

KENTON KNEPPER

WONDER
WORDS

VOLUME TWO

THE REAL WORK

TRULY INVISIBLE

This effect is based on subconscious cues "pantomime". Remarkably in this case it is the SPECTATOR who does the cueing, and they are rarely aware consciously that they are doing it!

This is not 100 percent, but don't let that discourage you. All you have to do is toss an Invisible Deck or Brainwave Deck on to the table before you begin. Say "We'll use two decks, you get the invisible one!" This gets a laugh and sets you up for an "out" if it's needed.

Personally, I began doing this years ago when my Kolossal Killer wallet was put out on the market. The original version allowed for a full deck to be covered within the wallet I still carry the wallet but I don't often have to use it for this. I either hit exactly or cop off the correct card in the end. You'll do whatever you like best.

A magician once asked me what the point was of doing "that stuff" if all you were going to do was use an Invisible Deck anyway. The reason is even in the WORST case scenario, it's still a heck of a lot stronger than the regular "Invisible Deck". In fact it hits, there is no possible explanation to those watching the effect. It's quite awesome even when you're "close".

EFFECT:

The spectator is given an invisible deck to hold and separate into reds and blacks. She then throws either the red or black cards away without saying what cards she tossed out. The performer states that she threw the red cards away, and the spectator agrees. This is repeated with the two remaining suits. Again the performer names which suit the spectator threw away.

Finally, the spectator reaches into the middle of her remaining invisible cards and removes one single card." The performer names a card and the spectator agrees or says "Very close, it was one number higher or lower". The performer proves of course that he knew this all along.

THE WORKS:

Stand facing the spectator and hand her nothing claiming it's an "invisible deck". Say "Now the cards are new so they are already separated into reds and blacks. Take the red cards in one hand..." Here you PAUSE and WAIT. Notice which hand the spectator moves. You now know which hand holds the "red" cards.

If the spectator doesn't move, just say "Are you sure you're holding them tightly?" and the spectator will usually react. Finish by saying "...and you have the black ones in the other hand." At this point you should know which hand holds what colour of cards. If you don't, practice on being more "external". If you still don't know, guess. You'll get another try soon. Continue by saying "Now what ever cards feel right to you, keep those cards and throw away the cards in your other hand. Don't tell me which ones you toss away!"

Again simply observe. Since you should know which colour is in what hand, it's really simple to tell what cards she tossed away Say "Good. So you threw away the red cards and kept the black ones?"(or vice versa depending on what you observed earlier)

Now whatever colour she has left, remind her of the two suits of that colour. For example, if she kept the red cards say "Now that means you have the hearts and diamonds. Pick up the diamonds in one hand..." Here you pause and observe as before. Finish saying "...and the hearts in the other. Throw away either the hearts or diamonds, but don't tell me which one"

Again you can now easily name the suit she has left in her hands. Tell her to "fan the cards in one hand, just like a magician." It doesn't seem to matter if the spectator doesn't know what a "fan" means they seem to do it quite well anyway. You can of course mime this action to cue her how to 'fan the cards' if you want to be certain she does this correctly.

Now continue as you say, "Just reach right in to the MIDDLE of that fan and pull out just one card, don't let me see it!" This is where you have to watch very carefully. If she pretends to reach right into the middle, then she probably is thinking of a seven or very close to it. If she reaches to one side or the other, then she's probably grabbed an ace or a queen. Imagine in your own mind what she would

likely be removing if there really WAS a fan of those cards in her hand. Now if you name your best guess, you'll probably be quite close. Considering there are no actual cards involved, close is pretty outstanding for most people. If you are a bit off, use the Invisible Deck on the table and prove you knew all along. Or just use any other out that you like best.

Of course if you directly hit (which you will learn to do in time) follow this up with more mind twisters like Banachek's Brain Game or Time Machine. Sometimes you'll feel like a spectator is just "going along". I say "So what?" The audience will be knocked out and the spectator will be amazed in the end. Sometimes you will think they are playing along with you, but they are such placaters THEY don't even realize that they are just agreeing.

Gene Urban uses a standard deck in new deck order as his out. Since he knows he is within two or three cards, he simply cuts two of these cards to the top of the deck and names the third closest card. He can then do a double lift, or palm off the top card or simply turn it over to reveal he knew all along.



