Prelude

This **is not** your usual magic exercise book.
This is a magic book on the kind of collective digital resilience offered by illusionist thinking; to be more precise, this text deals with the astonishing and apparently quite incomprehensible effort to build a credible pedagogical tool to learn from people like David Copperfield how to deal with semiocapitalism.
Besides the obscurity of that whole bombastic statement, you might well ask yourself the simple question: What does a magic book usually look like anyway?

Regardless of your background, in the course of your life you must have leafed through books with magic in their titles: the one with the flute, the one of Oz, the one of the word, and all the others.
Quite possibly you may have read something dealing directly or indirectly with some sort of magic: be it Levi Strauss, De Martino, Harry Potter, or at least the Bible.
We live in times of great turmoil and while our old psychotic techno-patriarchal society may well collapse any minute, more people than ever are seeking greater spiritual comfort by embracing practical magical traditions or supposedly emancipatory indigenous witchcraft.
Let's be straightforward then: **we are not** talking about Magick with the K written in curly letters. **It is not** a book about Supernatural phenomena, Healing, Psychomagic, Witchcraft, Spirituality, Rituals, Animism, Telekinesis, Connections, or Phantoms, and you won't find any reference to stories like Morgana the fairy, or Merlin the Magician, or Simon Magus, and certainly no Jodorowsky because none of those would qualify for the kind of magic this book deals with.
Nevertheless, the opposite of what was just stated is also true, and, while keeping a distance from flat-earth movements and suchlike, I don't want to be perceived as a flatland materialist; I recognize that magic masters have always practised appropriation while being anti-doctrinal syncretists experimenting between different cultures and belief systems.

Fact or fraud, trick or truth, whatever paranormal activities may be, they resonate in many texts and resources consulted to write this book. After all, illusionism taught me that there is nothing more interdisciplinary and anti academic than psy; therefore the book **is not** about — and doesn't focus on — the supernatural and all of the above, although it does use its critical knowledge as a research method.

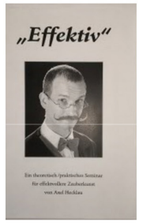
Moreover, **you should not** consider the aforementioned word resilience as a reference to white magic and the use of supernatural powers for selfless purposes and common good against evil, because this book does not pursue kindness in the struggle against black magic.
Not that the book is by any means apolitical or naively neutral. If anything, it stands with what is arguably a morally questionable form of magic knowledge capable nevertheless of interrogating the status quo of our post evolutionary addictions
Indeed magic should be capable of such questioning although currently it is not; and the book is about overcoming the temporary political irrelevance illusionism has assigned itself, while underlying **the potential and currently overlooked civic role of all the Copperfields in the world.**

Thus, if a colour has to be picked, it would be grey, as in grey matter, due to the relevance that cognitive sciences has had in the writing of this book and because, with another twist and despite what I wrote just a moment ago, shades of grey alone are able to accommodate all the aforementioned negations of what this book is about, holding them all simultaneously within the equation of magic. As I am learning in my apprenticeship as a magician, illusionism is exactly about the mind gap between what it may be and what it is not, and therefore it's better for this introduction to keep possibilities open. At any event, to Telepathy and Poltergeist.

Yet it can't be grey either, because grey magic is actually a form of neutral magic which is performed in continuum with the white/black spectrum of magic, and for the purposes of this book, neutrality is interpreted as the antechamber of fascism.
The only way out of this loophole is to describe this magic as being translucent with different grades of transparency dealing with the most important element of illusionism: namely the manipulation of the invisible.
Invisibility achieved throughout staged disappearance and attention manipulation for which magicians are acclaimed worldwide.

Strangely enough, and despite the long standing history and popularity of magic as entertainment, it seems not to have deserved artistic attention, probably because of the fuzzy grey area between psychology, sleight of hand and showmanship where it is situated.
This book considers instead the philosophy behind magic as a useful domain in art. Moreover because magic offers a specific intellectual experience, it argues that learning conjuring techniques opens the path for a peculiar form of political resilience in our era of attention economics.
Thus the book will guide you through a series of mental and muscular exercises in the understanding of its principles, its reasons and projections towards the democratization of the ways and means of wonder.
Conjuring to the people!
Therefore it is organized as a magic exercise book written while learning and practicing the very same exercises that only a few years ago I considered unworthy my attention.
Over the course of its pages you'll come to understand that questioning the esoterism of the world of magic is a strong component part in shoring up the path toward a truly resilient mode of magical thinking and thus disseminating its knowledge is the first act.

