. I would advise setting these on some sort of small, protective, heat-dissipating coasters as the glass holders will crack from the heat from time to time.

I turn off all the nearby electric lights, as the goal is for the room to be mostly dark with a small circle of light around us. If you have at least two or three tall table candles you can see the cards quite well. This setting radiates much more magick! Darkness, Light, Contrast. It’s best when shadows flicker in the corners, and any pictures on the walls are indistinct.

This gives their eyes little else to see, except the cards and me. By contrast, with the flickering nothingness around the reading, the reading becomes *all there is*. This increases the importance – the psychological impact – of the reading and reader. The clients are secretly forced to pay more attention to the reading; they will get more out of it than if there were competing visual distractions. Maybe it only impresses me, but I am convinced that readings are better in such a setting. One could get elaborate with a blue velvet draped backdrop with side wings, or possibly a folding screen. In general, though, a slight rearranging of the corner of a guest bedroom works very well.

I have a small table sign with my name and the line, “Interpretations of the Tarot.” The finally set up table – a total miniature stage set – looks good. Slightly expensive, professional, successful, and serious. A two fist-sized bag of exotic (but not *too* exotic) potpourri is stored in my props bag. The props bag is actually a soft-

sided luggage piece which resembles an oversized camera bag. Spend a few bucks and get something that looks nice – no shopping bags or trash can liners, please! I cringe when I see some readers at a psychic fair bringing their stuff in a well-aged cardboard box held together with duct tape!

My props now have a slight scent to them. I think most people notice it – maybe they think it's me. Hopefully, even subliminally, the clients will notice it and be affected. Twenty-five years ago, it was incense sticks. Today's environmental consciousness has pretty much stopped that. The potpourri is relatively new to my magickal influencing props. The theory is that the more of your client's senses you can involve, the stronger your ultimate total impact will be.

Music?

I have been of two minds about this, but presently I do have my boom box very quietly providing some very soft background music. It took a lot of money spent on New Age music to find some 'perfect' sounds: soft, shimmering, unobtrusive, relaxing stuff. It's not a matter of trying to provide a musical experience for the client, but something to mask the sounds coming from the other people in the house, and to create a mood of specialness, or perhaps strangeness. It is one more piece of the mood-creating stagecraft that helps. The only mistake you can make is to use music that intrudes into their consciousness too much, or to play it too loudly.

A present favorite is called "Peaceful Planet" (SP-7122) from Soundings of the Planet, P.O. Box 43512, Tucson, AZ 85733 (www.soundings.com). It's flute, harp and outdoor sounds, wind, birds, etc. It's calming, soothing, and nice; unusual, but not too weird.

Some of Paul Winters' lyrical sax is nice. His "Canyon" album is very good. (Living Music Inc., Litchfield, CT 06759; the website is www.livingmusic.com)

David Lanz and/or Paul Speers piano stuff is nice. I recommend "Natural States", on the Narada Equinox label (www.amazon.com).

There's a CD of soft, soothing electronic music mixed with seashore waves crashing in the background from a man named Gilead Limor (www.gileadlimor.com). I think it was made in Europe. I put it on a cassette. Very nice background stuff, the album is called "You Are The Wave."

Raphael's "Music To Disappear In" works well - pure piano. Hearts Of Space Records (www.hos.com).

Another goody is harpist Georgia Kelly's "Seapeace" album, from Global Pacific Records (www.ninegates.com/global). Just that – harp.

One accidental discovery I made was that, as I have musical training in my background, I know the individual compositions on my tapes very well. You can tell time by listening to the music! If the second cut has started, I know that I have read for seven minutes and I'm looking at another x-minute cut coming up. Using rough measurements, I can pace myself using the music and know that I should, by now, be on the last row of cards, or whatever. This sure beats glancing at my watch a lot, or having a clock in my luggage at my feet.

Although I don't use it in *all* settings, I do have a small electronic kitchen-type timer, which visibly counts down the time. It does save arguments about how long the reading was, I suppose. I think it looks too 'modern' and science-flavored, with its tiny computer-like screen with numbers silently changing on it. It spoils the look of the table in some way, I think.

I set it and then slip it to one side behind my table sign. Of course, it does finally beep at me, but the client doesn't have to see it during the reading. Some psychic fairs do not allow table clocks, but rely on a person from the registration table to signal when the time is nearly up, and then when time is up. What a demeaning setup, I think. I understand their wish to hurry and get as many readings as they can, but somehow . . . No wonder I often prefer Tarot Party settings!

Then again, some psychic fairs prefer that each reader carefully time his or her own reading with a watch or timer, which is much better. Once in a while you truly do need a few more minutes to be of help to your paying client! I think a well-given reading is the important goal . . . so what if it needed 21 minutes rather than 20, or 17 rather than fifteen? (Fifteen-minute readings seem pretty much the standard in my area, for psychic fairs.) Some, in other parts of the country, had three prices: \$20 for 20 minutes, \$25 for 30 minutes, and \$35 for 45 minutes.

More recently, in 2007, the prices have – of course – gone up. The usual thirty-minute reading in my area on the East Coast is now \$40 to \$45. An hour-long reading will cost \$80 - \$100 or more. Those who want a less-expensive reading can still sometimes find a fifteen minute reading for \$20 to \$25.

One especially good rule of thumb is that a thorough Tarot reading should cost about the same as a good dinner in a medium-level restaurant.

Tip on Tips

When I organize a psychic fair, because of the necessity to often work with credit cards, the clients can pay for their reading at a central ‘front desk.’ The clerk there will keep track of the client’s name, the reader’s name and the length of and fee for the reading. The readers get their money at the end of the day, minus the fee to me as the organizer, of course.

The readers will make a note on a business-sized card with the necessary price and time and hand it to the client when they are finished. This is taken to the front desk. They are saved by the front desk clerk to prevent any misunderstandings or errors at the end of the day.

The clerk there has a form I designed with a long list of the day’s clients, fees, etc. in a series of little boxes. The size of the computer generated font used is at least 14 point. The goal is to make it large enough that it can be read – even upside down – without glasses for most people. Immediately after the box where the reading fee is noted, is a box marked “TIP.”

The clerks are trained to fill in this form with the customer standing across the table or counter. The names are filled in, then the dollar amounts . . . then a pause.

“Did you wish to leave a tip?” they inquire.

Very often, I have found, that *most* clients will gladly leave a tip for a great reading, but they’ve just never considered it, or it’s their first time getting a reading. A five dollar tip is about the minimal usual tip, ten dollars is not rare at all; more is given quite often. Although it may seem unbelievable, one wealthy tourist wrote a woman reader a separate check for \$1,000! We were shocked but amused, as we ‘knew’ that the check would bounce – but it didn’t! Amazing!

One of the clerks pulls this bit of psychology: She will keep TWO forms on her clipboard. One is ‘my’ official form. On the other form, she makes this slight change: Most of the tips are listed as \$10, with a few shown as \$20!

Clients will be watching her as she fills in the blanks for the reading they just had. She pauses and taps the little ‘tip’ box with the tip of her pen. “Did you want to leave a tip?” For those people who had never considered it, or have no idea how much to tip, they look at the tips left by the other people, and follow that guideline! Single handedly, she just about doubled the tips for the day!

Tips may seem strange, but a ten dollar tip on a \$40 reading is a wonderful increase! Depending on how much each reader pays to the fair organizer, it can cover

a large part of that fee. Of course, I usually share a percentage of my tips with the counter clerk, and suggest to the other readers that they do so, too.

This means that I don't have to pay her as much, and it motivated her to invent this ruse!

Some Theorizing

Why do people go to readers, anyway? I have come to this view:

Built within us all is a mechanism, a mind program, which watches stress and insecurity levels. When we get too uncertain, too worried, too insecure, this program urges insistently, "Do something!" and "Gather more information!"

In your clients' urgent search to make sense out of their stressful situation, some people (my studied guess is a hard-core minimum of 20% of people, although it's likely more) prefer a 'magickal answer.' I see them as people who are unsure of themselves and unpracticed in the arduous philosophical and psychological study that is honestly necessary to examine their problems and their lives.

They are people who are more suggestible than average, who gain the major part of their moods, ideas, clothing styles, belief systems, and life patterns from the people around them. Most of us (70%) do this quite a bit, but this one-fifth of all people is influenced to the extreme. They've been this way all their lives and have gone through a lot of troubled situations because of it. Over the years, they may have varied widely in their behavior and interests, depending on what strong influence they've come into contact with most recently.

Through a (generally cursory) search, they don't find any answers ready-made within themselves, and I doubt that they would easily trust their own conclusions at any rate. After all, if they are feeling very confused and uncertain, and/or guilty or flawed, then surely they cannot easily trust answers from such a confused and uncertain source. The source of their answer must be more certain and self-assured than they are!

Not finding ready-made, well-labeled answers within, they look for answers outside themselves. "I just don't know," they say, "and I have to find someone who does!" Some might go to a psychiatrist, but this seems to imply 'mental illness' to many, so most may not seriously consider it. There is, you can understand, resistance to considering that one might be having 'mental problems.' The matter they would like information on may well be outside the realm of psychology, anyway. They want

some hints about the cause of their problem, and some ideas on ‘what’s going to happen.’

All human cultures, it seems, contain someplace within them the concept that there are some special (gifted, intuitive, psychic, blessed, magick) people who ‘know things.’ Most especially, it seems, among those without a strong science education, there is a lack of understanding, and therefore a lack of trust, of science – even a general suspicion of science.

I note science-bashing to be an eventual sub-theme in many, if not most, ‘psychic’ groups. They see science as a place where there are no reassuring words. Science is often the villain to these people; it’s the ruiner of the environment, the cause of much of today’s disease, creator of terrible weapons, mind manipulation, etc. These people would prefer an answer to their problem that comes from some non-science source, a more intriguing, thrilling, inspiring, mysterious, powerful, source. In other words, a magick source.

This source must be somewhat mysterious and incomprehensible. If the magickal answer is easily understood, then it cannot be magick for them. These clients do not want the usual, the ordinary, and the easily explained, Hell, they have tried all that, and it either hasn’t worked for them, or they are bored with it.

Again, if they can comprehend it easily, then it too is flawed, too easy, and too mundane. No, they want the Unusual, the Strange, the Enigmatic, and the Mysterious. In other words, to be an intensely irresistible magick answer, it must impress them, or its source must impress them. And, it might even be better if the information were hard to find, or possibly expensive.

It must be a spooky process – it must make little tingles go up their spine. They must feel amazement, surprise, awe, and wonder. Then it meets all their unexamined criteria: it comes from outside them, it comes from some non-science, magickal source, and it makes the shivers go up their spine. Therefore, it is more believable, and acceptable. More ‘powerful!’

It is, it would seem, for this reason that purely mechanical magick exists – to impress them, to give them that moment of surprise, awe and amazement. The clients need it; they almost demand it be a part of any really serious answers to their important questions.

Also, your more magickal demonstrations prove that you are different; something more than other people – that you are an ‘authority’ figure, an expert. This, too, fits in with the psychological needs of the client. How often, in the case of doctors, have you heard people throw in a few descriptive sentences about some famous person that their own doctor has treated, or some miraculous case he or she

successfully treated? They seem determined to see their doctor as the best, most talented, etc. It makes them feel better, as though they were in competent hands.

I could do a ‘words only’ reading every time, with no surprisingly-accurate pendulum, and no psychometry. I don’t think that’s best. The idea is not to do a mentalist-type act for them – not at all. I do want just enough ‘strangeness’ to assure them that I am worthy of being taken seriously. I am now Unusual, not Ordinary. I am becoming the kind of source which they feel can give them extraordinary advice and guidance. It allows them to see me in a different light, and they will hear my words in a different way than they would hear the advice of their best friend Betty.

Belief

For those who haven’t moved in psychic circles, the belief factor is certainly one of the strangest things you’ll have to adjust to. I was not force-fed my parents’ own views on religious subjects in the way my boyhood Protestant and Catholic friends were. Consequently, the concept of belief looks far different to me than to most people. I find it to be outrageous, curious, and weird.

Belief, as the word is most commonly used, means ‘an uncritical acceptance.’ One accepts as true something that cannot be proven, measured, or usually even logically argued. The question that drove me, philosophically, for many years, was “Why do people believe what they believe?”

In a sentence:

People believe what they do because it makes them feel better. That’s about it.

It makes them ‘fit in’ with those other believers, as well. And, you cannot forget, it’s infinitely simpler – easier – to agree than it is to disagree or to examine for oneself. It’s the path of least resistance, which automatically guarantees a large following.

One interesting point to consider: Most daily newspapers have an astrology column. Most women’s’ magazines will carry at least one major astrological article every few months. What does that tell you about the ‘occult’ beliefs of our average female person?

You will find people who believe some outlandish things. I met a man who chose a certain lady for a long-term relationship because, as he thought about her one late drunken evening, a shooting star flashed overhead. “It was a sign.”

When two things seem to happen at the same time – or nearly so – then they ‘must be’ connected in some way! Or so it seems.

Consider a woman client of mine who spent hundreds of dollars flying her very old, dying pet dog to a famous southern U.S. psychic reader and healer to get the dog cured. To me, even more bizarre is that the guy ridiculed her and laughed her out of his office! I would have thought he could have told her something to ease her into the inevitable death of her loved companion and to try to assist her in accepting this loss.

Or the serious, believing woman who saw predictive clues in the way the birds landed in her yard and trees.

Not only do you find an anti-science bias in such groups, but you will find that many of them delight in being seen as strange and eccentric. Their image gets them attention, and they feel a sense of power that evidently little else in their life provides. For such people, I have lines that underscore their own unique self – their viewpoint, their ‘specialness’, which cannot be truly known by anyone else and, therefore, is valuable. Some of it goes:

“The universe is alive. We all feel, in some way, that this is true. Yet most of us haven’t seen the forest for the trees, or vice versa. If you think about it, we know the universe is alive, because we are alive! We have the beginnings of consciousness.

We – in a way unlike anything else we have ever seen – know that we and the universe exist. We, made of relatively dead materials, know that the rest of the universe is all around us – far out there, and far in here. We serve a function for the universe, I am convinced. We have a value – a designed purpose – within this universe that cannot be argued. We must experience life. We must live for the universe; we are the universe experiencing itself. It is alive through our eyes. We are the eyes and the mind of the universe. Millions of minds, millions of different eyes. Each with its own unique view of the universe. Each seeing different parts of it. Each of these viewpoints is needed by the universe.

Each of our lives is very, very important. What you see, your particular little corner of the universe, is important to the universe. (That’s us!) You are a living, thinking, conscious organ of the universe; it’s most complex mind so far. You must do your job to your fullest: be you! Don’t follow others’ opinions all the time; be you – as you are very, very precious to this universe that created you. Without you, it would not know of the part of itself you are

seeing now. It needs you to stand tall and be alive – to live, to feel, and to think. Your feelings and your thoughts. Your choices. Your life.”

Or something like that. It's part of the script I call "Eyes of the Universe". Shy, unsure teen-aged daughters at Tarot parties like that kind of line. I like it, even though a close personal critic has called it too preachy and too long.

The key here is that young clients find such lines about their being unique and special very satisfying. They don't always feel so unique and special. What they do feel is that they are different – inside – from other people. These lines help them to interpret this real inner feeling of being different from a more positive point of view. "Feel different," these lines say. "It is a good thing; it was meant to be so."

I work with a lot of conservative-looking government office workers, who seldom publicly announce their beliefs in occult matters. Only privately, or when in a group of fellow believers, do they dare let down their conservative public masks and admit that they were Egyptian princesses in former lives, or that they regularly dress up in robes and meditate. It's a bit like an underground identity. They would never argue about such things at work! "I can't put up with all that negativity," they say. So, when I am introduced to a client of mine at some public function, I certainly would not automatically mention that this person has had a reading with me; it seems that often enough they do not want such matters to be made public.

I Am Not A Psychic. . . Exactly

I try to make the cards themselves at least as important as my interpretation of them. They are the magical tool. They reveal. They suggest. They whisper warnings.

I translate. My table sign reads: "Interpretations of the Tarot." I am an interpreter who is, yes, also very intuitive and very sensitive, but the cards are the main focus. I use the word 'psychic' sparingly; a matter of personal preference. I am not tested or challenged by people very much, undoubtedly because I don't stand in front of the cards and brag about my wonderful gifts and powers. I think that I present the Tarot more as a matter of long, hard academic study, like mathematics, or physics, or solid waste disposal, with some strong, well-practiced intuition thrown in.

As my readings are not necessarily presented as purely reverential, spiritually-enlightening sessions, I sidestep a lot of the heavy belief stuff altogether. I probably come across as 51% entertaining. "Come and have a Tarot reading. See what the cards say to you. I think you will be surprised." I try to avoid too much Aleister Crowley, Illuminati, inner magickal, and spiritual powers stuff. No pictures of the Blessed Virgin on advertising handouts; no promised removal of 'bad influences.'

As you move in the believers' circles, tread lightly. Listen more than you talk, and don't get involved in arguing loudly for or against the various possible issues. You will find, in time, that the fads change. One day it's Kirlian photography, then it's Astral Projection, then Past Lives, then Crystals. Never bad-mouth someone doing aura readings, or whatever, purely on the basis of your idea of the reality of auras or not. Rather, just quietly sit in the corner and mix the Tarot cards. You'll end up doing a lot of readings while the others argue.

On the following page is a schematic of my standard, fifteen-card layout.

Client sits on this side

Future Row



Present Row



Past Row



You sit on this side

Note: The tops of the cards are towards you.

At the Table, Part One

Here we sit at our table. The client is seated. I have the cards out, and I mix them while the client watches. This is a good time to begin explaining what you will be doing, and how you will have them shuffle the cards in a moment.

My specialty, so say my peers, is convincing the skeptics. I think that's probably true, as I am somewhat skeptical myself. Some of it may come from my 'logical' card layout.

As I mix the cards, I explain:

"I've been reading the Tarot since the late Sixties or early Seventies. My experience has modified the way I read the cards, over the years.

A lot of what the books say I find to be more interesting folklore than it is important stuff. Some of the books will tell you that you can only cut the cards with your left hand, or you must shuffle them three times only – or according to some books – seven times. I think that much of that is just plain silly!

Certainly, this process should be treated seriously. If you want to ask the cards which slice of bread should you put the peanut butter on – the top or the bottom – well, then you'll get some pretty silly answers, of course!

So here I have a box to keep the cards in. Candles. A cloth on the table to try and keep them clean and dry. And probably a lot of that old folklore stuff got started from an attempt to keep the people focused and serious. You will only get out of any such process what you put into it, after all, like most things in life.

I do think the cards should begin well mixed in some random order that neither of us knows. I've just mixed the cards and that's taken care of.

Now, I'd like you to watch this."

I turn the cards face-up and run them from one hand to the other, without changing their order. I do this just fast enough to give a quick flash of each card.

“As I do this, you can see the symbols and pictures on the cards. The people, the colors, the numbers, the actions taking place, but certainly, if I asked you later what order the cards were in, you probably couldn’t tell me. Maybe, with drugs and hypnosis or something, we could pick some of that information out of your mind, because, after all, you are seeing this and it is going into your mind someplace.”

In a moment, you’ll mix the cards yourself and then we’ll take about fifteen or twenty of them from the top of the deck and lay them out on the table.”

Probably by now, I’ve finished showing the card faces. I turn the entire deck over and hand it to the client.

“Now, it’s your turn to mix the cards. The only important thing here, I think, is to do it face-down, so that you aren’t arranging them in some conscious order.

Notice that I’m running my mouth as you are doing it. I’m keeping your conscious mind busy and distracted so that it can’t even think about arranging the cards. So if it’s not your conscious mind then it must be your SUBconscious mind – your larger mind – at work!

And that is exactly where all those images that you just looked at went. The same subconscious that knows the order of the cards is now mixing them, too. I’ve told you that we were going to take about fifteen or twenty off the top of the deck, so we will get to see exactly which cards your subconscious wants to draw some attention to and to talk about and have me translate their significance.”

I want the mixing process itself to seem important to the client. I want her to see the layout that I do for her as a special, unique arrangement, in which she had a full, hands-on involvement. I think this idea of putting their personal “imprint” on the deck, making the arrangement seem more unique and personal – in other words, theirs – makes the *reading* far more unique and personal.

Psychologically, a reading will be far more readily accepted when it seems to be based on some personalizing factor. Lines in the palm, for example, are extremely personal and uniquely our own. I credit some of the popular acceptance of palm reading to this factor. Birth dates, names, personal color preferences, handwriting – all are personalizing factors. I am, by stressing the card mixing and their own subconscious involvement, incorporating a personalizing factor.

At times, when I turn the cards over, I stare at them a moment and make a passing comment that, with 78 cards, the chance of any particular layout being repeated is quite rare, and that each layout is, in my experience, as unique as fingerprints. “I’ve never seen this one before, for instance; how interesting.” I have begun psychologically influencing the client already.

Having slightly stressed this uniqueness created in the mixing process, I find it interesting to note how they mix the cards. I think that the amount of effort they put into their card mixing may have some bearing on how seriously they are approaching the reading, and perhaps how involved they will be during the reading.

I might suggest that, before they mix the cards, they might take a moment to try and focus on a few issues that they would like the cards to address. To narrow their feelings and energies down to these more important issues as they shuffle, I often mention that the cards will likely speak about those issues that are important; although, “... at times, they tend to address the issues in your life and environment that they think are most important. These may be things that you should be aware of, or pay more attention to because they are becoming important matters for you. This, too, can be very helpful.”

The reason for this is that, unless I use my pendulum ‘question dowsing’ routine (which I’ll explain later in detail), or directly ask the client about important questions later in the reading, I may not ever know what that issue really is. I am confidant that much of the time I will be able to figure it out as we get into the reading, but it isn’t guaranteed.

One of the local psychic fairs handles this client question hurdle with disarming ease. One group has the people write their question on the back of the preprinted ticket used in their scheduling scheme. This ticket is actually a quarter of an 8-1/2 x 11 inch sheet of paper, so there’s plenty of writing space.

The reader simply collects the sheet before the reading, and placing it writing-side-up on the table, “uses it as a guide.” I’ve always wished I could have the mountain of question sheets that get turned in each weekend – what a great research tool! One other group simply supplies each reader with a small pad of paper and a pencil. As the reader is shuffling cards or mixing his/her runes or whatever, the client is asked to write the question down. That’s it. No guessing, no challenge situations. I have begun having my clients write their questions too, as it gives me a chance to look at their handwriting. This guarantees that I will have something accurate to begin telling them about themselves right away.

At my table, after I have thoroughly mixed (I use the word ‘mix’ more than ‘shuffle’) the cards, I have the client mix them while mentally focusing on the questions. Because of the powder I use on them, the cards are quite slick. As the

client is mixing the cards, sometimes a card or two is dropped. I don't treat this as an accident – not at all! In the psychic world, finding significance in what others would call 'chance' is the rule, after all.

You see the cards drop to the table. You widen your eyes in sudden interest. "Oh. Wait a minute. . ." You reach over and pick up the dropped cards. "I was taught long ago, that dropped cards may often have some very important message you need to know right away." You turn them over and study them. You can use this moment to say whatever you wish. It should be something intriguing. I have found that people remember this brief interlude for a very long time. There must be some drama there that appeals, so use it!

In some reading situations, I then take the client-mixed deck and spread the cards face down across the tablecloth in a couple of long rows. I have the cards chosen, face-down, by the client. I will describe this particular process elsewhere, as it serves a special psychological function, but mechanically, there is one slightly tricky thing that I do.

As the client is sliding the cards across the tablecloth to me, I pick up each card as it arrives with my left hand. I place each, one at a time, in my right hand – vertically – facing me! I see each card as I am putting it onto the stack in my hand. I don't actively study them, but I do catch a flash of each as it goes by. I am not 'cheating,' this isn't meant to be a hidden peek, so I don't do it furtively or feeling guilty. This isn't a card trick, after all.

Since I will be 'translating' these cards in a moment, it is not at all curious that I would want to know what they are! Outwardly, I am paying almost all of my attention to the client, who at the moment is feeling very psychic while choosing these cards. She is checking me for feedback on her performance more than anything else. I must acknowledge her at this moment with every bit of attention I can give. This is her moment to show off, as well as get involved in trying to mentally 'tune in' to the feelings of the cards, etc.

What I am looking for in the cards? Since my basic layout consists of three rows of five cards (or seven, or more, in longer readings), I want to know which five (or seven) cards are the best, most positive. Is it the first third of the cards in my hand, or the last?

In my layout, the three rows of cards represent Past, Present and Future. I want the Past row to be nearest the client, the Present row in the middle, and the Future row directly in front of me. Of the cards chosen, I want the most positive cards in the future! So, I begin by either dealing the first row of cards face-down directly in front of the client, and then the next two rows closer and closer to me, or I

may begin dealing in front of myself and then putting the two other rows closer to the client.

However, the row of Future cards, dealt directly in front of me, must be the best or most positive cards.

I know that I could just say to hell with it and interpret the cards in any fashion whatsoever, no matter how they were arranged. I could say the past, present and future were in reversed positions. I admit I have done so, having dealt the cards out wrong – but with clients who know a bit about the cards' meanings, I try to stick to somewhat classical interpretations, so the placement of the cards becomes important.

Another factor is the cards themselves. Some cards look positive: the Sun, Six of Cups, Ten of Cups, Nine of Pentacles, Four of Wands, and many others. Some cards look negative: The Tower, the Three, Eight, Nine and Ten of Swords, the Six of Pentacles, and others. My meanings pretty much follow the positive and negative visual impressions. Even though the client may not fully understand the cards' significance when I turn them over, believe me, they are quickly scanning them for their own intuitive interpretations. I would much rather pull this selective dealing trick than to try and bend the significance of five very negative-looking cards in their future row to some positive slant. I think it would sound lame. Anyway, considering that some people come back for a second reading, why not be able to lay them out the same way and read them similarly? I can seem to do so with this non-sleight sleight-of-hand layout.

Let me admit one other non-standard thing that I do that may seem blasphemous to some. I will sometimes leave the Death card out of my deck. Oh yes, I've debated this time and time again. I can interpret this card as being a "card of sudden, major change – but certainly not physical death" as handily as the next reader. I still do not like this card showing up in a short reading, or as one of the dropped cards!

As I sometimes do a couple of other mechanical magick things which depend on an almost random choice of a single card, I do not want the Death card to be one of those so chosen. I do have the Death card handy, in case I want to use it in a very long reading, for example, or for a client who I know is involved with a dying relative. Since writing this paragraph, I have bought Richard Webster's video on mental trickery, "Close Up Mentalism." In it, he admits to not always using the Death card for similar reasons! Great minds, and so on. . .

I have considered, and have tried only a few times, using a Death card that was cut 1/32" short. A quick riffle cut and the card can be on the bottom where I can try and hide it. At the time I liked the idea that the client was getting a flash of

this anxiety-inducing card among the early spread displays on the table. I think it makes them more serious. I mean, Death . . . after all, how serious can you get? Naturally, they will later sigh with relief upon not finding it in their reading. It seems, perhaps, such a tiny thing; yet an excellent reading is, after all, a collection of many such tiny things.

When doing a Tarot party, I give a short talk about Tarot cards, among other things. (Many of the lines you'll see in quotation marks come from that talk.) I have an oversized Major Arcana that I can show the small audience as I talk about it. I always flash the Death card to them – often more than once. I justify this to myself, saying, “Hell, they saw it in the lecture, I don’t need to flash it here on the table. I’ll just keep it in the silk in the card box.”

The three-row layout I’ve mentioned is the basic one I use. I have found references to nearly-identical layouts in at least three other books. I use fifteen, eighteen, or twenty-one cards, or more, depending on how long I have to read. Obviously, you can add more detail with more cards, but the handling is the same regardless of the number of cards I use.

Here is what I say to the client about the layout:

“This layout is so ancient that, although it has no definite name, it seems to be a part of all cultures that use cards for divination. Many readers feel that it may be the original way the cards were laid out, when they were kept very secret.

This layout covers a time frame of almost a year. The timing is rarely exactly 365 days, but most of the time each row covers about four months. Sometimes, but not very often, I have seen a future row’s events become fully realized in a client’s life in only two months, but about four months is average. In this row, the Past, more often than in any other row, I occasionally see things from the most distant times, from long, long ago.

This middle row – the Present – is the closest to the average of four months. I figure it can be as much as two months in the past, or right this moment, or as much as two months into the future. Sometimes, when I feel something is very current, it usually happens within a week or two at the very longest. I have always found it difficult to place incidents in exact time as well as, oh, say, astrology can. That’s one of astrology’s strong points. I have seen a good astrologer nail things down to a morning or an afternoon.

Tarot cards are still, I think, better than palms for accurate time frames. Palmists usually deal in years, rather than months or weeks.

So, here we have the Past; earlier influences around you, and forces within you, that helped in shaping you and affecting your environment. These things cannot be changed, except in your feelings about them. They helped bring you to . . .

Here . . . the Present; the more current trends and influences, and sometimes people, that you are seeing now or will very shortly come in contact with. The present – now – is the only place you can act or have any effect. The only time you can change things is now.

This row – the Future – hasn't happened yet. It shows us that the past . . . modified by the present . . . leads us to the future. The Tarot cards are saying to us: 'Given the direction formed by these first two, this is what is most likely to occur. This is the trend, the on-going pattern, unless you make some changes here . . . in the present.'"

I have a philosophy of sorts to back up these views and advice, so I have answers for many of the questions they will ask.

Quick Philosophy Break

I might say something like:

"We have – or are given, if you wish – free will in order to allow us to grow; to become something more than we are now. Without choice – to be good or evil – we can't be free to learn. The Tarot wouldn't work without free choice. There would be no sense in seeing future projections of our present path if we couldn't do anything about it."

I certainly do think that improvement – change – is possible for all of us. I wish to impart that message to people. I would rather that they did more of what they truly longed to do. However, even at the lowest level of assistance to them, which is to work to give them the feeling that there is hope, and that their efforts can change things; even that hope isn't possible without the ability to choose – to change.

"Don't ever be frightened by those who feel the future is fully preordained. We are given free choice – not that many of us really understand this and really

make free choices – but we can, and so we can shape our future much more than we think. That's the whole reason for the Tarot, to learn to see the patterns and trends in our lives. Then we can do something about it all, if there is anything that we think we need to do. Then we can choose more freely. Like deciding whether to carry an umbrella after hearing of possible rain in the forecast.”

Some of the lines about the layout also hinted that the cards do not always hit exactly on the subject uppermost in their minds. I have also told people (with some truth to it) that there are a few varying translations that you can make with most of the cards, just as words are subject to various interpretations.

“The word ‘light’ can mean different things depending on what is being discussed, depending on the context. It could be a candle flame, or something that isn’t heavy, or even a beer. It’s important to know what you are most interested in to know which of the translations is the exact one.

To carry the weather report analogy further, what sort of a weather report you need depends upon what you wish to do with it. Are you worried about carrying that umbrella, or are you going to launch a space shuttle? The weather report must cover different things in each case.”

(Philosophy break’s over. . .)

At The Table, Part Two

Back at the cards, where I was pointing out the rows and their significance, much of what I was saying there required gestures and pointing to the rows, but I’m sure you get the idea. I have planted some ideas with these lines. One is that the timing of something I mention can be a bit unclear. This gives me some leeway for when they don’t recognize something I am talking about. Well then, it must be “just around the corner. . .” or “You will see it quite soon.”

Also, something similar to that which I describe may have happened at sometime in their life; in such a case, very often they will state that I am right – I’m just a little off in the time frame.

I present the future in terms of straight line paths, trends, directions:

“Given the kind of past I see here, and the way you are currently reacting to the people and events around you, this is what the most likely next step will be for you.”

I leave room for inaccuracy, in that if the future doesn't work out exactly as I describe, then they must have made some changes:

“. . . perhaps in the subconscious way you look at things now. The way you are now reacting to Fred has changed, hasn't it? This can certainly account for his change toward you, as well.”

I use the line about “The only place you can act and change is now . . . in the present” quite a lot. I find so many clients passively facing the unpleasant parts of their lives, wishing for much but doing little, that I try to motivate them to act. I tend to let them decide on the best course of action, but I usually suggest that working towards their goal succeeds far better than sitting and waiting for their goal to work toward them! Even if they later do nothing at all, they know that they've been given good advice and will sit around feeling the satisfying glow of the knowledge that if they want to . . . one of these days . . . they will do something about it. The chances are that many of them will not, which is too bad, but I figure if a few do shake their negativity loose and give their dreams a try, it's well worth doing.

The cards are placed face-down in the rows, and I give the introductory pitch about the past, present and future. Then I begin turning over the cards in the Past row. I have decided that it is best to turn over the entire past row – only. It can allow a quick scan of the row before I get started, as opposed to turning over each single card and discussing it before turning over the next one. Since cards next to each other can affect each other, you must see them together first. I want the client focused – I don't give her further rows to jump ahead and think about.

In this Past row, then, I can rhapsodize about the incidents and pressures in their past that shaped their present self, personality and circumstances. This allows for all of those ‘general purpose’ lines and a certain amount of ‘test’ lines that I can use to check for areas of interest and their possibly unstated questions. I use the insights gained from their handwritten question in this first row, as the insights concern their inner self and personality.

“You've come a long, long way, psychologically, from where you were even just a couple of years ago, Joan. I know that it may be difficult to see that from the inside; you don't have the ‘old you’ to compare with, but if you could read a diary from back then, for example, I am sure you could see how some of your major ideas have matured since then. The world has taught you quite a bit in the interval; not all of it was easy or pleasant to go through, I see.

Thankfully, those powerful external influences have changed quite a bit since then, as well. You are not as open as you used to be, Joan, not as ready to share with just anyone everything about your inner self as you once were. I think you've seen how that can backfire on you at times. Some of these experiences are, even now, still too uncomfortable to sit around and remember. You are, in some helpful ways, getting a bit more selective in your approach to people. . . ”

Of course, you also work directly from the cards. The Queen could be a woman in the client's past who had a strong influence on the client:

“The way she lived her life, some of the things she said affected the way you have come to view parts of your life as well.”

Note that I didn't define the woman clearly, or qualify her advice as being either positive or negative. The client will figure out which woman from the past I mean. It could be someone who was kind to her and helped, or it may have been a mean and frightening woman who made the client bitter.

In this first row (the Past), at least one of the first five cards should be flattering in its implications.

Comment on their intelligence, their own intuitive talents, their friendly personality, or other talents or qualities that they might not have known about. It could be a talent that they discovered in their teens or early twenties, one that they didn't fully pursue:

“You should get back into it. . . as you've thought about doing, at times. There is the promise of a lot of personal satisfaction with this talent of yours, and, given some hard work, some significant material rewards, as well.”

It might be that positive cards, the Major Arcana in particular, can suggest inner strengths, inner resolve, reserves of energy, and a helpful stubbornness that they will be able to call upon when they need it.

The Past row is where I throw in all the lines about the hard times they've gone through, the uphill battles with feeling good about themselves, the struggle for money, the insecurities, the disappointments, and the loneliness:

“A time when you searched for a solid place to stand in a world of quicksand . . . ”

“Those times when you seriously questioned if living was honestly worth the pain and the loneliness. . .”

I am suggesting suicidal thoughts here as strongly as I can without mentioning the word. Most people have contemplated suicide – even if not very seriously – and fearfully hide this unpleasant thought away in the dark closet of their mind. To unearth this one for the right person is to really score a solid emotion-laden hit!

The Past is a wonderful time to fill with these things; so much can be said that is generally true for all of us. It’s in the past, anyway, so it gives you a chance to talk about negative things, and confirm how tough life has been, without creating negative expectations about the future.

Of course, if the lady hasn’t a wrinkle on her face at forty, and is dripping with class, education, diamonds, and perfect teeth, I might not push the ‘financial struggles’ too hard. I save those lines about hard times for those serious-faced women with lots of frown lines, furrows between the eyes, tight lips, worn shoes and slightly less than expensive clothes. (They also drive used cars.) These can be hard-looking women, with slightly grim expressions that say they honestly have had it hard, waitressing at the diner, or sitting at the same office desk forever.

In general, women who sigh a lot and look somewhat depressed seem to eat up the ‘tough life, hard uphill struggle’ lines no matter what their financial or social position. It sure seems true to them at the moment, even if by comparison with the truly disadvantaged, they didn’t have it so bad.

We all would blame the world, the environment, the system, the culture, our parents, or our mates for our problems. For the most part, people tend to see these elements as the major factors that shape their lives. Even among the very wealthy successes, there often seems to be a deep acknowledgment that ‘luck’, ‘fate’, or fortuitous ‘timing’ had a big part in their success. They can often feel quite insecure about their success. Fewer people than I might have imagined feel that it was purely their own brilliance and talent that got them to where they were.

Then again, I have met those self-made people who feel that they are nearly infallible in all fields. Their judgment made them a bundle in the carpet business, so obviously they are learned enough to pontificate about everything under the sun. You will have little trouble identifying these people, if they come to you in the first place. They won’t be shy about themselves and their wondrous accomplishments! (I doubt that they’ll come to you for advice!)

I would likely leave in the lines about the uphill battle in feeling confident and satisfied with themselves, no matter what. Even the extraordinarily self-assured client probably didn’t start out that way; their present self could very reasonably be a

reaction against such a frightened, insecure past self. Don't assume, just because the lady is attractive, that she feels beautiful, or always did. I've seen a lot of very attractive people – both men and women – who were surprisingly unsure and unconvincing about their looks.

One recent client was a very striking woman in her late twenties, with all the grooming details attended to. She was most impressed that I didn't read her past as being trouble-free because of her appearance. She showed me a picture of her in her teens. She was a good fifty pounds heavier, no makeup and unflattering hair – an unattractive tall lump!

I think you can, with a bit of practice, tell how assured the client in front of you feels. Most humans are not fully satisfied with everything and never have been. We all could – and do – wish for more than we have, most notably in those early years of learning to get along socially and being liked.

“. . . and the effects of these emotionally corrosive impacts, inside, are still there. It has drastically changed how you react to life, people, and challenges, in more ways than an outsider might think.”

I use this last line often with those clients with the scarring of bad teenage acne. It's all true, of course.

Sometimes, for drama, I throw in – though not too often – a line about them having had “a close brush with death” in their past. (Sometimes I say “twice” . . .)

Almost every adult has been in a near accident of some sort, or has been quite ill, or perhaps has contemplated suicide, or taken the plane just before the one that crashed, or something of the sort.

Many of your clients will be coming to you because of some new pressure, confusion, or insecurity in their lives. Among the people who will come to you are those who have recently had some sort of real brush with death. It may be a friend or relative who is dying or has died recently. Most of us, after about our mid-twenties, have had someone we knew that has died – a grandparent, perhaps, or an old schoolmate . . . someone. It may also be just that they have reached that age (late thirties to mid-forties) when they have begun clearly realizing that death seems closer to them than it ever did. They worry about the time they have left – is it enough to do some more worthwhile things? Any line that brings up the subject of death, near, but not choosing them personally, can get a fairly solid hit quite often.

Those talkative, egocentric people who have done and seen everything in the world love the ‘brush with death’ line, even when they cannot define the incident too

clearly. Be careful, as they will repeat this, breathlessly, to others for the rest of their lives. Use it sparingly.

As every other author has also said, Gail Sheehy's book "*Passages*" is excellent for digging out general lines about specific time periods in people's lives. I suggest that you read it about three times, highlighter in hand. You'll find enough stuff to think about for hours of creative writing. If Tarot reading was a college course, this book would be one of the top ten required books. Do read it and use it. Much of it is almost custom-made for giving readings. It deals, very clearly, with how we all follow generally predictable steps in our maturing processes. As each of the steps is given at least a full descriptive chapter, you can easily find things to say, and viewpoints to talk about, for clients of any age. You can also figure, roughly, what kinds of issues are important to each age group that sits in the chair across from you.

Back to the cards. I turn over a full row and stare at it a moment or two or three before starting. I want the client to get just slightly 'antsy' and focused, anticipating what I am about to say. It gives me time to work out a theme or two, as well. You will find that the words come to your lips very quickly after having done it a while, though I advise a slow, thoughtful presentation, as though this is the very first time you've ever said these words. They should not be slickly delivered, like a Ginsu kitchen knife sales pitch, as though you've muttered these identical phrases a thousand times.

One of the flattery points that I use is telling them that they are psychic, too. I try and fit it into the Past row – and present it as though it was "a part of your inner heritage" – a strength they have always had. I can then bounce a bit off this theme in both the Present and Future rows later. Most readers use the subject of the client's own psychic abilities, I know, and I agree. It might seem that too many clients are told they are psychic, and yet, as I say...

"I think that this is natural. It is not really too far-fetched to say that the people who go to a reader are more psychic than those who do not. If you have had certain experiences – bunces, prophetic dreams, intuitive ideas, even flashes of ESP – the chances are much more likely that you will go to a palm reader or Tarot reader than if you have never had any such experiences. Like calls to like, after all . . ."

Or "deep calls to deep . . ." implying that they are deep, too.