This is based on a brilliant effect by Larry Becker. Docc Hilford and I started talking about this trick and found that there were a couple of things we'd do a bit differently. Weird as it may seem, Docc and I had a few of the same ideas independently and almost immediately.

Docc's presentation is slightly different, but what I am going to give to you here is the EXACT way I perform this effect in the "Dining With Wizards" show. I'll give you it all, with nothing held back. In this version you will need two simple things for props. A Sun/Moon coin and a window envelope with a blank card inside. Be sure the copper side of the coin does NOT have any date on it. This is vital.

If you don't like window envelopes, then I suggest the many fine wallets out on the market that allow a spectator's message to be secretly glimpsed at the proper moment. Personally, we use Mark Strivings "Sight Unseen Case" for this effect in the "Dining" show.

The rest is all words, vivid mental pictures, labels and a natural and relaxed attitude. These are the true keys to making this effect the blockbuster that it has become.

Put the window envelope or wallet in your BREAST pocket along with a pen. There should also be a card for the spectator to write a date on which then goes inside the envelope or wallet. I premark the card that the spectator will write on with 18___. This allows them to fill in the date easier and makes sure the numbers are a size I can easily read when the time comes.

I speak to the audience about H.G. Wells and his book "The Time Machine". I propose an experiment in this realm using visualization, citing that we can go anywhere in time - at least in our own minds.

I have a spectator join me on stage as I remark "You know H.G. Wells lived in England during the 1800's. So I need you to think of a year - any year - in the 1800's. Never tell a soul. Keep that date clearly in your mind. In fact, perhaps you should write that date down in case we need proof later on..."

I now remove the window envelope/wallet being careful not to expose the gaff as I hand the spectator the card to write on. She sees the 13 followed by the blank lines, so she just fills in the blanks as I say "Don't let me or anyone see it."

As soon as she is finished I place her card writing side down into the envelope or wallet. Now this is extremely important! I do NOT try and get a glimpse of the date at this point. Instead, I do a diabolical move of Docc Hilford's.

Turning my attention away from the envelope, I look out towards the audience. My left hand opens my outer breast pocket .is my right hand attempts to stick the envelope/wallet Into It. Instead of following through however, I apparently "miss" the pocket a couple of times.

A tad bit embarrassed, NOW I turn to look at the envelope as if to make sure I get it into my pocket. It is just at this moment, or a very brief instant, that I glimpse the date and then push the envelope/wallet "home". (Thank you Docc!)

I state that I am going to take the spectator on a journey to the time she has in mind. Whatever year she is thinking about is where she will travel. First though, we need something to represent our current time. I reach into my outer jacket pocket and remove a handful of change.

Naturally the Sun/Moon coin is mixed in with these coins and I remove it silver side out as I pocket the other change. I ask the spectator to hold out her hand palm up I make mention of the fact that the coin is a half dollar (whatever yours is,) and that she is to take it along on her journey.

As I say this, I place the coin silver side up on her fingers. I tell her to close her hand tightly and to not let go until she comes back. Of course as she closes her hand, the Sun/Moon coin secretly flips over so it is now copper side up. Naturally no one knows that at this point.

The 'moves' are now finished even though it appears you haven't truly begun yet. This is the time that the REAL WORK comes into play. Follow my words carefully, considering what you have learned:

"Now close your eyes and just relax. Keep that coin tight in your hand as you hold your arm out and go back in time... Picture in your mind the hands on the face of a clock... and see those hands spinning backwards, spinning, spinning, spinning backwards in time.

Moving now towards that time in your mind, push the door to somewhere in England, the land of H.G. Wells ...moving to that year now until you find yourself standing on a grassy hillside... a grassy hillside just outside an old British pub..

Walk up to that pub and, just in your mind, push the door to that pub open... notice how heavy it feels... the weight of the door... Now walk into the pub... you can hear all the sounds, all the clamour... you might notice all the smells in the pub...

Good... now look around, and you will notice a rather bushy faced gentleman sitting up by the bar... you recognize him somehow., you realize this must be H.G. Wells himself... Go up to him, but don't let him see you...