"I DID IT MY WAY"
Presented by Billy McComb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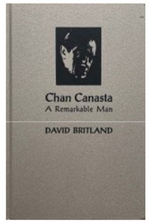
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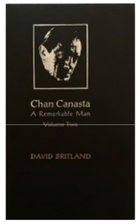
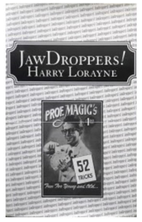

Chan Canasta
A Remarkable Man
DAVID BRITLAND

GERT MALMROS
presents
DISAPPEARING ACES

Pasteboard Palette
Eight Cardscapes from the mind of Jack Carpenter

Notes


JAWDROPPERS!
HARRY LORAYNE
PROF. MAGIC'S
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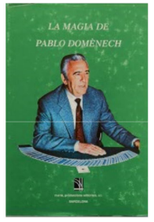
Larry Jennings's Card Technique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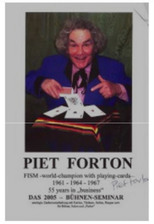
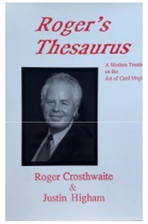
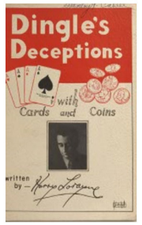

PIET FORTON
FISM world-champion with playing cards
1961 - 1964 - 1967
55 years in „business"
DAS 2005 – BÜHNEN-SEMINAR


Roger's Thesaurus
A Modern Treatise on the Art of Card Magic
Roger Crosthwaite
&
Justin Higham


Dingle's Deceptions
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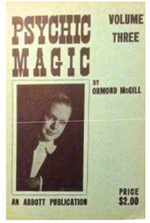
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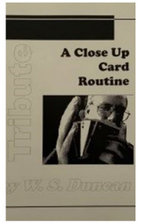
A Close Up
Card
Routine
tribute

Up in Smoke
LARRY JENNINGS

MICHAEL SONDERMEYER
Seminar 2019

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AMATEUR AND
BEGINNER

STEVEN
STREET OF MAGIC
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SUPER!

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Misdirection and its 72 distractions

Inside the cover flaps you will see a diagrammatic structure of the book's visual apparatus.
The scheme is a studied attempt to name the innumerable existing strategies for manipulating attention in the so-called illusionist world we inhabit.

Initially conceived as an effort to redeem the word distraction, this categorization is intended as a dynamic game of relationships linking techniques, discourses and practices; an attentional choreography providing a set of practical and conceptual tools to grasp stage magic's approach to diversion and its deconstruction.

Attention is notoriously difficult to define; it is even harder to number and define the different attentional process existing.However from the perspective of a stage magician there appear to be clear aspects of attention that can be manipulated, each involving a distinct set of tools and mechanisms.
The scheme has neither the audacity nor the arrogance to include all possible variants of attention management, instead focusing mainly on conjuring procedures and how they resonate with marketing strategies and political campaigns.

Each element included is at the same time a particular technique of stage magic and a reference within show-business; while highlighting the punctuality and triviality of specific instances of attention manipulation, they simultaneously seek to reveal a broader resonance within contemporary socio-political contexts.

In order to schematize magicians' knowhow, the keyword misdirection was selected due to its relevance in attention management; throughout history, stage magicians have tried to persuade and influence public opinion through what may be called repetitive misdirection bombardment, which makes individual manipulative techniques difficult to identify.

However, no full understanding is prescribed; reading the book requires no immediate study of this chart nor any extensive understanding of what misdirection really is and how it works; it is an appetizer which will visually accompany the reading.

Moreover, the chart is far from complete, though I envisage that it will help to strengthen the dialogue between the discourses contained in each chapter and the practical conjuring mechanisms involved in attention manipulation. Hopefully the scheme will help highlight misdirection principles to readers and audiences without any in-depth knowledge of conjuring.

Explaining and retracing magic attention rigging techniques with respect to socio-political matters has been far from trivial, and I foresee no real consensus regarding my proposition. The study's organization owes its initial structure to Gustav Khun's taxonomy of stage magic misdirection, which is further developed towards a schematization that would certainly be disregarded by the author as non scientific, perhaps irrelevant, surely biased.

It is no small effort to outline a disciplinary field which doesn't exist; and thus I took the liberty to be particularly flexible in branching out from the limits of magic; an open inventory based on a stage-magic blueprint elastic enough to be receptive outward and to include in its scope the broadest range of commercial and political manipulations.

Quite surprisingly, for all the effort it took to make the first connections, most illusionist techniques fit corporate contours and political concerns, thus making the development self-evident and suggesting its possibly boundless extension; very much like the visual material that I have assembled, the scheme has no definite contours and may expand infinitely until stage magic techniques cease to resonate with wider sociopolitical contexts.

The schematization began in the midst of the 2020 pandemic lockdown and the collage medium was first conceived as a desk-friendly escape from digital domesticity, while at the same time being a resonant de-codification tool for illusionist strategies.