Knowing that many clients have been to other readers before, and that other readers have likely told them that they are psychically gifted, too, I use this in my readings!

“Certainly, if you’ve been to a palm reader or a Tarot card reader before, they must have commented on your own natural intuitive talents. . .”

They nod and smile and I’ve made another accurate hit.

If they are at a psychic fair with a couple of friends who are also wandering from reader to reader, I might say,

“A couple friends of yours are also a bit on the psychic side. One, in particular, is almost as strong as you are. Perhaps this is part of the reason why you drifted toward being friends, although I doubt that you actively thought about it.”

I think that later, when they compare readings, this will fit in with the fact that likely all the other readers told their friends that they were psychic, too! A delayed action hit!

In a way, the Past row of cards is very important, for the client is making judgments about your accuracy. If you can accurately tell them things about their past, and their personality, they will readily accept what you say about their future.

You must make the issues you cover in their past fairly broad in scope, for it will be reactions to what you talk about here that will give you clues about what interests them now. If you cover the four broad categories of love/sex, work/money, family/friends, health/physical/mental, you can generally get a feel for which of these your client is most interested in hearing about. This, then, is the category you should tend to emphasize in the present, and see improving in the future.

The rule is: follow the client’s energy. What arouses their interest the most? In response to which things do they lean slightly forward? Which lines get the head nods? The smiles of recognition? The hand-wringing or wedding ring twisting? Tears?

As I am peering downward, studying the cards, I seem to have excellent peripheral vision. I can easily tell when the client is nodding her head – even slightly. They do this more often and more noticeably than they – or you - might think. Sometimes what you may see is the lower end of their hair moving. This is one of my useful secrets! When I see that slight movement of her head, I tend to push a little harder – put more emphasis – on whatever it is that I am talking about. Of course!

The ‘cousin’ to this bit of business is when there is a friend of theirs sitting with them. Very often, when I am making a very strong ‘hit,’ the client will turn her head and glance at her friend. She won’t say anything, of course, as she doesn’t want to give anything away, but that quick eye-to-eye glance is a dead give-away!

In the section dealing with the pendulum, I have an easy sleight-of-mind bit of magick you can use to discover what they are most interested in hearing about, without directly asking them.

Checking Questions

During a reading, you will be ‘mirroring’, which I’ll cover a few pages hence.

You are also closely watching their breathing, blinking, swallowing, and muscle tension – especially around the mouth and hands. What you are watching for is a sudden change of some sort. If a pattern changes as you get into some subject, why? Is this a hit or is it a blind alley?

How do you figure this out if you haven’t yet the experience to judge?

You ask!

“Do you understand that?”

“Do you find that within you?”

“Is that clear to you?”

“Can you picture who this is?”

It’s nice to have the client say ‘Yes’ as often as possible, so it’s handy to ask one of the checking questions when you know that you’re right once in a while. It’s good to have the client remember how often they seemed to agree with you. And if you miss something once in a while, well, that’s how a psychic works, after all. I don’t use checking questions a lot. It sounds a bit too much like fishing for answers to me. I have seen public reading sessions done where almost every line was followed with a checking question, and I don’t like the sound of it. Still, now and then, I do use them.

“I have to tell you that when it comes to my intuition, I can’t always say where it comes from. The cards tell me what to say, of course, but there’s more to it than that. Some of it I must pick up from you, I am sure it must work that way, although I can’t prove it.

I get bits and pieces, flashes of images sometimes, vague emotional feelings without any obvious context. I don’t always know where these fit into your life. Maybe you are the only one who does know. It’s been a hard lesson for

me to learn, because like all people, I really don't like feeling stupid or crazy, but I have learned that I really must speak up when I get some strong impression.

I may see cats or flowers around you, and will tell you about what I see, but I don't always know how you are connected to cats or flowers. Occasionally something I feel or see means something totally different to me than it does to you."

I think you understand what this paragraph can do. It can get me off the hook for mistakes. I also think that it is believable. It doesn't make me too supernatural. I think it makes the client a bit more willing to help, to give me the feedback that I really do need.

"Some people are uncomfortable around me at parties, because they think I might touch their hand and know everything about them; all their secret nasty thoughts and naughty things they've done that they wouldn't tell anyone. I admit that I do pick up things like that once in a while.

Sometimes, in a crowded room I won't know where the image or feeling is coming from, though. Many times, I find I just can't take too many people in a noisy room all at one time. It's just too confusing and overwhelming.

Actually, reading people is not all that simple. It requires a lot of work on their part. They have to be as relaxed as possible, not letting their mind wander and daydream. They have to be focused on what they want to get out of the cards. I like to double-check sometimes with my pendulum.

I see a reading as depending as much on the client's sincerity and attitudes as on my intuition."

In this instance, I am just using some lines that sound right. Some people do shy away from the psychic Tarot reader, and you will note that I said I did get some people's nasty thoughts. I don't want to let them off the hook! If I let them think that I may know about whatever it is, they may more readily acknowledge it and talk about it. I am telling them that they must help me and not trick me; that if I fail, part of the reason for it might be their lack of response or sincerity.

I do get asked what it's like "being psychic," from time to time, as you will.

Now is the time to get your answers ready. Write and learn your script *before* you have to perform!

“Each card in the Tarot deck has about three different levels to it. There is a card that can generally mean ‘love;’ it can be sex and infatuation at some level. It can also be talking about long-enduring relationships; partnerships. Philosophically, it could be talking about a different kind of love altogether, a love of the universe – of God. It could also be a business partnership.

Often I can tell which level of meaning to address by the cards around it, or things from the other parts of the layout. Sometimes I use my pendulum to try and discern the most appropriate translation of the card. Sometimes I have to ask a client which she thinks fits best in her own life.”

When I have given my standard reading for a card, I may then ask, “Do you understand that?” I sometimes get a slight frown and a shake of the head. Their eyes dart left and right as they check inside their memory banks. They look puzzled.

Then I use the above paragraph and try another ‘level of meaning’ all together.

Flattery

Everyone says to do it, but few explain why. It is obvious, upon some reflection that people are gullible when it comes to clever flattery. Salespeople know that it works, and works damned well. It mustn’t be blatant, or obviously manipulative. But beyond that, we believe sincere-sounding, well-aimed praise, and we like the provider.

‘Believe’ is a key word here. If she’s a woman with well-matched clothing colors, I might go on about her “sophisticated, artistic perceptions”, her ability to recognize line, visual balance and pattern all around her, her ability to make fine-tuned discriminations in subtle visual differences.

“It is so definite a talent that I am certain others have seen this in you as well, and have commented on it.”

What I say is, to some extent, true. Her clothing says so, and she will accept what I am saying and agree with me fully. She is hearing me tell her the ‘truth’ about her. Obviously, I am good at this psychic business – after all, I’m *right!*

Plus, she likes me a lot more now for having said it. The curious psychological thing is this: even if she suspects that I am flattering her, it still will influence her. She may internally, discount my flattery, but I have found that even so, she still likes me

more than if I hadn't flattered her. And, by the way, this applies to all of us – you and me, too!

Now that I have begun giving her proof about my accuracy, she will be more likely to listen to the lines that will follow with believing ears. I try and get at least a small bit of flattery going in the Past row, as I think it affords a small, but definite, psychological advantage in both her belief and her acceptance of me. I want its benefits working for me as early in the reading as possible.

I think this praise is more meaningful if you throw in at least one or two minor negatives. I think that flattery is less likely to be believed without some minor negative trait described as well. The combination of the two produces an impression of honesty.

A Few Sour Notes

A reading can be too much sweetness and shimmering light. A couple of flaws – at least one – must be mentioned, if only in passing. I have a few favorites that I think will hit most people, without being too critical of them:

"I can feel that you are the sort of person who sometimes doesn't always speak up when you think you should. You may take some bad treatment from someone and you let it go, unwilling to start a big screaming battle over some small but stupid, annoying or unfair incident.

Once in a while that's fine, why make the world a less friendly place? After all, you do have to live here, too. And then, they do something similar again; you swallow hard and grit your teeth and curl your toes tightly in your shoes, but maybe say little. Then, the next time that they pull some dirty deed – even a small thing – you explode! You've held it in too long, and let the pressure build and build until you blow up.

Not only does this make some people think that you are always bad tempered, which you certainly are not, but it's not good for you, either. Holding all that in is like carrying a handful of sharp glass around that some idiot handed you. It's going to hurt you more than anyone else.

Next time, refuse to accept it! Don't put up with bad treatment so much. You deserve better, and it's not good for your health to live that way. You cannot let them drive you into those moods of quietness and guilt over such things.

Don't let others push your buttons. If you do, they've won by manipulating you to act the way they want you to act."

I would probably not use this on a person who is wearing black leather with metal studs and lots of tattoos, but Miss Conservatively Dressed, who is shy, with little eye contact and a very quiet voice, would almost certainly be a hit. I've accused them of having a temper, which some will agree with almost proudly. Those who cannot speak up easily for themselves have some resentment within them. When they do try and speak up, they often overdo it or handle it clumsily. I don't blame them for it. In fact, I've told them that they are putting up with too much, which even more people will agree with.

The 'quietness and guilt' line comes from a published study in anger. Men got angrier, more often and at more things, than women did. Men got angry at 'stupid or annoying people', and tended to express it more readily. Women got angry somewhat less frequently, but when they did, they didn't lash out aggressively so often. Rather they 'got quiet and felt guilty'. They were usually more upset with 'critical or mean' people.

"I don't see any really mean, evil things in you at all. Oh, small things, that probably hurt you more than they hurt others, like procrastination. You are being held back in some areas by this. It is slowing down your progress in life.

You decide in January, but act in May. Too often, only the total pressure of all those small unfinished details finally moves you to tackle them. You should work on using lists to aid in managing your time.

If you get the unpleasant stuff done as soon as you can, you will find that you will feel much better about it, and be able to better enjoy the times when you don't have so many unfinished loose ends hanging over you."

Here's a point about procrastination. When you have made some judgments about your client – how you categorize them – you can make some good hits on what your client procrastinates about. Are they extroverted? If so, they will put off those things that are associated with introverted activities. Long, quiet thinking and deciding. Spending time alone.

The introvert will put off things where she will have to behave as an extrovert, such as making a speech, returning merchandise to a store for credit, or returning phone calls.

You can describe the kind of activities that we all must do: balance checkbooks, entertaining, meeting new people, spending time introspecting, listening,

talking, saving. But focus on those activities that probably are not easy for that type of person to do. We all put off the things we find more difficult to do.

Are they sloppy about their personal details? The wrinkled clothes from yesterday, the dyed hair that needed to be redone weeks ago, the unrepaired seam in their dress. I feel that you can spot these ‘scattered’ personality types with just a few sentences from them. Then procrastination is a very good hit.

Is she young, unmarried, but dressing seductively? Is she old enough to have attracted a male or two . . . or more? I might throw in . . .

“I see a relationship a while back that wasn’t really good for you, one that required that you give, and give up, far more than you eventually got out of it. This relationship tried to enslave, control and bind you to someone, where their needs and their growth were helped, but your own were not.

This was unfair, and not really helpful, except possibly as a bad example. It may even have been a good relationship for a short time here and there, with a few good moments, but you found yourself regretting it much of the rest of the time. You will have to learn, somehow, to keep this from happening again and again. Certainly it’s changed the way you view relationships now.”

This sexy young thing has, no doubt, been pressured by almost every male she’s come in contact with. I would say she’s been taken advantage of, lied to, manipulated and used at least once in her life so far and more than once, most likely. Notice that I didn’t say she was sleeping around, even though I might suspect it. I know the patterns of youthful love and sex. Her dress says that she’s interested in attracting males, and has probably attracted a few aggressive studs. (Probably not females or she might not dress like something out of Playboy. Still, these lines could fit a lesbian, as well.) Certainly, at least one of these average horny males (or females) will have had some slightly different ideas about relationships than she did. Even if she really does like to play, she has certainly thought about what a real love relationship would be like, and hopes for it, despite what she’s had so far. The older she is, and the longer she remains single, the truer this will be.

Here is another thing I like to use as a sort of negative issue:

“You are, by nature, quite empathic and intuitive yourself, as I’ve said. This is very handy if you’re in sales, or nursing, or public relations; it can help you a lot, and give you the advantage. However, this same sensitivity can cause problems in other areas of your life.

You can quickly pick up other peoples' emotions and moods like a sponge, even when you don't want to. Sure, you can meet someone, and get glimpses of their moods and personalities, even when they try and hide them, but I'm sure you know how just having lunch with someone who is very angry or depressed can ruin your whole afternoon, too.

I am sure that you get depressed or angry sometimes, without any apparent reason for it. Maybe you blamed PMS, or the weather, or something, but you should also look at the people around you! I'll bet you'll find that you're picking up things from them without realizing it.

Because you, with your sensitivity, can feel their moods so strongly, you may think it comes from within you someplace. You should examine these moods. It may be that you should just ignore them if it doesn't seem like there is any reason for you to have them. It will require some attention and work on your part to monitor your own feelings and moods, as well as those of the people you're around. If you can catch these moods when they're weak, you can stop them before they get stronger.

It's just not good for you to allow yourself to be unconsciously affected by others so easily.”

I am accusing them of moodiness and anger, and will get some agreement from most people. We all do feel these ways at times. I have also flattered their sensitivity and ability to judge and read people around them. Almost everybody feels that he/she is a pretty good judge of character, even the lady with the fourth 'idiot' for a husband.

I have also given them an 'out' for their temper and bad moods, and sympathized with them. As I've said, I view a good number of clients as being eternally suggestible to the moods and opinions around them. This paragraph describes them exactly, except that I've implied that it's ESP and not their own psychological quirks. I am obliquely confirming their own 'being psychic' fantasies, as well.

Is every hair on her head in place, every nail perfect, makeup flawless, shoes clean? Perhaps you've glimpsed her purse, as well, and it's surprisingly organized and compartmentalized.

“I feel within you a strong urge, a drive for control; control of your environment through knowing what is and is not important to focus on. It's not a matter of ego, either. You have just seen, over the years, that you are

better at it than most of the people you usually run into. They don't keep their promises as well, they don't show up on time and they can't stick to their plans.

You want to make sure things work out the way that you want them to. You don't like being along on someone else's ride. You would rather have your options open, be able to choose as you wish, and not have to depend on other people's schedules, which aren't as exact as yours. You've seen, over and over again, that other people's memories are not as reliable, either.

You have an ability to focus on detail work if you wish to do it. In fact, you have the talent to juggle quite a number of issues in different categories at one time; much more than most of the people around you. This is a strong advantage in your favor. You can make sense of things, see a comprehensible system where other people see chaos, because they cannot handle the number of details that you can. I know you see it in your life every day. If you aren't in a supervisory position, you will be, one day."

OK, that's enough lines from me on the opening row of cards and digging into their past and personality. The basic idea is to start reading them from their past. This is not too difficult, given that they are sitting in front of you, reacting. You have flattered them in some way, without overdoing it. You have acknowledged how tough their life has been in the past. You have even mentioned some negative things about them. Money should fit in here someplace, but I think that the present is a better place to fully approach it. You can touch on it, and the basic theme is that they haven't had enough. You can give them some hope about money in the Future row.

You should try and talk about their personality – what they're like inside and how they react to things. This shows that you understand them. You have used some lines of this type, and you have used the issues that were prompted by the cards. This has given you quite a lot to say with only five cards, and you still have ten to go! Perhaps some of these 'vibes' are coming from psychometric emanations, which I'll discuss in a moment.

Present Row

The next step is to move on to the middle row of cards – the Present row. You should have gained enough feedback from your first five or seven cards to give you some idea of how to read these. I tend to follow the cards' literal meanings, as well as other things I might decide to say. The only thing you must do is relate at least one or two cards to their most important concern.

In the Present row, I like to mention a person or two, if the cards give you anything you can use. If it's a lady looking for love, then you can talk about a person that they know, the one that they may not have taken seriously enough, who has been thinking of them. I sometimes have asked them to give me a couple of names of the leading contenders. I've written each name on a paper, or had the client choose cards to represent these known possible men in their lives. Then I had the client use the pendulum over each, looking for positive responses. This takes some of the responsibility for these choices away from you, and places it more on the client or the pendulum.

You can bring up an enemy/rival lady or man, and I'll cover this in some detail when I cover the creation of 'opposites'.

Another person I use for some people is a mentor, a person that they are probably in contact with now, usually somewhat older and/or more experienced in some area of interest to the client. I suggest that this person, by reason of their own life patterns, is very expert on some phase of this subject. I suggest that if they listen to their mentor's advice, they might learn some very valuable ideas and points of view that they could use to their advantage.

I may say that this mentor can give them excellent advice, and point out some possible errors now being made by the client, if approached for some advice. This advice could save weeks of hard work, or something like that, for the client. It may be someone that they have previously thought of as bright but too smug, or too unapproachable, or too uncaring. The client, I say, will be delightfully surprised at how helpful and responsive this person turns out to be.

I am counting on some person near the client, who will, with some new scrutiny, now be seen as more knowledgeable – more helpful possibly – than before. Some helpful suggestion, made by someone they know, could make the client remember my words. The client may take the extra step of asking someone for advice that they may not have felt comfortable approaching before. If they do, I am playing the odds that this person – like most humans – will be flattered by the request and really help my client.

You can talk about any of the four standard issues, emphasizing those that got the most response when discussed in the Past row. If you use the standard card meanings, as well, you can give a longer reading.

You can also add a couple "out-of-the-blue" lines (from your soon-to-be discussed psychometrical object).

Keep in mind that young, awkward, twenty-year-old girls may have come to you for the spooky entertainment as much as for any single question, and may not have any heavy problem that they can think of at the moment. They probably haven't ever had a competent professional read their cards before. When there are questions, they're usually about insecurities, about living their own lives, parental relationships, finding security, and love. They need common sense and reassurance.

I tell them things like,

"When you come to an important decision between some immediate reward and some long-term goal – always lean toward the long-term goal. You will find that soon you will be 'in that long term,' and so this approach is right, almost every single time."

The general theme of the present depends on the client, of course, but in general, there are tensions. The client is working too hard, and getting too little reward in the form of salary or recognition or appreciation. Attention should be paid to getting a bit more free time to relax, to change their surroundings and get away; more time to balance the stress of the other parts of their life. (This fits most of us, doesn't it?) I may mention some minor car problem – or some appliance breaking down at home in this row.

Other possibilities are ...

- Strained relationships
- Too much worry
- A recent impulsive purchase
- The recent hitch in their finances
- An unexpected cancellation
- An argument with someone
- A recent strong nostalgic mood
- A sleepless night

... or other real life incidents that I hope hit now or very soon will hit because I drew their attention to noticing it.

The present is where I stress that their decisions now are what will change their life. I usually emphasize the present as being the beginning of a very special/important/critical time of changes.

"Developments are going to begin to happen more quickly now. Choices and decisions that you make now are going to have a far stronger effect in the future than if you'd made them a year ago."

I am trying to get them to view the present as a time to get on with working on their hopes and dreams. I stress that now is an important time.

I stress making the changes now that will lead to this better future. I stress working to make their dreams become real, to try, to do, to not give up! (Unless it's some venture they've been involved in which is apparent to an outsider to be doomed and/or harmful.) I stress giving up their negativity, not making the goal so very much more important than the path to it.

"That's a bit like always memorizing the menu for next week's dinner while eating today's dinner; somehow, you're missing the real dinner experience!"

The Future Row

I recommend that you turn over each row just before you interpret it for them. If you have done all you can, and still don't know the client's Burning Question, then, before you turn over the last row, ask to which of the areas that the cards touched on so far they would like you to pay particular attention in the last (the Future) row.

Now we come to the last row – the Future – perhaps the most important, from the client's point of view. Note that readings are often called fortune-telling, not history- or present-telling. This, after all, is what they are here for – to find out what is going to happen. Fortunately, this is the row where you can pull out all the stops and really fly! I needn't remind you to make it believable, but I'll say it anyway.

Some things may take longer than they had hoped. Some things cannot be hurried.

"Pulling the petals on a rosebud will not help it to bloom any faster."

The things that they eventually gain will be gained through their hard work; little from gifts, or "... damned few money bags from heaven." Still, if a card does suggest some very good fortune, especially a card that looks good even to the inexperienced sitter (like a Two of Cups, Ten of Cups, the Sun, Four of Wands, etc.), I would punch up the positive meanings for them.

Doing this may seem superficial or silly, but think about how many times you have seen a fortune cookie sentence under the glass on someone's desk or taped to their computer monitor. It's just a stupid tiny piece of paper telling them that they are 'liked' or 'have talent' or have a 'golden future.' Even such a minor positive sentence in a damned fortune cookie is worth saving, because it makes a tiny little glow of

happiness within them. So don't undervalue your positive words when there is justification for them. It can really make their entire day. Or week. Or life, possibly!

I might point out some area that is going to take longer, or –

"... at least doesn't show up within the time frame of this reading. A reading in a few months more might then show it in the Future row..."

– depending on how they lived their life in the mean time. I don't want to say that every single fantasy, wish and whim of theirs will be fulfilled, not that they'd believe it anyway. I think I am subtly suggesting that they should get another reading in a few months, as well.

The romance likely will be offered to them soon, and it will then be their decision to accept or not. Their job will slowly change over the next few months, and likely one of the more irritating parts will begin to lessen with these changes to come. The doctor's advice they are currently getting is probably the best advice to follow in medical matters, "... but then, I'm not a physician, so I'm no judge at all." Their financial situation will slowly improve; it won't always seem this bleak at all. It won't be easy, but it is possible.

The long, long engagement they have been involved with will see a major change in it:

"Something that you do – or decide – will cause this change. At that time, both of you will have to decide whether you wish the arrangement to continue as it has, or change to a more permanent one."

I see extremely long engagements when the male (usually) won't commit, as somewhat more likely to fail than succeed. Even if marriage does get 'forced' on him, it may not 'take.'

Overall, things will improve, good things will multiply, money pressures will lighten, and watching one's health and following the doctor's advice is the best they can do, so don't worry about it.

What about their children?

"I see one of them sitting at a desk, working with numbers."

A blind psychic used this one on my mother sixty years ago. Mom loved the professional sound of it. On examination, it could be anything at all, couldn't it?

"People contact professions" is another good line to predict for their children:

“. . . One requiring a lot of interaction with a lot of people. Sales? Television? Movies? Politics? Commercials? I don’t know, but it will be a matter of interesting talk and good personality that will eventually make them quite a bit of money. You’ll be very proud.”

In most families, one child is usually more personable; in single child families, often this child is adored so much, that any successful future will be acceptable! I always like to tell them that they’ll feel proud of the kids in the long run. They want to hear that.

A usual hit: most men seem to feel that their wives are overly concerned about their younger children, that the wives fuss and worry over them too much, and protect them far too much. If you tell the woman that her husband feels this about her – especially when boys are involved – it’ll almost always hit. If you read for the husband, mention this trait in his wife, and you’ll have a solid hit.

“The beginnings of a divorce” happening to someone they “know very well” is a good one. Make it within the year. National statistics insure that you are almost always right. And what are the “beginnings” of a divorce, anyway?

I want to be able to use some line at the end, like . . .

“. . . Overall, a very good reading; a positive reading. Things are beginning to work out more like you would wish them to be . . .”

Or . . .

“I see good things in store in this next few months, be ready for them . . .”

Or . . .

“. . . be on the lookout for them . . .”

I am convinced that suggesting that they ‘watch for’ or ‘keep an eye out for’, or ‘be on the lookout for’ something, will tend to cause them to be sensitized to eventually seeing whatever it is. Much like after buying a new car – you then begin seeing the same model everywhere. The things that you point out to them will now attract their attention, whereas they would have likely overlooked them before, or, if they had noticed them at all, would not have attached any special significance to them. Now they will!

To sum it up: In this Future row, you should give them a ‘glimpse of the possible’ – the positive alternatives that can, with effort, be reached by them. It is the things you see for them within this row that will motivate them not to give up. Here they see the outlines of what they might do or accomplish or gain – through their efforts in the present.

I rarely speak of great wealth for them. I speak of them having the time and funds to do more of what they want to do and less of what others want them to do, of having more choices than they presently have. I let them see themselves waking up in the morning without so much worry, balancing their checkbook without dreading the numbers at the final total. Their path is still uphill at times – but the hills are lower than they have been in the past:

“These things are very possible for you – you have the ability; you must only supply the determination.”

So:

The Past row shows the influences and personalities that shaped them and that affected them. In the past you speak of their personality, their talents, their struggles, their disappointments. You can talk about incidents in their past; common childhood and teenage things we’ve all been through, using general descriptive lines that fit most of us. These Past lines are where they are judging how good you are, so you must work out your lines most carefully.

The Present row is a ‘turning point’ – a ‘new branch on their path’ – a ‘new door opening for them’ - an important time of changes. The present is – in essence – a time to take action! Their focus on what is important in life is changing, from what it once was, to something new and different. The load they are carrying is really too heavy, they should relax more, perhaps meditate. They should watch the level of physical activity, eat right, and sleep right. They are under-appreciated. They have worries that what they are doing isn’t enough or isn’t worth it. All the small efforts they are making now will have major effect further down the path.

The outside influences are different from what they were in the past; now the client has more choice, more control than they think they do; far more than they had in the past. Their talents are growing; their emotional ups and downs are beginning to smooth out in a lot of ways. They are starting to become more ‘even’ emotionally. It’s not that life has suddenly become perfect, but rather the things that used to ‘push their buttons’ don’t seem to have the same effect as they used to.

They should focus on putting more effort into their talent area; it will make them more satisfied with themselves and their lives; it just may turn out to be quite

profitable as well. Do you see the pattern in the themes here? These sentences are not meant to be full lines to say, but rather general issues to address.

The Future row is where you tell them what they can accomplish and gain if they work now – in the present – and don’t let the world grind them down and cause them to lose hope. I stress the friends and love that will surround them in their later life; older folks fear loneliness about as much as poverty, so this area must be touched on. Describe the satisfaction they will feel knowing that they worked hard for what they got and that they will feel that it was well worth it. Those around them will feel proud and respect them for it.

I often tell them that the work that they will be doing further along their path will be quite different from what they are doing now. Although it may be in the same general field, the focus of it will be quite different. They will agree – in the future – that they are glad they aren’t doing what they had been doing, that it was a wise and profitable choice. This comes from statistics dealing with work changes over a person’s life, and the simple fact that work in our culture is changing more quickly than ever. There is also the fact that a lot of people don’t really seem to enjoy what they are doing for their paycheck; this gives them some hope of change in the future.

Overall Patterns

There are many ways of looking at your three-row layout, giving you a lot of flexibility. Of course, there is the initial interpretation of each card, and an examination of how that seems to apply to the client.

You can see that there are relationships between cards in each row, which may modify the message of that row positively or negatively. Some cards might slow down or block the progress of the upcoming events shown by cards next to it. Other cards could assist and add more speed or urgency to the change or event that is being discussed. Consider the interactive influences, and analyze the patterns.

Some cards will help you identify some event or situation more specifically. The Wheel of Fortune card may suggest change, for example, but only upon seeing which cards it is near will you be able to say what area of the client’s life will be changed or affected.

There are insights to be gained from looking at overall patterns. You can point to the number of court cards and talk about the number of people the client is to be involved with in the near future.

"I note that there are a lot of court cards here; it would seem that much of your life in the near future is going to involve a lot of interaction with people, mostly at work, according to the number of Wands. I would say that you will have your hands full with the sheer number of issues each will present to you. It would look as though this input will be very useful to your project, so study it closely. It looks like a very busy, but satisfying, time for you."

In this instance, if the client were introverted, I would suggest "*...plenty of 'balancing' time for you to be quiet and meditative in order to recharge your psychological batteries.*"

I use introversion clues like:

- Small handwriting size
- Little eye contact
- A very quiet voice
- Dull, dark, gray clothes
- less body language than I usually see

An introverted person often appears to think a lot, but seems shy or socially awkward. I also believe that people with very deep-set eyes tend to be introverts.

If the client . . .

- Is wearing lots of red and/or other primary colors
- Talks in a normal-to-slightly louder voice
- smiles easily
- Is quickly warm and friendly
- Makes good eye contact
- Exhibits lots of body language

. . . I see them as more extroverted, and would describe the above comment about "*... a lot of interaction with people*" as "*... exciting, energy-releasing and enjoyable; certainly no dull moments.*"

You can comment, when appropriate, on the high number of Major Arcana cards in the reading. Something about . . .

"... Powerful and helpful forces or influences at work around you at this time. Some of the issues that the cards are bringing up are ones that will affect you deeply, and some of the changes possible over the next six months or so will shape important parts of your own path far into the future."

Or:

“These will be times when you will want to examine long-range plans, hold tight to your dreams, and put some energy into them. This is a time, obviously, when you can make what seem like small steps that will have big effects further down your path.”

You can comment on the overall balance of the suits. A preponderance of one or two suits can allow more detailed explanations about suit meanings and how

“. . . This suggests that these areas and issues are the ones that the cards would have you focus more of your attention on at this time.”

As you can see, there are a lot of possibilities. You can add a few more lines to underscore something that got some reaction earlier. In this way, you can add another moment for your client to feel agreement/acknowledgement/recognition with your reading. These moments are exactly the kind that you want to dominate your reading!

Through this follow-up, this ‘interactional analysis’, you get to make your reading just a bit longer, while still translating directly from the cards, which is the easiest part of Tarot reading.

Perhaps, as in numerological readings, where you can add numbers in ten different ways to get ten different results, the best reason for looking at the overall card patterns is that you can interpret the interrelationships of the cards in a wide number of ways. You can modify a potentially negative-looking layout. You can use the ‘big picture’ to suggest outcomes (positive, I would suggest!) of certain paths in which the client is most interested.

A Second Layout?

Preferring readings that are no longer than fifteen or twenty minutes in length, I tended, for a long time, to try and stick with a single throw of the cards, feeling that I was pretty good at squeezing them for enough words and images. What the heck – I was adding a few minutes with the pendulum, after all. Getting them to talk lengthened it, too. I resisted getting ‘bogged down’ with reshuffling, having them psychically choose more cards, and so on. I felt that all this would produce a low point in the dynamics of the drama. I’ve changed my mind.

As I try, after the Future row’s translation, to gently herd the client away at the end of a reading, I still feel responsible to inquire if there was “. . . any one specific

question that didn't get clearly covered." Often enough, there is! Even though I've prefaced the Future row's interpretation with a similar line, I often give them a last chance to ask something. (One something, you'll note!)

In this case, I sometimes resort to using a few more cards – but only two more at the most. I figure that if I am going to get talked into a few more layouts, I may as well be giving full hour readings, which I am not interested in doing at this time.

I use a particular way of choosing the two cards, which I'll explain in more detail later. Needless to say, these two cards are seen to be some of the best one could hope for. They confirm or magnify the good stuff, and dilute or minimize the bad stuff. I am certain that you aren't surprised by this at all.

So that's it. A fifteen or twenty minute reading that uses fifteen or seventeen cards. That's enough to cover most things, albeit not in any great depth. I've had them try the pendulum, and if at all possible, it has correctly divined their question. (My pendulum methods are coming up in just a few pages.)

I have gotten some psychometrical insights for them. Except for a few honest faults, I've told them flattering and accurate things about themselves: their personalities, their lives, a few of the people around them. I've listened to them intently, and given them some good advice. They should leave impressed and feeling more positive about their own talents and possibilities. They have my business card, with the pendulum circle and lines on the back. They will often send their friends to me for readings, and they should be back as well.

A Few More Random Thoughts

I do not use the 'reversed card' concept in my readings. In the days of yore, the client turned a randomly-chosen small number of cards upside down and mixed them into the rest of the cards. Later, during the reading, these reversed cards (with their heads at the bottom and their feet at the top) were read as negative, or their normal good news was reversed to being bad news. It was all so black and white and clear cut. Fewer readers are doing that these days, and I agree. Life itself is rarely so simplistic, and I do not see the cards working that way either.

"A card's meaning can depend, to some extent, upon where it is in the layout. It may work to your advantage in one place, next to some cards; it may retard progress when seen with other cards. Like life, it depends upon the context. Pajamas are fine for sleeping, but not so fine for testifying in a court sanity hearing."

It is a similar rationale that leads me to the layout I use. I think that the ‘Celtic Cross’ was used in about 80% of the readings I have seen. In that layout – as in so many of them – each card’s individual position determines its significance. If it falls on this corner of the layout, it is talking about money; if it falls at the other corner, it is related to love issues.

I find the concept of the card’s individual position defining so much of its meaning to be far too confining. I can see how it would make reading the cards easier, yet I would rather be able to translate the cards with more freedom than such a strict layout allows.

While I use three rows of cards, which in a way defines the card’s meaning or role in the reading, as I mention in my talk, the fifteen or so cards could just as easily be dealt into a single long row away from the client with the first dealt, farthest away cards as being the past, the middle cards more recent in time, and the final cards being obviously in the future.

“Past, present and future – that’s all you can say about time, after all.”

SECTION TWO

Mechanical Magick

From the standpoint of doing readings, what I like to call ‘mechanical magick’ exists for a single purpose – to get your client to view you seriously. It is my own opinion that you must, from time to time, provide a feeling of strangeness, of fascinating mystery. Having done so, you will be viewed as different, special and unusual.

I do not think that you should do a *lot* of mechanical stuff – not every time you have an audience available should you perform wonders. People will grow to expect it and begin pressuring you to “do something”. You are then doing tricks – you are a magician!

The times when you do decide to ‘try’ some small test, it should be a single experiment. It should not be presented as superior-being-with-super-human-powers. The people who present themselves in this challenging, fast-gun way eventually will get shot down. If you make your miracles your main claim to fame, skeptics will focus on figuring out your ‘trickery.’ Rather, you should make your cards, and the guidance and insight that they provide, your focus. Your pendulum, for example, and its often startling accuracy, might be something that you occasionally demonstrate when the time is right.

When is the time right? I think that you must have some sort of criterion for making this decision. One major factor is your audience. Who are they? Are they believers? Are they skeptics trying to catch you at something? Are they people who will likely book you for readings in the near future? Are they disinterested people who could care less? Are they sincerely interested? How long has it been since you’ve done

some magickal thing? Has this group ever seen you do things before? Is this, then, overkill? Could you just do a short reading and still satisfy them?

How about the technical considerations? Are you 100% sure of what you are considering doing? Are you honestly ready? Are you ready to cover something going wrong?

I can't give you binding rules to cover all situations. You will have to make that decision as I do: when it feels right, you make magick happen. It should not be an unexamined issue, however. Ask yourself some of the above questions, and I'll bet you can think of other things to consider, too.

In my earlier days of doing heavy-handed mentalism, I'd do something at the whisper of a request. I was always ready, always eager. (It's a form of the magician's "take a card" syndrome!) I tend toward the opposite direction these days. Giving a powerful reading is strong magick, after all. I no longer feel the psychological need to impress every passing human being with the wonderful, mysterious things I can do that they cannot. As I gain more years in the magickal arts, I recognize this as a growth pattern that many witches, wizards and seers of all flavors go through.

But, when the mood is right, when the people have been talking about mysterious things for a time, when they are sincerely interested, when there is the possibility of gaining their attention . . . then . . . then I cause the magick to happen!

Primarily, I do the mechanical magick at Tarot parties as a part of the short talk I sometimes give before doing readings. I tell them that there are three factors involved: the Tarot cards, my pendulum and my intuition. I may talk for five to ten minutes or so about Tarot cards in general – their history, and possible origins. Usually, this is a matter of someone asking about the Tarot cards at the party. There are people who think that some sort of Evil Magic is somehow involved, and are quietly, but genuinely, concerned.

I show them a few different decks of cards, comparing four different High Priestess cards, for example. I have, sometimes then gone to my jumbo Waite deck Major Arcana and spent just a few moments showing some of the details on a few cards. I can talk about how I do layouts, and some of the paragraphs you've already read, the time frame of the reading, the need for them to find the relevant situation in their own life, etc.

Then I like to talk for a moment about the pendulum. (One of the things Martin Luther wrote against was the use of the pendulum!) I show them a few of my different pendulums, and perhaps let them play with them. I may go so far as to have an advertising sheet printed which just happens to have a circle and lines chart on the back for them to try the pendulum! (The chart I use is included in this book.)

To demonstrate both my own intuition and the pendulum, I have a few ladies put some small items of theirs into envelopes, and I try and match up the item with the lady, throwing in quite a few general reading lines about the owners of the objects, of course. It is in this setting that I will do the major part of my mechanical magick.

Let me describe to you the (mostly) mechanical magickal effects that I like best and use most, the stuff I carry around with me much of the time. Since I try to do as little purely mechanical magic as I can get away with, the list is small. Before I go to the effects, let me say a semi-zillion words about presentation.

In general, whatever the magick is that you do as a psychic, it must not be 'presented.' It must not seem too polished, and it must not seem as though you've said your introductory talk ten times today already. I've seen this a lot with magicians, comedians, poor actors, con artists, salespeople, and students. There is some subliminal signal that I can catch when they mentally switch into their script. Their words from that point on are delivered too quickly, and the nervous twists of the tongue that happen with memorized stuff often reveal that they are already anticipating the next phrase. The normal, slight pauses when one searches for the right word or name never happen; the speaker obviously has rehearsed well enough not to need to look for words. The verbal illustrations, analogies and examples are all too smoothly delivered, like a church preacher bringing up subjects that will inevitably segue into his favorite sermon.

I think you must explain a bit about what you are trying to do, but not with the idea that this is "The Introductory Paragraph" to some forthcoming demonstration. Too hokey.

Instead, you are in an informal setting, talking about a subject. That is what is important – what you are saying about it. After you've explained a bit of it as clearly as you can to the person in front of you, and given them some verbal examples, you glance about on the table, as though some further example of what you are explaining might somehow be there.

Your energy goes up a bit – a smile! You get an idea!

"Wait a minute. If I . . . [pause] um . . . if you . . . can you think of your question clearly? Say, in a single easily understood sentence?"

You dig around for a brief moment and get a pencil and a piece of paper from your table, or your briefcase, or whatever, and go into the experiment – the illustration.

I always play it as though it just may not work. Is there any question that the magician's lady being sawn in half will be put back together again? Of course not!

It's interesting to see it being done, but there is no suspense – it's a trick, after all. In my case, I am as interested (possibly more?) than the onlooker. Will this work? I admit to them that I feel very awkward or disappointed when it fails to work. I think this gets the watchers on my side, a 'rooting for the underdog' kind of situation.

Your props, the materials you need to demonstrate your point, must be quite mundane and ordinary. Your cards and your pendulum can be magickal, but pencils, papers, envelopes and such must be dull, unexciting, and ordinary. I do have them at hand, of course, but I try not to have them symmetrically laid out in little rows at precisely fingertip distance away. I have to root around for a piece of paper, a pat of my pockets, perhaps, for a pen or pencil. It must seem quite 'off the cuff'; pretty much unplanned. An example is my . . .

All-Purpose Box of Envelopes

I do psychometric-flavored magick quite a lot. It seems inevitable that this eventually uses envelopes. I buy a box of standard household-type envelopes. I usually don't get too elaborate about them, as I like the ordinary quality of a brand-name middle-priced box, price tag and all. I have, as well, purposefully bought only the envelopes, so that I can also get a bag and a register receipt. I like pulling the box out of the store bag and fishing in it for an envelope or two. Naturally, I later secretly refill the box and re-use the bag as much as I can. The box I have says that they are 3-5/8" by 6-1/2" and they are the 'security' type that you cannot see through. Generally, when doing a one-on-one reading, I am sitting at a table with my Tarot cards and I have a box of envelopes with all the other 'stuff' I carry, usually in my bag, at my feet and off to one side. Sometimes my bag sits in a chair off to one side of me.

I have, I admit, sometimes rubber-banded a stack of these envelopes together and carried them around. They are small enough to fit into a pocket, but the box seems so normal.

Like most psychometrists, I've toyed with a lot of ways of envelope marking over the years. Generally, I did whatever I read in Bob Nelson's books and manuscripts, including pencil dots, pin holes, numbers on the inside of the envelopes, and, of course, nail nicks in predetermined places. (My right thumbnail used to be sometimes filed in a slightly asymmetrical shape. The left edge was, in effect, a dent-making device, a method stolen from card cheaters.)

In the search for the ultimate envelope idea, I often seemed to leave simplicity and/or sanity behind. I've trimmed the envelope flaps with scissors. I spent weeks experimenting with pale-colored tan or gray markers to try and give the faintest of edge markings, for example. I tried various sprays or brush-on substances to give more of a stiffness to the paper in some envelopes or slips of paper. Usually, this only resulted in smeared, semi-translucent lumps that curled up or wrinkled when they dried. I've steam-ironed them, added scent to them, tried to use various substances as daubs to mark them as I handed them out. I gave up any use of suspicious marks inside the envelopes as I didn't want to open the envelopes first (for a peek at the mark) most of the time.