You notice there is some change on the bar next to him... English change of course because you are in England... Now VERY carefully, just in your mind, remove a coin from the bar... don't let

him see you!... Good. Now we don't want to steal from the man, so again just in your mind, place your coin on the bar in exchange...

Good. Now walk out of the pub, back to the grassy hillside... back in your mind... back with the coin... time to move the hands of time forward... see the hands spinning forward... and when you are back in this room, very slowly open your eyes..."

The spectator opens her eyes and I welcome her back. I also keep my eyes on her hand to be sure she doesn't open it prematurely. Once she seems to be "getting her eyes back" I say "Well, that was quite a trip wasn't it? It seemed almost real?" She responds "Yes!" (Note the use of the negative question here)"

You brought a coin back with you? Very, very slowly and carefully open your hand" A look of shock will come across her face. At that instant pick up the coin copper side up and display it to the audience, being careful your hand hides the other side from the spectator on stage.

Now turn to the spectator and again display the coin to her as you say: "A coin, an English coin. An English coin dated 18 ____.

18 ____ ... Hmmm, is that the year you attempted to travel to?"

As this is being said, several things are going on. First she's still shocked about the coin changing colour in her hand. Second, I strain my eyes and turn the coin in my hand as if I am looking for a date. When I say the date out loud, she is in shock all over again. So I hold the coin right at her as I repeat the year and ask her if that was the year she tried to travel to.

Of course she has to say "yes". Although she cannot see the date, she will assume it MUST be there because I saw the date there, and besides, how else would I know? You will also note I don't allow the spectator a lot of time to respond.

Two words of caution: Do NOT "flash the coin" at the spectator and then jerk it away as if you have something to hide. If you do that, you'll create suspicion that otherwise just Isn't there.

The second caution is to relax and be natural. Remember if you want them to believe it, YOU had better believe it. If you don't, your subconscious will tip you off all over the place!

Only ONCE did I have a person say "I can't see the date". I did NOT panic. I simply repeated the date and asked if that was the correct one. This person responded with "Yes! I just don't have my

glasses on, so it's harder to see it!" It's good I was relaxed and believed it myself. Otherwise this could have been disastrous when it didn't have to be. Everything you have learned about the REAL WORK in this second volume of Wonder Words is in play during this effect. That is why this is as powerful as it is. Notice for example that we LABELED the coin changing as the SPECTATOR TRAVELLING. WOW.

Again, I wish to thank Larry Becker for his marvellous original concept. You can see the original for yourself on Mental Masterpieces, The Larry Becker Video Volume Two. You might want to check this out and see where this all began.

Thanks again to Docc. Sometimes it's hard to tell which one of us did what anymore. Believe me Docc's input on this was there from the start. We all benefit from such collaborators

So there you have it. Signed, sealed and delivered with all the touches and the REAL WORK. Please don't do this - unless you'll do it justice.

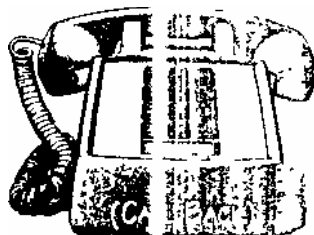
GENE'S ODD DELETION

This is one of Gene's pet routines. It's a great effect for those of you who do a lot of telephone work and are tired of leaving boring voice mail.

THE EFFECT:

You're hard at work calling new prospects on the phone. For the zillionth time you get voice mail instead of a live person. But you're prepared! You leave your message and end it by asking the person to humour you by jotting down a number that comes to his or her mind. Ask the person to hold on to the number until you have a chance to talk.

Later, when you get a hold of this person, you correctly identify the number that was thought of.



THE WORKS:

The basic principle of this effect goes way back. I am not sure of its originator, but I thank Larry Becker for sharing it with me. The principle is simple. If you ask someone to think of a number under fifty that contains two different odd digits, most people will think of the number 37. Kenton could probably tell you why, but I only know it works much of the time.

So, your making you're phone calls and you get a message machine or voice mail. Don't get frustrated...get even (or in this case -- odd.) At the end of your message ask the person to think of a number under 50 that contains two different odd digits. When you lay out these parameters, speak slowly and tell them to write down the number so they will have it when you next talk. The chances are very high that the person is going to return your call because they are now quite curious.