Presently, my favorite is what I privately call the Ruff Envelope. I rub a small piece of a green Scotch-Brite pad on specific parts of the envelope. For those hermits who haven't seen Scotch-Brite, it's a plastic equivalent of light steel wool. (I've not seen this method written anyplace, so I feel inventorishly smug about it; but what the hell, I know that someplace, huge, unruly crowds of people have been doing this for generations.)

For general purposes I merely scrub the flap side of the envelope on the permanently sealed smaller bottom flap. Lay the envelope on a smooth surface (hold it tightly) and scrub it – not too hard – a few times with a small, approximately 1" square piece of the green pad. Your secret tactile mark may, depending on how much roughing you do, be slightly visible. It'll look a tiny bit lighter than the rest of the paper, but it is only a slight difference, and as I work in candlelight a lot, I can't rely on being able to see it. In fact, this is one reason I began using this method – I was having trouble seeing marks.

I first tried using a very hard typewriter eraser for the job. The advantage of Scotch-Brite is that it's quicker, and gives a slightly rougher finish, with less pressure. I cut the skrifty pad into tiny pieces so that I can jam one into my pocket or case, and carry it around. Also, it's not so readily recognizable in this form; just a small green something in my well-filled case of 'stuff.'

In more brightly-lit situations, I have snuck a peek at an envelope on a table or in someone's hands, and have sometimes been able to discern the special envelope out of the three or four used in the effect.

Here's something else I do with my box of envelopes. I pull out an envelope and lift up the flap. Then I remake the fold, making the flap itself slightly smaller, about a 16th of an inch or so. Then I fold the flap back down at this new crease. When put back into the box, it gives a slightly taller envelope sticking up just a tiny amount in the box. It serves to separate the rough and the smooth envelopes in the box. Now all we do is lay a few envelopes down on a table, and give 'em a few quick scrubs with the green pad. Don't try too hard, as you'll wrinkle the envelope or wear

a hole right through it. Just a firm, but light touch. I do a few of these and stick them back into the box, taking care not to finger-mark or wrinkle them at all. These go next to the envelope box's top flap. Then the 'separator' envelope (the taller one) – then the rest of the unmarked ones. (The unmarked envelopes are closest to me, and furthest from the box's top flap.)

It's just a matter of opening the box – flap toward the client – and pulling out whichever envelope you need, marked or not. I always pull the unmarked ones from near the separator envelope. That way, I reach to almost the same place for the marked envelopes, just in case anyone is watching closely. I fold the flap down and give the box a semi-careless toss back into the bag. It doesn't sound like elegant handling at all, and it isn't. I hope it looks almost awkward. I am not a magician; I am a guy with incredibly sensitive intuition who is trying to see if he can locate the client's question with his pendulum. No flourishes.

"I'm testing myself all the time. In anything you do where you want to improve, you have to check your results. Whether you shoot basketballs or try new embroidery stitches, you need to know how you're doing. These little tests let me know how I'm doing."

Or something like that. I don't over-apologize for doing what is, logically, unnecessary. I just do it with a few quick words – “... *Let's see how strong your question is . . .*” – and I do it.

I learned this 'not explaining' lesson while watching a 'real' psychic. A client had written a name inside a now-folded 3"x5" card. Surely, sooner or later, the gifted gentleman was going to sneak a clever hidden peek inside the paper. As an entertainer, the usual presentation would have involved the obligatory explanation about *why* it was necessary to write something on the paper in the first place – justification!

This experienced psychic was wiser than I was. He had his client hold the folded paper in her hand, and he reached over and touched the 'billet,' in effect, holding her hand and the paper at the same time. He didn't explain anything at all! Then he began talking about the impressions that he was getting about the person whose name was on the paper.

At this point, he didn't do any tricky peeking – not yet. That would come later. But, with his actions, he 'explained' the need for the paper: He was getting the 'vibes' from it – and the client's hand! A brilliant approach to the tendency for amateurs to over-explain.

Too much explanation merely points out your own insecurity about the matter.

With my envelopes, a business card, or piece of paper with their name on it, goes into you-know-which envelope and you are ready for them to put unsigned cards or papers into two more envelopes. As they are working with the two last (smooth) envelopes, I usually put the box and any other stuff away. I don't want too many extraneous things around, cluttering up the table, possibly being distracting, or inviting them to fiddle with them.

I am not so much concerned with them discovering the secret of the envelopes. I doubt that will ever happen. I just don't want them to be splitting their attention between too many things. If they aren't idly handling the stuff on the table, then more than likely they are paying more attention to the magick.

At this point, I can – without even looking at the envelopes – tell which envelope is which. This touching, fondling of the envelopes can be done with eyes closed, slowly and dramatically, or just in the act of laying the three on the table. Most of the time I already know which envelope is which as I put them down on the table.

I also will hold my hands flat over the envelopes, a couple inches away, but not touching them, and move my hands over them as though feeling the 'emanations'. I may have my eyes closed. Now that I know which envelope is which I often try not to stare at the envelopes as though studying them. I think it may, possibly, cause the client to focus on them as well. I don't want them to think about the envelopes at all. I want them to think about the object inside, and the process going on in front of their eyes. I don't want them focused elsewhere, for at this point I reach for my pendulum. I talk a bit about it, if I haven't already done so, and then, with attention on the pendulum, I overact perhaps just a tiny bit and the pendulum, not me exactly, reveals the (possibly) right card within.

Note that I wrote the word 'possibly'. At this exact moment in the routine, I think it is important to remember that neither you nor your client is supposed to know if the pendulum is correct or not.

You must seem to be very interested in the outcome of your experiment, or it will have far less significance for your client. Since they gain most of their behavioral clues on how to act from you, *you* must imply what is important – *and what is not* – through your actions and words. Your mood must change instantly when you discover that you are right, after all! You must be glad, or relieved, or whatever – visibly! A big smile, a sigh of relief . . . something to signal to them how wonderful this outcome really is.

"It doesn't seem too difficult, sometimes, to find one item out of three. A pendulum works quite well for me in reasonably clear, 'Yes or No' circumstances. Of course, life is rarely that simple. For something as complex as life, you need something far more complex and expressive – the Tarot."

The envelopes, properly marked in four different places, plus one unmarked, can give you enough info to do a psychometry reading on three to five ladies. Each of them has put an earring, finger ring or some small personal item from their purse into an envelope.

The Scotch-Brite can, with a single, hard stroke, make some very nice straight 'scratches' that are not very wide and you can be very selective about where they're placed. You can work out your own system. You have eight simple edges – plus one envelope unmarked – for a total of nine items you could identify in some routine, which is more than seems dramatically sensible. Of course, you would need a few additional separator envelopes to keep everything organized.

You can figure out which item belongs to whom, slowly and unsurely at first, and becoming more certain as you reach the last two women. You absolutely should use some cold reading lines, based on the ladies' appearance, while looking at the item you are holding, of course. You can throw in a few general out-of-the-blue lines and then you can touch the hands of a couple of the ladies and decide which of the final two should receive the item. Then you can do a few more personal lines directly to the lady.

Without these descriptive lines about the personality – or some other information – about the (so-far unnamed) woman whose personal item is inside the envelope, it becomes no more than some sort of puzzle or (horrors!) some sort of 'trick!' And what do we do with puzzles or tricks? We try to *solve* them, of course – to figure out 'how it is done.' So avoid any sort of challenge or display of your 'cleverness' in this process.

Predictions are good, as are personality description lines. I hesitate to do more than five items at a time for this, as the action and drama start to lag. I truly think that three is about right, but at Tarot parties, most of the ladies want to get in on this experiment. I beg off after five, saying that it will get too confusing after that number.

You can use the serially-marked envelopes for any of these purposes. Of course, it doesn't matter if you are going to do a one-in-three identification and have your envelopes set up for six different identifications. You merely have to remember what was handed to whom.

No Gimmick (?) Question Discovery

You are sitting one-on-one with a woman whom you wish to impress, for whatever reason. You have her write a question.

“Would you think about one area of your life that you would like to put under the Tarot microscope and see what we can see? Think about it a moment while I mix the cards. Try and put your question into, say, a single sentence.

Narrow down your dozens of thoughts to just one question. One nagging worry or just one thing that you’ve always been curious about. Make it real and serious – if you just play with the Tarot, it will play back and give you a silly answer. Can you do that? Would you write that one sentence down?

If you can, the chances are good that it is a clear question with possibly a clear answer. Would you fold it up and put it in here? I’d like to try and see how my intuition is working for this. Good. Just keep it in your lap a moment.

Here’s some more paper and a couple more envelopes; let’s use them to see if the pendulum and my intuition can sense your question. Don’t write anything on them, but do fold them up like the other one and put one blank paper in each envelope. Sure, seal them all up if you’d like.

Have you ever tried to use a pendulum? It was a wedding ring with a piece of thread that started me experimenting with my intuition many years ago. Have you ever tried a Ouija board?”

I try to keep the pace moving as they envelope the two unmarked papers, and I try to be very clear with instructions. Notice the pendulum and Ouija questions that I throw in. This is another attempt to get them to talk, to answer. The questions are the usual ‘insight’ stuff.

I then do exactly as I say. I have them put the envelopes on the table. Depending on whether or not I can glimpse the Ruff marking, I may not need to handle them at all. Handling the envelopes, I often shut my eyes, as though concentrating. Often I am feeling very carefully with my fingers and palms for the mark. I find that it isn’t pleasing to always line the three envelopes up in a precise row, by the way. It’s too mathematically precise, too structured, and systematic. Just three objects a few inches apart on the table. The pendulum finds an envelope. I put

it aside. I'm still silent. I set the pendulum down and slide the two unchosen envelopes together in my hands. I look at the two envelopes.

"Am I sure?" I ask aloud. I pick up the envelopes containing blanks, and tear them in half with one quick, hard rip. "That took a lot of nerve; sometimes I am wrong . . . and then feel like a real idiot!"

I am of the opinion that this quick ripping heightens the tension a bit more. I am committed now. There's no turning back. Was I right? Maybe I shouldn't have done that. The pieces get set aside, as though no longer of any interest. Now their eyes are riveted on me as I open the remaining envelope, slip out the paper, and blatantly read the question. A sigh of relief; the pendulum/I was right!

"Very good! Things are going to go well today, I can see. What a great beginning. Will I pass the drivers exam in two weeks? Let's do a sort of general what-do-the-cards-see layout and see if examinations or tests or learning comes up – possibly the Chariot card. I sometimes associate it with travel, although it has sometimes meant car trouble . . ."

While I talk, I can also look over their handwriting!

I find this a perfectly acceptable way to learn their question. I find out what it is – through the use of my magick intuition, my sensitivity, my pendulum – and I'm off and running. They seem perfectly satisfied with that. I encounter no 'read-my-mind' challenges or such, and there are no clipboards or billet switches needed here.

Here's a variation that I have been playing with recently:

When I put the three envelopes and papers down on the table, I almost always know by then which is 'the' envelope. I deal out three cards on top of each of the envelopes or marked papers. (I'll talk about paper marking in a minute.) These cards are dealt two face-down and one face-up. As the cards are somewhat larger than playing cards, they pretty much cover their targets, so that only the cards can be seen. I want the impression to be that the information is coming from the cards, not the envelopes or papers beneath them. I study the cards and begin mentioning – vaguely – something of the meaning of the face-up cards.

I can then determine (!) that this has got to be the important or significant, meaningful pile. I then put the other two aside and openly read the question. I – or rather, the Tarot cards – got it right! The second and third cards can give you the beginnings of a reading on their question. I can actually give enough of a mini-reading on three cards to do a satisfactory job, in a pinch.

I may have had them remember far back in their childhood for the name of a pet they had . . . dog, cat, horse, rabbit or whatever. It goes like this:

“I want you to think back in time. I want you to remember a pet you had – in the house? – as a child. You were quite fond of it. A dog or cat or something . . .”

If the answer is ‘Yes’:

“I thought so. That’s why I asked. Don’t say the name out loud. When you walked in, I sensed a strong kinship for animals, a sensitivity to non-language communication between human and animal within you that is very definite. You no doubt would be a good animal trainer.”

If they answer ‘No’ to the pet question then I go on to . . .

“. . . a childhood friend that you spent a lot of time with. . . what I am looking for is a name – one from long ago, that was meaningful – that would mean something to you. A young friend, a playmate that you really got on with well.”

I’ve either made another psychic ‘hit’ with the pet, or have diverted it to something else entirely. Then they write the name down, and then two others.

“. . . Someone who was different from the first person, either in personality or relationship – or make up a name.”

I pendulumize, and sometimes open the envelope so that they cannot yet see which name I have. I read it, pause, look them in the eye, and say the name.

“It was Peetsie Weetsie Bootsie, wasn’t it?”

Psychological zap!

As you can see there are dozens of things you can do with the general purpose Ruff stack of envelopes.

The Notebook

The other gadget that I often carry with me is a small, pocket-sized, spiral-at-the-top notebook of fifty or seventy-five sheets of lined paper. Why bother enveloping questions if you don't need to? Just using their written papers will work with most things.

I use cuticle scissors, and carefully snip the top edge of every third page. I put a very short clean snip vertically from the top edge of the page downward into one of the small holes used for the coil wire binder. I only do this for about three of the holes out of the eight or so across the top edge of the page. After these few tiny snips have been made, you can barely tell it's been done, though I cannot imagine anyone would look for it. No one has ever seen these tiny cuts, as the pages are still firmly in place.

I am sure you understand already. When you tear out one of these snipped sheets you get all those little tears in the paper along the top. Three of the tears will be actually very straight, precise cuts – and easy to identify!

The client can fold the paper over once or twice, but you can still almost always identify the marked sheet. I can only recall a couple of times that I had to unfold the papers to get a better look.

As I use the pendulum with this, I can spend enough time seeming to watch the pendulum to find any visible marks. You can do just about anything with these you need to do, from a psychometric viewpoint. You can also use this for lie detector stuff, such as names. I am not sure why you would want to do so, but you can hand the pad to someone, and have them do the writing and tearing and folding all in their own hands, if you give clear instructions.

You can snip your three or four (or whatever) snips on every third page or every fifth page. In a larger crowd, you may wish to involve more people and have some need to pick one item out of five. I will often have one notebook of each at hand, if I'm in someone's home and I don't know what the situation will bring. I can do things involving five people, if needed. I could also begin at one end of the notebook, and cut every third page, but only go through half the notebook. Then turn over the notebook and beginning at the "back", snip every fifth one. Hmm?

Here's another option:

On one sheet, snip three or four of the holes' top edges in the middle part of the page. The next sheet gets no snips. The third gets four snips, but it's two at each end. Another page can get the telltale cuts only at one of the sides. I used to do this for handwriting analysis, which is my specialty for the non-psychic crowd. You can

identify three or four ladies' statements, drawings, names, astrological signs, etc., and get to hold a lot of hands, too, purely for psychometrical reasons!

Yes, I know I could Ruff the sheets of paper on the back, too! I have sometimes imagined that they just might possibly feel the difference as they tore off and folded the papers. . .

With my pocket notebook, I quite often leave an extra top sheet with some scribbles on it ("Aunt Mary's birthday on the 14th" or whatever) as though I actually use the notebook. When I need some paper, I open the notebook; tear out the 'valuable' note and save it in my shirt pocket. I like this touch of 'realism.'

So, in my pockets I have: a tiny notebook, a pen or pencil, and my pendulum. I also carry a small metal business card case, which holds exactly ten business cards, and possibly a rubber-banded stack of Ruff envelopes. The top envelope will have an address on it, some postage stamps inside it, etc. – reasons for the envelopes' existence!

I can – with cold reading lines – do some pretty good stuff! Add my Tarot cards, a couple candles, a quiet corner, and I can really fly.

I often carry a Boon writer. For those unfamiliar with its function, it's a thumbtack-sized, and shaped, metal disk covered on the flat side with a very sticky wax. The sharp pin part of the 'thumbtack' has been replaced with a sturdy piece of pencil lead. The gadget is stuck to your thumb or forefinger tip with the sticky wax and used to secretly make marks on papers, envelopes or cards.

It is possible to write down numbers and letters with some consistent practice. Some performers are known to be able to write complete sentences – pretty much without looking! You pretend to write something on a business card, for example, with a pencil. You set the card aside, out of their reach. You do your magickal thing, and then pick up and turn over the card, or hand it to them. In that split second you've scrawled their mentally-chosen letter, number or whatever on the underside of the card. When they look at the card, what you predicted or divined is written there. Good stuff, if you don't carry it too far or over-use it.

Check the bibliography for "*Thirteen Steps to Mentalism*." That book can tell you about everything there is to know about the art of using a nail writer, the original version of this tool.

In my case, the Boon writer's major function is to make circles or straight lines, so the talent requirements are minimal. I use it with my pendulum. I have put a supposedly-marked business card down on the table with the marked side face-down. I have been known to set a small piece of crystal over the card, because a client is less likely to grab it and turn it over if there is something on it.

The client then tests their own pendulum talent. No matter which way the pendulum responds, by the time they have been handed the card, the identical markings have been made with the writer – either a circle or a straight line. Even if the pendulum doesn't respond at all, it's still correct, as in this instance there is no mark at all on the card! In this case, of course, they can turn over the business card themselves. In those instances where I must secretly mark the card, the dirty work is done as I set aside – or hand to them – the piece of crystal I've placed over the card.

I have done the exact same thing, and said I was trying to mentally send them a circle or a straight line, as opposed to calling it a test of their ability to determine secret information. This is more like ESP than dowsing. I'll mention pendulums more later, from some other points of view.

A Boon writer can be used as a method to place a small dot onto an object – an envelope, or the back of some particular Tarot card or business card, for example, when you may need to mark it immediately, (as it is chosen, for example), with no other preparation. By combining nail nicks and tiny pencil dots, you can create a few secret marks that seem to follow no pattern, if people were to examine your cards or envelopes.

Business Cards

I am strongly in favor of doing something involving my business cards. Certainly, if there is anything you can write on the card, or a way it can be used in some magickal effort, it will be much more likely to be kept. Later it will be passed around and shown to people as your client describes their (and your!) magickal moment.

I purposely chose a business card which has a crude line drawing of a sort of border around the card. In fact, it has been drawn to make the business card look like a partially unrolled scroll. I chose it because it is composed of many uneven and broken lines. I use a very sharp and pointed hobby knife, and carefully add one more break in one of the lines along this artistic border. I mark four cards and they are the bottom four in the card case.

When I am fairly certain that I am going to do this particular magick, I open the metal business card case, slide the entire stack of ten cards partly out of the case and pull off one of the bottom (marked) cards. I do not go directly into the effect at all. I talk about almost anything else. In a few minutes, when the topic turns to my pendulum, I then suggest that they write a name on the back of the business card ("A friend, someone you know and feel very good about. Just their first name is enough.")

As the client is writing, I hand out another, unmarked card, and have them write a different first name (“*Someone that you feel very differently about than what you felt about the first person. Or, make up a first name.*”) You know the rest, of course. It involves my pendulum over the two cards, writing side down. This is usually presented as an example of how I use my pendulum.

Pure Suggestion Magick

Sometimes I have a client, (inevitably a female, so far), who is responsive and easy to read. She nods at almost every line I use. The cards seem to hit on her very problems. My advice parallels her own conclusions, which makes her very happy. She tries the pendulum for the very first time, and it responds wonderfully in her hands. She cannot imagine what makes it move, not to mention the uncanny accuracy. In fifteen or twenty minutes, I’ve gained a real solid client. I just might also mention to her something like this:

“There is a lot of information – and energy – that flows in a reading. It seems to flow back and forth between us – sometimes from you to me, other times from me to you. I have had reports about clients having dreams. It is some sort of an ‘echo effect’ from all the free-flowing energy, I think.

You may very likely have a dream over the next two to three nights about this reading, or the things we talked about here. I would advise you to have a paper and pencil ready on a bedside table. These dreams very often have some clues or words or ideas in them that may be very useful to you. A question may get answered, or some detail may be made clearer to you.

It happens just often enough that you should have paper and pencil ready. You know how sometimes you think you will remember an interesting dream, but by the next morning you can’t. You wouldn’t want to miss the opportunity for a message or some new insight that may be very helpful.”

As I judge this client to be both suggestible and impressed with her reading, I resort to suggestion magick. I have almost given her a post-hypnotic suggestion to have a dream. If she *does* go so far as putting out a pencil and paper, this will make the dream even more likely! I have had a couple instances where this has worked, but as I do short, semi-entertainment readings almost exclusively, I don’t always hear from clients again. Often, they are out-of-towners, or people who have been at someone’s party. I do not get enough responses to work out any mathematical percentages. I know a bit about hypnosis and suggestion, though, and I’m convinced this works often enough to use it. Imagine the effect on the client – and the stories she will tell about you!

I had a suggestible person, some time ago, who had a wart on her hand, only one, which I took to be a good sign. (If she had many, I would take this to possibly indicate some strange malady other than just the common, once-in-a-while wart most of us have had.) I asked her if she disliked the wart. Did she strongly dislike the wart? I had her hold the pendulum over it, three times. Each time she needed to get a circular response from the pendulum. “It may feel warm for a brief moment.”

“Its days are numbered,” I then said. “Chances are better than fifty percent it will go away within 21 days.” I don’t think those are real odds, but we are working with pre-tested, pre-screened people. It will work just often enough to add to the rumors about you. I’d like to brag about my success, but I do not know if it worked for the lady I tried it on or not. Suggestion/hypnosis is one of the valid methods of wart removal for many people. Most cultures have some sort of folk magick ritual for removing warts, and many of them work – some of the time.

I also use Ormond McGill’s *ESP Guessing Game* test. It uses a small stack of your business cards, about twenty-five or so. You number ten of them with digits zero through nine on one side and lay them with the number sides face-down in a row on the table. You slide and mix them around a moment. The client can then hold their hands over the cards and ‘feel’ the vibrations, to guess which card is which. You put numbers on the uppermost side of the cards as their intuition directs you.

As each card is chosen and numbered, (“*Now will you see which one is the three?*”) it goes back onto the stack of extra cards you’re still holding in your hand. At the conclusion, you deal the cards back onto the table. You turn the cards over to see how well they have “guessed” the numbers. You can have the test work out as accurately as you wish! I won’t explain it. That wouldn’t be fair to Mr. McGill. I will explain a modern version of this ‘game’ that I have used:

Emotional Intuition

More recently, I have learned to only use five cards, as ten different intuitive choices can take a long time – too long. I no longer have them guess numbers. That’s entirely too sterile and neutral.

What I have been using are emotions!

I use five different emotions. Happiness or joy, affection or lust, success or triumph/ winning, laughter or amusement – those kinds of positive feelings. I have four blank business cards, and each has one of the positive emotions written on one side of the card. On the other side of the card is written the very same emotion.

These four cards are hidden beneath a stack (18 or so) of blank business cards.

I hold these in my hand, pencil or pen in the other hand and tell the client that I understand a little bit about how intuition really works.

"If you try and guess things like numbers – the lottery, for example – it doesn't work very well. Numbers are too abstract; there are no numbers found in nature, anywhere; they are entirely a product of our thinking, conscious minds.

If, however, you use emotions – then you have a very good chance of success. Feeling an emotion involves more of our mind and body than a number! That's one reason why you find it easier to sense the feelings of people around you, but only rarely do you pick up actual words.

So I am going to write down five different emotions, one on each card."

I do write on the cards, but I don't let them see what I am writing. In fact, I am writing a *negative* emotion – fear, terror, hatred, self-loathing or depression. Whatever 'bad' thing that seems to fit the client, the situation or your personal philosophy. *I write this same word on each of the five cards.*

These five cards are placed face down in a row in front of the client. Leave a space between each card at least as wide as one card.

"The object is to guess – which is what intuition might be, accurate guessing – which emotion is on each card. It sounds tricky, but here's where my experience helps.

One of these cards is happiness. What I want you to do is to think of a time and place where you remember feeling very strong happiness. A time that makes you smile, even now. Can you find such a memory handy? Now feel what you felt then. Feel it strongly. It's a good thing! I see you smiling – I know you've found a great happy memory. Feel it even more strongly; and while you are feeling it, I want you to put your open palm a few inches above each of the cards. Do it slowly and imagine that you are trying to feel a card that feels happy!

That sounds strange, I suppose, but do it, anyway. One of the cards will just feel right, somehow. It may be hard to say why, but it will just seem to fit. When you feel that strange response in the palm of your hand, put your forefinger down onto the center of the card and hold it there.

Ah! You have one already! Happiness is not too hard to find, it seems. Very good.”

With that, you reach out and take the card she is touching and place it on top of the stack of cards in your hand. You write the word ‘happiness’ on the card. Try to write it the same size and style so it looks like the ‘happiness’ card hidden in your hand under the blank cards.

The reason for putting her forefinger on the card and holding it there? It helps to prevent her from immediately turning the card over!

“Now I want you to remember a time when something made you laugh. Something that strikes you funny or silly even now. Something that you remember from a movie or TV or even real life! Some mental image or joke that almost makes you snicker even now. FEEL that laughter inside. Feel the snicker trying to pop out of you right now!

Put your palm above the cards again, as one of them says ‘funny’ on it. See which one seems right. Which card is about funny, humor, silly, laughter? When you find one, put your forefinger down onto that card.”

Once again, you take that card, put it on top of the stack of cards and write ‘funny’ on it – or whatever word you used on the ‘matching’ card hidden in your hand. Of course, you are trying to make the writing look the same.

Do this with each of the four positive emotions, adding them to the stack and labeling them.

“I had written four very positive emotions on the cards. These are things we like or want or enjoy. They are easy emotions to work with and fun to feel again, aren’t they? But I also included a single negative emotion. Something you don’t want to feel. I was curious how well you would intuitively avoid this one emotion. The one card you would not want to touch.

As it’s the only one left, would you turn over that last card and see what you avoided?”

As they reach for the card and are turning it over, you do the following:

Turn the entire stack of cards over in your hand. This is easy, as all you need to do is to let your hand drop to the table top, palm down. It is not a tricky magician’s move at all. You are merely resting your hand.

But as you look down at the card stack in your hand, you are now seeing part of the face of what was the bottom card. *As you 'roll' your hand to a palm-up position on the table, hold the cards so that they do not turn over with your hand.* You should now be holding the stack of cards with the previously 'hidden' cards on top.

Reach over with the free hand and remove the four cards and put them onto the table. By now, she has turned over the negative card and you can comment on how well she has done so far, because she had 'intuitively avoided' depression (or whatever it was.) Congratulate her! Praise her!

Now the attention is on the four cards in front of you. Push these toward her and ask her to take the top card off the pile and look at it. Show some interest!

As she turns over the card that says 'love' (or whatever) on it, she sees that she *did* correctly identify the card that says 'love' on the reverse side! A success! Wonderful!

At this moment your free hand should reach over and remove most of the blank cards in your hand. You roll your hand that still secretly holds five or so cards toward yourself so that the back of your hand is facing the client. You have stolen – and are palming – the 'wrong' cards, and possibly a couple blank cards along with them. As your client is now reaching for the second card in the stack on the table to see how she did with her intuition, she will not be paying any attention to you whatsoever!

The hand that removed the stack of blank cards moves to one side and drops the blank cards onto the table. You have all the time in the world to drop your 'guilty' hand into your lap!

This is not a quick, furtive movement at all, but rather imagine it just effortlessly dropping – gliding – down into your lap into 'rest' position. From this point, you can slip the cards into a pocket as you put away your pencil or pen.

All of the cards on the table are innocent, if she ever wishes to look. (It is extremely rare that she will. After all, this isn't a trick, it's a serious demonstration of *her* intuition!

I think it's important to understand what the situation is at this moment, when you are finished.

To begin with, you have worked to get the woman to *re-experience four strong positive emotions!* She has strongly felt "happy", she has felt "amused" and "funny", she's felt "love", she's remembered a time when she won something or was successful at something. And she has felt all four of these strong positive things

within just five minutes or so! What sort of mood do you think she is in based on that?

Secondarily, she has just proven that she does have a very strong – and accurate – intuition!

This is something that she strongly *wants* to feel (don't we all?). She has wanted to be seen as talented at this for a long time. This will be a very thrilling moment for her, multiplied by the four positive emotions that she has just re-awakened within herself.

And it was your expertise that helped her feel this good! These are good feelings to be associated with in her mind.

Yes, you can let your client locate the cards with a pendulum, although this is even more time-consuming. It's a hell of an experience for the impressionable.

I have, on occasion, forced Tarot cards on clients, as well. After their fifteen card reading, I scoop up the cards and idly mix them while we chat, insuring that I place two of the most powerful looking and positive cards on top of the face-down, fifteen card pile. I put these cards onto the table, face down. Then I ask them if there is any question remaining? I have the client deal the cards into two piles. One to the left, one to the right, one to the left, one to the right, etc. (Note that one positive card is now on the bottom of each stack.)

"I want you to hold your hands over each pile, lightly, not quite touching. I want you to allow your mind to be quiet and sensitive; no conscious choosing, just your own sensitive intuition, your own subconscious. One of your hands will feel attracted to one of the piles of cards. Whichever hand it is will feel heavy, as though the cards were pulling it down to them like a magnet."

Obviously, it isn't important which pile they choose. They turn over the entire chosen stack of cards and hopefully, they'll know that the card facing them is a very good one. You'll tell them about how wonderful an omen this is, in any case, won't you?

I know that this sounds under-impressive, but your believing client will be quite thrilled with this event. It will be meaningful and uplifting! You must do your part to be very pleased with this card. "Great!" you say with emphasis, half to yourself. "You couldn't have asked for a better sign!"

Briefly mention again the wonderful/powerful significance of this card to them, just for additional reinforcement. Keep in mind that you've also allowed them to once again use *their* psychic powers!

I would recommend that you read your old books, like Nelson's "*Phantom Mindreader*", or Bob Cassidy's great publication, "*Pseudo-Mentally Yours.*" Each describes the use of a piece of Magic Slate used in a stack of envelopes, that I have had very good luck using – a mini-clipboard, in effect. It's not great for a long wordy question, but for a crude drawing, a single name, a date, or an astrological sign, it's great!

Table Tipping

This is one of those things that's so old, it's new again. In my father's youth, tipping tables was all the rage. (What the hell, they had no computer games or DVD's...) He and his family saw this phenomenon as proof of spirit communication, so it was extremely serious stuff. It finally peaked in popularity as sort of a parlor game and everyone was doing it. I am surprised at some of the modern day ladies who have not only never tried it – they've never even heard of it! In a way, that's great! I cannot describe accurately the sense of astonished awe some of these ladies exhibit upon having my small table move by itself!

I saw some small tables in a store some years ago – assembly required. Only slightly more useful than a candle stand, they had the magick requirement: three legs! I bought two! As I assembled them, I was able to use strong adhesives at every joint, which has made them quite sturdy.

The three-legged feature is actually not 100% necessary, but for nearly guaranteed success, I would use nothing else. The simple fact is that a three-legged table will tip far easier than a four-legged one.

If you are also young enough not to have been exposed to table tipping, let me explain it to you, and give you a few tips and hints.

You seat a few people around a table (I am assuming it has only three legs) and have them rest their hands on the table top, preferably toward the extreme outer edge. With suggestion, you can get the table to lean a few inches to one side or another. It will reach a certain point in its movement, and then tip back to its original position. Upon this return movement, it will audibly rap on the floor (hence the alternate name: table rapping.) It's all unconscious pressures – ideomotor response – moving it, exactly as in Ouija boards or your pendulum, only it's bigger and is a larger group effort!

In your parents', or grandparents' time, this was often seen as a way to communicate with the 'dearly departed.' One person would act as record keeper and sit away from the table, pencil and paper in hand. She/he would slowly recite the alphabet aloud, and when the table rapped as a particular letter was spoken, she

would write that letter down. It was a long and tedious process, but messages, of a sort, could be obtained. One rap could be used for 'No' responses, two raps for 'Yes.' Some tables had the alphabet written on the top of it similar to a Ouija board, and the record keeper would point to them, rather than speak aloud.

What strange times. They would seriously gather together and sing hymns for a while, to get in the mood, and then would take hours to get confused, often jumbled messages from the table. And they'd be thrilled! However, it is still a very strong bit of magick, especially now that most people aren't very familiar with it.

I once hung a pendulum from a small, bent coat hanger framework placed on a table, and the people were all resting their hands on the table and focusing on moving the pendulum by 'mind power.' (It was long ago – I was younger and somewhat more foolish . . . it was the hippie Sixties, what can I say?) I had expected – and was right – that the combined force of a number of hands on the table would easily get the pendulum to swing. I got a flash of creative insight, and realized that this would be the perfect introduction to table tipping – the mechanism is exactly the same!

I usually choose only those women who have had excellent success with the pendulum. Sometimes, for personality reasons, some untalented lady will almost demand that she sit at the table. If the others at the table worked the pendulum very quickly, then I allow it. I am hoping, of course, that they will be able to move it even with a questionable sitter amongst them. It works most of the time.

To my mind, the goal is to secretly work toward imbalance. The tables I have are very small; four people are very tightly crowded around them. I think this awkward crowding helps. I attempt to arrange them so that large women are across from tiny women, creating more imbalance. If there is a male present, I like to sit him among the ladies, hoping his upper body strength will imbalance the women's. I have them place their hands, palms-down, on the table top, their hands spread apart, at least even with their shoulders. If possible, I have them touch little fingers with the sitters to the left and right of them: "A circle of hands around the table."

The suggestive lines go like this:

"Is everyone comfortable? Are all of your little fingers touching? Everyone relax and whatever happens, do not be frightened. I don't want your hands resting heavily on the table top – just lightly. A slow, deep breath. In a moment or six, this is what is going to happen. One side or another of the table is going to raise up slowly . . . like this."

I firmly grab the table edge and slowly tilt the table to show them what it feels like. I think that this is important, because it shows them what to expect! It also

allows me to see if they are pressing downward on the table too hard. If there is a lot of resistance, I know I'll have to go over the "lightly resting your hands" lines again.

"When you see and feel the table beginning to move – do not be frightened and do not resist! Don't hold it down. Allow it to move as it wishes."

I drop the table back to its original position:

"It will then drop back down like this. Now it may be this side that levitates up; you never know, but one side will do so, if you are all relaxed, focused and serious."

I have emphasized that it will work, and implied that if it doesn't, it's their own lack of concentration and seriousness.

I have a straight-sided glass bottle (in fact, it was a tall, slightly tapered mustard container!) with a pendulum suspended from the inside of the cap. I sometimes put this in the center of the table and begin by having them focus on the pendulum, and will it to move. For a small table surrounded by those who have had good luck with the pendulum earlier in the evening, it's not a problem to get the pendulum in the bottle to move.

"You know that each of you can get a pendulum to move. Together, I am sure that you have enough force – enough energy – to move this table, as well. Let's breathe some deep breaths in unison for a moment; it will help.

Air in . . . and out. In . . . and out. In . . . out. Focus on the center of the table. Allow the energy to travel down through your arms to your fingers. Visualize the energy from all of your fingers moving the table. Don't resist it, allow it to move. Will it to raise up. One side . . . which side will it be? One side is getting lighter, beginning to raise up. Focus on it. Allow it to move . . ."

It *will* move! Only rarely have I had to trade people at the table to get it to move. I like this done in my usual candlelight, of course. There are a number of things you can then do with this moving table. You can decide on two raps for 'Yes' and one for 'No', and ask questions. You can do the alphabet spelling stuff – however, this is slow-moving action. I prefer to have them rocking the table for a moment or two, and then on the count of three have each of them raise their right hands. The table instantly stops, of course.

Then it's the second group's turn to try it. The second group can always do it easily and almost instantly, now that they've seen it done. I try to get as many people to try it as would like to do so. In a house party setting, this is usually only a few

times, and they don't strictly need me there at all, now that they have seen how it's done. I can be in the other room giving short readings while they play with pendulums, drink coffee, chat and tip tables! It's quite satisfying to hear them squealing with shocked amusement in the other room as I read.

Suggestion and mood is all it takes. It helps immensely if you have chosen your participants from those who have excellent luck with a pendulum, of course, or those who have good results with a Ouija board, or those who have been successfully hypnotized in the past. I use the "frightened" line a couple times, having found that some of them are very spooked by the moving table! So I mention it, and hope that it will suggest fear to some who may not have thought of it. I don't mind at all if it spooks them a little; they will tell others about this magick for years!

Don't overlook table tipping! It's pure suggestion magick you can't be 'caught' at anything. Using the proper table and tested sitters almost guarantees eventual success, and the impact on the people is very strong indeed. Of course, you don't strictly need a three-legged table, and you don't need pendulum-tested sitters. You could set this up under a lot of different conditions, but be aware that your success rate will drop off. It may take a lot of suggestion before it moves. I usually toss one of my tables into the back of the van as I head for a Tarot party. I may use it, or I may not, but I have it at hand. I may set it up next to my reading table with a candle on it. The mustard jar/pendulum is in my luggage bag, though I don't always use it, even when I do think table tipping is a good thing to try that night.

An extraneous note: Many years ago, a group of fellow wizards and I sat around in a late-night chat session. These were people whom I respected as knowing about all there was to know of psychic wizardry. The question had been raised, "If you were to go back in time a few hundred years, what three bits of magick would you use to become a great, powerful – and wealthy – wizard?"

The discussion went on for a very long time, as there was much to consider (the lack of modern technology, for one thing.) The list finally boiled down to the pendulum, hypnosis – and table tipping!

Today, I'd throw in Tarot readings – or readings of some sort – too. I still think that the above list is accurate, and can gain the same results here in the twentieth century.



**Psychic Fair Special
Tarot Reading by Ron
\$25**

Here is an example of how even an inexpensive computer and printer can help make your stuff look better. You can make table signs on good-quality paper, using various typestyles. You will look much better than the majority of readers, who typically scrawl their signs on a piece of an old box with magic marker! You can add dates, times, and places to create promotional flyers.

Psychological Magick

I have about ten or twelve different psychological points for you to think seriously about, and try. Each one, by itself, is a subtle image enhancer, a most discreet influencer or behavior shaper. Alone, each one would help you in working with your client over a card layout. Using *all* of them should give you every possible advantage in giving a satisfying, accurate, empathic, and powerful reading. It should create a lot of those wonderful repeat readings, where your psychic poetry can take wings and fly!

Let me begin with a tongue-in-cheek ad:

Now Available!!!
An exciting new non-gimmick method to
double or even triple your psychic powers!

Quite a header for an ad, huh? But it *is* true. There really is just such a thing.

Years ago, while doing research on the séance effects of the classical medium Daniel D. Home (pronounced, “*Hume*”), I was struck by his story-telling ability. It seems that he had the itch to be an actor, and give dramatic readings on the stage. He did this a few times in his life, and was reputed to be very good at it. He’d do poetry or scenes from various plays, and the people would weep and sigh. Doing a psychological profile of historical characters is tricky, of course, but I thought it an interesting insight that he saw his own talents and abilities to be those of a dramatic story-teller.

Dan spent many evenings as the honored and gifted guest at the grand estates of his wealthy friends/clients. After an elegant dinner, he would recount to his table mates a thrilling anecdote about a séance he had held at some other time and place. He would describe it poetically, and often act it out in his best dramatic manner, recounting all the strange and wonderful things that had happened. People would “Ooh” and “Ah” just thinking about it.

Then he would work his way into actually doing some sort of psychic demonstration; holding live, red coals from the fireplace in his hands, or causing music to be heard from a small accordion held beneath the table by one hand, or table tipping, perhaps. Sometimes a ghostly hand would reach up from beneath the table in the candlelight. The gentlemen would be astounded and their proper ladies would nearly faint. They loved him and often favored him with gifts, like expensive rings, for example.

Assuredly, a matter of days later, the sensational ‘evening with the gifted Mr. Home’ story would be circulated at other posh dinners, except that many of the components of the stories Home had told, and acted out, were recounted as having actually been witnessed at the dinner being discussed, along with some of the other astounding events presented by Mr. Home!

How often, in researching the life of some great guru, psychic, sorcerer, etc., I’ve tried to track down some often repeated ‘magick’ incident, to eventually conclude that the magick happening was witnessed *by only one person!* Often as not, that one person retold the incident to some other person long ago, and the story grew over the years. Need I suggest that, often, the story started with the psychics themselves? They, or perhaps a favorite ‘student,’ would have planted the original story.

Do you see what I’m getting at? When you do table tipping, for example, include a couple of slight exaggerations during your opening explanatory talk. Not big exaggerations – tiny ones. This is my own table-tipping story:

“I still remember very clearly the first time I actually saw a table move. I was so impressed, that the memory of it has stayed with me for all these years. It was long ago in a candle-lit room, very much like right now, except that the sitters were my parents and aunts and uncles.

The table was larger than this one, but then there were a few more people around it, too. All of them were concentrating on it very intently; they sat quietly for quite a while . . . and then . . . slowly . . . slowly . . . one side of the table just rose up and up. It paused . . . and then . . . BANG! Like a gunshot down onto the hardwood floor!

My God, the adrenalin rushed through my body, tingling like an electric shock! To my amazement, the table could, by rocking from side to side, tap out a sort of alphabet code they had worked out – words! It seemed to take forever, but it could answer questions, and seemed to have a personality just like a living person.