When the person returns your call, or you call him back, the subject of the number will come up. Most of the time the caller will remind you that he or she chose a number and wants to know why you asked them to do this.

Simply ask them if there is any way you could know what number they chose. They will generally respond that you could not. Now comes the sneaky stuff.

Casually remind them of the parameters by which they selected their number but delete some of the parameters you originally gave them. (Generally, I leave out the fact that they were asked to choose a number that contained "2 different odd digits") Just remind them that they were asked to choose an odd number under 50. They almost always agree that those were the guidelines. Don't push for a response... you're just gently reminding them.

Next, tell them to concentrate on their number and you will attempt to see the same picture that they are seeing. You may want to qualify the number a bit by saying that you see a 3. If they say yes, go for the number 37. If you get it wrong you can fish a little and come up with the answer.

Now I restate the original Instructions, not as Instructions but as "Impressions". For example I say "I'm getting that both digits are different, aren't they? Good. It's becoming clearer... both digits are odd, right? Great! Oh now I see two numbers, I'm not sure if your

number is thirty-five or thirty-seven... I'll say thirty-seven!" At this point they usually drop the phone. If they say it was thirty-five, I say "Always trust your first impression!"

Personally, I don't really care if I miss every once in a while. It hits so often that it is worth the risk. If I do miss completely I say, "with a little practice we should be able to connect...next time we'll try with an even number." Then go on to discuss the real reason you called them in the first place.

For those who don't know, the even number force is much the same. Have the person think of an even number over fifty but under one hundred. Make both digits even and different. They usually think of eighty-four as their number.

STEVE BANACHEK SHAW'S BRAIN GAME



The following effects of Banachek's are pure dynamite. I'm extremely grateful that he gave them up to you for this second volume. The fire effect involves the use of patterns, labelling, and adjusting. The second effect uses these principles and incorporates subconscious cues. I'll let Banachek describe it all in his own words. You're going to love this

I first met Kenton at one of Docc Hillford's delightful Weekends. I had heard of Kenton prior and knew a little of his amazing way of thinking. I believe he was giving his first lecture to magicians. The lecture was thought provoking and one of the best I have seen. It was also very honest and blunt. To the point.

Now the next two little things may seem small at first but if you use them once, you will not be able to live without them. I love to use small psychological things in my performance that convince the audience that I am really reading their minds.

Here is the first one: Imagine someone has told you to think of a word. It appears there is no way they can know what that word is, so there is no way they can know what letters are in that word. They ask you to think of any letter in that word. You think of one. They tell you what letter you are thinking of. Would that be incredible? You bet!

THE WORKS:

It is really quite simple. You must know the word the spectator is thinking of. This can be accomplished with a centre tear, Becker's Flashback, the suit of a known playing card, or any other method that allows you to know the word they have selected. Then you ask them to do the following: (Remember the wording is important.)

Let's say they selected the word house. Ask them if they really see their word and all the letters that make it up. Next ask them to mix the letters up in their mind. Pause here for two beats and say, "Now think of any letter in your word." Pause for another two beats. NO MORE, NO LESS. (You do not want them to have a chance to think too long.)

Then say, "Got it...Good!" Now you can tell them what letter they are thinking of. What letter would it be in the word '**house?**' It would be the 'S'.

Why the letter 'S' you ask. The logic is simple. By asking them to mix the letters up, you have caused them to pass over the first letter. They will go towards the end of the word. They will not think of the last letter simply because it is the last letter. They will not think of a vowel. They will think of the letter that is a hard consonant. In this case it is the 'S'. It will also be towards the middle of the word. Usually it will be the same letter you would first select.

This works 98% of the time. I have an out for you, that will still make the audience think you knew what letter he was thinking of. Let's say that the thought of word is 'Crayons.' You are not sure if the letter he is thinking of is the 'N' or the 'Y' so you will reveal the word in this manner.