It once walked around the room with only my Aunt Anita still frantically holding her two hands on its top! She was terrified, making little “Eek, eek” sounds as she followed it! Once, as they were seated around it, it jumped straight up – oh, maybe eight inches, almost a foot – and seemed to hang there for one or two heartbeats, and then smacked straight down! It was just . . . I don’t know . . . there aren’t any words to explain how amazed I felt! Bruised the hell out of my Uncle Frank’s knees, as I remember . . .”

That story takes about a minute to tell, yet telling it before you get your own meager, four-person, lightweight table to tilt, will guarantee that many of the participants or observers will later swear your table “floated” in the air – and bruised someone’s knees!

So how do you float a table straight up into the air? You do it with words!

Magick words, indeed!

At least once in a while, during some major psychic demonstration, tell a short, detailed story. Don’t make it too far out – no tables floated out the window into the yard! Take whatever psychic magick you’re doing, and go one half-step further in your story. Include a few realistic details (hardwood floors . . . candlelight . . . bruise) so that the listeners can *see* it in their imaginations. Describe yours, and/or others’ *feelings* and reactions about the incident. You want to create a picture in their minds and a feeling in their guts. Add the time of year, the weather (“*It was a dark and stormy night . . .*”), colors, sounds, and other realistic descriptions.

Note that, in my story, I tried to include details that were somewhat similar to the present situation. This wasn’t accidental at all. It makes the two images, my story and the actual demonstration, similar in their memories.

It is then far easier for the ‘false’ memory image to slip over into the ‘real’ memory files later. And be assured that it will do so for many of your participants and/or observers. You have set up the situation for such confused memories to be more likely to occur.

I am sure that this ‘Home Factor’, as I call it, probably seems over-stressed to some who haven’t had much experience with it, yet it really isn’t. Every magician has had stories come back to him about the magic he has done, wherein the magic he hears about is far better than the show he actually performed. The ‘Home Factor’ is working, due to the natural, normal tendency of people to become confused, and also want to be the center of attraction, while they tell an interesting story.

Just one or two well-constructed stories at the right time can double or triple your audiences’ perceptions and memories of your psychic effects. The story that you tell need not be about your upcoming magick at all, but magick you have witnessed, or read about. This will serve the same function.

An alert reader will have realized that a stooge, with an intriguing story or two about your exploits, would work as well. Choose a natural gab, the local motor mouth, and impress them with a reading and a couple of good stories. A free reading is as good as paying this unwitting stooge. In days, you will have been talked about all over the neighborhood.

So, that's the Home Factor: a well-told, well-constructed story which very often becomes real in the re-telling. What amazing things you will hear told about you! What a great psychic you will have been – if only you'd been there to see it!

Cousin of The Home Factor

One psychic I saw, who was lecturing and doing the ever-popular group readings, had a large, lightweight, aluminum fold-up easel. It was set up just inside his lecture room door when we first came in. It was later moved to within three or four feet of his lectern. On the easel sat a large bulletin board, at eye-level, which was covered with photographs. They showed the psychic at various places, giving talks. The shots were taken from the audience, over peoples' heads, with the psychic leading meditations, with a dozen people in a field by a stream, the psychic standing next to four people who are table tipping, with expressions of astonishment showing on their faces, and so on. This easel sat just a few feet from his elbow for an hour and a half as he talked and did quickie readings for all the people present. To the best of my memory, he never once referred to the bulletin board or the photos at all! Every one of us in the audience stared at it, off and on, for all that time.

I haven't any idea how many of those photos were real or how many were staged, but what a great idea! What strong validity such a gimmick adds! If one picture is worth a thousand words, this easel idea was worth a small book. Even subliminally, the effect would be real magick! I have no doubts that, in many cases, bits and pieces of the scenes in the photos began showing up in the verbal descriptions of the psychic's 'work.' What do you think? I say, get out your camera and a couple very close friends, and . . .

Another idea: signs. I have a small table sign, about one foot by two. It sits on a small easel on one side or another of the table, out of my way. For one thing, it slightly screens what is going on at my table, and allows a slight amount of privacy for the clients. I am convinced that, at psychic fairs, some people step a bit closer to get a better look at what the sign says, and to see what exactly I'm doing. The sign has a few lines about the Tarot on it, and I intentionally had the letters made just slightly too small to be seen from across a large room.

OK, I'll tell you. It says . . .

To place the past into a more meaningful perspective . . .
To more clearly understand the present . . .
To reveal the alternatives that exist in the future . . .
TAROT

I want them to have a reason to step a bit closer to me and my table, to read the seven or eight lines on the sign, of course! Only one word stands out from a distance: TAROT.

It's a professionally-produced sign, and makes me look like I must be successful. Heck, if I can afford signs and stuff, I must get lots of business, which means I must be very good! Once they are close I can more likely 'snare' them with a smile and a few words, and drag them to my chair.

Mood Drama

In psychic magick, to my mind, there are (at least) four major factors involved:

- The client's belief
- Your mechanical magick techniques
- Your non-mechanical magick techniques
- The mood and drama you create

From time to time, I have attempted to work out a mathematical formula to describe the interactive effects of these factors, but, as I'm no math-head, it's never worked out. Essentially, I see it like this:

With a very high client belief, you need very little, if any, mechanical magick; purely verbal/suggestive mind magick is enough. You will need very little mood and drama. As can be expected, when you are dealing with a most fervent believer, you can do most anything, and it will be a miracle – for them! In this strong belief setting, you can also mix the ingredients to include a lot of mood and drama and little else. It will thrill them!

With a medium client belief, you need at least medium mechanical magick, medium non-mechanical magick, and at least medium drama and mood. This client will probably readily accept you as genuinely gifted and psychic, but you may have to work a little harder to impress them.

With a low client belief then, of course, you must have truly miracle-class magick, and all the stage settings, bit players, sound effects, scratch and sniff, and razzle-dazzle you can muster. Then again, the extreme low end of this scale is that with little or no client belief, you have no real business doing your magick at all!

If the client doesn't believe that psychics exist, then it merely appears as sly trickery and clever psychology to such a client, who will, if intelligent, use his energies to figure out how you did whatever you did, exactly as though it was a vanishing bunny trick.

As you can see, I rate the client's belief as the most important factor. These believing people are your clients; this is where your focus should be.

In my younger days of mental magick, I considered the mechanical effect to be supreme. I barely considered client belief, and the psychological mood and drama were only considered within the very narrow context of 'patter.' It's the old story of the eternal, expensive search for the perfect gimmick, rather than considering the perfect presentation of a very good effect.

I was enlightened in this viewpoint by a truly amateur reader, who was barely literate in the Tarot. She hardly knew what the cards meant. I stood by, quietly biting my tongue, while she did her clumsy reading. She had the entire room of watchers eating out of her hand! Needless to say, my ego was privately crushed. Thank goodness I had kept my mouth shut and hadn't begun lecturing her, as I'd have been made a fool, and perhaps tossed out the door to boot!

The young lady was a stranger in our midst, who had a Tarot deck in her bag.

Upon seeing it, of course, people began the usual pleading for a reading. She paused for a moment, not acting too eager! She consented, *if* they would really pay attention. Oh, they vowed that they would do so, and then she began her routine. She began ordering the people about, like a general with her private troops. Lights nearly all out. Unplug the phone. Very low music on the radio in an adjoining room; move the chairs and table over here.

In her purse, along with the Tarot deck she had the foresight to pack a couple of fat candles and some incense. She borrowed a large, colorful bedspread, and used it as a makeshift table cloth, after one of the 'troops' cleared the table off, of course. They had unknowingly crossed the psychological boundary. No longer were they onlookers – now they were participants! They were putting *their* efforts into making *her* reading work! The candles and incense were lit, and she seemed to say a long, silent prayer in the expectant semi-dark. Then she began shuffling the deck and asking her client a few questions about what area of her life she wished to have 'read'.

Looking back, her interpretations were so bland and general as to sound a bit like random fortune cookie quotes. I wasn't terribly impressed, and yet, with this one ten-minute reading in the perfumed darkness, delivered in a serious tone of voice, she had the entire room discussing the "wonderful", "spooky", "amazing", and "astonishing" lady, and her abilities, for the rest of the evening – and beyond!

So, there is the low to medium belief, coupled with nonexistent mechanical magick, amateurish Tarot skills, but with high drama and mood. A magickal happening occurred!

More and more, I am seeing these four factors weighted this way:

Most important is the client's belief. With it, you're safe in doing most anything. Without it, you're not safe doing anything.

Second in importance is the psychological mood – the drama. Even a mildly skeptical person, given a very strong mood of strangeness/seriousness, can be swayed.

Third are the purely mental or verbal tricks using psychology, equivoque, mathematical odds, suggestion, or other non-mechanical methods.

Least important in this equation is your mechanical gadget magick!

But what about those situations wherein you cannot readily judge the client's belief? Generally, I would punch up the mood and drama, toss in my better magick, and full speed ahead! Given the right drama and the right magick, you may just convince a fairly skeptical person. I've seen that happen more than once, although I am not certain that the focus should be to convince skeptics, but rather to focus on those who are truly interested, and already accept what you are doing – work for those who are strongly interested!

I usually try to make every reading cover each of the four primary factors. Unless I run across a truly obnoxious skeptic, I'll usually do a reading for anyone, given that I am really prepared, and they are prepared with my feel! (Perhaps one of the beginning lines for a skeptic would be: "*I sense a strong uncertainty...*")

The question then arises, "How do you figure out the client's level of belief in the first place?"

So far, my approach has been to ask some questions. I also use what I consider to be a devilishly clever test. Let me explain: I use a pendulum all the time.

I have used it for years, for a number of different things, but one of the joys is that most clients of mine can, with a bit of proper suggestive coaching, work the pendulum themselves! The double joy of it is that a lot of them still don't understand *how* it works! I can teach them how to make and use one in a booklet I sell, and it can be the central point in a mini lecture/demo. Also, I find that the ability to use a pendulum well, to be able to disassociate themselves from their own hand holding the pendulum, to the point of seeing the pendulum as an "it" (as in "it moves by itself"), is a very important clue.

If they can work the pendulum well, they will almost always make good clients for me. I will be able to affect them strongly with my magick. As *my* magick works mostly through words, images and suggestion, this pendulum test will tell me if they are strongly reactive to words, images and suggestions.

I consider this pendulum test and its significance, as well as the use of the pendulum, *per se*, to be one of my biggest “secrets.”

On a couple of occasions, the pendulum weeded out a couple of possibly troublesome people for me. In one instance, these potential clients were part of a party, and they were reluctant to touch the pendulum. I read fear on their faces. They watched with nervous amazement, as the pendulum worked in someone else’s hands. These people turned out to be Fundamentalist Christians who felt that this was some sort of “demon-infested, Satanic black magic”! They were quite upset, and stayed away from my table after watching the pendulum. I’m just as glad.

Before I introduce clients to my pendulum, I ask what I consider to be some trick questions:

“Have you ever had a Tarot card reading before?”

This isn’t pure innocence. If they have had readings before, I consider that they must be something of a believer. Then I may ask:

“Have you ever tried your hand at a Ouija board?”

Again, similar reasoning for a ‘Yes’. There must be some measure of belief – or *willingness* to believe – to honestly try a Ouija board. If they can disassociate themselves from their own hand(s) on the planchette, I consider it meaningful. I follow up with:

“Did you have any success with it?”

This will really give the information I want. If they did have wonderful results, then I consider that they are definitely on the believer side of the question and very suggestible as well. These people will certainly be invited to try the pendulum – as it’s mechanically and philosophically similar in nature to the Ouija board, but far easier to work!

Of course, the perfect question is:

“Have you ever been hypnotized?”

This would tell me all I need to know about how my words and magick will affect them. As I have said, much of what a reader does involves suggestion, perhaps not to the point of deep hypnotic trance, but suggestion all the same. These questions are the same, generally, that I asked a room full of people when I was looking for subjects to demonstrate hypnosis, a long time ago.

Sometimes, before the readings begin in a house party setting, I have given the conversations a nudge toward hypnosis in general. I find that those who have been hypnotized will very often proudly announce it. (“Well, I has more hypnotized than you were, Judy.”) I listen well, and remember.

Then again, I may get “No” to all of the above. With a young person this may be just a lack of opportunity so far, or a family wherein their religious training has frightened them away from such “black magick.” With an adult, I begin to wonder why they haven’t been curious about such things, and tend to see them as only potential believers. The only thing I can count on here is that they have come to me for a reading, which in itself is a fairly major self-selection process, after all. I’ll do what I can for them, the best reading I can muster.

I may not think that they will react much, or get any deep insights or shivers of strange awe, but they *have* paid me. I must, then, do the best job I can. This itself can swing the scales in my favor, since if I were to be intimidated by their disbelief and act any less knowing, or less self-assured, I would be doomed from the start. I may play the reading a bit more lightly, with no Boon writer or test, and stick with translating the cards. I am not attempting to convert them to anything, after all, but rather to give a good reading, and get paid.

Another point I think is important: I treat the Tarot reading process, and my pendulum magick as serious and important. I am friendly, I am empathic, I am concerned, but I do *not* act as though this is just a “fun hobby”, or something I “dabble” in, or “play at.” If they want a reading, they’ll also have to be serious. I’ll give the giggling lady with the third glass of wine the last reading of the night, and hope she nodded off while waiting.

The client will treat your reading with as much seriousness and importance as you treat it. The truth is that I *do* view the advice-giving role as serious stuff. A lot of people are very unsure about themselves and how they should proceed. To treat them lightly or tongue-in-cheek would be most unfair. It would be akin to telling them that they, and their problems, were not worth serious effort. The chances are good that they’ve met with enough of that attitude already.

The quiet, expert, self-assured atmosphere of authority must be generated by you. Would you like to see such body language in action? Rent the movie *Dracula* – the one with Frank Langella as Drac. There is an early scene where he is introduced into upper class British society. He makes an entrance at the top of the stairs, and heads turn toward him. He pauses and scans the crowd. All eyes are on him. He smiles, and slowly comes down the stairs. He carries himself with such serene self assurance that everyone in the room just stares. See how he is standing, smiling, making eye contact, moving. It’s perfect. If you can do this without overacting, you’ve got it made.

“Do you really believe in all that fortune telling stuff?”

“Oh, I don’t see belief entering into it at all. If a thing works, I see that it works. If it doesn’t work, I see that too. Tarot cards are very interesting symbols, based on some very complex human psychology. Whoever designed them was a genius beyond my imagining. I see people every week who say that the things I translated from their cards were exactly right. I see even more of them who say that I was mostly – 80 to 85% – right.

I admit that, every once in a while, a person comes along for whom I cannot read the cards very well, but hell, even aspirin doesn’t work for everyone. I am not sure why this is so, but it is. Still, I’ve been at it a lot of years; it works. Of course, what most people know about Tarot cards probably comes, not from experience, but from old movies and scary books. Come, sit at my table. I’m certain you’ll be very surprised.”

Arguing is a waste of time, and convincing skeptics is difficult, at best. Don’t worry about trying to prove anything to people. Rather, spend your energies trying to give very good readings to people who are interested in having (and paying for) professional Tarot readings.

SECTION THREE

Philosophical and Psychological Stuff

Heard on National Public Radio April 1989 (from memory and scribbled notes):

A Texas university has done some psychological research on the differences between people who were depressed and people who were not. They located a few hundred people who had been officially diagnosed and treated for depression within the previous six months. They also set up a second, similarly-sized group of people chosen randomly as a control group.

All of these people were put into a guided fantasy exercise, involving an imaginary accidental death or severe injury that the listener had caused to a child, described in long, horrible detail. The brief description depressed me, so I can imagine how the full description would have affected the people involved in the study.

The researchers then began asking the people to explain what they were thinking about. After doing this for the entire group, a pattern became clear. Both groups of people had thought about the horrible situation described to them, and all felt very badly. Like we all do, they eventually rallied their will power and worked hard to think about something else. After a short time, the negative thoughts – or sudden terrible mental pictures – would suddenly flood back into their consciousness and once again they would mentally ‘push’ their thoughts back to something less unpleasant. Standard stuff . . .

After about ten minutes, the control group had pretty much left their depression behind. The unpleasant images and thoughts stopped returning. The group who had experienced real depression in their recent past went through much the same mechanism. They also tried to think of positive fantasies, pleasant memories of better times, and so on, to move away from the negative ideas, but with far less success.

They would initially think of something else, but it would turn to negative worry about an exam, or a similar real life past unpleasantness, or possible future unpleasantness. They seemed less able to shake off the negative thought chains, the depressing associations. Eventually, the false memories of the imagined incident would reappear in their minds. Further attempts to banish these thoughts would more often lead onward to other unpleasant subjects. With further research, it was found that when someone talked with these depressed people, and gave them suggestions for more positive mental images and ideas, *then* they were able to get out of the grip of the 'blues.'

For whatever reason, they required outside suggestion – other people's input – to make changes in their mental focus. A part of the population is born, or perhaps becomes, this way.

Useful Information Gained

I think there is a very clear lesson here for the Tarot reader. One of our positive functions can be to refocus our clients' attention and expectations to a more positive bias. This is not insignificant at all! As the above news story so plainly illustrates, it is much harder for some people to push away worry, fear and depression without outside help. These people are often the very sort you will meet across your Tarot reading table.

It is apparent that we can be that help by being that outside voice. We can offer our own assurances, when it is logically and ethically proper, that their future looks better than their past. (Is this not the ultimate fantasy of all people, everywhere?) You can work out your own specific lines for this, but within each area of the reading, you can point to a better tomorrow.

I had a client who had her elderly, widowed mother living with her. They argued before my client left for work one day, and the old mum died during that day. Ms. Client was gravely upset for weeks that their last moments together were spent arguing. I recommended a Spiritualist medium about which I had heard good things; I knew that my client could accept that kind of help. It's not my own cup of tea, but I'd heard that the medium was a very caring person who wouldn't rip off her clients.

Sure enough, the medium, whom I've never actually met, did the right thing. The client had a few loving moments with her mother and was renewed overnight. I am not certain whether she believed in the process or not. But, I have decided that it's not important whether she believed or not. She was emotionally healed, and no one was harmed. Bless that medium, anyhow.

I probably needn't point it out, but I will, that making their future all too beautiful, too wonderful, too glorious, too talented, too lucky, too filthy rich, too sexually attractive and far, far too healthy is stupid. You will never see that client again – or her friends, probably. I am sure that you get the general idea.

You should not lose sight of the one difference between our advice and that of their close friend Betty. Betty isn't a gifted sensitive or a Tarot Advisor (with capital letters!). Betty may even give pretty good advice, but we have that magick ingredient – the client's belief.

It's a close cousin of the placebo effect, as far as I have been able to analyze it. It is a very powerful magick, and therefore our words to our clients are much more meaningful. After all, we "know things," as more than one client has explained it to me. There are psychological forces at work in a well-structured reading that can build on this belief/placebo effect, small step by small step, until you can have them believing your reading to be nearly miraculous.

Client Commitment and Involvement

The fact that the client has made the arrangements to walk through your door means that he/she is now already partly committed to regarding your advice to be more valuable than advice they might receive from a friend. They, like all people, like to seem consistent. People value consistency, and all cultures expect it from its members.

Consistent with coming to see you is the belief that your reading will be worth what they pay for it.

Or, to put it differently, to justify the time and money that they spent coming to see you, they are more likely to see their own judgment as good, i.e., you are a great Tarot reader. If you are a crummy rip-off, that means that they've foolishly wasted their time and money, and that their judgment was bad, a feeling that people do not like to experience. They will change their opinions more often, and to a greater degree than might be expected, to avoid feeling wrong, but you must do a good reading!

How often, during an election year, have you seen people who were unsure about which candidate to vote for? They voice the arguments for one candidate, and then arguments for another. The following day, they've switched positions entirely. Over the weeks, they may flip-flop their opinions back and forth a number of times.

Then comes Election Day. Have you noticed that, *after* they've voted for a candidate, there is no more uncertainty? Now that they've committed themselves,

they repeat only the arguments *for* their candidate and the arguments *against* the others. Now ‘their’ candidate is the best, brightest, most honest, most charismatic, most experienced, etc. They almost become fanatical! This is another example of how a person, once they have made a commitment, will do and say a lot of things to justify that choice.

While a commitment made privately, only to themselves, can be a strong force, a person who has publicly committed to something is even more driven to justify their choice. They are far less likely to change their direction. Smoking clinics know this, as do diet clinics.

Some psychologists see this attempt at consistency as one of the major shapers of human behavior. Certainly, inconsistency is universally viewed negatively. People who ‘shilly-shally’ with their opinions are judged to be stupid, impressionable, weak, and so on.

Of course, when you think about it, a race of beings whose opinions and judgments changed hourly or daily probably wouldn’t have survived to this day. Likely it’s a part of what makes us human, a part of our mental wiring.

Once a person has made up his/her mind about some issue, most do not easily go back and revise, update, or double-check their past judgments. It’s fairly axiomatic that many of our inner, unexamined viewpoints were formed back in our teenage years, or even earlier. People get into all sorts of psychological troubles by reacting to some new, troubling situation with responses that were learned long, long ago, in some other situation.

I call this mode of non-thinking behavior ‘being on autopilot.’ Everyone does it to some extent, and a lot of people live much of their lives this way. They decided that they “didn’t like” spiders when they were seven, and they still shudder and scream in terror over the tiny, harmless bugs when they’re fifty!

In your own life, I am sure that you can pick out a number of examples when someone was unsure, but the moment that they committed themselves to a course of action, there was no longer a shred of doubt within them. Whether it was a lousy marriage, a rotten job, a used car, or a losing football team, once they made a choice, they went to great lengths to justify, alibi and make excuses about it. All of this is simply an effort to make them feel that they have made the right choice!

So, what were the previous four or five paragraphs all about?

To convince you that *if you can create ways for your clients to commit themselves to your reading, they will convince themselves to believe, more and more and more, that you are very, very good!*

What I said earlier about your client choosing to come to your table for a reading might seem clearer now. They have trekked to you, which is a form of commitment, certainly. As I have said, I think that the client's belief is the major factor in the success of a Tarot reader. Wouldn't it be nice to give some sort of belief test, and thereby weed out the cynics and critics ahead of time?

In a way, this has already been done. People who feel that Tarot readers, palm readers, and rune throwers are all weirdos don't go for readings, and those who walk to your table have already been through a self-selection process for you! This gives you a partial success even before you begin, and you must not disappoint those clients. You must do everything you can to reinforce their decision to come to you.

Let me give you some more ideas on how you can do this.

First, have them pay you for the reading before you give it!

Remember the old Gypsy in the movies?

"First you must cross my palm with silver. . ."

Note that she said "First."

It was no accident. Before they have paid, how much is the reading literally worth? Well, consider that until you are paid, you are doing it, for the moment, for nothing. That, then, is its worth. After they pay, however, the reading has a definite value, and it will be more meaningful! Do you see that? Do you understand that expensive medicine often seems to work faster and better than cheap stuff?

People who know nothing at all about art will seriously stand very still and study a \$250,000 painting far longer than one that costs \$400. The more difficulty, time and expense involved in obtaining something, the more it will be valued. If you could get a reading on any street corner for fifty cents, do you think many people would find the readings to be very meaningful or valuable?

How do they pay first? In the case of psychic fairs, this is usually taken care of through the registration process. They go to a central table and arrange for a reading from a particular reader. The reading is paid for at that time. They are given a card or some sort of receipt with the reader's name and an appointment time on it. That solves that.

I don't always insist on payment first in a one-on-one reading; like everything else, it depends. I *prefer* being paid beforehand. Even at a house party, I like the envelope from the hostess when I arrive:

“I am giving you something of value, something rare and difficult to find. It’s all a matter of balance. You must give me something in return. Everything costs something, after all.”

A good salesman would, no doubt, do the pricing part of a twenty-minute reading this way:

Quote them a price for a full hour reading first, even if you have no desire to take that much time, or rarely do so. It’s a high price, although not outrageous, but then you let them know that your schedule is too busy at the moment, so you could give them the shorter reading (not so many complex layouts) for X dollars, which is just under half of the full hour price.

This, of course, is what you were after all along. You have, along the way, shown that you can and do get more money, but you will fit them in with a less expensive (though a bit shorter) reading, almost as though it’s a favor, but not quite. You present it as though you are trying very hard to be accommodating. You now have sort of done them a favor, and they aren’t paying the high fee mentioned at first. See how you are willing to help? How can they resist being appreciative?

In all those mythical stories about going to the wizard or the old witch, keep in mind that the journey was always long, difficult and dangerous. Gurus always seem to live on mountaintops, don’t they? The advice the traveler gained after the long, exhausting journey was, correspondingly, seen as much more valuable and magick.

Near the end of the Wizard of Oz movie, the good witch is asked why she didn’t tell Dorothy the secret of the ruby slippers *before* the long and dangerous trip to the Emerald City. She tells them the truth: “Why, she wouldn’t have believed me.”

One of the cults that I researched in the early Seventies required that potential members write a five hundred word essay on occult and mental powers before they could be considered seriously for membership. I asked the leader why this was done, and he explained, rather candidly, “First, it weeds out the lazy and the dilettantes. Second, my teachings are far more wonderful after they do all that work.”

This idea came in handy once when I was pestered by a bright, but socially awkward young man who wanted me to ‘teach him sorcery’. I haven’t any idea why he thought I knew such things, but he was persistent, and grew bothersome. I told him that I just might consider it, if he wrote me a thousand word essay on sorcery first. I never did, thank the gods and goddesses, see him again. Can you imagine how wonderful a reading might seem if the client had to write a five hundred word essay first? Talk about commitment – that would be a client who *really* wanted a reading!

Over the past two years or so, I have looked over my reading structure from the point of view of all the latest psychological information available. I wanted to see

what steps I might add, or delete, or what factors I could use to further involve the client, something they must do to further commit themselves.

For one thing, I have them shuffle the cards a lot. Every reader does it, as far as I know, but I've never timed them. I have my clients mix the cards, while I am telling them that they should focus on their life and frame, in their minds, the questions they want to ask the cards. I go on just a bit, allowing them to shuffle for maybe a full minute. Not only are they personalizing the eventual card layout, but they are also becoming *involved*. They are becoming participants!

When there is time, I will sometimes spread the cards face down on my tablecloth, making the three long rows of cards.

"I would like you to use your left hand – or your right, if you're left handed – and hold it like this, palm-down, over the cards. Not quite touching, but close. Now slowly move it over the cards to the end and then back again. When you get a feeling – an attraction, perhaps – or when one card just seems right or interesting, would you slide it over here toward me, please.

Let your intuition guide you. Don't consciously select cards, that's why I wanted you to use your unfamiliar hand. Just do what feels right, considering the questions that you brought with you today. This one?

Excellent; now another. Just use your own psychic abilities, let your intuition choose for you. Another one, good . . . don't force it, allow your hand to choose freely . . . ah, three that time . . . good . . . two more . . ."

I allow them to go on like this for fifteen or eighteen cards, which is why this is only good for situations that allow for it.

"I didn't tell you how many at the outset; I didn't want your mind cluttered up with counting and numbers. . ."

I like that line for some reason!

My point of view on this is that most of the people who go to psychics wish that they were psychic, too. Most readers understand this. If you are a believer in 'powers,' then the next natural step is that you would like to have such powers. That's why all of us tend to confirm that our clients have quite strong latent, undeveloped psychic powers (". . . and not all that undeveloped, either").

I *know* that they love playing the psychic, if only for a few moments, with me! Some of them make a rather big production number of choosing those cards, with eyes closed, hands twitching, etc. The only drawback is that it can be time consuming

if they're really into their act. Yet, keep in mind, the more seriously they choose, the more significance they will find in the layout.

The reading has become something in which they are actively participating! They chose the cards that I will interpret for them.

They are far more committed now. Think about this: the more often you can get them to do some small, easy thing in the reading process, the more they will believe in it. Re-read that sentence. Every first-year psychology student understands that a participatory experiment has far more personal impact than one simply read about or watched on a video tape.

I will show you a few more magick tools to make you far, far better in your advice giving than friend Betty, or almost anyone else the client knows.

Another Factor: The Pendulum

I use my pendulum quite a bit and try, in all but the briefest of readings, to get them to handle it, touch it, and eventually use it in some way. Whatever sort of test they try, it should be one where they succeed, of course. I am sure you can work that out. The pendulum can be worked into your reading situation like this:

You go through all the cards in your layout and ask, "Is there is any area that the cards did not address or anything that wasn't clear . . .?"

If there is one more question, I may do a very small second layout, using the as yet unused cards.

You have already assigned specific meanings to the first cards, which are still in front of you. It might seem contradictory, then, to assign different meanings to them, to change the interpretations of the cards. It is far more logical, I think, to use fresh, unknown cards, as you can assign totally new meanings to them. And wouldn't you just know it; they do give some information on the client's question!

Using a small bit of table space to one side of the still face-up layout (I like all these cards in their face!), I give the remaining part of the deck a quick face-down spread for their choosing. (More and more involvement . . .)

Again cards are chosen and slid toward me, but only four this time. I have them use both hands over the cards, again letting them be psychic for a moment. When both hands have chosen a card, I have them put those two cards together, still face-down, "Either one on top, whatever feels right to you."

They do this once more, giving two stacks of two cards. I have them choose one of the two stacks with my pendulum! They work to get a straight line (A 'Yes' in my scheme of things; they may have their own system, so ask) over one of them. In truth, it is often the first stack, so I just put the second one away, as though assuming that the pendulum won't make a straight swing over the second one, too. (It quite possibly could, but I don't want to have to read two more cards.) The second packet is put aside, along with the rest of the unused cards.

It doesn't make any difference which pile they choose. You know that one of the cards, at least, will bear directly on their question. The other will be a card which has some confirming and positive bearing on their question. I do not go through all this extra stuff for a very quickie reading, but I do it when I think it's required.

I see this step as most magickal: their psychic powers are confirmed! They have enmeshed themselves into the very fiber of the reading with all of their involvement and energy and psychic choices. They have had more than a reading; they've taken part in a *psychic experience*.

Oh, do you remember me mentioning that I didn't always use a Death card? This is another place where I don't want them hit with it. I am working to end the reading with hope, security, happiness and love . . . not skeletons with scythes! Any situation where the focus is on just one – or a very small number of cards – having Death show up can be a frightening shock for them.

One obvious point about a pendulum is that when it's in your hand, and questions are being asked, you can make the answer be whatever you wish, imperceptibly! Just clearly visualizing a circle or a straight line will guide it. This can be very useful in having the pendulum agree with the cards' findings, or agree with the client.

I have had the pendulum disagree with me from time to time, taking the side of the client in some instances, just for more believable drama. Of course, I must eventually agree, and the pendulum is proven right.

A footnote about pendulums: Once in a while, a client will be wearing a fascinating pendant around her neck on a chain. I am seeing more crystals worn around necks these days, and they are perfect. I use *her jewelry* as a pendulum! It finds their question; they use it to choose a card, etc. They love it, and it makes a great story for them to tell their friends!

A few have been so taken with this that I imagine they'll be demonstrating its amazing powers for the rest of their lives. Don't overlook this possibility at a party the next time you are pushed to "do something psychic." I have promised myself that it will be times like these that I will also just happen to have some of my books in the car on the subject of how to learn more about the pendulum, at X dollars apiece.

Maybe Psychometry

As you must have figured out from what I've been saying all along, I like to have some object of the client's in my hand as I read for them. Earrings are my favorite; rings, necklaces, bracelets, and watches are fine. I do not really say that I am using psychometry, I just say that "... it seems to help, to give my accuracy figures somewhere between five and eight more points, on average." I am of the opinion that the holding of their object is another "personalizing" factor, from a psychological – if not logical – view.

I had one respected reader from another part of the country say that he didn't dare touch a client's jewelry, as he worried that he'd be accused of switching rings, or theft, or something. I've never considered that; such an occurrence is outside my experience. I don't think I've heard of it happening, so I don't worry about it.

I do sometimes, during the reading, seem to be pausing to psychically check the vibrational feedback from the item I'm holding, mostly when I am at a loss for something to say. At other times, it's a matter of a mini-dramatic moment chosen according to my own intuition. I like a reading with differing rhythms: the card translation parts move along fairly fast, while the short, one-liner psychometry moments are slower, as though I'm mentally groping in the dark after a half-seen image.

One of the factors in this rhythm-changing business is this: Most people's attention starts to drop after about thirty seconds. The fact that most TV commercials are thirty seconds long is not accidental (it's likely nothing about a multi-billion dollar industry happens accidentally!).

Stare at anything in the room around you. Unless it moves, changes color, talks, or is, for some reason, exceptionally intriguing, thirty seconds is about as long as you can stay focused on it without slipping into daydreams.

Similarly, you need to give the client reasons to keep focused on you and the reading. With psychometry objects, pendulums, cards, and yourself, you can keep switching from one to the other every so often, although I am not suggesting doing so exactly every thirty seconds. I mean that some new focus must be presented from time to time.

If you have been talking for many minutes, stop and do something else. Asking a question may be best. Do something with the psychometry object, switch to the pendulum, or move on to another card, and another verbal subject in the very least. About the only time I have decided this thirty-second rule is wrong is when the client is talking. Then, of course, you do not interrupt.

I use only a few of the psychometric impressions, maybe five or six, in a ten- to fifteen-minute reading.

"I see you standing by a window . . . or a door with glass in it . . . the light is coming in onto you . . . you are looking over my right shoulder. There is a rounded glass window over the door. It's flat on the bottom, the same width as the door. It goes up and over, like a dome. That's it, a dome-shaped window over the top. Odd. Does that sound familiar?"

I can get great reactions with that line, here in my area of new townhouses and single family homes. That door and window style is becoming more and more popular with builders and buyers. Without fail, the client can either place it in her past, or later reports seeing it, and being 'thrilled' at the recognition!

In general, I find that the lines we all use to describe the client's personality, as well as some lines about their past influences and those random, out-of-the-blue seem to be things that ". . . come to me" from the object I hold. Or, I'll play "What Is It?" with them. (I'll describe this verbal trick later on.)

The other, more matter-of-fact stuff, the usual "influences around you at this time" and the likely future trends, come from the cards. The very act of holding and fondling an object of theirs is, psychologically, almost as powerful as touching them. It is also involving and therefore a further commitment to their viewing the reading as wonderful.

On Being A Psychic Expert, and Giving Advice

When an advisor is believed to be an expert of some sort, there is a definite difference in the way that advice is accepted. A study was done wherein a group of purported experts gave 'Yes' or 'No' advice to college students. Each student had some real problem.

The student would explain the problem and then ask 'Yes' or 'No' questions of the experts. The fake panel of experts would leave the room, and supposedly discuss the question until they reached some consensus. In fact, they flipped a coin, out of sight of the students. Their answers were totally random!

Few students questioned the advice given by these "experts." The students would, when puzzled by the answers, work out complex reasons why the experts answered the way that they did, always justifying the expert advice!

Even in serious personal problems, what would seem like generally bad advice was accepted. The students would stretch the advice, twisting it to make it seem to fit their own problem, no matter how poor the fit. The students were finally told that the advice was, in fact, likely inaccurate, and merely the product of a psychology experiment. Many, if not most, of the students would have acted upon the often confused, illogical advice given to them, merely because it was presented by someone they believed to be an expert.

The message here is clear: When people are involved in an overwhelming problem, at the end of their rope, they are desperate for advice. At these times, they will tend to grab at ideas and suggestions from almost anyone. If this advisor seems to be especially expert, they will usually follow that advice even when it doesn't make any sense at all.

To my mind, this creates the absolute need for ethics of some sort to do the client no harm. Keep in mind that many of your clients are approaching you precisely at a time when they are the most psychologically vulnerable and off balance.

One of the books on the recruitment tactics of cults reports that a very high percentage of eventual converts were approached by cult members precisely at a very low emotional point in their lives. It is no coincidence that these people were more easily and quickly swayed and persuaded to join.

Assuredly, if you do your job well, and use as many of these techniques as possible, you will be seen as an expert. I hope that your answers are somewhat less random than coin tosses, and much more compassionate and caring.

According to tradition, at least, the best advice to give your client is to advise them to do what they have pretty well figured they should do all along. You must draw this out of them, of course, but then you should use it as a guide to suggesting what they might do, given their goal. Still, I am not always so certain that what they have decided to do will really be the best course of action.

At times, I am aware that it is the same flawed and confused viewpoint that got them into their 'temporary setback' that they are now attempting, clumsily, to use to figure out the solution. There comes a time when a bad track record can no longer be ignored. Somewhere there is a line about not hiring the drunken sign painter to correct the shoddy sign that he just made.

I believe that, in general, the course of action to be taken by the client must be ultimately decided by the client. I can suggest possible alternatives, but I cannot choose one of them. Here are some lines that I use:

"The function of a Tarot reading is guidance – but not authority."

“The cards can provide a look at the paths you have walked and are presently walking. It cannot tell you which branch of the path to take. We can look ahead and get some ideas about where some of these paths will most likely lead or what you may encounter on them, but you must choose your own path.

It’s something like the helicopter traffic reports on the radio. By knowing what areas are all jammed up, you can figure out what routes to take or avoid, depending on where you want to go.”

Another thing I do in those “should I or shouldn’t I” situations from time to time, that is far better than random coin tossing, is to use a pendulum!

You can, for example, easily advise them about the possibility of getting that new job, but what if you’ve talked with them, and you still do not clearly see whether or not they want the job? Should you ‘punch up’ this job for them or not?

Maybe it’s that new male acquaintance in her life. She seems to go both ways about him; sometimes it’s yes, sometimes she’s not so sure at all. If the client really doesn’t know her own mind, you could be in a fairly ‘iffy’ place, no matter what you say. If you are in genuine doubt, and the question is a yes-or-no matter, you can let them answer it for you, with the pendulum.

“I sense some uncertainty within you about this. You seem to have two feelings about it – you are ambivalent. Yes, this is why I am feeling that you are so unsettled and confused in this area. Sometimes you are sure about it; sometimes not quite so sure.

Let’s use another magick tool to try and narrow this down. Have you ever worked with a pendulum? You’ve seen one being used? Well, here’s another. Think about this for a moment; the word ‘No’ has a circle in it – the “O”. So with our pendulum, a circle will signify ‘no’, and its opposite, the straight line, will be ‘Yes’. OK?

Here, let me draw a circle for you on this paper. This straight line through it horizontally will be a ‘Yes’. We could put a second straight line vertically, too. This could be yes; what do you think? This one seems most natural to you. Fine.

Now, let’s put a dotted line through here, like this, at a different angle altogether. This can be an ‘I don’t know’ line – or a ‘This is a bad question’ line, or something that is telling us that there may not be a clear ‘Yes’ or ‘No’ for this question. A sort of escape valve for questions that just aren’t possible to answer well or perhaps for questions that your intuition hasn’t got a good

answer for yet. Otherwise, we may be forcing it to answer a question wrongly or misleadingly. Is this clear for you?

You hold it like this, resting your elbow on the table, the pendulum not quite touching the paper. OK. Now let's try this out. Your own subconscious mind – which is far larger than your conscious mind – has been there every time you've seen Jason; every time you've thought about him. It may have a different opinion, or it may totally agree with you about him. Let's find out.

Relax . . . hold the cord just enough so that it won't fall out of your fingers. You may want to give it a wrap around your index finger to help, that way you can allow your hand to relax while your intuition and subconscious mind do all the work. I would like you to think about Jason. Do you have a photo of him? That works even better. Put it here over the paper. Very good. You have the pendulum on his nose? I guess he won't mind. Now, just focus on him. You needn't think anything, or you can mentally picture a big question mark in your favorite color. Blue? A big blue question mark.

The goal is to do nothing with your pendulum hand, but rather to allow it to move as it wishes. Aha. I saw a twitch in the pendulum. A good beginning. A slight tremor . . . it's moving . . . more, more; what do you say? A vertical straight line. I agree; that's a 'Yes'.

What do you think of that? Do you feel better about it – knowing that your inner self agrees with you? I would think that if it had given you a circle – a 'No' response, it would have meant that you would have to really meditate and think a lot about Jason. You would have to recognize that somewhere within you there was a part of you that wasn't so convinced at all, and you should concentrate on trying to figure out why.

Spend some more time actively finding out about him. In this case, your own intuition, speaking through the pendulum, gave a very quick and strong 'Yes'. I would say that all of you is quite interested. Well, with that part of the question solved, let's look at the Tarot cards and see if any romance/love/sex messages are included in today's spreads or not . . ."

I don't have to tell you that it just so happens that one or two of the cards in the spread give some tentative signs that a hot romance is "... very likely just around the corner, if you choose to get involved." If the pendulum gave a definite 'No', I would point that out, and advise a lot of meditation and thought.

Have you noticed how often I mix the concepts of the subconscious mind and intuition? In fact, this is not accidental. My own theories say that the two are connected, intuition being mostly a function of a well-trained and well-informed subconscious.