"Great, I'm getting two letters, almost like you thought of one and then went to another." Notice you say, 'almost like', not

'You thought of one and.' (See Volume One of Wonder Words) Then ask "Are you thinking of a Y?" (The first of the two letters in the word)

At this point one of two things will happen. You could well be right. But what happens if you are not correct? Immediately say "There is the letter Y in your word though isn't there" They have to reply that there is. Then follow this by stating "You thought of the 'Y' then skipped over it (pause slightly.) There is an 'N' in your word isn't there!" The spectator has to respond positive /, because you didn't state that the letter 'N' was the other letter they thought about. You simply stated that there was an "N" in their word. The rest of the audience however will be left with the impression that this is indeed the letter the spectator was thinking about. (This is because you stated you were 'getting two letters'.)

If the spectator smiles at this point you now that the letter N was indeed the letter she was thinking of. But if they do not react here (remember be EXTERNAL), just continue on revealing the rest of the letters in the word. After all, this is what most book tests look like to an audience anyway. This just looks a bit better

Along this same theme, if the word starts and ends in the same letter such as the word 'Test', I will say the following: "I'm getting two letters almost like you thought of one and went with another. Are you thinking of the letter 'S'?" If they say yes, I will then adamantly state, "You almost went with the 'T', but there are two 'T's' in your word, one at the beginning and one at the end of the word, right?" They will always answer 'yes' even if even if they were not thinking of that letter. Why? You made a statement and asked a question at the same time. They have to answer the question. The statement said they were thinking of a 'T' then changed their mind. The question asks if there are two 'T's' and if they are at the beginning and end of the word. Again the audience will believe you knew exactly how the spectator was thinking.

Now here is another lovely bit I like to do when I know what word they are thinking of. I ask them to think about how many letters are in their word. I immediately turn my back and say "I will turn my back so I can't see you count." This will always get a laugh. The laugh will be louder when they actually do count the number of letters on their fingers. This is one more way to convince the

audience that you know things you shouldn't, especially since your back is turned.

Then you make the statement that there are 'X' amount of letters in their word. Turn back facing the spectator and ask him to confirm your statement. Often, if there are a large number of letters or if their word is not an easy one to spell, I'll state, "I've got two numbers" Now rattle off two numbers. One should be the exact number of letters in the spectators' word and the other number should be plus or minus one. For example I say, "I'm getting two numbers...seven and eight. But I think it is eight letters, is that right?" The reason for this should be obvious. Often the spectator will mis-count or is not sure and will state that at first he thought there were seven letters but you're right there are eight. When this happens it brings down the house.

No matter what happens at this point, you are ready to really convince the audience you know exactly how the spectator is thinking. Now tell him that there is a '_____' in his word. (Name the last letter of the word) Have him verify this and ask him to think of where that letter is in his word. At this point you turn to him and state, "That is very interesting. You are not thinking of a number. By that I mean, you know this is the eighth letter but you are not thinking that. You are thinking that it is at the end of your word, the last letter -- aren't you? Different people think different ways!"

The look of amazement on the spectator's face will be priceless. Most people think this way simply because it is human nature to solve a problem as quickly and easily as possible. Thinking of the numerical position of the letter is neither quick nor easy.

Sometimes a word will start with the same letter as it ends with like the word TEST we discussed earlier. Again, I use this to my benefit. Start by telling them the number of letters in their word as before. Now name the last letter in their word (they don't know you know it is the last letter) and ask them to think about where that letter is in their word. Boldly state that you sense two of these letters in the word. Ask them if this is correct (You already know it is). Now proclaim, "You could have thought of the first letter of your word, but you skipped over that and went to the 'T' at the end of your word didn't you!" (Of course they did because that's how we count letters, from left to right. Just don't tell them that).

Kenton often does this using the suits of playing cards. Diamond has the letter "D" at the beginning and end of course. The other suits are ridiculously easy to figure out which letter a spectator will think about. Kenton also has the spectator "forget the number, try and put it totally out of your mind". This makes the spectator remember the number as well as the suit. Later in the midst of all the suit naming Kenton says "Don't think about that number!" Of course in that instant they do. Kenton exclaims that the spectator just thought of the number and he names it.

When Kenton has the spectator count the number of letters in the suit, he names the number and one over. The reason for this is that the spectator will almost always add the letter "S" to the end of the suit. Say "Interesting... most people don't add the letter "S" to the end of that word but YOU did, didn't you!" This is pretty scary stuff to spectators.