“Nonconscious synthesis” is a phrase I like to use, and I think that it is largely accurate. I would prefer, for my own reasons, to use the word ‘intuition’ as opposed to ‘psychic abilities’ or ‘spiritual gifts’ or the like. Yet I admit that I do use the word ‘psychic’, *sparingly*. Upon reflection, I think it depends on whether or not the client uses the word. If it’s in their vocabulary, then it’s OK for me to use it.

I use a pendulum quite a bit. Mine lives in the same well-made wooden box that my cards live in. I put it out on the table, in view, as I work with the cards. I am certain that you can think of one or two infallible ‘tests’ that you can use it for. I’ve included a couple I use all the time. These bits of magick are not mental magic, not tricks – they are a means of testing, finding, and confirming.

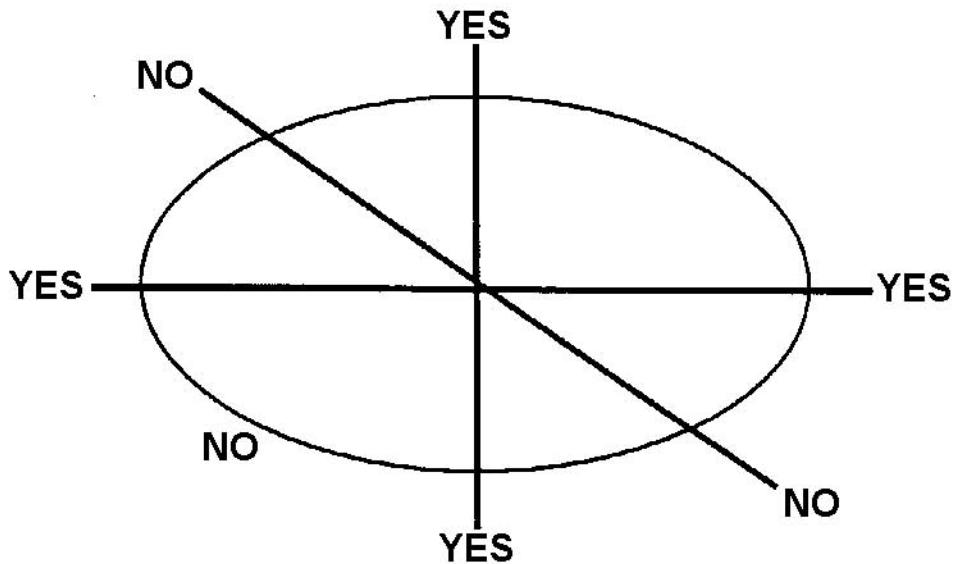
I began using the pendulum long before I studied Tarot cards, and I still like to check things with it from time to time. It works quite well for me in some well-defined areas.

You can use quite elaborate lines and charts beneath the pendulum. In some cases, a clockwise circle can mean one thing, a counterclockwise circle a different thing. You can have a horizontal line, a vertical line, and a couple of 45 degree angles.

You can use it over photos of all sorts. (One witch group used a pendulum over photos to signal when the ‘power’ had been raised and was being ‘sent.’) You can find things with a pendulum. I often advise people who have misplaced something – something that they, personally, set down and later cannot locate – to try using the pendulum. Begin with, “Is it in this room, yes or no?”, “Is it upstairs or downstairs?”, “Under something?”, “Inside something?”

I figure that, since it was their own mind and body involved, they may subliminally remember that odd, awkward moment when they set the missing item down. It works often enough, usually for those who have had some previous experience with a pendulum. It can sure seem like magic to them. Your magick found their lost thingie!

I don’t know why more readers don’t use the pendulum. It’s small, with no parts to fail. It almost always works in the clients’ hands, given the proper suggestions. You can make one with just about anything at all, though something dramatic is far, far better. One reader I have seen just uses her neck chain, with no pendant at all! There are no tricks to get caught at, and the client can get involved, as opposed to watching or reading about something. I think it’s wonderful!



This is an example of a pendulum chart, which might be used when asking questions of the pendulum. In this case, vertical or horizontal movement means 'Yes' and circular or diagonal movement means 'No'. This chart can be reduced and printed on the back of your cards, or used as part of a hand-out.

Listening

Another responsibility, in our role of confidant/advisor, is to listen. Does that sound too simple? Check your library for books about listening. Read any three recently published books about 'effective listening' or similar topics. Essentially, they all begin with the same theme: we all talk, but only a few know how to listen attentively, or seem to care enough to bother.

Finding someone to listen to us is not easy in our culture. Who *does* listen to us? Our family? The boss? Co-workers? The people at the local government office? The company we work for? Most people say that these are the very people who do *not* listen to them, and that their ideas don't appear to matter much, if at all.

Much of the psychiatrist/patient relationship is, I am convinced, based on not much more than having a person to bounce your ideas off of, a place to say your thoughts out loud, and have someone pay attention to them. Much of the most recent research agrees with this viewpoint. One cynic has said that a psychiatrist is a 'paid friend', and I think that there is some truth in that.

Our need to be acknowledged and accepted by someone – or something – outside ourselves is more powerful and basic than might be imagined. People with

few outside friends or contacts end up talking to themselves, their cats, their plants, or the TV screen! They write letters to characters on soap operas, or to TV evangelists, or go to Tarot readers.

My most recent favored phrase is that ‘we all need involvement with someone.’ (Or at worst, some *thing* outside ourselves. (Videogames are a quick, easy example.) Examine the social and psychological struggles and ‘games’ of those around you with the view that it’s all about someone finding or keeping – or avoiding – ‘involvement.’ I think you may find that this concept works very well in explaining some things about people more clearly.

I like the word involvement, rather than other words. People, it has been said, are looking for love. Yes, that’s true. Still, that lonely widow woman who talks for too many minutes with the familiar grocery clerk is not looking for ‘love,’ exactly. She just wants involvement! Someone outside themselves to interact with. It need not be romance or sex, but the exchange of words and ideas – involvement.

What are friends, after all? They are people with whom we’ve shared thoughts, feelings, inner visions, insecurities, fears, dreams, hopes, and observations. I did say *shared*. We’ve showed them ours, and they showed us theirs. It starts out small, like new lovers revealing themselves a bit at a time. Eventually, old dear friends may know as much about us as our families. You, as a reader, will find people confessing feelings and incidents to you that they may not have told anyone else. You, after all, do not have to be faced day after day, and are therefore a ‘safe’ ear for such things.

When this kind of involving (!) talking and listening doesn’t happen, friends don’t happen. Lovers don’t happen. Much of what the rest of us call Life doesn’t happen for these sad, very lonely people. It doesn’t take talking to many of them for you to realize that a person’s mental health is very much affected by whether or not she has any close friends or family. You are very likely providing something for these people that is seriously important to their health, something they may not be getting much of elsewhere.

As others speak, the average listener is too often working out what they will say when they take their turn, or having sexual fantasies; or during really dull times, perhaps working on a shopping list or repeating a mantra. As it reportedly only takes about 15% of our energy to listen, this leaves a lot of time and energy left over to daydream or watch the traffic go by out the window. We can think far faster than our client can talk – it’s that simple.

Let me say that again, because if you haven’t thought about this before, it is now time: You can think much faster than your client can talk!

There is, usually, quite a bit of unused time while you are listening to people; extra seconds and half minutes here and there that could be used to your advantage. You must learn to do so. Let me give you some things to keep busy with:

You will need this extra time to analyze what is being said, how it is being said, and whether their simultaneous body language agrees with their words or not. This is very fast, on-your-toes work, requiring effort, especially while you are in the early learning stages. With experience, this becomes simpler, like any learned activity.

I used to find it useful to secretly tape my conversations with clients. I found that listening to the conversations later gave me ideas on what I could have, should have, or shouldn't have said. When preparing for repeat clients, you could go over their tapes before seeing them again. Being able to know every sentence and every phrase they said the last time gives you a hell of an advantage. Listening closely to the recording can give insights into how the client is speaking. You might pick out a subtle pattern in their verbal activity that gives you insight you didn't have before.

I used to use an inexpensive Radio Shack mini recorder. I cut off the lower part of some old black pantyhose and made a "bag" for the recorder. It can sit among the stuff in your case and, even though it cannot be identified as anything other than a black lump in the shadows, you can turn it on and off without removing it from the stocking. The microphone works fine through the thin covering.

More recently, I have a narrow silvery digital recorder about the size of two pens, side by side. I can get a few dozen hours of conversation on this! It can just be turned on and allowed to just sit in the breast pocket of my shirt or jacket and not fiddled with at all.

I have noted that few people really know how to listen and most don't care enough to bother. You should make it evident that you do care enough to bother. You should seem to use all of your energy, focusing on them. If a (damn) phone rings, it should be quickly turned off. If, in some less than perfect surroundings, someone tries to interrupt, do not allow it. Your client should be first and foremost, and they should know it.

In such instances, I have been known to make eye contact with someone who has wandered by and has stopped and is staring, and said, "This is not a spectator sport, if you please." Often, just my eye contact with them is all that's required for them to get the hint that they are intruding.

One factor to consider is the use of space. It is pretty well accepted, even looked on these days as common sense, that the closer you are to the client, the more you affect them. In the Seventies, I said that it was because of the 'bioelectrical fields interaction.' I think I've used some lines not too far from that recently; it sounds scientifically plausible. Within the American culture, I feel that a reader must be not

more than three feet from a client, and more like two and a half feet. From this view, palm reading is near perfection, as you must not only be closer, but holding their hand!

In some settings, a restaurant, for example, you are competing with a lot of distractions. You should move to a corner, though not necessarily always out of sight of the crowd, and 'huddle' fairly close. Let the other people see you at work. It may make it easier for them to ask for a reading. You should appear as if you are trying to have a private conversation.

I find that people vary in their space needs; I try not to push too close to them. If they give their chair a slight tug away from me, I will take the hint, and try to move until I've added another six inches or so between us. Personally, I am comfortable with about a two or two and a half foot distance; some people squeeze even closer. I will accommodate their space needs, of course, although the closer the better.

There is much debate over reading cards across a table, versus sitting beside your client. I began across a table, and so feel comfortable with it; call the table a barrier, if you wish. I do try and find a fairly narrow table, I admit. A double-wide parsons table (28") would be about right. They're long enough for layouts, but narrow enough that you could touch knees with just a small effort. I have been relegated to card tables in peoples' homes. I hate them; they're too wide. I have my own light weight folding table, four feet long by 30 inches wide, which seems almost perfect to me. Of course, in such close situations, I needn't remind you about your breath.

The Client's Chair

Here is another tip that can give you an advantage:

For your client's chair, use one that is relatively straight-backed, without arm rests. This won't allow them to slouch back and relax a lot, and that's just fine. Keeping them physically alert will help keep them mentally alert. It helps them to keep focused on what's going on around them. I have discovered that it also forces them to use more body language! They will gesture more, especially hand and arm gestures, if there are no arm rests on the chair. I think they also will tend to lean forward against the table, involving them even more. It's a small thing, but useful.

Letting Them Know You're Listening

You can use some of the body language 'words' on them. Nodding occasionally, in the sense of acknowledgement, is a must. A slight sideways tilt of the head is also a listening signal you must learn to use. Even most animals use this tilted head when they are interested in what they are seeing. Leaning slightly forward is standard, so is slowly ('thoughtfully') stroking the chin, almost as though you had a beard.

Simple stuff, but have you actually, consciously nodded, or tilted your head, leaning forward while someone was talking? This is a sort of magick, in fact. Surely we've all read about such things, but how about doing it intentionally? You should, because these three things will tend to keep people talking, and talking, and talking, and the more talking they do, the more you learn, and the less you have to do.

In general, you should pretty much be motionless, however – no foot wiggling, fiddling with the cards, or nervous energy stuff. The client should almost appear to entrance you while they are speaking. In truth, you will find that the amount of information you get from them increases a lot, when you've focused on them like this for a time. This one action – attentively listening – is powerful magick by itself. For one thing, it is so rare for people to listen intently to them, that they want to talk on and on. It is a perfect way to get them to tell you their problem, and their tentative solution. It will also make your reading more satisfying for your client. They will really feel better afterwards, and you will get the credit. It's a beginning step to giving very satisfying readings.

The second thing you can do, which can make or break your reputation as an advisor, is to learn to respond to your client's words with some specialized statements that communications specialists call *reflections*.

Reflections

Reflections are statements – comments – that you make when your client is explaining something to you. You reflect back to them what they just told you.

Client: *I just don't know what to do next. If I go back to the same place and the same people, probably the same things will happen again. I know how they are, you know.*

Reader: [Pause] *You're concerned that the same habits and the same personalities would eventually cause the same bad situations. You see it as inevitable. . .*

This is a reflection. Note that it is not a question. That's important. You do not want to slow down the flow of mental associations going on in their heads. If you cause them to stop thinking directly about their problem and answer you, they'll lose their train of thought. In fact, by restating their descriptions and feelings, you are holding their focus on the issue at hand. Without this reflection from you, the client would simply go on to their next thought. Now, however, they will go further and deeper into this same area, since you have kept them focused on it.

Keep in mind that, in normal situations, when they are thinking about their problems, they would not have the benefit of this prolonged mental focus. Ordinarily, they would just go on to the next thought. Most people's internal attention span isn't usually any longer than their external attention span, and for the 70 percent of people who are extroverts, the internal attention span is even shorter.

Client: *I know them, they won't be any different.*

Reader: [Pause] *You've seen them in action before.*

Again, it's not a question. Your voice doesn't rise on the final word. You are reflecting back to them, though not necessarily in their exact words. The purpose is to show them that you are with them, and that you clearly understand them. You are subtly proving that you are listening to them, implying that you care enough to do so. You will be amazed at how often you will have made your third or fourth reflection to them on a subject, and then find that they have begun voicing some newly seen insights aloud. They can achieve real insights, new viewpoints, sudden realizations that they had not had before. Because they had stayed focused on the issue far longer than they ever had before, a new idea about it popped into their mind!

You can hear the surprise, astonishment, anger or whatever, as it happens spontaneously to them. It's exciting! Your reflections made this beneficial, extended look at their problem possible. Not only will you learn more about how they think and feel, to help your reading, *they* will learn more about how they think and feel, to help themselves! This is great and they will leave feeling much better than they did when they arrived. You – and your reading – will get the credit!

Pausing Before Reflections

The timing of your reflections is important. The first rule must be: wait just a bit longer. Longer than what? Well, the average time between a speaker's last words and a listener's response is only 9/10th of a second – less than a second!

Don't do that; wait! How long? Longer than you might think is normal. At first, I found it hard to pause before a reflection. After all, isn't a reader supposed to know absolutely everything about everything? I was eager to jump in and give them the benefit of my learned views. It was my tape recorder that allowed me to hear the frustration in their voices, as I chopped off the ends of their sentences. It takes some real dedication to listen to your own stupid mistakes.

As they speak, they will pause – eventually. Then, you wait – a thoughtful pause before answering. At times like this, I may seem to be silently checking the vibrations from their earring in my hand, and my eyes may close momentarily.

Then, you reflect. Often, while you are pausing, they will add one more sentence – or more – to what they were just saying. The silence is almost like a hole that they seem to want to fill up with words. This is fine, too. Remember that, in an ordinary conversation, a normal conversational partner would already be talking, and preventing them from saying anything else at this point. By talking, their friend Betty would be diverting the client's attention away from the important problem on which they were so well focused a moment before.

If you can learn the art of reflections and pausing, and use the 'listening' body language signals, you will begin hearing more and more comments like, "I feel so much better after I've talked with you and had a reading."

I also predict that you will have a high number of repeat clients. Reading people a second time gives you a major advantage. (Surely you keep notes, don't you?) You already have a lot of insight into them and their problems.

Reflections, waiting and listening signals – these three tactics will make people feel that you are very, very empathic. They may use words like 'rapport', or 'deep understanding'. You are listening to them actively, and you have proven it with your reflections. They also see, from your accurate reflections, that you understand their situation. They feel, even if they do not understand it intellectually, that you care. And it's not all an act – you must care enough to try and see it from their view. These three conversational tools can be very, very magickal indeed.

When you place yourself in the role of active listener to this extent, think about this: How many other people in your clients' life do you think listen this well? Any? One . . . two . . . maybe?

Do you see how valuable you have just become to that client?

I said a moment ago that eventually there will be a natural stopping place in their talking. What if there isn't? What if they go on and on and on? I am not sure how other readers handle this. I tend to let them talk as they wish. Some clients will try and squeeze the weeks of getting-to-know-you talk into ten minutes and begin revealing very intimate, very personal secrets to you almost instantly. I, for many of the above reasons (or rationalizations?) let them talk and talk. I do give them a reading. I may do some bit of magick, and I listen. I reflect. I pause and wait. My appointments are only so long, and if they wish to use that time talking, fine. You will earn more than a few dollars just listening to peoples' worries, stories, dreams and fears. It sometimes saddens me when I have a client who, obviously, has nobody else who will really listen to them. This is not to say that you do nothing but reflections, or that you never advise. You will, but listening may be your most important role, for some clients.

Now, I would like to give you another magick tool:

Mirroring

The undeniably brilliant Richard Webster speaks, albeit too briefly, about mirroring your client's body language. This is not an unknown tactic among those whose interests are in sales, gaining compliance, getting agreement and influencing people. It is called 'mirroring,' or 'synchrony.' It is a very subtle magick that you really must try! It will, when you first try it, amaze, astound, and thrill you, all at the same time. (Few things in life can do all that, as inexpensively!)

Let us consider body language as exactly that – language. We must see that humans speak, then, in two languages: words and movements. Both can – and must be – listened to, analyzed, and used. One of the basic rules in using body language in a reading setting is this:

People like, and tend to trust, people who are like themselves.

Forget the adage about 'opposites attracting'. Oh, they may for a moment – out of curiosity, perhaps – but it's people who are similar to us who can sell us cars, get us to buy Tupperware, convince us to vote the right way, and talk us into sex. It is people that we perceive, through their clothes, words, stated beliefs, and shared experiences, to be like us, who can manipulate us. Some people seem dimly aware of this principle, and yet the new research I've seen suggests that we do not suspect how very powerful it is. Even when we are aware of this bias, it is still at work, influencing our decisions all the same.

My theory is that it's another of the side effects of one of our brain's basic, wired-in programs. If something is familiar to us, it must be because we have been in contact with it before, and have survived it! This makes it look far better to us than something unknown. Unknown equates with 'possibly dangerous, questionable, and untrustworthy/unpredictable'.

A curious side note, if I may:

It is the dark side of this built-in program within all of us, which gives rise to the mistrust of strangers, and thereby, prejudice. All those familiar, universal prejudices based on others being 'different' and unfamiliar, are a by-product of this old unexamined, wired-in program, which has been allowed to run amok. I mention this, as it's a good way of measuring the inner strength of the generally unrecognized tendency to accept, follow the lead of, and like the more familiar person, action or object. It is equally as strong and as universal as the more readily recognized mistrust of strangers and prejudice.

It is no mistake that car salesmen, while 'evaluating' your trade-in, will look through the car's contents for clues about you.

"Oh, you're into reading science fiction, too?"

"Ah, I see you raise show pigs, too . . ."

They look for any clue to the interests of the customer, which will help them appear to be like the customer. The salesperson knows that the more like them he can appear to be, the more they will like him, and they will be more likely to buy if they like him. It's automatic; it's magick.

What's the basic point of all advertising, anyway; to tell us that some product is wonderful? Not at all; that's a second step. The first step is to make the product's name and image seem familiar to us. Advertisers know that we'll reach for a familiar product over an unfamiliar one almost every time. They spend billions annually because it works.

I've gone on and on about this to make a point:

The more familiar you seem, the more influence – the more magick – you will have with your clients.

Even though, as a Tarot reader, I say that "I have studied for many years, and have worked hard to try and sharpen the strong intuition I seem to have born with," I still attempt to be somewhat like them. I admit to worrying at times. I, too, make mistakes, feel ambivalent, and get the blues. Although I have certain "talents, just like

some people have a natural singing voice, or can naturally run very fast,” I do not attempt to get too weird, too far out, or too outlandish – or too superior!

One way of being much more like your client – without their conscious knowledge – is ‘mirroring.’

By ‘talking’ to them in their unique body positions and movements, we are speaking to them in their own body vocabulary. The listening signs we give, (nodding, head tilt, eye contact) say, “I’m listening.” Mirroring, or synchrony, goes further and says, “I am very much like you, and I accept you.” The images the client subconsciously admires most, recognizes most quickly, understands and accepts most readily are being sent back to them. How can they resist? The fact is that they can’t.

The trick to mirroring is this:

Do not copy *exactly*, moment for moment, every single movement your client makes. If you were to do this copycat routine, it would trigger a vague, undefined feeling that something isn’t right in the client. They feel a ‘something’ that is somehow very annoying when you attempt to totally duplicate their movements. They will, in time, see what you are doing, though they may not understand why you are doing this strange, maddening thing.

You should allow a couple or three seconds to pass before you, too, put one hand on the table edge, or whatever. You might choose to use the other hand, as well. Are they crossing their legs? Pause and keep listening, or talking, and cross your legs, too. (Again, you might be advised to use the other leg.) Are they fiddling nervously with something on the table in front of them? After a couple seconds’ delay, you might reach down, with your opposite hand, and idly rub the tablecloth; but perhaps slower, and more calmly. You may not want to follow every movement at all. You may prefer to mirror every other position they take, or every other major arm/hand/leg movement or position.

She’s idly scratching her ear with her left hand. You, after a pause, begin idly rubbing your chin with your right hand. Is she leaning back and relaxed in her chair? You should soon be in a similar – but not identical – comfortable position, or at least not in a vastly different one.

Keep it up for a few minutes. I think you may, with a bit of practice, find the ‘mood’ changes. I cannot accurately tell you what it is; it may be that I am feeling no more than some kind of feedback effect caused by adopting their body positions and movements. I think, though, that the client and I do get on the ‘same wavelength’ in some way. It may only feel that way, but considering the intense reverberations within the client, it doesn’t seem inconceivable to find that I am affected, too.

Does all this sound a bit far out?

Here's an experiment that I think you'll have fun with:

You and a second person are listening to a third person speak. All three of you are standing someplace where you are not cramped for space. The speaker is gesturing widely and making brief eye contact with you from time to time, to include both of you in the conversation.

Begin mirroring the speaker. Be subtle, but do it. I can guarantee that within a few minutes, you will find the speaker is – oddly – beginning to face more toward you, and is directing the conversation exclusively to you, cutting out the second listener more and more. I do this all the time; it's certainly strange and weird!

From the body language I've seen when I do this, it also confuses the hell out of the other listener. They realize that they've become slightly invisible, in some way, to the speaker, but they can't figure it out. Generally, I feel that they, too, begin to see you as the dominant person in the triad. After all, the speaker seems to think so, as they are playing almost exclusively to you! Then, for further impish fun, when your fellow listener gets his turn as speaker, mirror him too! Both will be playing mostly to you! Very strange dynamics, here. . .

But wait – there's even more!

OK, your client is a bit depressed, with low energy, no smiles, shoulders slumped down. Their chin is pointing somewhat down toward their chest. Of course, you will find that the 'vibes' from the earring in your hand talk of low energy levels, burdens sapping their strength, too little time, and the like.

“Something is draining your energy and leaving you not only tired, but a bit depressed as well. Something is holding you back, pulling you down, making you feel heavy and not wanting to move. . .”, and so on.

As you speak, you mirror them for a time, until you're feeling that you're somewhat in synchrony with them. Then, slowly begin adding slightly more energy to your own movements and speech.

Begin using more positive words and phrases in the reading, such as descriptions of better tomorrows, of more energy, and a renewed interest in the world, etc. This is, as I've said, done gradually. Perhaps they have their hands nervously clasped on their lap, or their arms folded in front of them, and legs crossed as well. If you've done your homework on body language, you know that they are walling themselves off from you, putting up barriers.

So hand them something – perhaps the pendulum; possibly a single Tarot card that doesn't seem clear, that you would like them to intuitively 'read' for you. Open

up that body position. If you can get them to drop these guarding gestures, you are on the way to getting them to remove psychological barriers, as well.

There is quite a bit of evidence that body language tends to be a two-way street. Body language is a reflection of how we feel and what we are thinking about. By changing the body language, we can correspondingly change the way we feel. So, you give them the cards to shuffle, the pendulum, or a cup of tea. You begin to slowly turn the energy level in your reading. I talk about them having more and more energy, feeling physically lighter, and feeling more like doing something. You are working to get agreement and positive answers from them about the future, and about their abilities. Your smiles are a bit more frequent, and stay on your face slightly longer during eye contact. Your shoulders slowly, over many minutes, get straighter, your chin raises, as well.

Your client will often begin following your lead; it's a bit like dancing. More often than you might imagine, especially if you haven't tried it, by the time the reading is finished, they will feel more energetic and act more energetic. They will smile more, without realizing that you had begun smiling at them bit by bit about ten minutes ago, until both of you are smiling quite consistently. Don't forget the sense of relief they've gained simply by talking to a great listener, as well.

Not only can mirroring create an inexplicable, but very definite, mood of empathy between you and your client, but you can, in many cases, slowly change the mood and energy levels of the client, by using it along with all the other influencing tactics. The client won't understand what you are doing. They will feel better, but they won't know why.

You want them to feel at the peak of positive emotion as they shake your hand – or hug – goodbye. It's like the final act in a play designed to leave the audience feeling good, feeling positive. They will associate positive feelings with you; they will associate you with positive feelings. They *will* want to come back for another reading, so be sure they've got your business card.

In one instance, an old friend did vaguely notice that I was mirroring her, but that is the only time it's happened. On the spot, I said, "I use it as a body language trick to try and place myself in your position – literally. Like an actor trying to get on the same wave length. And, I think, being more on the same wavelength means that the intuitive feelings or images I pick up will be stronger and more accurate." I've filed this line away in case I need it. It also just may turn out to be true. . .

Language Analysis and Mirroring

Another useful tool is language analysis. Beyond the actual situation your client is talking about, what specific words and images is she using? Which sensory mode is she in? Are her descriptions mostly visual?

For example:

“*I saw right away what was going on.*”

“*It didn’t look like she had rested.*”

“*The sky was as blue as could be, not many clouds.*”

“*He was suntanned and wrinkled. . .*”

If your client’s mind works in visual images, then that is how you should try to word your reading for that client. Recent research indicates that we should speak to our client using whatever sensory mode they favor. Your words should be on the ‘same wavelength’, in a sense. What you say will be more meaningful, and more readily understood, if it is constructed in the same way the client thinks.

Visual images, in general, are an important part of a good reading, and seem to fit these scientific criteria as well, as most of us are evidently visually oriented. I’ve found a 60% figure in more than one place. I have no idea if this is independent research or if they are just quoting each other.

I have always tried to make my words descriptive when I can, without getting too flowery. I treasure a good example, simile, or analogy. I find that such mental images always contain more magick. I use the thesaurus a lot.

Now that I’ve said the word ‘*thesaurus*’ out loud, I must tell you another magick truth:

Words are Magick.

I have often considered that for a psychic reader of any sort, this should be a required mantra; it is so absolutely true. One of my primary studies some years ago was hypnosis. Although I found it simple enough to do, I was determined to understand how it worked, which turned out to be far less simple. One of the dozens and dozens of books on the subject, “*What Is Hypnosis?*” by Andrew J. Salter, tried to give an explanation of hypnosis. I found one sentence worth thinking about for a very long time:

“Words are the triggers of associative reflexes.”

There is much hidden in that statement. I hope that you will study it, and think about it.

He is talking about conditioned responses:

“. . . Hypnosis is based on associative reflexes that use words as the triggers of automatic reactions. Hypnosis is the production of reactions in [people] through the use of verbal or other associative reflexes.”

Words, Salter is saying, are the triggers of trained responses. The hypnotic subjects are responding to the effect – cumulatively, to be sure – of words. Your client will experience feelings that are triggered by your words, so you must consciously choose your words. Use these chosen images and words a lot. What your clients will feel, emotionally and physically, will depend on what you can trigger in them, using these words.

Remember Pavlov’s dogs? Keep in mind that they had no *choice* about whether they salivated or not! It, too, was an ‘associative reflex;’ it just happened. It’s the same with your words.

By the careful choice of words, descriptions, examples, a good author can bring us to tears, or anger, or passion, or insight. Back in the Seventies, I once heard a long, rambling stoned-sounding speech by an Eastern guru, whose name was obviously not important enough to remember.

He recited a lot of disconnected paragraphs, and threw in a lot of words like tranquility, silence, meditation, peacefulness, energy, relaxation, lightness, joy, harmony, happiness, wisdom, and quiet. He used nature images: bubbling brooks, flights of birds in the sky, wind through the trees, the warm sun, the sound of a fountain, the laughter of small children. Then more image words: tranquility, love, peace, caring, sharing, joyfulness, happiness, stillness.

Much of what he was saying was more poetic than logical speech at all. Good old logical, rational me – I was confused. What ever was he rambling on about? Wouldn’t he ever get to the point? What had he been smoking?

I had gone to listen for intelligent, logical, philosophical insights. Instead, I heard a lot of visual and aural images, pages of descriptive feeling words, repeated over and over. What finally impressed me was the way the others in the group were affected.

On the ride back from the talk, and during the long, late discussion afterwards, they all said that they felt calm, peaceful, tranquil, and at ease, for hours after we left! They associated this strange, peaceful feeling with the guru. It was evident to them that he had intense magickal and/or mental ‘powers.’ I thought about this for a long, long time. It was hypnosis, I decided, or something very much like it, and it was based on the repetition of the speakers carefully chosen words and images.

Everyone has their own style when they speak. I wouldn’t try to choose lines for you to use. I may give you a few examples of what I have said at times, but only to give you a feel for the kinds of issues I am trying to communicate to my clients and the way I try to communicate them. They are not intended for you to write down and memorize. You must start with your own words. What kinds of images do *you* tend to use? What *mood* are your words in? What *feelings* do your words have attached to them?

How would people feel if you repeated your major descriptive words over and over and over? What kind of trance would you put them into? My use of the word ‘trance,’ there, was no accident. I believe that you are weaving a spell with your words. You are putting your clients into at least a slight trance, if you speak well. My point here is that as this happens anyway; you should carefully choose the kind of trance or spell you will create, rather than accidentally communicate the wrong feelings and moods.

I repeat: Words Are Magick!

You will no doubt write down some of your lines as they come to you. You might hear a phrase you like, and want to remember it. Maybe a word will pop into your mind that you think has a place in your readings. Go over this collection of lines you are creating and use a highlighter to mark the feeling and image words. Then scan just these colored words. What pattern do you see? What mood? What feelings? Do they make a balanced impression, or is something missing?

Your words *are* magick. You can control the mood they will create. The images you plant in your clients’ minds will have the power to cause changes – often major changes – in their lives, so you must be aware of what it is you are putting into them. Use your thesaurus; find words that describe what you wish them to feel, and load your client’s mind with them. Incorporate these words into the lines that you want to include in your readings. The only rule I can suggest is to describe as much as you can, without sounding like a drunken poet. Sounds, colors, smells, textures, and feelings should all be touched upon.

The Most Magick Words Of All (Free - No Additional Cost!!)

The ultimate non-electronic, non-drug technique of pure hypnosis is one I invented about twenty years ago, and have never seen written anyplace. I am sure that this means that – unknown to me – only every other human in the world, since the beginning of the planet, has known about it from birth. It proves something about the true power of words.

You begin with a standard hypnotic induction technique involving the repetition of relaxing words, phrases, and images. After a few moments, you gently arouse your subject and ask them which of the words that you used affected them the most. “Which words reverberated the most in your inner mind? Which words made you feel most like they would help you relax?”

Now go through your induction process again, using more of these specifically chosen words. After a few moments, arouse them again, and ask more questions about the words and phrases you are – or could be – using, this time *with them holding the pendulum!* Hypnotists will recognize the repeated induction/arousal cycle as a somewhat standard method in itself; it’s been called ‘fractionation’.

Through the pendulum, though, and from the client’s own speculations, you can soon arrive at a plenary list of words that are unquestionably – and literally – magick words. You are 99% guaranteed to successfully hypnotize this client, come hell or high water, if any human can. Their subconscious mind has just handed you the keys to itself! It doesn’t get any better than that!

Don’t Forget Ears

Are your client’s images aural?

“*The wind was howling and the crash of lightning was terrible.*”

“*I can still hear my mother saying . . .*”

“*I love the low, soothing sound of his voice . . .*”

“*My boss yells and hollers and growls all the time . . .*”

“*I hate the sound of . . .*”

“*I love the sound of . . .*”

These are all examples from people who favor aural information; stuff they hear. Logically, they would benefit from taking courses in which the course materials are presented in lecture format. With these ear-minded people, you should try to use phrases that fit their mode:

“*You could hear a pin drop . . .*”

“*It was so noisy I couldn’t think straight . . .*”

“*There will be people saying that you are looking better . . .*”

“*You’ll hear more and more about it as time goes on . . .*”

“*Not a whisper of unhappiness . . .*”

“*Does that sound familiar to you?*”

I am sure that you get the idea. Just as we fed visual word phrases back to the eye-minded, we are now trying to feed back sound phrases to the ear-minded. I admit that I find aural word-images more difficult to think up than visual ones. I imagine it’s because the majority of people are visually-oriented, and so our language reflects this with more common visual word imagery.

Of all the psychological gambits I’ve researched that seemed to make sense, this is the one that I’ve actually used the least. As I said, visual components are easy for me to recognize and use anyway; but much beyond that, I haven’t focused on them . . . yet. I include it for your experimentation, but I won’t glibly say that I do it all the time; I don’t.

When I have identified a person who is ear-minded, I usually use lines about their having “a very sensitive ear to music, the ability to hear very slight differences in tones and rhythms; I’ll bet that music is quite important to you. You would find a world without music a very dead place. At times, when you’re actively listening, you get goose bumps or shivers from really beautiful music. I think that this built-in talent for sounds extends to people’s accents as well. If you don’t already speak a foreign language, you could probably learn faster than most people.”

I have, particularly in younger clients, seen their feet tapping slightly to what is obviously music going on in their heads. Later, when they are no longer doing it, I use these music talent lines (or a line about how some words or music ‘gets stuck’ in their minds) – bingo!

Another good hit can sometimes be had when you hear one or two words from your client that imply that their vocabulary is evidently much larger than the norm. Possibly their sentence structure sounds very clear and concise. I wait a while after they've used their obscure or archaic word, or great visual image or example. All it takes is a word like 'didactic', or 'truncated', and I'm ready.

I proceed to tell them that they have the ability to write, to seriously put things on paper that other people would find readable. If they do not do a lot of it in their daily work (watch them on this line for a reaction), then they should most definitely be doing it on their own time. It is a strong enough talent that they should not waste it, a decided talent when they sit down at a keyboard, or with a pen and paper.

They can put words together that will cause readers to see and feel their images, etc. I would throw in a line about how, very likely, they could even earn their living this way; possibly a very good living, in time.

This has always served me well. It is, to be accurate, an insight that is perhaps best gained if you, too, are a 'word head.' You have to understand the word they've used, after all. A biology word, or psychoanalytic label, or bits of computer jargon aren't words necessarily denoting literary talent, though they may speak of some specialized education. In such an instance, it might require that they use a few of these jargon words from differing special fields to qualify as potential wordsmiths. Certainly, this will tell you that they are damned bright, and likely educated.

Other Language Clues

Is your client's language passive or active? This can give you a useful insight.

"I found myself at the ice cream store, eating again."

"I just couldn't help falling in love with . . ."

"I can't help what I feel . . ."

"I was just in a bad mood . . ."

Such a consistent point of view can give you lines about them having to do something in the future. You can tell them about their "fantasies being too strong and often substituting for action, which they need to work at control, too much daydreaming without enough follow through, etc."

Then there is the opposite type who seems to speak quite consistently from the point of view of causing things to happen, as being the source of the decision, or action or opinion. For this person, you can reverse the lines. You can go on about how they will be controlling or supervising more in the future, more people and larger budget figures. Their good judgment and timely actions will be one of the motivating forces behind their company. Mention how they are an energy source for people around them, how they are not content with passivity, or merely being a bystander. They don't want to watch a parade, they want to march (and possibly lead the band!). Describe their solid leadership abilities, etc. These are good, clean 'hits.'

With these 'in charge' people, you might remind them that while this 'take charge' approach may work well at work or on the football field, it may not have such positive results at home!

Again, the objective is to communicate with your client using their favorite kind of images. Do they talk in terms of logical/rational/sensible/smart/stupid/unthinking? You can be assured that they feel they are bright, and that this is very important to them. They will tend to dislike 'stupid' people, and will label people they dislike for most any reason as being stupid, unthinking, dumb, etc. Later, when I discuss 'opposites', those people in their lives who have caused, are causing, or will cause them trouble, these likes and dislikes are most useful.

Possibly your client is using emotional/feeling terms:

"How horrible I felt when . . ."

"How happy we were . . ."

"The good feelings we got from the beach . . ."

"I was in a bad mood . . ."

Feeling/body/mood/emotions? This "feelings" type of person seems to be somewhat sexually biased, in that about 60% of women are oriented this way and only 40% of men.

You, then, must try and translate your best lines into their favorite modes of communication. Again, it is best to attempt to do it without exactly duplicating their descriptive words. When they say 'smart', I say 'wisdom/perceptive/alert', which is about the same thing. When they talk about 'mood', I talk about 'sensitivity/receptiveness/emotionally charging/emotionally draining.'

I find the word ‘mood’ to be a word used primarily by young women to denote what I would call a passively accepted emotional state over which they feel they have little control. Young people feel such ‘moods’ more intensely than do adults. Each experience, for youth, is new and therefore more powerful by contrast. To an adult the identical experience is “just one more of those . . .”

Youth often views strong emotion as correct motivation. If they feel something strongly, then it must be morally and ethically right to act on it; an assuredly naive concept. Grown women – or rather, grown, mature women – use the word ‘mood’ much less. Men almost never use it, except to describe other people, usually women!

A few more hours with your thesaurus . . .

One of the feelings I do try to actively get across to clients is a sincere certainty. When I say, “You will have the will power to do it, if it’s really important”, or “It will be quite a bit easier than you think”, I stress the ‘will have’ and ‘will be’ as though, in my intuitive estimation, there is no question about it at all. I may qualify it with “if it is important,” but the stressed words will still have their effect anyway.

This is most notable when I am expounding on their future improvement, the positive things they must and will (of course!) do to make their life work better. I sincerely do maintain that people who are given positive suggestions, in a positive manner, along with all the other magick, will be more likely to respond in the way that I describe it. Keep in mind that you likely began, at the outset, with their belief!

Assuredly, I know right away that some of them will not take my advice, as the old habits are quite strong, and they are gaining something they feel they need by not changing. Even these people will intellectually agree that I am right, however, and that I told them the truth.

The Client’s Need To Act

One of the things I think I rightly stress to the clients is: “What you feed grows. It’s a law of the universe. The kinds of things that get your time and energy are the kinds of things you will get in return.”

In discussing some problem of theirs, I do not magically wave my wand and cause all their troubles to disappear, nor would I predict that this would happen in their future. Everything costs . . . they will have to *do* something. I don’t word it this way to them. I let them know that “it will take time and some consistent thinking

about what their goals are” and that “they will have to do it one step at a time”, but if they keep it up, they will certainly come out on top.

I tell them that “life is never going to be effortless” if they have some goal they wish to reach, or condition they wish to create: “Only dead fish consistently swim downstream.” I can advise them of what alternative paths may be coming open for them, or some clues about which path may likely get them there with the fewest detours, but I cannot choose their path, or walk their path for them.

I think they would find me rather unbelievable if I said anything less. We all know that this is so in life. Even though we wish we could be rich, famous, brilliant, attractive, and loved hourly, we know that this probably will not be handed to us. A guru once said, “A man must stand on a street corner for a very long time, with his mouth open, before a fried chicken will fly into it!” The client must *do* something or *change* something in his/her daily life.

Your reading will affect them more if it is based on truths like this. They will see that you are advising them to be responsible for their own actions. I feel that the clients know this, even though they may wish it were not so. At some inner level, they will know that they are hearing the truth, and your words will be more readily trusted.

The theme is that they must, in most problem situations, take some action. Usually, it centers on learning to react to some old, familiar situation in some new ways. The future change is much more likely with this action than without it. If they do not take the action, they cannot expect the change very seriously. Don’t forget the old standby, “. . . if it is a matter of enough importance to you . . .”

Another reason to give them something to do is that they will begin to feel somewhat better right away. In fact, just the act of deciding to do something about their problem can make them feel less tension and anxiety. They are now beginning to face up to something that has been nagging at them, an issue they have been avoiding, that has been draining a lot of their energy.

They are no longer passive. Now they have some feelings of increased efficacy. They feel an increase in self-satisfaction at having some control, some effect, but they attribute these beginnings of positive feelings to the action they are taking (the mantra, the diary, the orange juice, the amulet, the enemas . . .). So, they do it even more.

Here we are; we are listening, with care and concern, to them. Perhaps they have paid us first. Our pendulum is working magick right in their hand. The images on the cards are very powerful magick. We are mirroring their body, their tone, their imagery. We are reflecting their statements, showing our concern and empathy. We

are giving them a bit more verbal space to fill than others do by our thoughtful, silent pauses.