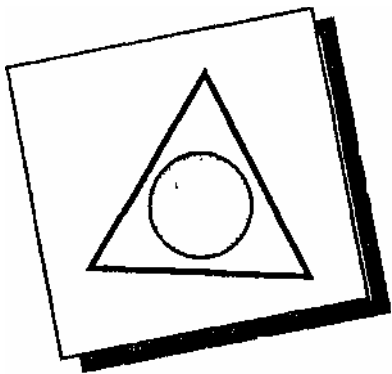
One last thing Kenton sometimes does is write down a "prediction" and force the card to do all this with. He'll even show the prediction to one or two people because he writes the letters of the suit in a jumbled up mess! Later this looks like he predicted EXACTLY how the spectator jumbled the letters in his own mind! (Kenton writes the number as a number and covers this with his thumb as he shows the prediction ahead of time. This way showing the prediction really doesn't tip a thing in advance).

As Banachek says "This stuff kills. It is really hot as complicated as it reads on paper." It isn't, and once you try it, you'll see how easy and powerful it is.

BANACHEK CUES

Here is another fun thing for you to play with. Do you use the old psychological force of the triangle & the circle? You know the one where you think of two different simple geometrical shapes, one inside the other.

Most people will think of a triangle with a circle inside it or a circle with a triangle inside it. Your odds are about 90 percent for predicting the



right shapes and about 50/50 for getting the correct configurations. Here are a few tips using words to increase your success ratio.

First, draw out a prediction with a circle inside a triangle. Next phrase the question as follows: "Think of two different simple geometric shapes one inside the other. Like a square with something else inside. But don't use a square because everyone uses that since I mentioned it." **Immediately follow with**, "What is your first shape?" Don't give the person time to think!

As you say the words "two simple geometric shapes one inside the other," you nonchalantly draw a triangle with a circle inside it with your right index finger in the air. This is a subconscious cue. If this is done right, no one will notice what you have just done. Don't make a big deal of it, just do it. You will find this will make a big difference.

Notice you do not ask for both shapes at the same time. You simply ask "what is your first shape." This does two things. One, it causes the spectator to reveal the first shape they thought of. Two, it only gives you one shape to work with. If they say 'triangle' you then ask, "What shape is inside it?" If they say 'circle' you then ask, "What shape is around it?" Notice that you give the positioning of the shapes. So if they choose a triangle with a circle, you will not have to settle for just being close.

Before you show the prediction, (which the spectator should turn over) you re-state, "So you decided on a triangle with a circle inside it. Turn over my prediction."

I usually present this by initially stating that the spectator is going to read my mind. Now if I hit both shapes I tell them to turn my prediction over. If I miss I say, "You came very close. I was thinking of a triangle with a circle inside. That tells me it is going to be a little more difficult to read your mind, but I will try."

Notice, if we hit, I take the credit. If we miss, (which is very rare) I tell the spectator that they did very well. This puts the blame on them but in a nice way and I simply move on.

THE 4 TYPES

The following information relates to the four personality types described on Tape 3, Side A.

SPADE TYPE

Direct, Daring, Forceful, Decisive, Adventuresome, Risks, Competitive, Leadership, Takes Charge, Independent, Focused on Results, Aggressive

NEGATIVES:

Can be Impatient, Stubborn and Blunt

VOICE:

A Spade personality speaks FAST and LOUDLY for the most part. They rarely stop talking as if they are trying to overload their listeners with their opinion. They rarely pause to 'catch their breath' because it might allow someone to contradict them.

A Spade type voice often sounds TIGHT. Each new sentence is punctuated with something akin to a BOMB going off. This vocal quality comes from the fact that the Spade type is SO TENSE that their muscles only allow for 'blasts' of air to occur when they speak.

WORDS:

This type of personality is likely to use words that completely exaggerate whatever they are talking about. Words like all, every, any, always, never, etc. 'Negative Questions' are a likely tool as well. For example, you may hear this type of personality say 'Why can't you?' and 'How come you don't ever?'

VISUAL CUES:

Tight muscles, tight posture. Actions seem to happen sharply, almost like sharp jutting angles. Lots of finger pointing

With hands, eyes and words. Nostrils flare. Eyes seem to 'shoot daggers or 'bug out' as they blame. Lips often curl and snarl as they speak. Face is tight, tense and seems 'skewed,' almost 'twisted' at times.