We have the advantage in that they want, very much, to see us as magick. We have their belief. We are talking upbeat, positive imagery, a better future than their past, with some necessary work on their part. We are focusing them on this very likely happier future, more positive attitudes. We are introducing some extra energy into the transaction between us. They are gently mesmerized by our words and mental pictures.

Is there anything else we can do?

Read on.

A Psychological System

I've been an avid reader of the pop psychology stuff over the years, and a lot of the more classical psychology, as well. I find that there is a 'system' – a viewpoint – that works quite well. It's the Myers-Briggs Type Indicator. I have listed a few books about this in the bibliography. It's the Jungian 'introvert-extrovert' stuff, but in much more detail. Overall, it's less difficult to learn than Tarot cards, and it's very useful.

The system categorizes people's mental approaches to other people, life, and thinking patterns in ways that are useful when you discuss their personalities. There are a total of just sixteen combinations of four basic temperaments to contend with, and the observations seem accurate to me.

There are a number of psychological 'systems'; Freudian, Jungian, Reichian, Perlsian, Maslovian, etc. The one that I'm recommending here will not require years of study, and is more useful than most for reading purposes. One of the joys of studying 'type-watching', as it's often called, is that there is a lot of emphasis on clues used in figuring out the people around you.

Type-watching is an approach that means watching people and trying to make accurate guesses about their 'type.' The chances are good, being a reader, that you are already a 'people watcher.' Once you have made an accurate categorization, you can use the lines the books give about that 'type' in your reading. All of the books spend pages on describing people, so it's great stuff that you'll use.

For goodness sakes, do not just gloss over the idea of this Briggs-Myers stuff and then forget it. Get just one of the books, and honestly study it. I am strongly

convinced that it is one of the best existing systems, for use in a reading, that I've come across so far.

Real Advice

What kinds of things can you recommend for your client to do? I do, from time to time, read for people who honestly want to learn, become more psychic, study, and widen their horizons in some way. Perhaps they are bored, or perhaps they are real seekers. Without trying to Svengali their life, or trying to walk their path for them, what non-harmful things can you suggest that they actively do?

This can be a tricky area. Unless you are actively trying to start some sort of magickal or psychic group or commune, you will find that this can get a bit serious, if you have any ethics and conscience. You do not want to say nothing, yet you do not want to get stuck in the day-to-day decision making for them, getting calls every time they can't decide which bus to take. So, I have a few things I feel confident about advising that they can do, depending on who they are and how serious they are about learning.

They can become aware of their incredible sensitivity to the other people's moods around them. I tend to word it as though it's their own ESP at work; they like this, of course. They can then try and unlink their own feelings from the other people's moods. They can see that these feelings of theirs begin, very often, with those people around them, and therefore, it is perfectly possible and proper not to take them on, not allowing others to "push their buttons," consciously or unconsciously. (Self-assertion plus ESP?)

I do think that, to some extent, those who come to me for readings are generally more suggestible people than the average, and so this advice is more accurate than they might know. I do not use the word *suggestible* at all. I do use *sensitivity*, intuition, and I might use *ESP*.

I may remind them, if they seem to be natural worriers, about how often they have dreaded something that was coming up; how they fretted about how terrible it was going to be; how it kept them up sleepless, sometimes; how during certain periods, it seemed that they could think of nothing else. Then I remind them, without accusation or blame, that most of these things never happened, and those few that did were rarely even half as bad as they had imagined they'd be.

I remind them that the simple fact that they are sitting here proves that even such unpleasant experiences are survivable. I insist that they *do* have the inner

strength and energy to withstand far more than they imagine, and that they will gain more and more energy in the future.

When I encounter someone who actually needs help – a battered wife, a person married to an alcoholic, or a person who has recurring depression – I try to get them to consult with a professional person about this. I am simply not going to get involved in trying to “cure” anything like these conditions.

“I can offer you advice, guidance, even point out some road signs along your path, but you must walk it. I am not a doctor. I make a deal with the medical profession: if they do not read Tarot cards, I will not practice medicine.”

For some people, I have advised taking courses, and learning more.

“I see books in your future. I see you studying something you are enjoying very much . . .”

For the lonely, this is often good advice, anyway. Interacting with the people in class is better than bar crawling; learning is better than booze. If a classmate is interested in the same subject matter, it is likely that they have other common interests as well. Remember my words about *involvement*, earlier? These clients need to increase their level of involvement with the ‘outside’ world.

Learning more is rarely bad for their health. It keeps them busy, if they have too much free time, and don’t know what to do with themselves.

I am always advising people to take up – again – that interest that they used to think about doing. (Whatever it was . . . art? Writing? Interior decorating? Baking? Clothes design? Yoga? Nude Mud Worship?) I say that the only things that they will really regret later in their life are those things that they never tried. (This is the honest truth!)

The stronger that they feel they would like to try it, the stronger will be their regret at not having done so. I suggest the great satisfaction they will gain from it, even if it never makes them a nickel, although I often hint that they might possibly make some money from this interest, if they work at it.

Meditation

I suggest, quite often, that people learn to meditate. I don't try to get them to sign up with any of the purely profit-oriented groups that are out there. Meditation groups are far too often the recruiting grounds for today's 'under the radar' cults. I suggest they go on line, or begin at the library, and learn as much as they can there.

In these days, with careers taking so much time and energy, I seem to see a lot of very tired and overworked people. Evidently, the people who go to readers are the sort who are more likely to have meditated a bit someplace in their past. I urge them to begin again, and keep at it. "It can't hurt, and it might help." I really mean that it can be a major help.

My (only) recommended meditative practice is *mindfulness meditation*.

It's originally a Buddhist concept, but you will find that it's not religious at all. Put 'mindfulness' into your computer search engine, and you'll see that it pops up in everything from stress reduction to dieting to mental health. As a reader, you should have some familiarity with this. If you read about it, you may be intrigued enough to try it. It can only help, I promise.

It's the perfect answer to what I've mentioned here and there about living on 'automatic pilot.' Those who are *not* mindful are the 'zombies' that you see all around you every day who are mechanically following their over-learned routines but are not really consciously participating in their own lives.

The unnerving insight gained from mindfulness meditation is that you can't know that you are not mentally present and paying attention to your self and surroundings at the very moment it is occurring.

If you *knew* you were spaced out, you wouldn't *be* spaced out!

To add to this problem-causing behavior, you then realize that your mind can't 'record' those moments when you are spaced out. You mind can't remember *nothingness!*

So . . . you can't be aware of it *while* you are doing it, and you don't have any memories of it *afterwards*.

How strange, eh? Does it seem as though you are trapped inside the movie "*The Matrix*"? With some deep thought on this meditative practice it may lead you to understand why that movie has had such a wide appeal.

We all do some of this, some of the time. You drive from point A to point C and suddenly realize that you have no memories of driving through point B! Did you run over anyone with your car? You have no memories; who knows?

These moments of realizing that we've not been quite 'all there' for a moment are pretty much the only clue you will have that you *had just been* 'unconscious' for a while.

Perhaps you realize, as someone is talking, that you just 'didn't hear' that last couple of sentences. It's almost never your hearing; it's your mind, going off to some other place – and time!

One of my favorite examples of this is when you are undressing and find a bruise on your hip or leg – or whatever. "Huh. That's new," you think. "I wonder where that came from?" You touch the bruise – "Ouch! It really is sore. Damn . . ."

The next question is this: If you took a small hammer and whacked your other hip or leg to create a duplicate bruise – would it hurt to do so?

Of course it would! It would hurt like hell!

This brings up the worrisome question: Where were you – what state of mind were you in – that caused you to not feel or remember getting that original bruise?

That state of mind, certainly, deserves the word 'zombie!'

All this hints, at the end of your day, that you may – honestly – spend a quarter, a third, or more of that day pretty much UNconscious! This is definitely not an exaggeration!

As a reader, you will meet many people over time that are 'searching for something.'

They realize that they feel 'something is missing from their life.' They will tell you so. And they will do all sorts of things to find out why there is this underlying sense of something being missing. An 'incompleteness.' Drugs, multiple affairs, endless classes and every latest guru or religion – whatever.

I suggest to you that if a person spends very much of each day unconscious, 'spaced out' and not present, they will, eventually, feel that there is a big hole in their life. They will feel exactly as though something is missing in their life. And they will be right.

What is missing from their lives is their own conscious participation! *They* are missing from their lives. They spend so much time in their minds dreading and worrying about tomorrow or regretting or reliving past memories that they have little life at *this* moment.

They are not *here* and experiencing *now* fully. Of course it's difficult for them to define what's missing; it's a bit like a donut trying to describe and define the hole in its center!

Mindfulness meditation is the practice of learning how to stay focused in the present place and in the present moment. It's simple in concept, but not quite so simple to remember to do regularly. It only takes a second or so to drift off into worry or daydreams or imagination; it has become an automatic habit.

I saw an advertisement for a very expensive week long spa for (apparently) overweight, overstressed or bored women. They devoted a lot of proud words and pictures to the fact that they included mindfulness meditation in their activities.

You will find that many therapists are advising mindfulness practice to their patients. Much of the usual day-to-day human problems can be more efficiently dealt with when one is not 'spaced-out' and unconscious. As well, when one is more conscious, there is the likelihood that fewer mistakes will be made simply because we are paying attention where we once were not. And when inevitable mistakes are made, it's more likely that we will make fewer mistakes in correcting our previous mistakes.

You will be doing both your clients *and yourself* a very large – and healthy – favor if you learn more about mindfulness meditation! It doesn't require special clothes, travel to Tibet or joining any strange group! And you don't have to go to an expensive and pampering spa, although that might be nice.

I have often advised people to begin keeping a diary. Every night they should sit and meditate for a time, and then write in their diary. I feel that so many people don't really know their own minds or how they work – that to sit and think, and then to have to work out words to express their ideas is very helpful.

For too many people, this is the first time recently that they will have spent quiet, non-television time, actively focused on anything that didn't taste good, pay them by the hour or produce orgasms. Get a book or two from the library, or your local self-help/occult bookstore. You can find a few dozen lines there about the benefits of a diary. Watch out, you may find that you are beginning to write every night.

Keeping a diary does good things for your fluency and your self-knowledge. You can use these written words, at a later time, to clearly see how inner changes occur, and to provide a measure of how much you have changed, as well. Again, it can't hurt to be a bit introspective, and it quite probably will help most people.

I am not convinced that doing this same diary work online in a public blog is very useful. I think the thoughts expressed should not be shared with the world. People write differently when they feel their words will be read – and inevitably judged.

I also urge them to learn how to use a pendulum, to make their own, make a bag for it, carry it around with them, and keep a record of its use. I have advised a few impressionable people to sleep with their pendulum under their pillow for X number of days! (Usually 21!) I remind them not to live by it, but to use it as an investigative tool.

For those who like to feel psychic, this is an excellent bit of advice. In their pendulum experiments, they are asking the questions, they are giving the answers, and they are keeping the records. Is it any wonder that they will find that some of their own experiments are thrilling and marvelous? (And they will!) Add to this the fact that the more extroverted among them will begin showing others how it works, and thereby gain some attention.

Are they serious, intelligent people, looking for some serious philosophical advice? I don't see too many of those, but I have some things for them. First mindfulness meditation, and second:

“Drop negativity from your life. Begin by listing the positive uses of negativity. Are there any? Of what use is pessimism in a person’s life? What can it gain them? Does it help or hinder? Most people will say things like ‘it prevents disappointment.’

Hell, so does living in a closet with your eyes shut, but the answer to a fear of dying from spoiled food is not to give up eating! There is, actually a positive use for negativity; it is a perfect signal to you that you are not paying much active attention to your life. You can see that pessimism is an excuse, an excuse for laziness, inferiority, a fear of failure or avoiding responsibility for one’s actions.”

The first step is to learn to identify negativity. It’s easier to start with seeing it in other people, of course, but the real experimental animal is oneself. One

must drop negativity from their words. Quit whining. Quit complaining, unless you are complaining to the person who can change the situation. Just drop all of that. Quit, like quitting smoking. It's that difficult! One of the first steps is to recognize how sensitive you are to the negativity of the people around you. Does this sound familiar?] Reject the negative stuff. Do not let others affect you with it.

The next step, after practice at identifying negativity around you, is to see it within yourself. Drop negative words from your vocabulary. Don't tell people all your aches and pains. Don't keep going on about how badly everyone treats you, how bad luck always follows you; employers are all anuses, etc.

Later, the further steps involve dropping negative actions from your life altogether. I know that there are those who say it is not possible. Is it? Maybe they can only give up 90% of it. Hell – that's acceptable! Why not give it a try?

See how much your life changes; how much more time and energy you have to do other things. Time that you used to drain away in pessimism, cynicism, depression, anger, revenge, hate, jealousy, worry and so on. Contained within each of these are the seeds of eventual self-defeat.”

I also have a handful of aphorisms that I use from time to time. I've collected them over the years, and am honestly surprised how often they've been useful. I'll share a few with you:

“That which you seek is not outside of yourself. It is not something you must add to yourself, you must look for it within.”

“He who walks a path has a duty to keep that path in good repair.”

“Believe nothing. Strive only to learn, to understand. Believing or not believing is a meaningless gesture if you do not understand.”

“As it is within – so it is without.”

“No matter what answers one has found for the hard questions in their life, one must then ask the next hardest question. Always.”

“A person who only believes in what he can see is in the same situation as a child who can only count on its fingers.” [This line is a favorite with the anti-science crowd, and the believers in spirits and ‘unseen realities.’]

“. . . It’s like playing solitaire with three cards missing from the deck. No matter how skillfully you play, or how lucky you seem to temporarily be, you will ultimately lose. You cannot ever win. The deck is flawed.”

“It’s a bit like trying to make an omelet with rotten eggs – no matter how skillful a chef you are, you will never make it work.”

“You may one day come to the conclusion that money goes, your looks fade, your body sags, and luck is unreliable. The only thing worth seeking is knowledge. Knowledge and understanding will always help you. A clear, experienced mind will beat a strong back almost every time.”

These kinds of lines go over well with the older person, 50-plus, as do ‘future’ lines about friends, companionship, caring, concern, and an end to loneliness.

“A path that begins with belief is a dead end. A path should begin with questions. It does not lead to belief, but to knowledge. If you travel such a path long enough, it may lead to wisdom, but never to belief.”

“Millions long for immortality who do not know what to do with themselves on a rainy Sunday afternoon.”

“There is more to life than increasing its speed.” [Gandhi]

“If you don’t know where you are going, any road will get you there.”

“When all think alike, no one thinks very much.”

“All it requires is that you get up one more time than you are knocked down.”

“It’s not a matter of what the problem is; it’s a matter of how you handle it.”
[I use this one quite bit, almost a theme sometimes.]

“You never get walked on unless you throw yourself on the floor.”

“A hunter who chases two rabbits catches neither one.”

“The true value of a reading is what you do with it afterwards.”

“Threats of violence are violence.” (Keep this in mind when your client tells you how their mate threatens them.)

Heavy stuff, eh? Every once in a while, they can make good ending sentences. You can slip out the door as they try to figure out exactly what you said. Or meant.

Sometimes a short story fits in. Here are a few:

The student asked the old wizard: "What happens to a wizard after death?"

"How should I know?" answered the wizard.

"Well, because you are a wizard, after all," replied the student.

"True," said the wizard, "but I'm not a dead one."

I have a favorite story I like to use sometimes. It's **The Elephant Story**.

"It was only a generation or two ago, that elephants were used as 'heavy machinery' in some countries. There was a whole industry based on raising and training elephants to move heavy objects in clearing land and in large building projects. Raising and training elephants for such work was an honorable profession. In reading about it, I learned this very strange fact:

A baby elephant, when it was old enough to leave its mother, was put into its own space, with a large rope tied around one of its hind legs. This rope was about twenty-five feet long and attached to a freely rotating wheel mounted sideways on a heavy stake in the ground.

The young elephant could move all around in any direction, for twenty five feet – this is really a large circle that is fifty feet across.

It didn't take the elephant very long to learn exactly how far it could travel in its own space. At the end of its boundary, the rope would tug its rear leg letting the elephant know that it had reached its limit. Within this space was food and water, and even perhaps some objects to play with. With daily exploration, the elephant learned – to the *inch* – how far it could reach it's trunk to grab something.

In the morning, the people would untie the elephant and lead it off to the forest for training. At the end of the day, they would bring it back and tie it back to the wheel.

As the elephant grew larger, you might think that it would soon need a larger rope . . . and eventually a very large metal band on its leg and a very heavy chain to hold it to the wheel.

But it didn't!

Instead, the wise elephant trainers put a metal band on the hind leg where the rope used to be attached. That's all.

There was no rope or chain!

It wasn't needed because the elephant felt the weight on its hind leg and *knew* that it was tied up again. It had learned, over time, how far it could go and so it never went any further, *believing it was still tied to the wheel!*

Imagine: A huge elephant held in an *invisible* pen by a rope that *only exists in its mind!*

. . . and what of your invisible ropes?

Which closed doors have stopped you – that you didn't check to see if they were really locked?

I sometimes see my work as nagging or convincing – or tricking you – to step just *one inch* further than you think is possible. To walk *through* your invisible, mental cage.

If that elephant, one day, moved one inch beyond it's 'known' boundaries, it would instantly realize that it wasn't tied down anymore! It could move *another* extra inch. Hell, it could move ten thousand miles!

Once you learn that you aren't as limited as you had believed, you can go far in any direction you wish! Sometimes it takes a little push from the outside.”

I once bought about eight very small crudely carved stone elephants that I'd found in a shop. When the moment was right, I'd tell the story. Then I'd put the small elephant into the client's hand as a gift. A reminder!

Learning Your Lines

I have a tendency to view the things I say to clients as paragraphs of script, as in a play or movie. We have something of an advantage over most actors, though, in that we are both writing and delivering our own lines. There can be little complaining if the lines don't fit our character. After you have been giving readings for a time, you will find that you know your lines well, and paragraph after paragraph of words will just seem to drop out of your mouth, but what about the beginning reader?

I would advise writing your lines down, very carefully. Read them, over and over and over, adding a word here and there, dropping anything that doesn't really feel right to you. Polishing, I call it. Use your dictionary, and your thesaurus. Spend the time to handcraft every word, every sentence.

Remember what I said about putting them into a trance? Choose the best words for that trance. Repeat them, and use similar words and themes. Use descriptive phrases, analogies, metaphors, examples. Tell them about colors, sights, sounds, flavors, memories, moods, feelings, details. You want them to be able to easily see and feel what you are describing.

The lady's eyes are puffy and red from tears, circles under her eyes. She's depressed and lonely. I pause, not smiling. I close my eyes momentarily; I rub the earring I am holding in my hand. I look at it; the words come out quietly, almost in a whisper, almost.

“I hear . . . crying . . .”

My head goes down lower.

“. . . sobbing . . .”

I slowly look up at her with compassion, empathy, head slightly tilted, mirroring her body positioning.

“. . . there has been great sadness.”

My hands with her earring go up to my chest, as though I were trying to reassure it in some way; to hold it to me. A couple short deep breaths, as though I may begin sobbing myself, but I do not.

You can bet that whatever comes next, she'll be listening!

Until your lines seem almost automatic, I have found it a great help to record them on a cassette tape or digital recorder.

You will, no doubt, wind up re-recording them a time or two, because you don't like the sound of a line here or there. What looks good on paper may not read well.

That's fine; refine it further. What you're after is a good thirty minutes (or more) of every line you can think of. If you can group them into categories of some sort, so much the better.

The next step is to listen to it. Ten times a day would be nice. When you're in the car, listen to it. When you're walking, use your iPod. Give up television; certainly, you've done that already!

Play that tape over and over; a touch of fanaticism is just fine. Don't use it for 'background music' – *listen* to it. Try and think the words as you listen to them. Within a couple weeks, you'll no doubt hear them in your sleep.

It'll be incredibly easy to pull these lines out of your memory when you sit down with your cards and candles. One small clue: leave a couple seconds' gap between lines on your tape. That way you won't find yourself trying to tell a client about their money worries, and suddenly find yourself already into the second sentence about romance, because that's how you've been listening to it.

For the Mnemonically Addicted

Lots of mentalism uses memory systems and tricks. I have used one to help me think of categories of subjects to talk about.

A couple nonsense phrases:

Some People Trust No Intuition; How Lucky Will They Feel?

The initial letters are my own reminders for ...

Structure: How structured are they? Details? Systematic? Either side of this issue can give you some lines. (I also use Self for personality lines.)

Past: Lines about their past . . .

Talents: Flattery lines.

Negatives: Those minor problem areas of their self.

Intuition: Their own, which is quite strong!

Health: Basically my energy lines. Stresses. Depressions.

Love: Family and relationships and sex.

Work: Leadership and being under-appreciated and money.

Travel: Business or pleasure, adventure.

Future: Mentors go here, and general predictions.

These are some categories I can mentally check off when I'm at a loss for what the next subject should be. I have these pretty much in the order I use them. Have I covered Self, Talents, Work, etc? I have a few phrases and standard lines mentally filed under each of these words.

Emergency Psychometrics

There you are, in the plush bar of a little inn, for a quiet weekend retreat. New friends around you, the subject goes to the psychic somehow (?!?!). You don't have your damned cards; they are still up in the room. Someone says that they've heard that you are a psychic. They all get quiet and stare at you. What do you do?

You use one of the ladies' neck chains as a pendulum with her ring suspended on it. Bar napkins with nail nicks work for a one-in-three pendulum test about a question she would like asked. Remember all of those pages of memorized Tarot card meanings? *Mentally* choose a few cards for her, and use them as a basis for a reading!

Needless to say, you are fondling that psychometric object of hers, pausing, reflecting, mirroring, scanning her words, colors, clothes, shoes, hair, eye contact, energy, fingernails, etc. You will find that you don't always really need cards at all!

My tendency to use lines I had developed for one type of reading in another came from throwing in handwriting analysis lines while reading cards. It worked very well!

Given that talking is the major part of this art, it is natural, then, to search for what – and how – to say things to our clients. I have kept files of lines for years. I find it illuminating to file the lines in folders labeled with specific categories.

General Lines

These are the all-purpose lines that we all have a fund of, which will hit most people when we say them. With a modicum of belief, the client will accept the lines as accurate, because they will actively search their memories for a connection between the statement and their lives. These lines are great for beginning a reading on someone we have no information about. An example is the old knee scar line.

"I see that, sometime in your past, you have had an injury – likely a fall. There was physical trauma. You hurt one of your . . . legs. Your . . . left, I think . . . uh . . . knee. Yes. I think if you look carefully, you can still probably find some small scars from this on your left knee . . ."

This has been an amazing line over the years. It's an old standard in the 'fortune telling' world. It has served as the example, for me, of how a client will twist what I say to make it fit. I have had a military guy say, "You're right! I did have a leg

injury; it was um . . . the right leg, actually... and, it was . . . well a burn, not a fall but you are absolutely right!"

Do you see that? 'Absolutely right?' Hell, it was absolutely wrong, as far as I can tell. Wrong leg, wrong injury. But he was inclined to think that, as I am a psychic expert, I must be talking about something real. He, himself, then supplied that 'something', namely the wrong leg and wrong injury. This process holds true for all of your lines, when you work with a person who is even a partial believer.

Then again, I probably used to use that line in too many situations. It is no wonder it hits right on, from time to time. I was doing the knee scar line with a psychiatric nurse, in a public reading setting, and she turned a bit pale. She dramatically reached down and raised her skirt for all to see.

She had been over-tranquilized at a funeral the day before and had consequently fallen out of the rented limo. She showed us all a very large, dark, swollen bruise on her lower leg! I still have fond memories of the gasps and murmurs from the crowd.

Secretly, I cheered; publicly, I nodded knowingly.

I had a young lady who had *no* scars at all. She still thought I was wonderful, as her scars had been surgically removed a couple years before. That surprised me! I find that psychology and statistics provide a lot of these good general lines. Collect items from *Scientific American Mind*, *Readers Digest*, or a newspaper, statistics like "83% of American women over the age of 21 say that they..."

I file away this kind of information whenever I can find it. Loneliness, depression, suicidal thoughts, alcoholism, marriage complaints, number of children, argument topics – all common worries can be used, in some way or another, even if it's only a passing reference. At the least, it will be an accurate passing reference, with a high likelihood of being meaningful for your client. (Subscribe to a couple women's magazines!)

These lines give you something to say and that gives the client something to react to. You observe these reactions and talk accordingly. What hits them and moves them, raises their energy, their interest? You see it, and expand on it!

With the reactions to your general lines, you can begin to get glimpses of their inner self. Is there a sense of humor shining through the playful smile or answer? Frustration or anger in their words? Sadness? Do some lines just seem to die, with no reaction at all? Then you know to switch to another subject, or another card.

There is the strange fact that they will forget most of the things that do not apply to them, and remember clearly only the solid hits.

After all, who could remember all of those non-hits? The client has no memories to link with what you've said in order to remember them. But a line that *does* connect with a real incident in their lives can be remembered quite easily.

It's like remembering words from another language, or remembering English words. Because of their familiarity, you will more likely remember the English words. You will quickly forget the words in the unfamiliar language.

Another file of mine is labeled . . .

Specific Lines

Specific lines are based on something – a clue from their dress, their vocabulary, their body language, whatever. These are the best lines of all!

Perhaps you have some information on them ahead of time. I once spied a bottle of Antabuse, the anti-alcohol drug, in a woman's purse. It gave me all I needed to give one hell of a reading! Maybe you are using some subtle physical clue. (Sometimes I call these Sherlock Holmes Lines, after one of my heroes.)

I once had a very special reading for a high-profile party hostess coming up, a person I had never seen. I drove past her house a few times one evening, looking for clues. I had hoped to see children's toys on the lawn, or a pet dog, or 'car clues.' These are bumper stickers, affiliation stickers, etc., that people use to make public statements about their opinions and self image. I find them very useful.

The house was very close to the street, and through a big picture window I spotted a large painting of a sailing ship, with rocks and waves and a New England looking coastline, on her living room wall. During the reading, I threw in an emotional, poetic mention of ships, sailing and the seas, and found that her entire family was crazy about the subject. They owned a modest boat, and spent a lot of time aboard it. She said I was "quite gifted."

I've heard of a reader who worked out of her high rise apartment. Knowing the time her next appointment was due to arrive, and having a view of the visitors parking area, she would scan with her binoculars until she saw her client's car arrive. She picked up all sorts of stuff, such as books being read on the front seat, children's seats, and, of course, the type and condition of the car. Seems very clever to me!

Personality Lines

What one thing are people the most interested in? Themselves, of course! So, personality lines are popular. I might point out that handwriting analysis readings involve almost 100% personality stuff and nothing else! These lines are a sort of psychological profile of their inner selves that I describe to them. An example might be:

"You are the sort of person, who, when someone does you a big favor – an important favor – you feel quite driven to repay them in some way for their kindness. You wouldn't feel right facing them for long, if you didn't acknowledge and repay such a good deed. A sort of ethical balance."

I may go on a bit more than that, but its pure psychology. There is a drive in us to repay such favors, so this applies to almost all of us. It could be argued that this is a general line, as well.

A glimpse at any writing they have done, even a signature, can give me something to say. A person with precise, medium-to-small writing, who sports a differing very large, flamboyant signature, would sound like this:

"You like to be seen as more certain of yourself, more forceful, more confidant, more at ease in public situations that you have truly felt much of the time.

Your strong points are your abilities to focus on details, and to think critically, but you don't present this side of yourself to others a lot. I would imagine that you consciously have chosen such a public image, for your own reasons. I'll bet you can do public speaking and do it well, for example, but I wouldn't say that this came naturally or easily to you at all.

Those who might describe you as self-centered and egocentric, judging you from your self-assured public self, would actually be quite wrong about that. You might do well at acting, but it wouldn't be motivated by the traditional actors' big ego with you; but you could do it and do it well. Your characters would have all the details exactly right!"

Such 'personality lines' are good to use in the early paragraphs of your readings, especially those that do, indeed, tend to also overlap into the 'general lines' category. They are very, very good for the 'psychometric' part of your reading lines.

Of course, all the ‘type-watching’ lines would be included here. See the section titled “Clues” for some more ideas on what to say, based on what you see in the client.

Out-of-the-Blue Lines

These are those strange, off-the-wall things that you say that are, admittedly, just faint impressions, or partly seen images, or confused information that you readily admit you do not understand, but see just the same.

Car trouble. Is their car two or three years old? Then you can mention car trouble; of course you can at any time, but the second and third years are the slow beginnings of the minor repairs treadmill.

“Have you recently had some mechanical problem with your car? Have you had it tuned up? Checked over lately? Maybe you should, I see some sort of car problem. Not starting, or not getting you to someplace on time that was important to you. It’s not as though it blows up, it’s just that some small part fails.”

They’ll find this to be a hit, even if the incident is six months later. (“Damn, you know when I went to the Tarot reader last spring? He said this was going to happen. I should have gotten the car checked then.”)

Another example of out-of-the-blue lines is home appliance break-downs. Be vague as to what it is . . . nothing serious; just annoying.

Also:

“I see you finding something . . . a physical object – something that you are looking at; it reminds you – very strongly – of a time from your past. A time when you felt safe. Warm. Loved. I don’t know what this is all about. You are just seeing something and it makes you feel very nostalgic. Almost to tears, you feel it so strongly. It’s not a depressing thing; it’s just that the feeling washes over you for a moment. Hmmmmm.”

I know we all do this from time to time when we come across something in a drawer, or an old photo, or whatever. Note that I said it was something they looked at. It could be a tree, or young children, or just about anything. Ms. Client just may have had such a mood recently. I am also hoping that my telling them this may just

help to trigger such an incident in the near future. If they do this – feel nostalgic – they will also very likely remember my predicting it. In all these possible incidents, recent past or future – I will be right!

What is it?

This is a mental sleight-of-tongue trick I learned many years ago from George Marquis, a long gone, East Coast, jack-of-all-magick tradesman. It sounds truly stupid on paper, but I use it with believers when the mood strikes and have often had excellent luck with it. Lest it sound too good, I admit I've also struck out with it. You just change the subject and go on, almost as though it didn't happen. I hope that, along with any other unfamiliar lines I say, they forget this short, dead-end subject.

"I am seeing . . . something. It's not clear, but it keeps fading into my thoughts. It's a thing . . . an object. It's in . . . your house . . . in a room . . . um, your bedroom . . . on a dresser, or table, I guess. It's not real clear to me it's on the right side of this flat . . . table? Dresser . . . back toward the wall . . . or is that a mirror? No, not a mirror.

It's significant; something very meaningful to you . . . its important . . . you wouldn't want to lose it . . . damn . . . You know the layout . . . what is it right here? What is it? It keeps getting in the way of other impressions . . . so it must be significant in some way; can you tell me what this thing is?"

Or:

"Something is . . . interfering. Something keeps coming back, over and over . . . what is it? It isn't clear at all . . . if you start in your house . . . go . . . out your back door, right there on the left . . . I think it's the left . . . just a few feet away, it's about waist high, what is that? It's important in some way, or it wouldn't keep popping up."

You have to be able to think on your feet with this gambit. You may have to make a 'few feet' become . . . 'about twenty feet.' You may have to change left side to right side. Whatever they name, you have to be able to then say something further about it. On the dresser, often is a jewelry box. ("I sense a single earring. Only one of a kind . . . odd . . . oh, did you lose an earring?")

Maybe a photograph in a frame. Or, for the second example, it turns out to only be a small shed (“Are sharp tools kept here? Has someone been injured in this shed, or with one of the tools stored here?”).

By phrasing your message about the “*What Is It*” item in the future, you can say just about anything at all. Something will happen near this very spot. Something was lost here; maybe something happened here in the past?

The real secret to using “*What Is It*” is to choose the client very carefully. This is only for those who are being truly astonished with your accuracy, feeding back the nods, the smiles of recognition, the blushes of guilty admission, the eyes widened with awe. Every so often you will get a reading that seems perfect, and then you move in with this miracle.

Even if it comes to no real conclusion, you may have actually “told” them about something. (“How in hell did he know about the picture of me and the family on vacation that was on my bedroom dresser?”)

Then again, it may turn out to be something *more* than a tool shed, or a bottle of mouthwash, too. This game has thrilled believers with how I knew about some object. I verbally led them to some location, keeping in mind if they were left-handed or right-handed, telling them that the item was important and meaningful, which led them to choose the most important and meaningful item.

If they are quite old, or if they are quite overweight, you can mention that the item stored very high on a shelf – or very low on a bottom shelf – may have some dust on it and/or they haven’t touched it recently.

You describe a person, place or situation in generalized terms. They assign these words to whomever or whatever matches most closely in their memories. You describe it, they give it a name. Later, they will swear that you named it. (“Yes, that’s it! The dust on the top of the dresser!”) Don’t overuse this one!

Their Opposite

This is as old as Gypsies, although I’ve rarely heard anyone explain it very well. Everyone says to do it, few say how or why.

In the past, present or future part of their reading, you can put in a paragraph about someone – someone of the same sex, usually, that they know – who “is not exactly in their fan club.”

"This woman is not quite the same height as you are, and is on the somewhat thin side. A woman who has light-colored hair, and is always talking loudly. You can hear her a mile away, or at least the minute you walk into a room; always talking. Generally, about nothing too important; gossip, peoples' personalities.

You must know who this is . . . evidently she finds very little that is truly important in life other than doing as little as possible and getting as much credit for it as possible. I suspect that some of these things she says turn out to be pure rumor, much of the time. I think she's a bit sloppy with detail work; I cannot imagine how she holds onto her job. She has the ability to make your blood pressure go up ten points without even trying; just listening to her loud voice can probably do it.

You tend to try and ignore most of the things she says or does (or doesn't do, usually), but you cannot always let them go by. I imagine that mentioning it to her makes it even worse, so you put up with it when you must. Just the sound of her unpleasant voice will drive you nuts.

Strangely, if you think about it, there is a woman in your past – it's been some years now – that this woman is very similar to. A woman from another time and place that this one resembles. Can you place that? Hmm. That just came to me – I don't know who this person was, in the past, except that the woman in your past made you feel much the same way. This may even have some bearing on why you feel dislike toward this present woman so much, too."

I have taken a slightly chubby lady, who is somewhat quiet and shy – a nit-picking, hard-working, serious lady, with dark hair – and reversed the descriptions.

I made up the 'unfriendly' lady, of course, based on opposites. If we like those who are similar to us, then we tend to mistrust and dislike people who are quite opposite. Easy stuff.

Is your woman serious? Her opposite is always 'playing.' A shy woman would dislike a loud, obnoxious person. A sexy, young thing would resent a stern, frowning, older, 'plainer' woman, "who isn't the sort that men look at twice."

Men over 50 or more, probably resent the younger, bright, energetic men in their work environment. They see them as possible rivals, though they may not admit

it. I do not use the word ‘rivals’. I talk about the blunders the young guys make because they haven’t the experience.

To the younger guys, I talk about the older men, who think that they know it all, even though times have changed, and conditions have changed, and how the older guys are less willing to take a chance, always ultra-conservative. To both, I mention how their opposite is “quick to say ‘No’ when it’s someone else’s good idea, and ‘Yes’ when it’s their own idea.”

If you have learned a paragraph or two for each of your Tarot cards, and figured out twenty or thirty lines from the ‘General’ and the ‘Out-of-the-Blue’ categories, you are essentially set.

The Alphabet

I would advise putting your lines into some sort of order. It has become standard to put them into alphabetical order: A for appliance, B for books, C for control, D for divorce, E for energy, and so on. (Please buy and read Richard Webster’s *“Psychometry A to Z”* for a very thorough and brilliant study of this subject, plus page after page of very good lines.)

In my own book, “Palm Reader’s Notebook”, I devote almost half the book to a detailed system based on this idea. Think about this: It allows you to remember many of the lines you told that client three years ago! The other readers around you can’t do that! (Unless they’ve read my books!)

It will be relatively simple, once you have your lines arranged in order, to find them in your mental filing cabinet when you need them. One system advises using the client’s name to choose these alphabetically ordered lines. Betty gets Books, Energy, Travel, Talent and a Y word. (I don’t presently have one I like!) A second author commented that he was wary of doing this for fear someone, someday would catch on; though it may seem a bit over cautious to some, I find that I vaguely agree.

With that in mind, I have decided that I would work one letter ahead in the alphabet! Now Betty would get Cancellation, Finances, Uncertainty and Appliance! (I don’t have a good Z word, either!) When your file of lines is used in conjunction with the pure Tarot lines, you should never be at a loss for something to say. Of course, you can mentally pull out a Tarot card, and use the lines for that card, whenever you need something to say.

As with all of your psychic/intuitive impressions, the clients will allow you a few inaccuracies. This psychic stuff is hard work, after all, very hard. They will not expect photographic clarity in your visions, at all. You can guess short, square, dark-colored and maybe heavy, and they will accept this for something short, round, dark and not too heavy.

Don't forget that they *want* to believe that you are wonderfully gifted, so they are willing to accept more with less proof. The fanatic will require no proof at all. The non-believer will suspect any evidence as being rigged somehow.

You will, because of this automatic allowance, have a lot of near hits that will get counted as hits. With true believers, the error allowance will be a lot broader than that offered by a near skeptic. To sidestep a lot of questions that could be asked, I declare that I do not fully understand my own ability very well:

"I do not understand my abilities; they just are. I've spent no doubt the equivalent of a complete college education just reading psychology and philosophy to try and figure out how I get these mental 'flashes,' as I called them when I was young. I exercise them as much as I can. I am always testing with my pendulum; at times I have kept notebooks of experiments of one sort or another. It seems like a form of guessing, more than anything else.

Some of these testing series would take months to complete, using my pendulum for one particular type of question: Was the pregnant lady carrying a boy or a girl, for example? Or was she pregnant or not? I found out long ago that I am not too accurate at that one, for some reason. Perhaps it's because I had no children till I was about forty!

Twenty-five years ago, if you weren't good at telling who was and wasn't pregnant, it didn't matter how good your accuracy was in any other area, you just wouldn't be very popular as a Tarot reader. Now they've got pregnancy kits in drugstores for far less than the price of a reading, and they're as accurate as the very best readers I've known. I'm quite happy with that."

These are some of the kinds of things I say when the discussion is about me. I've told them more than they wanted to know, perhaps, but I haven't defended, nor have I attacked or alibied – I've diverted, deflected.

I try to dress in the Middle America image. Expensive, perhaps – but not garish. Well-shined shoes, a good manicure and haircut are essential. Quietly powerful clothes; grays, blacks, blues usually; brown possibly. I don't always wear a tie, but I have one at hand, and judge the crowd. I almost always have a jacket on. No weird

neck jewelry. (Not anymore, anyway, that was long ago. . .) The artistic part of me might like playing mage, but I think that, in the very close intimate Tarot party setting, being a somewhat more regular caring and concerned human works best.

The other side of the balance here is a concern that I cannot be *too much* like them. Obviously, I am not like them. If I were exactly like them, I would be going to some other Tarot card reader someplace. No, I am an expert. I've studied extensively. I've done years of 'hands-on' research. My props, my appearance, my carefully-planned readings, my seriousness, all psychologically underscore that I truly am an expert at what I am doing. After all, they are paying for this expertise, and paying well.

If you are too weird, in dress or mannerisms, you may attract some attention, but most of the people you will draw to you will also be very strange, marginal people. They will also be the minority of the population, too! Better to appeal to a somewhat larger potential client base!

Dress differently enough that people at a party can see that you are not one of the hired bartenders, nor are you – probably – just another guest. You are . . . something different.

SECTION FOUR

Clues

I know full well that my writing style tends to be a rambling one; no doubt it's a correlation with the manner in which my brain/thinking style is organized (or not!). You may find that it's even more disconnected in this section. I could find no logical way to structure it, as the clues themselves are so very random. After years of people-watching, it isn't easy to list single clues. Much of it has become almost automatic and/or unconscious. I found each small piece of the puzzle slowly, over a long time, and I don't seem to have kept a complete written file on these. It was difficult to translate them back into written words, so I went to a large shopping mall, and started reading the people going by so I wouldn't overlook anything as I wrote this chapter.

I must admit that much of what follows is merely my own personal stuff. It is also the product of my own unconscious prejudices, no matter how I work to 'logic it out', the supposed logic will likely be flawed in places. (I hope not too many!) Please feel perfectly free to consider any particular part of it as crap, if you wish (some of it must be, I just don't know which), and work out your own ideas. The things I say to clients, based on what I see in them, works well for me.

In some cases, I am sure that some clients nod and seem to agree even when they don't honestly fully agree. As it may be no more than a slight nod, I cannot always see when they are merely 'being polite.' I then build up these elaborate ideas based on less than frank responses. At least that's the excuse I'll use for any questionable assumptions you may find.

In an attempt to try and systematize my people-reading, back when I started, I followed the intelligent advice of some long-forgotten author, and began by looking at the client step-by-step, beginning at the head and working downward. I have, since then, sometimes begun looking from their feet upward, as I can't see their shoes after

they're seated at my table, and their shoes can provide some valuable clues. As helpful as this step-by-step scanning is, it doesn't begin to cover such gestalt/big picture things as the client's energy, or some rarer individual clues, like belt creases.

Energy

This is a useful category to use in talking to your client. Energy. What does that word mean? It's a slippery word, and can mean power, spirit, vitality, drive, force, intensity, strength. It's one I always try to include in my readings. Since a reader must studiously avoid giving medical advice and diagnoses, 'energy' is a handy pseudo-medical term. However it seems, high, low or whatever, energy is one of those things that's not too difficult to read.

You can see it in their walk – is it energetic or not? Are they animated and responsive? Are their responses quick or delayed? How do they move? Light and like a dancer? Heavy and shuffling as though their legs are too heavy to lift fully from the ground? (You've certainly seen those people who shuffle as they walk. They don't quite fully pick up their feet. What do you read about their drive, energy, determination? I have found the label 'plodders' to seem apt.) I doubt that they're into sports, for example.

I find a close relationship between energy and mood. High energy equals high spirits; low energy means low spirits. I feel that a very low energy person is a candidate for 'depression' lines, I've seen manic/depressive people (bipolar mood disorder, if you wish) in both phases; the energy/mood relationship is more easily seen at such extremes.

Generating Energy

One thing I actively attempt is to be *energetic* with my clients. I don't bounce around and babble as though I'm on amphetamines, but I work hard to seem up, enthusiastic about life, interested, smiling, and optimistic. I *like* reading Tarot cards! I tend to be that way, naturally, but still it isn't easy when I'm on the last couple of readings late in the evening at some Tarot party. Some of this mood/energy I exhibit definitely 'rubs off' onto the client. As well, people like others who act energetic.

If the client is judged to be extroverted, then his source of energy is other people. Parties and public contact refresh such people. They gain energy and will feel 'up.' The opposite of this for these people: they drain energy if they must be alone for long periods of time. They will begin to feel 'down', restless, bored. (And probably reach for the telephone!)

If the client is introverted, then quiet time alone, meditation, reading, and so on, are the rechargers. Being in loud parties drains them quickly, and they are likely to leave after a rather short time.

I can also talk about the possible things that are draining the low energy client – job, marriage, children, unhappy situations, worry, and so on.

Their energy is also one of those things that I try to get them to take action on. The advice is to get enough sleep and enough physical movement to get them breathing deeply; walking is my usual first, quick answer. Old, young, busy, lonely, depressed – unless they get out and run a few times a week, I will suggest that they walk daily. I usually recommend half an hour, fifteen minutes away from home or office, and then turn around and fifteen minutes back. Schedule too busy? Change the schedule! It'll help them relieve tension, get some more oxygen into their brains, and help them sleep better, as well. That's the closest thing to 'medical' advice I ever give. It is, in fact, damned good advice and can deliver on all those benefits I've noted. I walk quite a bit, myself, so I know it from the inside.

More Clues

The global assumption about clues is that people will be similar in approach through all the parts of their life as they are in any single, more easily determined area.

That is to say:

If they talk fast, I assume that they think fast. Logical enough? I also assume that they walk fast, write fast, eat fast, and just may drive fast, too. I have found, for example, that the idea of their personal speed, gained only from their writing, does pretty much carry through to the other areas of their lives.

Very disorganized clothes or grooming? I expect that their mind works the same way; that their personal discipline is spotty and structure needs are low. Note that such very casual, disorganized people are great for lines about their difficulty with learning to be punctual.

If every detail is in place, every single hair, the part in his or her hair is mathematically perfect, with further precision in shoes, nails, makeup, clothes, posture, and diction, try this:

'I am getting the idea of you counting, counting things. Maybe as you go down a flight of stairs, you count them. If you drive past a long row of gas stations, you count them. You see a lot of ducks in a pond, you might count them.'

Maybe this was something you used to do but don't do so much now. You know, a few centuries ago, that was one of the ways of recognizing a witch."

Compulsive people often are counters; the witch line is true. Does this mean witches are compulsive?

Another more likely tack to take with the very, very neat is telling them about how they like being in control of their lives. They probably don't like being the passenger in the car, they like to drive. They don't always like other people trying to manage their schedules for them. They have found over the years that other people are not as thorough and reliable as they are, and so very often this client would rather "do it themselves."

In some ways you can see the physical body of the client as being their mind. It is their thoughts and feelings in a solid form. What does this mind look like; is it organized and structured or not?

Starting from the top of a client, what comes first? Hair. What can one say about hair? In most cases, if they're over forty-something, it's dyed. I see the homeless on the streets of my large city, and they have long, strange, streaky gray hair. Upon examination, it's only that they don't artificially alter the color as most big city men and women do. Think about the variety of reasons for doing so.

Basically, there is only one: youthful appearance is important to them. Of course, there is the stereotypical bleached blonde. They, too, are apparently unhappy with their 'real' appearance. What do you think they are seriously gaining from being a blonde?

Speaking of being dissatisfied with their image, what about men with those damned crummy toupees? I don't think I've been really fooled by 98% of them; I have thought that no one ever really was. I find I am wrong. If I point out a man's toupee to someone, many more people than I would have predicted are surprised. Evidently, my habit of looking very closely at people is somewhat more rare than I had imagined.

In some ways, I view hair as similar to clothes. The same sort of questions and evaluations apply. Clean or dirty? Conservative or outrageous? Is it tight, controlled? Is it loose, unrestrained and free flowing? Old fashioned? A strange color?

What we do with our heads is important. In some ways, physically, it represents the true, mental 'us.' Imagine a picture of an African shaman of forty or fifty years ago, in native dress (animal skins, woven grasses, body paint) – and on his head a black British bowler hat. I'll bet you've seen such a picture someplace in your life, even if only a cartoon. Imagine someone from a desert tribe in the Middle East – in western shoes, slacks, shirt – and his own native headgear on.

Note, historically, the times when European or American men have been 100% rulers of Western civilization, times when men of the higher ranks wore very tall stovepipe hats, making the total head image very tall, imposing and authoritarian. Speaking of authoritarian, note that kings wore things on their heads to denote authority, didn't they? Consider the headdress of a great Native American chief.

In poorer, leaner times, war years, economic depressions, times of egalitarianism, and in any time period for men of the lower classes, we see short-cropped hair and low hats, or caps, if any. And how have people been punished socially? By shaving their heads! The French did this in WWII to identify the women who slept with the Nazis. Some cultures have done this to identify prostitutes or cheating wives.

A tattoo on one's forehead, for example is a serious tattoo, whatever it's design. If it is a swastika, for example, one can easily imagine that this person is, in some sense, working overtime to be the embodiment of that symbol.

Dyed hair is a way to hold back aging, a sign that aging is seen as negative, and that a youthful appearance is positive. In some sense, then, age has become an Important Issue. (This is more emphatically so with men, where hair color changing is supposedly less acceptable!) I attended a business luncheon comprised of about fifty men, almost all over age forty. (Most well over forty!) There were only two gray heads in the entire crowd, mine being one of them!

Within this Important Issue there is a polarity (age/youth) that must be dealt with by the client, even if only implicitly or subconsciously. There must also exist, in equal, but opposite, intensity, a sense of envy/jealousy when they deal with the young, handsome or beautiful.

This socially and philosophically unacceptable sentiment may be clearly recognized and still expressed. Then again, it may be unseen and only implied. (It could, as well, be nonexistent and expressed by accident, or misinterpreted by the observer, or could be seed pods from Outer Space pretending to be humans! Or, it could be the FBI, CIA, The Vatican! The Elders Of Zion! The Illuminati!!! Then again, it could be the Brewers association, or just Fred and Mary furtively playing certain cassette tapes to you after you've gone to sleep, giving you those dreams. You know, *those* dreams. . . Sorry. Just a test)

A line that hits with people who are overly-concerned with aging is:

"You understand the ways that people are judged unfairly because of their appearance."

(Note, I didn't say the word 'a-g-e'.)

Tossing in a single reference to the folly or inexperience of youth, in some logical yet slightly barbed way, will gain some positive response from some older, cynical people, although I usually do not encourage divisive viewpoints by fueling them.

Women's hair styles show some of their chosen self-image, certainly. A woman with traditional long, flowing straight hair hanging down her back is decidedly different with the same hair teased "wild" and sprayed to look casually windblown (or disheveled after a good sexual romp). This same woman with a very short, simple cut is different again, is she not?

What differences do you see in how elaborate the self-preparations must be for the person to feel presentable? I take the view that the more time and effort they feel they must take, the more they must feel unsatisfied with their original self. The best figure I've found says that 70% of women are dissatisfied with their appearance!

I, then, take that a step further. I think the more dissatisfaction they show with their appearance, the more dissatisfied they are with themselves, in general.

Sometimes, upon seeing a very attractive person who has spent hours on their appearance, I get the impression that they do this because they feel that their image is their *only* good personal feature.

One other possible assumption that I make about those with bad toupees, or clown-thick makeup, or whatever, is that they are quite good at lying to themselves. They can look in the mirror, blur their eyes, and toss in a bit of imagination. Now the hair looks great, the makeup seems perfect, and those fifty years have melted away!

I see them as likely very good at wholesale Freudian repression; good at 'not thinking about' unpleasant things, avoiding conflict and inconsistency by not looking too closely at their own particular sensitive areas. If their spouse is cheating on them, they will be surprised, even if the clues were knee-deep for months. Pure self-deception.

If their kids are found to be drinking or drugging, they may be shocked, and yet they've been overlooking all the signs for a long time, somehow. These people will probably believe all the positive things you say about them, even if you clumsily overdo it. They're accustomed to accepting flattering deceptions about themselves.

After checking the hair, next comes the face. Volumes could be written about the clues we find here. It's the most-watched part of our body, unless we are speaking of very attractive young men and women on the nude beach. Most people will lose

interest in a sexually attractive body if it is matched to a face they judge to be unattractive.

I don't think that I can teach you anything about watching faces. Read the top four or five body language books, and use some common sense. If you pay intense attention to your client's face, you can genuinely catch feelings from them. It is my own opinion, however, that most people would not like such intense scrutiny. Still, some of the facial expressions that our faces go through take less than half a second, that's difficult to consciously see, but your subconscious can see it, and you can learn to allow the intuitive input to come from that source. It's mostly a matter of attention and practice, and trying very hard to 'listen with your eyes.'

As I sat in the shopping center, a teenaged girl went by with her mother. The girl had the faintest hint of a pouting face; lower lip microscopically protruding. Mom's mouth was just a tiny bit tight with a firmly-set jaw. Mom was watching where she was walking. Daughter was walking beside Mom, but was not moving her eyes similarly. She was staring off into space a bit, imagining something in her mind.

Daughter was feeling pity for herself; likely Mom wasn't going to buy her the whatever and had just said so, without equivocation. I couldn't teach you those almost subliminal mouth shapes in written words. You will have to do a lot of your own people-watching. (For Daughter, I would go into lines about "not feeling understood – even by your own family. . ." She'd eat it up!)

I have sometimes called these kinds of lines my "Pity Lines." People who fit this category are told that others "... don't really know them ... don't really understand the inner person at all. They make quick judgments based on one or two small examples and don't go any further." Their disliked Opposite "... makes too many surface judgments without getting to know people first."

My feeling is that these pouty teenaged girls – I do see a few at Tarot parties – adore flattery applied just a bit more liberally. I tell them about their inner talents, etc. The 'working hard to make your dreams come true', 'don't give up on yourself' kinds of lines are well-spent on these young ladies, in general. It may very well have a beneficial effect on them. Certainly, I have had women in their forties and fifties recount things that 'fortune tellers' told them twenty or thirty years ago! You see that you should choose your advice carefully, as it can have very long term reverberations in their lives.

People over forty-something with definite frowns and unhappiness lines around the mouth and eyes are not likely to be a lot of fun to go camping with.

I like reading the faces of women over thirty-five. Their wrinkles are beginning to give them away. Are they smiling, laughing lines? Or are they those grim, tight,

angry mouth lines? You can see what their face has been doing most of the time over the years, can't you?

The way they've used their facial muscles and tendons over the years has stretched and exercised some parts of their face more than others. The face can change contours quite a bit over the years; loose, relaxed lips can become thinner and tighter with twenty years of tightly held mouth muscles. A more tense, held back, controlled (over-controlled?) attitude shows up at forty this way. Keep in mind that such mouth tension correlates with all body orifice tensions. If you dared, you might make a hit with telling this older client that they often have constipation problems. I don't get into their excremental habits, myself . . .

People with a deep furrow – or two – between their eyebrows are perfect for headaches lines. "Mostly in the front, I think . . ."

What about their general posture, and the way they walk? I think self-esteem and energy are easily seen here. Their chin is raised more upward, and they have more spring to their step. They also show balanced body muscle tension, not too tight or rigid, and not too loose, slack, or passive.

Slumped shoulders? Chin pointing downward toward chest? This is a clue to passivity. Low energy – low self-esteem – at the moment, at least. Depression.

Probably not an active sports enthusiast. Tired. You can talk about their lack of energy and depression, and make some general 'feeler' lines about a possible cause.

Whatever it is, it's unpleasant for the client. Begin with "Something quite difficult . . . something unpleasant . . . that you are presently involved with . . . it's taking a lot out of you . . ." That covers anything from menstruation to cancer to working thirteen hour days to raise three children.

I may indeed mention menstruation. I have found over the years that it is often evident when a woman is having her period. Perhaps she has a little bit of acne, in the lower quarter of her face most generally, and dark circles under the eyes. Often, if her cramps are severe, you can see a slight body slump as though their lower midsection aches, and it quite probably does. You may possibly see an occasional moment of tight lips, and/or clenched jaws. There may be some hands flat against the lower abdomen, when no one is looking. Sometimes this is unconsciously done, even in public.

At such times, use lines about you 'getting' that they are feeling some physical discomfort, some scrambled, unfocused energy moving around, maybe their 'energy' being drained at a fast rate. "It may likely just be the usual hormonal stuff . . . and temporary . . ." I say, and then change the subject. They may acknowledge what you say with a slight nod. I don't find it necessary to go on about this. They will likely

mention it in conversations to their female friends, however. It's just one more hit, but I do not overplay it. Tread very lightly here . . .

I think about opposites a lot. If a person *is* something, it means, also, that the person is *not* something opposite. Whatever you read in them can be told either way. "You are the sort of person who . . ." as well as "You are not the sort of person who . . ."

Think about this viewpoint:

Whatever it is that they are, the opposite of that is something they do not like, feel comfortable with, or accept. The neat will not think much of the shabby. The shabby will not think much of the neat. The energetic will call the lethargic 'slugs'. The weak will make remarks about the muscular as having a strong back and a weak mind. The beautiful will not value the less attractive; attractive usually marries attractive.

If I see a 'beautiful' person with a decidedly unattractive mate, I wonder about the feelings of self-worth that the beautiful person must have had back at the time of engagement and marriage. I mentally step lightly, as this may be the rare, intelligent person who doesn't judge others on the basis of physical appearance, and their mate is a wonderful, warm human being!

I mentioned the slumped shoulders line. There is the opposite to that: the very erect posture. Chin slightly higher than midpoint; hard eye-to-eye contact. Chest puffed up slightly as though on military parade rest.

"You have a strong energy around you. You know what you want and if you see it you wouldn't sit and contemplate it – you'd step right up and take your best shot at it. Action. Direct, firm action. A take-charge energy. You'd make a good leader of some sort; you'd be a good man to be near in a street fight."

Or:

"In an emergency situation, you might be the best person to be the person in charge."

And so on. Is it a male with polished shoes? Conservative haircut? Tattoo? Or two? Lifting weights, maybe? Could be military, ex-military or a cop. Macho. Probably knows from first-hand experience about the street fights. Any tough guy who is very macho is going to eventually find himself insulted or slighted – as all of us do from time to time in life. But Mr. Macho will be more likely to react in his most endearing way, with punches, kicks, and verbal assaults.

The difference is that this client will eagerly leap at the chance to prove himself by jumping into the dispute with both boots. He probably drives his high-powered car fast and aggressively, and likely prefers heavy-caliber firearms, and large dogs with reputations for ripping and tearing.

Obviously, chubby people don't exercise much. That doesn't seem like much of a brilliant observation, but you can get more of a feel for their life if you remember that this chubby client doesn't do much physically. This narrows the range of their possible pursuits. I would suggest that their mental interests are foremost for them. You can try and make something of this. You might mention their need for things that help them to learn to breathe more deeply and naturally, or something. The point is that almost everything you see about them can imply something that can be used as the basis for a comment.

If they look like they exercise regularly, that tells you about their health attitudes. You shouldn't use your special psychic abilities to tell them that you see that they are athletic, as it's already obvious. There's a good chance that they are not overly worried about their health, even if such worries may have originally motivated them to begin exercising. Usually, they feel quite proud of themselves. There is a good chance with many of them, that they are diet conscious, food faddy, vitamin crazy, and/or strongly antipollution. If they are obviously concerned about their health, you have good odds on seeing "... no major problems within the time frame of this reading, but if you have medical questions, you should consult a doctor for such concerns."

Color

When it was new and "in" (1971), I jumped onto the Luscher Color Test bandwagon with excitement. I had read Faber Birren's "*Color in Your World*" a few years earlier and the two together convinced me that some general, useful observations can be made about people if you see how they color themselves and their environment. I don't intend paraphrasing them too much here; get one book on the subject and think about it a while.

Are they into bright colors? This would suggest a person responsive to excitement and to external contact. One who feels a need for external stronger stimuli. To me, this resonates with the extroverted personality type described in the Briggs-Myer personality typing. I have some psychological personality lines available from that. Your lines can grow and grow, based on just a few related clues, seen through the eyes of a couple different systems.

If you have studied runes, you could throw in a few rune lines that seem to fit. I use the 'Is' (ice) lines when talking about some slightly negative Tarot cards.

Retarded progress; frozen movement. If you understand palmistry, you can use appropriate lines from one of the hand ‘types’ that you are familiar with. I find I seem to look at thumbs a lot, for traditional palmistry reasons.

Knowing astrology gives you a lot more to say about a person. Psychology, graphology – every one of these people-categorizing systems can teach you one more viewpoint that you can use to talk about with your clients. You will be able to connect parts of each of them together for each client. Plus, you will gain much more insight into the client with more than one point of view or one single system.

This is a perfect argument for reading an armload of books on the various people-categorizing systems. I, personally, find some of them to have a useful degree of validity in talking to people about themselves. Handwriting analysis, body language, color, vocabulary, and clothing choices are examples. Some, I find are far less scientifically defensible: Chinese face reading, biorhythms, auras, and astrology (don’t send hate mail!).

Actually, it may not matter how scientifically accurate some of these systems are. Each will give you lines to use and things to say, just the same. You will begin linking similar lines from your different systems together, until you have enough good, solid paragraphs that will be accepted by your client. Obviously, the more rationally justifiable stuff will more likely be accepted and will give you much more accurate insights into understanding them, as well. I use numerology lines with Tarot quite a bit; as the cards are numbered, it’s an easy segue. You needn’t mention the various sources of your special insights at all (“... according to astrology, you are . . .” “... your high pressured handwriting shows. . .”). Just use the descriptive and predictive words. Let them think it’s just your extraordinary sensitivity, your psychic powers . . .

Handwriting

This is something I’ve done a lot. As in all things, a certain amount of it is outdated, illogical diaper lumps; then again, some is not. If you have access to some of their writing, you can make a few quick judgments, certainly enough to fill in the ‘personality lines’ part of a reading with some degree of accuracy. I would advise that you get a good book or two on the subject, and read them carefully. There are about a dozen things that you can reliably glean from handwriting. Then again, I disagree with about 40% of what most books say about handwriting analysis. As it might take you a few years to weed out which is which, let me give you a quickie course on some of the easiest stuff.

Sign-In Sheet For Your Tarot Reading

Triggered by the standard practice at psychic fairs, I have become accustomed to having clients sign in on a clip-boarded form. It lists the available reading times and has a space for the client to sign at the desired time.

Now, even if I am not at a fair, I have such a form and just before I start, I hand the client a pen and the clipboard and point to the next available line.

“Would you sign in right here, please?”

Usually people just sign and don’t inquire. If needed, I mutter something about “This is how I keep track at the end of the night . . .”, and that seems to make them happy.

Of course, what I want is their writing – their signature! Sometimes they will print their name, but that’s not so bad. At least I get to see some of their writing.

The clues – how fast they write, the size, the pressure – all of these can provide extremely valuable clues that you can extrapolate into some meaningful insight and suggest things to say.

To prove my point about their value, here are some of the basic things that I look at and what I might say in the reading based on the clues:

Size of Signature: A clue to the size of their ego. Compare it with the size of their other writing, for contrast between desired image, as seen in their signature, and their real inner self, as shown by their other handwriting. A person who would like to see their name ‘up in lights,’ wouldn’t want it to be written in very tiny letters! From the other side, a student who wrote a very tiny signature probably will not be eager to be the first to stand in front of the class and give a talk.

Size of writing: Small, precise writing shows, at least, that the client can focus, can concentrate on details. These are the scientists, researchers, those who “can sit down with a book and suddenly find that it’s two hours later.” They might make very good assembly line workers where very fine digital dexterity is needed, electronic assembly, for example, or good at fine needlework.

The larger the writing, the larger-than-life is the personality of the writer. John Wayne wrote large; Einstein very small and precise. As I said, I would not expect the smaller writer to regularly stand up in front of a crowd and show off, and yet such a writer who was an actor, for example, would do the role with great precision and

attention to all the tiny details. I wouldn't expect the large-sized writer to hide quietly in the background.

Writing Pressure: This will indicate their internal energy levels. Very hard pressure is a clue to a person who will not give up, who will stick to it, who will hold a grudge, too . . . for a very long time. Under some conditions, 'intense' is a good word, and if you are too aggressive with them, they may strike you with hard objects. The very light, spidery-writing people do not have the energy to go the long haul without rests and recharging frequently along the way, physically and emotionally. Their angers are quickly burnt out. Motivation runs out more quickly than with a heavy-pressed writer. I say:

"If you, with your heavy pressure, were to have a walking contest with someone who wrote very lightly, they would give up and get tired long before you would. You would keep on going, even if you made your feet bleed, if it was important to do so; you would not give up or give in."

I have always thought that this was related to the individual's inherited nervous system 'wiring,' and wasn't something they could simply will to be different. An example: Adolf Hitler reputedly wrote with extremely heavy pressure. Certainly those infamous speeches of his showed a man with so much energy he could almost catch fire from internal overload.

If, within the writing, the pressure varies often, and varies a lot, the writer's energy is very erratic. They may be unwell physically or mentally.

With those heavy writers, you can safely talk about anger within them:

"I see a time – a few times when you were angry – actually, enraged is more like it. Extremely powerful anger, dangerously so. You have learned – and are still learning – to control this wild beast within you. It's good to do so. If you like living outside of prison walls, you know yourself that you must control what in the past came all too close to being very serious trouble over this."

My guess is that you will see confirmation in their faces at this point. The heavy writer feels anger more strongly and, I think, is more likely to do something about it.

The opposite again: The light writer gets angry also, but it explodes with a quieter bang and discharges much more quickly. A quick, bright flash and it's mostly over with. They get over it and it doesn't tend to drive them so relentlessly as the heavy writer.

I use this very heavy handwriting pressure as a basis for quite a few lines. If the intense pressure shows an intense person, it seems logical that they will be intense in all the areas of their life, so:

"You have more energy than most people do. You do everything with an extra 15% of effort. It's just the way you are 'wired.' When you're in love – you're probably a half step from being a stalker! When you're angry, you are not a pleasant person at all! When you're sad and depressed, I'd hide the pills and the booze . . .

You can stay up later at night than most people; you can put in a couple extra hours of work if you must do so.

I would imagine that you've noticed by now that your promises are 'stronger' than other people's promises. If you're in a relationship with someone, you make promises about that relationship and how you will treat each other. That's part of what a relationship is, after all.

You tell them, 'It's you and me, together . . .' and they agree with you. That feels wonderful, because that's what you want in the relationship, but you've learned that their promises – even if they sounded sincere – didn't last. They changed their minds, or the promise faded away or whatever . . . and you were left there, still committed to your promise. And it doesn't necessarily have to be a romance relationship, it could be business, I suppose, too. These situations have left you a bit discouraged about the human race, but it's just the way people are. And the way you are. It's not a bad thing, at all.

In the Middle East, they have a saying: 'Trust in Allah, but tie your camel to the tree.'

That's about right for someone like you. It's proper and right to trust and look for honesty in those around you, but at the same time, do tie your camel to the tree!"

Now that you've understood about people who write with pressure, what about those who write with very faint, nearly invisible lines that leave no dent in the paper at all?

This is the perfect exercise to work out what the opposite of the person described above would be like. They'd get tired more quickly. I have said:

"Your energy is not limitless. At the end of your week, it's time for a good foot massage. And room service would be very nice!"

They grin with recognition.

I may tell them to limit the number of projects that they try and juggle at the same time. I remind them how confusing and overwhelming it can get when they have too many projects at once.

Remind them about how some projects they've been involved with have been so hard to maintain their interest in, when they are just terribly repetitious and dull. Similar to those classes in school where it's difficult to get good grades when the class itself was not interesting.

I'm sure you can read the description of the extreme pressured writer and come up with some 'opposite' lines to say!

Amount of Decoration: Some people add loops, curlicues, and many superfluous strokes as decoration. Expect that their home, their car, their body has lots of little added touches here, there and maybe everywhere. A little goes a long way in their writing. If they have capital letters with many bizarre little circles and lines added, especially in their signature, and most especially upward from the letters, I tend to see them as far, far, too imaginative, bordering on living in fantasy full-time. I find that imaginative viewpoints, exaggerated tales and outright lies seem to come from such writers most often. Usually, with some practice, you'll learn to spot these overblown stories. The most common identifiers are loops above the signature that are almost spirals, loops within loops within loops. These are strange, though sometimes interesting, people, quite often.

If, on the other hand, they've simplified their writing, to be quickly written and clearly understood, it's a sign that they've dispensed with a lot of the extraneous bull crap in their lives, as well. A form of intelligence, from my point of view, called 'simplification.'

They probably don't dress frilly or decorate frilly, either. I would expect that they are straight-forward people, who are not moved much by pretense and social pressure, and tend to think more for themselves. Possibly, they have neat, print-like capital letters.

Writing Speed: Can the writing you see be done quickly, or does it stop and start and change direction needlessly? Loops within loops take a lot of extra effort and time to write. A lot of sharp, direction-changing corners are difficult to do well at high speed. Is it slow, crude stuff that could have been done with a crayon?

Fast writing equates with speed of thought; likely a fast writer also eats fast, walks fast, talks fast. Do not expect lightning wit or quick answers from the slow, snail's-pace writer. The answers won't necessarily be any more wrong from a slower writer, just more slowly produced. A very fast writer will sometimes be more wrong because they've answered with their habitual speed, before they've thought it out clearly.

If you've had the opportunity to watch them write, and it's blazingly fast, you can warn them about the possibility of getting a speeding ticket in the not too distant future! Quite a few times, the client will laugh and mention that they already have had a few . . .

Legibility: Speed is a factor here, too. But, what the hell, writing is meant to be read. If the sample is something that others are supposed to be able to read, but is illegible, how important was it to the writer to communicate? I would say that there is a certain lack of desire to communicate.

In a signature that is just vague, wavy lines, I might expect a certain amount of secretiveness, an unwillingness to let others know what they're about for whatever reasons. I have found that there seems to be something in their lives or personalities that these people are trying to hide.

They want to keep you guessing about them. You can tell them so – even flatter them about their poker-playing face, how no one knows what is going on inside them unless they want people to know. They'll agree and think you are unusually accurate.

Style of Writing: Is the handwriting conservative, just as they were taught in school, stroke for stroke, twenty years later? I would guess that this person hasn't had an original thought in all those years; I would expect a person to modify their writing somewhat over the years, to personalize it a bit. Then again, if it is truly outlandish and weird, so are they!

Downhill or Uphill: As our hand, wrist and arm get tired from writing, it takes more and more energy to keep them extended further away from our body for writing. As our hand moves further away from us, as we go further rightward along the line, it takes increasing pressure to keep the line straight and horizontal. When we get quite tired, it can be seen – in samples done on unlined paper, at least – as writing that runs downhill instead of being written as though on a straight line. Another thing that drags the writing downhill is depression. I've seen suicide notes wherein the writing bowed down until it was sideways along the right edge of the paper.

The opposite is also true; uphill writing indicates more energy. I've seen writing done by the band members just before they are ready to play. Sometimes

their writing *leaps* upward! I have concluded that they are chemically prepared for playing and singing!

You may see writing that is a bit of both; it goes up and then down and then up and then down, roller coaster fashion. This person's moods do the same, with possibly little conscious control. The very slight changes in line are slight mood changes within them. These are found, at least slightly, in most writings. More hilly writing shows less ability to control their moods.

Writing that is wildly and erratically spaced, or in which individual words or individual letters within words are of varied sizes, indicates a problem. This is an unstable person, or at least unstable at the time of the writing, to say the very least.

If the client's name on the sign-in sheet droops at the end, you can know that they are very tired and/or depressed. It shouldn't be too difficult to weave this fact into their reading!

I note that sometimes their last name goes slightly upward. I view this as a positive sign. They are mildly excited about the prospect of getting a reading with me!

Spacing: How do spaces get used in their writing? Are the words distant from each other? If so, the writer holds people away from themselves emotionally, and probably physically, as well. I would expect someone with consistently wide spaces in their writing to feel especially anxious trapped in a crowded elevator. I would talk about their love of open spaces and the starry night sky.

Are the words tightly spaced, with every inch of margin used? Expect that they try to get very close to people instantly; perhaps over-friendly and over-familiar too quickly. Quite possibly they are 'touchers' as well. If the lines actually get tangled up in each other, then imagine that their thought processes do exactly the same. If the spaces are very, very regular all through the sample, I'd say:

"I would say that the bottles in your bathroom are lined up in neat little rows; grouped according to height or function."

I'm very often right, and this line – though simple, to say the least – seems to have a strong impact.

Numbers: Are their numbers clear, simple, easy to read? Do they look as though they are easily and quickly written, or are they sloppy, with ones that look like sevens, and sixes that look like zeros sometimes? Don't hire them for bookkeeping duties! I would wager against them passing high school math tests with top grades. Usually it's a safe bet that people who make very clear numbers are better at their math than those who do not.

Right Margins: Are the right margins in their lines of writing fairly even? Or do they over-shoot and bump into the right edge of the paper and have to squeeze in a couple last characters? It would equate with their own ability – or inability – to plan and control. The right margin over-shooter no doubt does a few other things with too little planning; they may go out to spend \$20, and spend \$100.

Tell them they have done so recently, and you'll almost always have a solid hit. The neater margin would be good for the admin stuff where planning ahead and sticking to it are needed. Then again, the right margins may be very wide. These people hold back from moving forward, into the future; even more so, if the individual letters are narrow and squeezed tightly together. Fearful, shy or repressed, possibly, they prefer the familiar to the new; they resist change and favor nostalgia and the system/status quo, with only a few small changes they'd like. (In their salaries, possibly.)

Still More Clues

Goatee and mustache guys: I see this forever in shrinks, people involved in psychological things. One government psychologist swears that the research shows that people will tend to comply with a mustache and beard person more quickly than to a face without it, which is why he wears one! I think I do see a pattern where those men with the goatees are more likely to be involved in psychological interpretation and manipulation/power issues with other people.

Full beards are less conventional guys. They are also likely aware of being so, and can likely be pugnacious about it, if pressed. Employers tend to have a bias in seeing bearded guys as less likely 'team players'; more radical in their views. As most professional headhunters will strongly advise you, job interviews go over far better if their client doesn't have a beard!

Men's Belts: If you see ridges in his belt crossing adjoining belt holes, showing that his weight has been changing over the past year or so, you can go into that. It may be worry, illness, will power – or someone else's belt. (This is similar for women.) I've had hits more than once – on men – with losing weight on this one.

Worn left heel: You can talk about their long hours, behind the wheel, in a car, "... on the road . . . usually driving; not so often the passenger, I see." As well, had this person the money, they might well have bought new shoes by now ... cue in the lack of money lines.

Shoes: I am a shoe studier. I have found that this is one part of the clothes that gets overlooked when it comes to peoples' image-making efforts. I cannot count the number of women with adequately groomed hair, makeup, clothing, nails – and

their shoes are ratty! There seems to be a conspiracy about women's shoe design; the truly fashionable stuff has pointed toes and illogical pointed heels.

One podiatrist I spoke with said that he blessed the inventor of these shoes every morning, as he would surely gain some of the wearers as clients after they were forty years old! I see this motion-hindering shoe design for women as a form of modern foot-binding, possibly subliminally designed by men to keep women in an awkward, weakened, less capable situation.

In looking at women's footwear, I see the woman who goes along with this damaging practice to be willing to assume the dependent 'weaker woman' role. I find that those who show signs of the 'simplification' mentioned in the handwriting paragraphs will likely wear lower heels with less-restricting toe designs. A truly intelligent woman will refuse to put herself in a subservient role merely to appeal to men or fashion.

The heels on high heels will often tell you about the women's financial stature. Heels on women's shoes wear quickly, and even the best of them will get scuffed and often irreparably damaged. The leather (or whatever) around the heel will get loosened and scraped. Whatever the rest of her clothing says, this clue will tell you she hasn't the money to buy shoes often enough, or is unconscious about such details, or is a slob.

Essentially, the same applies to men's shoes, except that they are usually designed a bit more for comfort. Men who wear very different kinds of shoes are very different kinds of people. I have seen many suit, jacket and tie men who looked like they just stepped off the clothing rack, but their shoes were some expensive, specially-designed odd sort of comfortable lumps.

This guy is going to possibly be bright, and have some uncommon opinions on some subjects – and likely will be more than willing to tell you about them. The same worn, ratty shoe remarks I made about women apply to men, as well. They don't have the money to buy more shoes. My shoe-watching report is that it's a moderately rare man – no matter how well dressed – who has a good shoe shine, especially on the back of the heels. When you find one, you can rightfully go on about his sharp attention to details that other people blindly miss, etc.

Does your client ask questions? Want to know? Curious? Or does she seem not to know what is expected of her? Is she a first-timer, or someone who will be intimidated? Passive? Is she testing you by trying to say too little? Is she/he lying, exaggerating? I cannot give any hard rules here, but these are questions you should ask yourself.

Cigarette-stained fingers can give you a clue. Pet hairs on their clothing can lead to animal lines; even something about animal rights could be a good hit for them.

I find that if I wished to plagiarize, or attempt to paraphrase, Gail Sheehy's great volume, "Passages", I could add another sixty or eighty pages to this book. You'll just have to read her book. You, too, will find tons of useful information here: statistical stuff, insights into the problems and viewpoints of different age groups, and excellent quotes.

There is a basic point of view that I've worked out in figuring out people.

It's this:

People ADD to themselves those things that they feel that they LACK.

Consider the guy with the black t-shirt with the bloody skull on it and some macho words about stomping on your face . . . who also has a large knife in his pocket.

What you know about this guy already is that he feels frightened and powerless! Otherwise he wouldn't need to add all those things in order to *feel better* about himself – more powerful and less frightened.

Of course that woman with the extreme makeup feels 'unattractive' without it, doesn't she? I've met women who would just *not* be seen in public without their 'face' on.

So look over the people around you. What do they feel they need to add to themselves in order to feel 'all right'? Do they feel powerless? Ugly? Too short?

Too dull? Too ordinary? Too fat? Too thin? Too old? Too weird? (These hide in clothes that make them look just like everyone else!)

In the military prisons, I'm told that there are a lot of guys with 'Death Before Dishonor' tattooed on themselves.

And what about the guy who has the woman's name tattooed onto his body? Isn't this an attempt to keep her 'with him' forever? I'll bet there will be problems with this guy when she wants to leave the relationship! Odd 'ownership concepts about the woman being 'his' woman . . . Maybe he'll say, "I won't let you leave."

Won't 'let' her leave . . . That's a frightening statement! What will he do, chain her up in his basement? Duct tape her to the chair? Bury her body in the garden out back?

What do the bumper stickers on their car proclaim? Lots of bumper stickers filled with quotes and group affiliations and slogans? This person is likely argumentative and outspoken. Don't get them started if you cannot stand lectures and tirades.

What is the message of their t-shirt? Keep in mind that all animals, messages or things on their t-shirt are, in some way, mirroring them and how they wish feel about themselves.

Of course, they are trying to convince *you* to think of them like that, too!

Does the teen-aged girl have a Playboy bunny symbol on her shirt? Does the skinny, awkward teen-aged guy have a Terminator robot on his shirt? The meek-looking guy with the huge, roaring lion?

Are they lonely, frightened, depressed people? They will have four or five plaques in their workspace with uplifting messages, or three-by-five cards with cheerleading ego-boosters taped on the dashboard of their car. They may have a lot of religious symbols and quotes around them; pictures of bleeding Jesuses staring over their shoulders. Every time they see them they get a little boost that they feel they need. The more of these items they have, the more severely they feel the need for them, and the stronger the feeling of lacking, incompleteness, insecurity, or depression they are announcing to others.

They are saying, "This is what I cannot seem to find in myself anyplace, so I have to try to add it from the outside to feel right." It could be said that they are naive enough not to know that they are publicly announcing their inner worries and fears to the more alert part of the world. Still, they *are* actively doing something about it.

Are there lots of defining labels? Their job title on their desk? Their astrological sign? They're trying to determine, and proclaim, just who they are – to others, and to themselves. This is how they want you to think of them.

Sometimes, you'll see some extreme example of this: the woman with far too much time spent in coloring, combing, painting and dressing, or the guy with the shoes with slightly higher heels and the toupee and the expensive brand-name watch.

You can sigh to yourself and think what a shame it is that these people really feel that they desperately *need* all this stuff just to feel normal and acceptable!

Marital Difficulties

If a client says that her problem is marital difficulties, I may say, “You mean *other than sex*, I suppose . . .”

Sex is, in fact, one of the top complaints (in the Top Five, consistently), but if they say, “Well, no, we get along in the sack just fine, it’s that we don’t do so well anyplace else . . .”, I say, “Oh, yes, that’s why I said other than sex . . . sex is such a very common – expected – complaint, I know, but in your case it’s other things . . .”

Or, the same line could be interpreted as meaning, “Your problems, other than your major sex complaint . . .” which is acknowledging the sex complaint. “I didn’t know if you wanted us to get into the recurring tensions and gory details of all that or not . . .”

But right after the “You mean other than sex, I suppose . . .” you go almost immediately into:

“... those disagreements about what’s really important in life: how you each want to spend your time and energies. The feelings of insufficient communication and sharing, I see a broken promise – or two – with some plain boredom thrown in, at times.”

These lines have been designed to hit on most of the top marriage complaints list.

It’s been my experience that people who don’t get along will probably not be very compatible sexually, either!

In some ways, I’ve thought of sex as a quick indicator. Those who are not sexually interested in each other, or who are not satisfied by the other, probably will not last as a couple. This is not always true, though, which is why I have used that line about ‘other than sex . . .’

Statistics, 1989: The average marriage lasts seven years; about 50% end within the first three to seven years. The average weight gain in the first year is five pounds for each partner. As of 2005, the numbers haven’t changed all that much.

It’s difficult to find exactly the statistics you want, but some digging on the web will find most things. One list showed what the usual complaints were that lead to divorce. A spouse’s love affair was Number One. Next on the list was physical or

psychological abuse. A surprising number of people complained of 'boredom', and of course, there were sex disagreements.

Next are money arguments. Money itself, of course, but also all the things that money decisions involve: power, security, dependency and goals. Another common complaint: Broken promises; forgetting those idealistic things we said before we got married.

One study dealt with the hassles in adult daily life, the little irritations that tend to drive us bonkers sometimes. The average is about twenty of them a month. Seven of the Top Ten:

- Weight worries
- Interior home maintenance
- Too many things to do
- Misplacing or losing things
- Yard work/external maintenance
- Physical appearance worries
- Property investments/taxes.

The most commonly-mentioned stuff: health of family member, crime, rising prices. Although mentioned most frequently, these weren't always the ones that drove us nuts, or rated as necessarily the most irritating of the issues. The more social irritants there are, the more psychosomatic complaints you will encounter among your clients:

- Tired
- Low energy
- Anger
- Low morale
- Depression
- Stomach aches
- Fatigue
- Low self-esteem
- Overall malaise
- Lousy job performance and absenteeism.

Whew! I guess we've all had days like that . . .

Clothes Clues

This could fill a book by itself, but let me give you the feel of it. Clothes are the most pervasive of influences on those who look at you, unless you have two heads or something. Even when you are silent, your clothes never shut up. As you watch someone walk toward you, the very first thing you can see is their clothes.

One can equate colors and patterns with voice. The louder the colors, the more eye-shattering the patterns, the louder their clothes are talking. The quiet, gray clothes are almost whispers.