INNER FEAR:

Concern about being lonely and unsuccessful.

HEART TYPE

Easy going, Relaxed Attitude, Predictable, Loyal, Patient, Team Player, Calming Influence, Accommodating, Trusts First, Non-Aggressive.

NEGATIVES:

Indecisive, Over Accommodating, Too Passive

VOICE:

A heart personality has a voice that is often hard to hear, sometimes even 'wimpy.' The voice often TRAILS OFF at the end of sentences especially when they are stating an opinion. A Heart type pauses and says things mainly to be sure they are being ACCEPTED by others.

WORDS:

Hearts types often try to 'qualify' everything they say. This way they can "readjust" their opinion if they feel they aren't being accepted by others. They say, "I'M SORRY" even when something isn't their fault, or when such a phrase is completely out of context. For example, someone might tell them that they cannot hear the 'wimpy' Heart voice, and the Heart Type will say, "I'm sorry."

Heart types tend to use words like if only, even, just, could, would, etc They are also big on 'Mind reading' such as 'I know people don't like that I...' or 'I can tell she doesn't like me.'

VISUAL CUES:

Posture tends to be slumped over and "wimpy" like their voice. They tend to look down a lot as if to avoid the direct eye contact of

others. Hands and body are often folded in a restrained manner, like the person themselves. Their body often seems to be 'closed off' by their posture, just like the Heart type tries to hide their true feelings and opinions.

INNER FEAR:

Feeling worthless unless they have the approval of others.

DIAMOND TYPE

Fun Loving, Enthusiastic, Emotional, Loves Social Interaction, Impulsive, Sympathetic, Generous.

NEGATIVES:

Disorganized, Not Detail-Oriented, Unrealistic, Scattered, "Space Cadet".

VOICE:

Pitch of voice goes up and down without much reason. The Diamond voice is 'sing-song' even when that is "out of place" with what they are saying. The voice is not really very focused, it's just wandering around wherever, much like this personality itself.

WORDS:

Their words tend to be 'scattered' and all over the board. Often what they are saying makes little sense at all. Much of what they say is 'irrelevant' to the topic at hand.

VISUAL CUES:

CONSTANT movement, be it large or more subtle. They will move things, touch things, pick off or clean up things while saying something else entirely. It's as if they are COMPELLED to keep moving all the time by some force TOTALLY OUTSIDE their own body and will. Their body in general seems to be at odds with itself at times, each part moving differently.

INNER FEAR:

'I don't belong or fit in anywhere! Nobody cares about me.'

CLUB TYPE

Analytical, Controlled, Accurate, Literal, Quality Oriented, Precise, Diplomatic, Wants Facts, High Standards and High Values.

NEGATIVES:

Too Critical, Perfectionist, Overly Sensitive

VOICE:

The Club type takes long pauses between words or phrases because he is busy THINKING. The voice tends to be CALM without a whole lot of inflection. The voice sounds sort of 'factual' much like the personality itself. The comments made by a Club can contain an INDICATION of feelings, but the SOUND of the voice seems DISASSOCIATED from the feelings being spoken about.

WORDS:

An easy tip off to this type is that they often use long impressive sounding words, even if they aren't using these words correctly. Sometimes they will MAKE UP impressive words, impressing themselves - while others know clearly that these words are BOGUS. When you hear such a thing, you'll know you're dealing with a Club at this point in time.

VISUAL CUES:

Movement happens only when it relates to making a POINT or emphasizes a 'FACT.' Otherwise the motion of a Club is calm and reserved, just like the voice.

INNER FEAR:

A feeling of vulnerability.

SPECIAL NOTE

On the back page of this booklet are quick reference cards for each of the personality types discussed. All you have to do is carefully remove this page and have the cards cut down and laminated for long-term durability.

BIBLIOGRAPHY

Several people have asked me to include a listing of the reference material that I have studied in developing this series. Below is a partial list.

- The Structure of Magic I and II Bandler and Grinder
Intervention for Congruence Virginia Satir
The Answer Within: A Clinical Framework of Ericksonian Hypnotherapy
Lankton and Lankton
Language Structure and Change Efran, Lukens and Lukens
Why Do I Do What I Do? Virginia Dunstone, M.S
Patterns of The Hypnotic Techniques of Milton H. Erickson. M.D.
Volumes I and II Bandler and Grinder
You've Got To Be Believed To Be Heard Bert Decker
Brain Mechanisms in Sensory Substitution Bach -y- Rita
The Philosophy of As If H. Vaihinger
Introduction to Systems Analysis D. Boyd
Lexical Insertion In a Transformational Grammar J. McCawley
Aspects of The Theory of Syntax N. Chomsky
The Conative Connection Kathy Kolbe
DISC System
The Papers of Carl Jung Carl Jung
NLP
BOTA
The Fitzkee Trilogy
My Master Work on Hypnosis and Suggestion J.Grippio
(Often renamed and soft bound, very hard to find)

Some Final Reminders and Notes:

Remember that people use all four types at different times in their lives. The indicators mentioned tell you what personality type they are using at the moment. We each tend to rely most on one or two main types. That's what you're looking for. If you put the mute button on your television and watch, you'll learn to recognize these types by postures and movement.

When you turn the sound back on, what you hear may be different than what you visually observed. Often the way something is said tells you a person is one type, while their movement and posture tells you their SECONDARY type.

Few people will match up on ALL of the cues listed. Just look for the major cues you notice to get the Information you need. Of course when doing readings you don't just blurt out everything on the cue cards. Expand and soften these traits while still being accurate. For example, if you call a Spade type a "Blamer" to hit face, you're probably going to have some trouble. This should be obvious to most of you I know. I just needed to be certain it was!

If you focus in on finding the one or two main types in a person, you'll learn much and begin to spot these things easily. Of course it's a good idea to start with YOURSELF before you turn too critical of an eye on your spouse or friends.

Finally, remember this isn't about 'right' or 'wrong'. It is simply learning to understand people better, allowing for better communication and more accurate results all around. A bit of practice, and the people you meet will often seem like an 'open book' to you.

Use it.

KEYS TO THE CUE CARDS:

Com: How the person tends to communicate

Press: How a person tends to react when pressured

Rec. Time: What a person wants to do for 'time off'.

The rest should be self evident.

SPADE

Com: Direct, Bottom Line, I Talk!

Fear: Being Taken Advantage Of

Press: Demand, Dictator, Aggressive

Money: Power

Decisions: Results. Very Few Facts

Needs: Change, Challenge, Choices, Direct Answers

Rec. Time: Physical Activity

DIAMOND

Com: Persuasive, Inspiring, Positive

Fear: Loss of Social Approval

Press: Attacks--Usually Private

Money: Freedom

Decisions: Impulsive, If It Feels Right

Needs: Recognition, Social Activity, Freedom From Details

Rec. Time: Social Time

CLUBS

Com: Diplomatic, Provide Details

Fear: Criticism of Their Work

Press; Avoids, Ignores, Plan Strategies

Money: Insures Security

Decisions: Reluctant, Wants Lots of Information

Needs: Personal Support, Time For Quality Work, No Surprises

Rec. Time: Private Time

HEART

Com: 2 Way, Best listener, Empathetic

Fear: Loss of Stability

Press: Gives In, Tolerates, Compiles

Money: Showing Love

Decisions: Trusts Others' Judgements

Needs: No Conflict, Security, Time to Adjust

Rec. Time: Nothing Time

CLUB		SPADE	
Mr. Computer Controlled Analytical Precise Accurate Wants Facts	Quality Oriented High Values Diplomatic High Standards Literal	“Blamer/Boss” Adventuresome Direct Leadership Daring Risk Taker	Forceful Independent Decisive Aggressive Competitive Wants Results
Neg: Perfectionist, Overly Sensitive, Too Critical		Neg: Impatient, Stubborn, Blunt	

HEART		DIAMOND	
“Placater” Patient Easy Going Calm Influence Relaxed Attitude Accommodating	Predictable Trusts First Loyal Team Player	“Distracter” Fun Loving Emotional Impulsive Enthusiastic	Sympathetic Generous Scattered Erratic Very Social
Neg: Too Passive, Too Accommodating, Indecisive		Neg: Disorganized, Unrealistic, Not Detail Orientated	

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