Clothes seem to serve about three functions. They keep us warm or dry, they attract sexual partners, and they show off our wealth and originality. That's about it.

Utility. Seduction. Hierarchy. Which function does your client want his/her clothes to serve? This, then, is the arena in which their thoughts and efforts will tend to focus most. These are the kinds of issues important to them. Then there is the opposite case for each of these three purposes in dress.

They may intentionally dress inappropriately for the weather. They may be saying that they have a limo and driver waiting at the curb, and don't need heavy coats. They may be nuts, or just showing off in an extreme way.

They may dress to repel sexual advance. They may dress to shock and intimidate, instead. They may dress to nullify any hint of status, in egalitarian protest. This, too, tells you about them.

Do they dress for success, i.e., to make them appear to be more 'professional', successful, competent and self-assured, perhaps, than they feel or really are? Well, at least you know that they are willing to try influencing us through their clothes, and that their appearance is very, very important to them. I think that you will find them to be strong people, a definite sense of self; not wishy-washy at all. Strong opinions. Decisive.

Much about clothes stuff is common sense. Does the person dress outlandishly, fishing boots on their head? This person is a loony! Does this person dress in 'camouflage clothes', to blend in and look like everyone else? Expect conventional, conservative views, as well.

What of those who do not seem to be clothes-conscious at all? I feel that you have three possible types of people here. The first type doesn't honestly care about such social 'bull crap'. They are neat and clean and to hell with the rest of it. This will be their attitude in general, their overall approach to life.

The second type is the person who is trying to be weird. I used to regularly see a woman in the city who grew her hair almost to the floor, and then brushed it up into a huge perfectly round ball on her head, much larger than a basketball. She topped it off with an immense scarf. She looked like some outer space thing with a helmet on. Such people want to scream, real loud, up close to your face: "Look at me! Acknowledge me!! I want you to take me seriously! I think the world/system/you and maybe even me, stinks!"

The third type is just a bit stupid and/or unconscious, running on mental autopilot. Bear in mind that Einstein was said not to have worn socks at times, to classes he was teaching (which is odd, really, as he was a classy dresser when he was younger; some have said that this deterioration of his wardrobe happened after the death of his wife.)

What is the woman's purse like? I always try to peek as she turns off her cell phone or puts away her car keys. Is it an old, worn bag, jammed with pounds of stuff? Guns? Recording equipment? Lots and lots of pill bottles? Lots and lots of makeup? Shopping coupons? Is it jammed with cash? Is it large, but neat? New? Expensive? Small, and just holding the basic essentials? Does it lock up tight? Is it open, easy to enter? Is it only for show? What are your judgments about such a purse and its contents?

What of overall appearance, the details? How good are they at attending to all of the social details? Nails, hair, shoes, face, teeth, etc? The sheer number of details that they do attend to can give you a clue on how alert they are to such details, and how well they can handle the multiple, small details of things in general. It can give a clue on how self-disciplined they are. I think this point about discipline (or self-control) can be carried on into the rest of their lives, as well.

These details also give you clues on how important it is to them to look very perfect or not. Certainly it shows that they are willing to take the time and expense to do so. Consider the lady who has entirely too much makeup on. Even though she does a very good job at it, it still shows she thinks that she needs it in order to feel good about herself.

Consider the lady with short, casual (though clean) hair, the short, well-manicured but not brightly polished fingers/toes. Her ironed, though less dressy clothes may say that she feels perfectly assured without all of the extra stuff. Look at her and make that judgment. I would expect that many of her standards are ones that she has consciously examined. She is probably a good judge of character. This ties in with the 'simplification' concept from the handwriting analysis. I find such people to be down to earth. Practical. Bright, very often.

It fits in with my other idea, too, that this woman doesn't feel that she needs to add a lot of things to herself to begin with. She probably feels adequate enough already!

Does she dress in the latest strange fad? It does tell you that she is a herd follower to some extent. She dresses as society and advertising tell her she should dress this month. Next month she'll change, of course. No doubt, she follows external cues on how to act in a lot of other situations, as well. Not directed by inner choices, inner values and her own ideas, she has few of these. She's likely one of the 20% of highly suggestibles I like as clients.

One of my initial questions about people is: Are they conventional or unconventional? Then comes: Are they introverted or extroverted? In each category there are a lot of related things to talk about.

Introverts are generally quieter, show less body language, and can sit still longer without interrupting me. They write in small writing, usually, and/or backhanded (i.e., a leftward slant), in many cases. They need to get away from people to recharge their batteries. They are territorial; desk space, room space, bathroom privacy, special dresser drawers, etc, and can get lost in a book more easily. They gain their guidance from their inner thoughts, more than from outer arguments. Public displays of strong affection possibly embarrass them. If you over-praise them, they will not like it at all.

They use their best energies inside themselves, thinking. They're likely good at it. Consequently, they end up using their second-best efforts dealing with the 'outside world'; they are often awkward at it. Too loud and friendly, over-acting, or the opposite: too quiet, unable to make much eye contact.

A lot of these people eventually do learn to interact with people with more ease, as they psychologically mature, (if they do), though it is usually a difficult lesson. (You can talk about this change in them, too . . .) Oh, and tell them that they hate telephone interruptions – they'll think you're quite psychic!

I tap my forehead and say, quietly,

"You live in here, a lot. You have a whole other world – another universe – in there. Sometimes I can't understand 85% of what I pick up from such a strong, unique mind without a lot of very hard focused work. It's so complex, so detailed, so personal. What stories you could make up!"

All these, turned around, are the extrovert: unable to stand being alone for long periods of time; looks more to others' behavior for clues on how to act. Reacts

with more energy and body language; gains energy from people-to-people contact; the more invitations to parties, the better. Likes praise quite a bit.

Their natural impulse is to have others involved in whatever they are doing. Group functions (parties, meetings, picnics, etc.) just for the sake of group functions. Talk doesn't necessarily mean an intellectual comparison of thoughts as it does to the more introverted, it just means talk.

Their most energy and best efforts go into the interaction with others; the less-practiced function is introspection, hence, they do as little as they can of it. Their writings are more filled with underscores, exclamation points and other dramatic emphasizes.

Most of these lines come from Jung's ideas on categorizing people, furthered by the Briggs-Myer collaboration. Given some understanding of the ways one can put people into categories based on personalities and viewpoints, you can make some very good hits. You can get some insights into them you might not have without this valuable tool. Buy a couple of the books I have recommended, and spend a few weeks studying. It will be well worth it.

Do they look sick? This may seem obvious, but I say that you can usually tell when someone doesn't feel well. Most people, if they are feeling lousy, are not good at hiding it. If they happen to be hypochondriacs, they may overact the illness stuff, with lots of sighing and not-quite-hidden suffering for all to see. If they are also worried about their poor health, I think you can often sense this, although I am at a loss to explain how I gain this information.

Are they truly shabby? We think negatively about people who are actually, visibly dirty when they shouldn't be. Very apparent poor grooming. The three or four days without a shave; the very black, dirty nails, etc. Torn clothing, food stains, extremely wrinkled clothing that normally would be pressed. A clue to how this might be viewed comes from the animal world.

In the animal kingdom, this is serious life-or-death stuff. A chicken, for example, with a few missing feathers will be aggressively pecked at by other members of the flock. This, of course, makes the shabby chicken look worse so the chickens do more attacking than before. They will often eventually begin chasing it away from the food, as though it were not worthy of it. They will very often kill it. I watched this horrible procedure as a child, on a farm. We often rescued the chicken, and allowed it to heal and regrow its feathers. Then, we would introduce it into a new flock, and it was no longer automatically attacked.

When there is any group of animals that live together, and one of them hasn't been groomed, it will often be slowly pushed out of the group. I theorize that this is a genetically-programmed way of getting rid of the possibly sick animals that may infect

the others. Or, it may be an injured member of the group which could attract predators; predators very often attack the slowest, the most lame, the least likely to fight.

Human muggers will attack the person who looks more easily intimidated, the aged, the frightened, the weak, the slow; those who will likely not fight back. All of these behaviors are built into the brain circuitry of the animals, and there is no thought involved, of course.

I feel there is, in some way, a trace – an echo – of this behavior within humans as well. It also links with the other human inner program causing the usual dislike, avoidance, and mistrust of the person who is different or strange. I guess the lesson here is to never look shabby. You can see the effect this type of person has on those around them. The shabby are rarely treated with respect. They are seen as powerless, weak, crazy, weird, inconsequential, and flawed. We avoid looking at them; no eye contact. For many people, this reaches a level where strange-looking homeless street people are almost invisible!

To round things out, here are a few more lines to give you some idea of the kinds of things I talk about.

The woman with all that extra makeup, for her own reasons, feels a very strong need to change the face she sees in her morning mirror to a different one. The wide difference between the two is one place I use my paragraph I call “Bipolar.” It goes something like this:

(I close my eyes and focus on her psychometry object in my hand. I also look at the ‘past’ row of the reading.)

“You are a very . . . complex person . . . inside. Some parts of your ‘self’ are different than other parts. Very different. These different ‘states’ within your mind . . . they are in some ways almost opposite from each other . . . somewhat conflicting in some ways.

It’s almost like there are two of you in there. Or, rather two and a half of you. When you are feeling one way . . . strongly . . . you find it hard to connect with those times when you feel quite differently. There is much space . . . much distance between how you feel at different times.

When you are in one state you almost cannot understand how you can feel those things you feel in the other state, the other mood. You act differently depending on which end of the emotional yardstick you are at then. You have definite highs and lows; your emotional life is rarely calm and even . . . as smooth as glass . . .

"You are beginning to find that you are changing. These quite different . . . and seemingly separate parts of you are starting to move closer to each other. They are blending . . . merging into each other more and more. The extremes aren't as extreme; sometimes you almost seem to be in between these two parts of your self. I guess that's the half person inside you that I feel."

You will, as time passes, become something that is a mix of these different parts of your inner self. The wide swings in your inner self won't be so wide; you'll feel much more sure of yourself. You'll feel more real . . . more solid.

You'll agree, then, that this is a good thing, a positive growing. Because of this personal inner experience of such a wide range, you will grow more and more sensitive to the emotions and . . . thoughts . . . of those around you. Very, very sensitive . . . intuitive."

This, in a way, is a thumbnail sketch of how I see inner psychological maturation for most people. Trying out varying 'selves' in youth, slowly incorporating much of them into a more cohesive, structured adult self.

I have attempted to describe it to the client in non-psych terms; trying for how it feels to them. I think this line will hit with quite a few people from eighteen to forty or so. Of course, there are those who probably never will really fully mature. I still use this line when it seems right.

I hope my rambling here has given you some ideas on the kinds of things I look for, and see – and how I try to feed them back to my clients. You cannot always tell them that they are shabby, but you can know that others treat them shabbily and as though of lesser consequence. Certainly, you can find a humane way of saying this to them – about the way too many people have little concern for their fellow man, or something. You must treat them as a person of worth and consequence, and figure a way to tell them to stand up for their rights.

You cannot always tell them what you see, but you can tell them about some of the logical implications, one step removed. It's a bit like the Sherlock Holmes scenes, without telling them how you knew it. The other "trick" is that you cannot tell them what you see in them, exactly, you must tell them how this trait that you see looks from *their* point of view. Stingy is practical from the inside. Lazy may be seen as "too smart to bother with such trivial stuff."

A person who stays pretty much to herself will more likely see herself as better than the crowd, rather than view herself as more stupid and weird than the crowd. This isn't a rule, at all – she may, in fact, see herself as a lesser person in some way;

I'll bet that you can tell that within a few minutes with them. My point is that you must remember to feed back what you see to them, as *they* would see it.

Go sit in a shopping center, and watch the people go by. What would you say to this one? That one? The only real way to learn about clues is to actively search for them. Pretend you are Sherlock Holmes; what would he look for? What might it mean? Keep notes; actively work at it. This is the only way your mind will learn to pick up these clues; you have to consciously push it to do so.

As I've said, my personal view on reading people well is that only after you have spent a lot of conscious, step-by-step work at figuring out the meaning of the clues you see, can your subconscious begin to feed you this input *without* the hard conscious work.

The subconscious, which will be processing the clues you see into meaningful information, needs training. That training comes through hard, conscious, repetitive work, involving feedback of accuracy. In the case of pendulum training, for example, I insist that the serious student must keep notes and records in a diary of questions and responses, and follow up information.

I use this as an example: Imagine that you are practicing throwing a basketball up into the basket. You stand and look at the basket a moment and then raise the ball and throw it.

You watch the ball arc upward and then begin to sink downward toward the basket. Does it go in or not? You gather up the ball and do it again. And again. And again.

In time, you will figure out how you must throw the ball to get it into the basket.

More power in your throw, perhaps, or aiming a bit higher or lower. It takes doing it a lot – and watching your results – to get it right.

Now imagine doing this same process without watching the ball. Close your eyes as the ball heads for the basket. When you hear the ball hit the floor, gather it up and do it again. You will never learn to do it well without the feedback of watching the ball.

It's the same with whatever you want to learn. You must see how you are doing at each step of the way, at first.

The only way you will become good at it is to do it. Give readings for everyone you can. Work some psychic fairs, where you can get experience. Do small

Tarot parties in peoples homes. Go to parties with your Tarot cards, pendulum and large cloth stashed away, intending to do some readings.

If you've learned some good, general lines to use, and learned some meanings for each of your cards, you'll have enough to start with. Treat your reading seriously, not as a playful hobby. You'll feel awkward for the first few readings, but it *will* get easier, the words will begin to come to you. Record some of your early readings, and go over them later. Work to say the right things. Use all of the psychological techniques I recommend.

Don't stop. Just keep on reading. Hand out those business cards. Make contact with other local readers or occult bookstores. You will be making contacts that will soon allow you to make a decision about giving up your day job. If you incorporate the information in the bibliography, you'll be better than 90% of the readers out there. It'll be your decision.

BIBLIOGRAPHY

The Key to the Tarot

A. E Waite
(Rider, London 1910)

This is the granddaddy of the recent Tarot books, seen every place in the 1960s. Since I use his cards, I like to have a copy of it around for occasional reference, even though I prefer other Tarot books listed below, when it comes to good lines to use with the cards. His lists of the meanings of the cards when used in divination are collections of what readers told him. They frequently disagreed; hence you'll get three or four conflicting meanings for many cards. This shows how shifty the cards can be when it comes to 'strict' meanings. I politely refer to these as 'situational variations.' Nice ring to it.

Classic Tarot Spreads

Sandor Konraad
(Para Research, Inc., Gloucester, MA 1985)

This isn't bad – pretty good stuff on layouts. I was surprised to see "my" layout in it – he calls it the "Three Faces of Time." I find that I have underlined only a couple dozen lines of his for use. He does give a chapter on readings he has given – useful to see how he presents his stuff to his clients.

Personality, Divination, and the Tarot

Carl Sargent
(Destiny Books, Rochester, VT 1988)

If you're into psychology and the Tarot, and like slightly dry books that sound a bit like college texts, full of references to Freud and Jung, you'll love this. I like it, but I am a bookworm by nature. To make use of it will require some serious study – be warned. Some ideas and useful lines if you have a science bias.

The Tarot

Nancy Shavick
(Berkley Books, NY 1984)

Strange; she's hand-lettered the entire thing, it appears. What a chore! At first I found this to be far afield of any usual meanings for the cards. I ignored it. Now I find that I

can almost read the two to five paragraphs she has for some cards – and it flows quite nicely. It's one of the lessons one can only really learn by getting client feedback. I think you'll find good lines for more than a few cards here. As she gives so many good sentences per card, a frugal layout of but fifteen cards can give you a lot to say; a longer reading.

The Complete Book of Tarot

Juliet Sharman-Burke
(St. Martin's Press, NY 1985)

Uses Waite's deck, and she does quite well in relating her meanings to the pictures on the cards. Very good lines here, even though she does tend to mix Greek mythology, Grail legends, and a dash of Celtic stuff into it. Certainly a clue to her own mental maps.

Tarot - The Open Labyrinth

Rachael Pollack
(The Aquarian Press, Wellingborough, Northamptonshire 1986)

Now this is a *reader!* An educated tone, psychological in flavor, she seems able to squeeze good lines from anything at all. She has at least two other volumes, *Seventy-Eight Degrees of Wisdom, Parts One and Two*. One is Minor Arcana, and the other is . . . you guessed it. Very, very good on meanings from my own point of view.

If your clientele is small town, no college education and lives in soap opera fantasy, her meanings and advice may be a bit esoteric. If you are associating with the educated, self-analytical types, this is good, good stuff. She goes into self-exploratory and self-help type meditations using Tarot images which isn't a bad concept, and she also goes through a few readings with us, showing how she bends the meanings to fit the client's situation . . . and still gives very good advice, to boot. Get these.

The Tarot

Paul Foster Case
(Macoy Publishing, Richmond VA 1975)

This is a *serious* Tarot book, with all the Kaballah and Golden Dawn references and concepts in it. Probably of little use to the purely quick, commercial psychic reader, but for some insights into the cards, it's not bad. If you ever have to give a lecture on the Tarot, this is a good place to look for ideas. If you can quote this one, even knowledgeable Tarot people will know that you are more than an amateur, even if they disagree with what you say. I must admit I've got a few dozen underlined places in my copy.

Mastering the Tarot

Eden Gray

(Signet Books, Crown Publishers, NY 1971)

Buy this book first! Of all the “easy” Tarot books, this one is excellent for the beginner. I think that you could probably learn to give adequate readings using only this book for card meanings. Each page gives an illustration of one of the Waite cards, and below it is given the meaning. Makes memorization fairly *easy*.

The meanings are along “classical” lines. I would guess that after I had worked on Waite’s own book, this was the one that I referred to the most during my early Tarot days. Inexpensive paperback that you can – and should – carry around with you, to read over and over and over again in your spare moments.

Fortune Telling by Tarot Cards

Sasha Fenton

(Aquarian Press, Wellingborough, Northamptonshire 1985)

Recently, Ms. Fenton has become possibly my favorite of Tarot writers. A British lady who obviously does Tarot readings a lot, (palms, too, I am led to believe), and has some purely wonderful lines for almost all of the cards. Her readings are gentle, kind and positive – without being too sweet.

She has a sort of “Auntie” practical advice that works quite well for me. For short readings, wherein you are not going to begin quoting the Kaballah or expound on the ‘inner’ meanings of the ‘secrets’ of the Holy Tarot, etc., her stuff is simple, direct and satisfying. I will buy anything she writes. In fact, I’ve rewritten six or eight of my interpretations of the Major Arcana on the basis of her book.

Tarot in Action

Sasha Fenton

(Same as above, 1987)

Here she doesn’t waste space on meanings of cards but rather goes right into layouts and long chapters on readings she’s done. I really like her way of reading. You should have this one as well as her first book.

Tarot Made Easy

Nancy Garen

(Simon and Schuster, NY 1989)

This is certainly a *strange* book! 383 pages of one-liners for all situations are given for each card. Is love your problem? Turn over any random card and look it up. Under that card’s name will be a “love” entry. Or travel, romance, work/career, the home, blessings, mail, the unexpected, and a few more. It’s a fairly stupid concept, if you ask me!

They sound like fortune-cookie one-liners or newspaper astrology one liners. I do admit I have found eight or ten ideas for things to say in this book, though out of 383 pages, it hardly seemed worth reading the damned thing cover to cover. Spend your bucks on something else.

Influence - The New Psychology of Modern Persuasion

Robert B. Cialdini, Ph.D.
(Quill, NY 1984)

How and why people get manipulated into agreeing to things. He really did his homework on this; salesmen, stores, politics, sports, and more. Covers things like clothes, height, liking or disliking, scarcity, and on and on. He gives about ten 'weapons of influence' which can certainly be consciously calculated into your readings setting to your advantage. Cannot recommend too highly; please do get this.

The Lie Detection Book

William J. Majeski, with Ralph Butler
(Ballantine/SeIf Help 1988)

This is a short book – 113 pages – but considering that the bull crap content is only about two percent, it's almost pure gold. The author spent his life as a cop and an interrogator. He has no really magic formulas, but if you follow his advice *and practice*, you can probably become a walking lie detector in situations that are structured – like your readings, for example. He's showing you how to look for patterns of action and occasional breaks in these patterns. Excellent on some intriguing ways to practice. I would have paid fifty bucks for this one twenty years ago. Now it's under four bucks. Get it.

The Secret Language of Success

David Lewis
(Carroll & Graf Publishers, NY 1989)

In fact, this is new to me. I found it as I was finishing up the first edition of this book. I have attempted to include mostly the newer books, hoping that they'll be easier to locate. He covers a lot of the important body language, contact, etc. It's a handy volume; very good stuff. If you cannot locate too many earlier body language type books, this should work just fine. (Please note the strange photo on page 211!)

What Is Hypnosis, Studies in Conditioning

Andrew Salter
(Farrar, Straus and Giroux, NY 1973; originally published in 1942)

From my own experience, this book says some vitally useful stuff about the way our verbal conditioning works, and the implications of it all; the effect words have on

minds and bodies. I feel that this is about as clear and understandable as any book so far. Page 15 altered my research path for life in some areas.

Projections

Halpern and Halpern
(Seaview, Putnam, NY 1980s)

This fascinating psychology book deals with the ways we tend to see, in disliked others, those unpleasant parts of ourselves that we cannot readily face. Or, the positive wonderful things we ascribe to people we do like, whether or not such traits are truly there; lovers do this all the time. And much more; the psychological explanations are surprisingly easy to follow. This is very good stuff to think about; knowing more about 'human nature' and how it works in this area can only help.

Passages, Predictable Crises of Adult Life

Gail Sheehy
(E.P. Dutton, NY 1976)

This is one you really cannot be without. Not only has she done your research for you, but she's given chapter after chapter of great lines. The concept here is that all people, as they grow older, change; and they all change in some quite predictable ways. Some common stages we all go through, and viewpoints of, and views from within these stages. This is wonderful stuff to have in the back of your mind when you scan your client. I have often wondered how much research she might have saved if she had visited a few good psychics and readers for their insights.

Photoanalysis

Dr. Robert U. Akeret
(Pocket Books, NY 1975)

A fascinating book I've not seen anyplace except in my personal library. A large public library might have it, perhaps in the Peter J. Wyden, Publishers edition, 1973. He looks at photographs; yours, mine, the famous, and shows you subtle things you hadn't noticed before. Insights into the subjects and their interrelationships. Sort of body language in the photo album, plus a few more ideas.

I once saw a psychic do twenty minutes of public readings on photographs of supposedly random people. In fact, this guy tried to stack the audience with a few of his personal followers, except they made the mistake of all arriving in his car, and they were all precisely twenty minutes late. Little wonder then that the photos – (would anyone happen to have any pictures of people?) – just happened to be supplied by one of his carpool mates. Fairly stupid, I thought. You can say anything about a photo of a person you've never met and your audience has never seen! And who cares, anyhow?

I got this book to get some ideas on such an act. Never could figure out any logical, dramatic act, but a photo can show more than it intends, if you know how to look. If this sounds potentially intriguing, and you have some better ideas than I've had so far, try and buy or borrow a copy. It's quite good.

Psycho-Cybernetics

Maxwell Maltz

(Prentice Hall, NY 1960)

I know that some of the more sophisticated readers will question this one. After all, it's pop-psychology stuff – and look how old it is! Tough. It's a bit simple, agreed, but the concepts are the sort one can verbally sell. Also, it can give you a useful point of view on the advice you will be expected to give. For those who feel they must give people some sort of ethical, helpful answers, I think this can be a part of that.

In a nutshell; much of what we have become – and will become – is dependent on how we think and feel about some of our past experiences and our selves. Through some positive imagery and logical analysis it is possible to become whatever we become more through choice than through default or accident. A bit 'positive thinking' in flavor, but quite a few of the lines, examples and images are most useful. Give it an honest try. I do not say it is *the* answer but it can be a part of it. Feel free to disagree – you may already know some other system of positive mental imagery, auto-suggestion, self-analysis that works just as well. This is only one of many.

Psychotechnics: Advanced Psychic Methods

Myriam Ruthchild

(Lee Jacobs, Pomeroy, OH 1981)

I was so jealous of this book I hated her for at least 30 minutes; by then I was through with the first read, and I loved her. I'd been keeping notebooks for years – and damn, she wrote much of it first. Ah, well. She tried to write this book for both the potential psychic reader and the interested non-magick believer simultaneously.

This makes it a bit awkward in places, as she tries to balance her faking it with also declaring the process as real psychic ability. Still, she's done a masterful job at it. To be fair, I think that she is saying, in her idiosyncratic way, that if one begins as a purely psychologically-alert pretend psychic, in time, your mental circuitry will adapt, and you will become so sensitive to clues and patterns of people that the words, and accurate ones, very often, will seem to just flow out of your mouth . . . which is fairly psychic. I agree with that a thousand per cent. I would advise you to have this as one of your twenty basic texts to have when you study. Body language, psychological slants, how to practice, and so on. I have read that she's put this out in a tape format, but I haven't come across it.

Cashing In On The Psychic
Myriam Ruthchild
(Lee Jacobs, Pomeroy, OH 1978)

This was her first (and smaller) book on the subject, and is just as the title says. It is rather basic stuff, but good, none the less. If you had to get one or the other of her books, get Psychotechnics.

Psychic Character Analysis
Rose Hester and Walt Hudson
(Magic Media Ltd. Baltimore, MD 1977)

A very short book (12 pages), but a very good outline upon which to structure your reading. Like so many of the books, they tell you to watch the client for some particular clue – but give no idea in hell of how to interpret that clue or how to respond to it. Still, it's inexpensive, has some good lines and good practical advice.

Quick and Effective Cold Reading
Richard Webster
(<http://www.deceptionary.com/webster.html>)

This book is based on palm reading, which isn't my favorite, but he has nearly convinced me to begin studying. His lines and reasons for them are flawless, as is anything he writes. You should read this one; worth twice the money!

Psychometry From A to Z
Richard Webster
(As above)

This one is just what it says: psychometry. It is better than excellent, from my view. A psychic who hasn't read this, or possibly some similar system, just isn't doing all they could be doing. I've read it until the binding has come loose. Pages and pages of lines you can likely steal, though better to use them to see the kinds of things that he talks about, then write your own. It should widen your psychic horizons within a week, given some hard daily work. Not only the real stuff about doing pseudo-psychometry, but he tosses in a few anecdotes along the way that you can learn from as well. By all means, spend the bucks and get it.

How To Build Up A Psychic Practice With Full Length Cold Readings
Richard Webster
(As above)

Of the top twenty books in your studies, get this one before you get to ten! He'll save you at least a couple of years of making mistakes trying to set up a reading business.

Insights on figuring out advertising, learning your 'lines', and all the stuff you'd possibly stumble over without his warnings and experience.

Commercial Cold Reading

Richard Webster

(Martin Breese, London, although some magic dealers can also supply it.)

Not only does he give you some good lines on this audio tape, but the reasoning behind them, then a recorded reading. I guess it's about an hour long, but it's good enough to seem much too short.

Techniques for Psychics

Richard Webster

Well worth sitting and watching this video tape ten or twenty times. It's helpful to see a *real* reader in action. Positive, sensible lines, done in his charming accent are great.

Quick Readings with Numerology

Richard Webster

(As above)

For only a dozen or so pages, this is the absolutely *best* learn-this-and-go-do-readings book I've ever read! A short ten-to-fifteen minute numerological reading system. (Numerology is fairly popular at psychic fairs!)

As he says in one of his other books, this is a good system to have in your mind; you can lengthen other readings with a short numerology section added. I learned this system (with a couple more traditional numerology books for further lines) in just a week of night study. As I use numerological lines in Tarot anyway, you can bet that I'm eager to put this to use.

Not as deep – nor as wide in scope as my Tarot readings – but when you have nothing more than pencil and paper at hand . . . (Of course, with my usual emphasis on 'stuff' I've put together a couple special charts to fill out during the reading . . . It's now become the Chinese Tortoise-Shell System.) I think this is a wonderful little book!

Red Hot Cold Reading

Thomas Saville, Ph.D., and Herb Dewey

(Self-published)

Both of these authors are deceased. If you can find a copy of this, buy it. Filled with great lines and psychological gambits that you do need. I think the explanations and theory behind some of the psychological stuff is far more brief than I would have

liked, but none the less, if you are serious about doing readings, you should have this one.

They talk about Tarot, numerology, graphology and more. Probably these guys have about as many lines you can (and will) use of any of the books, except perhaps the Webster writings. I can easily see that most of these lines would work in most readings I give. Very good stuff!

Marketing for Mentalists and Psychics

Webster, Harper, & Ross
(Flora & Co.)

An audio tape with a lot of hard-won information on advertising and getting readings or public shows. As such info is damned hard to pry out of most professionals, this one you should get and memorize!

INITIATIONS - A Viewpoint On The Art Of Cold Reading

Alexander Thomas
(Flora and Co. 1989)

Book and tape set. This guy's a very busy reader, who doesn't advertise; that should tell you something. I found his information and experienced views most helpful. I am not sold on the scientific validity of one of his approaches: face reading. It's an ancient Chinese system I once researched, called 'Siang Mien.' It might be roughly the popular equivalent of our culture's evergreen palm reading . . . or at least in "old" China it was.

Still, to be fair, the laboratory validity of it is, in some respects, inconsequential. You can use the system to find lines to say about the character of a person, just the same. The lines will work; Mr. Thomas is living proof. There's lots more goodies in his book, like telephone work, about which I knew less than nothing, as it isn't written anyplace else I've found yet. A brilliant idea of using Tarot in non-Tarot readings – some damned clever stuff! Get this set; it will help you become a much better reader.

Thirteen Steps To Mentalism

Tony Corinda
(Louis Tannen, NY 1968)

Don't let the date mislead you, this is jammed cover-to-cover with mechanical magick stuff. You'd need six or a dozen other books to get the broad mentalism education you can find in this single volume. Page 139 has my own favorite emergency pendulum magick – locating a hidden item under one of three identical coffee cups. I have the pendulum dowse for it. No gimmicks at all. There must be enough ideas here to keep you busy for a long time, even though I don't advocate getting too

miraculous in your presentations. Just a touch here and there; and this is where you'll find it.

The Talk Book

Gerald Goodman, Ph.D., and Glenn Esterly
(Rodale Press, Emmaus, PA 1988)

A UCLA professor who can write well on the latest science insights into communications between people; especially where advice-giving is trying to take place. Can't say too many good things about it. It seems aimed toward someone doing counseling or therapy, which translates into giving readings, as well. Very clear explanations on why he recommends what he does, so you can see how it would be useful for reading/counseling situations.

The Language of Clothes

Alison Lurie
(Vintage Books/Random House, NY 1983)

Simply the most insightful book on clothes and the significance thereof I've found yet. Styles, colors, fabrics; masterful psychological insights. Some of these are wonderful for someone who must make judgments about people based on their clothes. You should own this book, so you can scribble and underline in it. Historical, sociological, psychological and anthropological, but not a drudge to read.

Color In Your World

Faber Birren
(Crowell-Collier, London 1962)

One of the first books I found with the idea that color affects us all, and that some colors affect us similarly. Some general insights may be gained in understanding people through their choices and uses of favorite colors.

The Luscher Color Test

Dr. Max Luscher
(Simon & Schuster, NY 1971)

The color book from a more scientific view. It carries many of the insights from the earlier book a couple steps further, testing people's choices of color to find out about their inner personalities. I tested probably a hundred to a hundred and fifty people the first couple years after I read it; it was almost as popular as my handwriting analysis! I doubt that 100% of it is scientifically justifiable; it still is of great use to a reader to understand more about color.

The True Believer

Eric Hoffer

(Harper & Row, NY 1951)

This examines belief itself. In this book, his focus is on the mass movements, primarily political; secondarily, religious. He works to understand why followers follow. I find much of it applies to more recent cults, as well, and to believers in general. Don't let the date of it mislead you into thinking that the info is outdated or superseded in some way. It is not. Over the years, psychology has amplified on his themes, or further examined bits and pieces of them, but it's still accurate. As being psychic requires that people believe that there are such things as psychics, and that they believe that you are one, any insights into why and how belief happens is most important.

People Types & Tiger Stripes

Gordon Lawrence

(Center for Psychological Type, Inc., Gainesville, FL 1983)

A good one on the psychological typing of people begun by Jung and taken further by Isabel Briggs-Myers. Ways of classifying people through their psychological outlooks and ways they interact with the world. The old introvert/extrovert stuff in much more depth. Quite good for the descriptive psychological lines you can use. I think this definitely will help when you're trying to step into your client's mind. Be prepared to do some mental work and lots of notes for this one; more than a weekend, too. Worth it.

Gifts Differing

Isabel Briggs-Myers, with Peter B. Myers

(Consulting Psychologists Press, Inc., Palo Alto, CA 1980)

The parent of the above book. Woman and daughter team spent much of their lives keeping statistics, and testing many thousands of people to get responses to certain types of questions. They decided that Jungian psychological types were a valid way of describing and categorizing people. You'll find full chapters of descriptive lines that are just waiting to be used. If you are naturally intelligent and inquisitive, you will begin to see some patterns in these lines that make sense. Then you begin to wonder how these damn clever insights were explained; next thing you know, you're hooked! You find yourself making notes, and seeing others and yourself from a new viewpoint.

One can – and some do – argue with the full validity of Jung and Ms. Briggs Myers, (I don't), but the lines are wonderful anyway – and the system *does* make a useful way of categorizing and, perhaps, understanding people better. What else could a good

reader ask for? Expect a lot of hard thinking and people watching before the deep ideas in this one get any easier.

The Last Word On The Gentle Art Of Verbal Self-Defense

Suzette Haden Elgin
(Prentice Hall, NY 1987)

Talk. Listening. Body language. Patterns in talks; ways we get tricked (or not) into arguments, miscommunications, more. Seems I have hardly a page without an underline someplace. Some good ideas for lines to use in this one. Some of it involves exercises, experiments; if you did all this, you'd be able to teach classes, I think. No quick read.

SIGNALS - How to use body language for power, success and love

Allan Pease
(Bantam Books, NY 1984)

Crummy title; pretty good book. Paperback and should be one of your basic body language library. Usual stuff, lots of it, and well explained.

How To Read A Person Like A Book - And What To Do About It

Gerard L. Nierenberg and Henry H. Calero
(Cornerstone Library, NY 1973)

Good. Maybe a bit less detailed or comprehensive as "Signals" (above), but if this is easier to find, it'll do very well. The usual stuff, well explained and illustrated.

Body Talk, The Science of Kinesics

Maude Poiret
(Award Books, NY 1970)

A somewhat popularized paperback on the subject, but still useful. Photo illustrated with some overacting models in dated clothes.

Anything by J. Krishnamurti.

"Krishnamurti's Journal" is one. "Think On These Things" or "Flight of the Eagle", etc. This amazing human being could talk, slowly, plainly, and simply to a garden filled with some of the brightest and the best minds, and magick happened. His ideas are simple and direct, yet complex in implication. (After listening to the way his words flow, his association chains, his ideas, his images, long enough, something sometimes happens within his listeners. Or readers.) It is as though eventually you can catch a dear, perfect glimpse – a feeling – of what he is saying, in a direct way that few speakers or writers have ever done, from my view.

He was chosen, as a young boy, to become the leader of a rich and powerful cult of the early 1900s. They trained and trained and trained him. About the time of his majority, he renounced the whole set-up, proclaiming that his followers should learn not to rely on such leaders! Talk about honorable ethics!

He spent a lot of time, from then on, thinking. He thought about, and talked about, the mind, time, truth, emotion, thought, violence, life, death, beauty, meditation, greed, war, society, and much more. People thought so much of him, he was given money, land and property in more than one country to insure that this intensely brilliant, honest man did no more than simply think, and report to them – and the world – what he thought. I have read Krishnamurti since the 1960s. His are the books I will never part with as I reread them at least annually, it seems. I cannot tell you why you should read these, just do it. If you ever aspire to sit before others and answer their questions, you cannot fail to learn something from the way this once-in-a-generation, gentle genius did so.

Handwriting, Revelation of Self

Herry O. Teltscher
(Hawthorn Books, NY 1971)

One of the better, more logical books on the subject. Memorize this one cover to cover and you'll have a second career ready.

The Psychology of Handwriting, Secrets of Handwriting Analysis

Nadya Olyanova
(Wilshire Books, N. Hollywood, CA 1971)

Very good, too. Any of the older books are somewhat suspect. They had long charts of individual letters and said that this kind of 'r' meant one thing, another kind of letter meant another thing. I do not find much validity in such old ideas. This author does a bit of this, but discount most of those parts. Over all, still useful.

How To Analyze Handwriting

Hal Falcon, Ph.D.
(Trident Press, NY 1964)

One of my favorites! Evidently the author did a one-on-one commercial analysis business in restaurants or nightclubs. People sat at his table and he gave them a personality reading based on their handwriting. He covers the basic, and most reliable stuff; gives a few of his lines, and some of his insights and explanations. I would imagine that one could use this book as a basis for a completely commercial business.

I did handwriting analysis for money some years ago. Much of the one-on-one personality profiles I did come from this book, and much of it is useful in readings of other sorts.

Pendulum Power

Greg Nielsen and Joseph Polansky
(Warner Destiny Books, 1977)

As you can see from the date, it's a relative oldie. Certainly a somewhat higher B.S. fraction in it than nearly all of the other books on this list, but useful, just the same. A basic pendulum book, history, uses and some good lines to use. If you had no other book at all, this would work to give you some background on the subject.

The Divining Hand, The 500 Year Old Mystery of Dowsing

Christopher Bird
(B. P. Dutton, N Y 1979)

One of those 'coffee table' sized books, with lots of pictures and a bit over 300 pages. Extremely comprehensive; covers pendulums and the typical 'forked stick' tools, and very much more. The above pendulum book is a bit more useful in actually using a pendulum. This one is good for telling you some of the things it has been, can be – and is – used for. With this volume you can write a great ten-minute (or longer) talk on the pendulum. Probably easier to find than the other one.

The Annual Horoscope Guides

Published by Dell and others.

These come out every year, and have one astrological sign well covered in each volume. Get six or eight of them and go through them looking for lines that sound like something you could say. You'll be surprised how very useful these can be for ideas on subjects you could bring up in any sort of reading situation. Years ago, I sat down with a few of these and used them as a basis for a One-Size-Fits-All memorized stock reading; I don't do that anymore, but the books are still wonderful. Usually cheap, as well.

The Top Twenty

On a last proofread, it has occurred to me that I have over used the phrase 'one of the top twenty' when I speak of books. I must, then, try and list the true top twenty:

1. Mastering the Tarot
2. Fortune Telling by Tarot Cards
3. Tarot In Action

4. Tarot -The Open Labyrinth, Volumes 1 & 2
5. Psychotechnics
6. Quick, Effective Cold Reading
7. Psychometry, A to Z
8. How to Build Up A Full Time Psychic Practice
9. Red Hot Cold Readings
10. Marketing For Mentalists and Psychics
11. Thirteen Steps To Mentalism
12. The Talk Book
13. The True Believer
14. The Language of Clothes
15. Gifts Differing
16. Signals, How To Use Body Language for Power, Success and Love
17. How to Read A Person Like A Book, And What To Do About It
18. How to Analyze Handwriting
19. The Divining I-land
20. Oh, what the hell, get Webster's Numerology book, too!

NEW EDITION NOTE:

When I wrote this book, originally, I did not have the advantage of reading the books of Gene Nielsen, a musician, general Renaissance man and reader from California. He has two books – at least – that I think could replace a lot of the books above – and would have saved me some *years* of fruitless, dead end searching!

Available from The Pro Shop (www.mevproshop.com) you can find these titles by Gene:

Counseling Techniques for the Private Reader. This is perhaps the very best book on how to interact with your clients in an ethical and helpful way that I've found. It's based on sound psychology and avoids the trap of trying to make decisions *for* the client. This book is worth its weight in gold, I think. Or maybe platinum, these days. I count it as useful as Richard Webster's writings, which are the best.

The VASCAL System. AHA! This, alone, would have saved me a few years' work! Gene has taken the cards and worked out a fairly easy to remember *system* for the cards basic meanings. It works with Tarot and regular playing cards, if necessary; you can add in all the other information you gain through your clues, body language, intuition and other sources. If you are still working on the 'card meanings' phase of learning Tarot, stop now and get this book! It's great!

With these references, a deck of Tarot cards, some notebooks, and a good table set-up, you could become the successful expert in your area on giving very satisfying and accurate readings. (I would suggest a useful twenty-third book, as well, but you have it in your hands already.)

I would repeat my advice to go to a few psychic fairs and get some readings. You'll have the chance to see a wide variety of people in action. Different styles, different arts (cards, runes, psychometry, numerology, etc.) It may give you a feel for what is most popular, what sells the best.

The next step is to work at a few psychic fairs. You'll be reading a lot of people in one day, and this is where you really learn how it all fits together.

The ability to give a good reading is a most saleable art. You will have a talent you can carry with you anyplace you go. You will never have to starve if you can give a good reading; you quite likely will make a lot more money than at the shoe factory, or whatever.

Send me some, would you?