From the rise of the great nineteenth-century magicians to their current seeming irrelevance, the history of attention manipulation contained in this scheme reconnects the dots between conjuring and media. After all, the attention economy was not born digital, and collages, cut from the very fabric of corporate illusionism, are certainly an historically relevant and appropriate technique to ensure attentiveness to both medium and to discourse, as well as holding out the possibility of hacking them in non-illusionistic fashion.

The proposed taxonomy has two schematic divisions, corresponding to the two broad categories of tactical engagement with people's attention that illusionists must master: perceptual misdirection and cognitive misdirection. The first encompasses those procedures that manipulate perceptual mechanisms, attracting the attention to one physical event and thus preventing others from being perceived. The second branch deals with cognitive misdirection relating to mental reasoning. Although shown as isolated and operating separately, these techniques are actually interdependent. As a matter of fact, perceptual and cognitive mechanisms have reciprocal relationships that cannot be isolated from the perceiver's perspective. Listening to a sound exerts an influence on memory; conversely, recollection activates reasoning.

Perceptual misdirection mainly refers to physical manipulations articulated around a set of perceptual and cognitive mechanisms. This is further subdivided between directly attentional and non-attentional strategies. This separation has substantial conceptual and practical implications. The first may be understood as a top-down technique exerted on the observer, while the latter considers the bottom-up disarticulation of perceivers' agency and sits at the intersection of cognitive and perceptial misdirection. The further subdivisions are self-explanatory and are found in the individual descriptions of the collages themselves.

Cognitive misdirection refers to all the cases where perceptual attention is not simply obtained but also where its relevance depends on the type of comprehension, memorization and personalization at play. The second branch is loosely defined but may be subdivided into memory misdirection and reasoning misdirection. The two often overlap and reasoning mainly refers to strategies for manipulating the perception of events without an evident mnemonic character.
Memory processes are inherently reconstructive and attention may be given to misremembered events that did not occur in reality. Like perceptual misdirection, the further subdivisions are self-explanatory and are further explored in the individual captions.

1 Super Magic

Magic boniment, the sales pitch,is the overabundance of words while performing a trick. It is not a speech, much less a narration, nor a description. It is redundant at its peak.

2 Meticulous description

It is always helpful to speak in very visual terms. Language that tends to pup up and stick especially when illusionist opponents are labelled with strong derogatory expressions.

3 Metonymy

Besides being a strong rhetorical figure with its attentional weight, the reliance on metonymy echoes processes of fetishism and exchange that are characteristic of commodity illusionism, it reduces whole to parts and makes poetic meaning through contiguity rather than similarity.

4 Magical Devices

Illusionists purposely generate confusion between technology, science and magic; this disorientation brings attentional instability, therefore the use of technology is a primary substance of Magic to lose sight on the chain of causes and effects.

5 Sound salient

Relevant triggers are not limited to the visual domain: an auditory event such as a loud sound, or a somatosensory event such as a light touch can also control attention.

6 Auditory personal

Tune into, tune out. Cocktail effect and alike detect words of importance originating from unattended stimuli. The more personal it is or it is perceived to be the more effective the audio communication is.

7 Scale

Illusionists use scale as one of the many variables they need to set up to attract the attention.
Some given interactions are micro other macro. Lots of investment and energy is expended to modify the relative scales. Faced with sudden shifts in scale, the viewer is forced to take the shifting itself as the data

8 Bump

Two hide one. The bump and lift is the most common method used by illusionist pickpockets. Because being bumped into is unavoidable, anything that makes a stronger and longer bump is welcome.
The street bump usually requires expert sleight of hand, the media bump is effortless.

9 Visually salient

Evident expressions such as a rigorous speech with a red angry face or a bright light or a blue card amongst a set of red cards. The capture of attention by the appearance of new objects, devices or gestures also help.

10 Visually attractive

They may change facial expression or establish eye contact to draw attention. Some objects are structurally designed for this. However despite the rhetoric, the karma or the freshness of an illusionist there is hardly anything more visually powerful than to bring a child on stage.

11 Visually directing

overlearned responses are often effectively automatic
Through social directives illusionists send attention toward or away from selected objects.
if attention needs to be directed away pointing to, eye gaze or body postures.

12 Emotive

Aww. adorable. cute. There is no coincidence in kitties on screens or Rabbits appearing out of a hat because there are some stimuli that are likely to capture attention via the emotions they induce. The so-called government of affection is frequently implemented by all illusionists which compete in their seductive emotional battles with or without animal help.

13 Luxury flourish

Illusionist exaggeration operates ubiquitous onstage and off stage because people like the feeling of money being spent. Especially in late stage illusionism, wealth in itself is a vestigial form of attentional aristocracy, luxury patronage garner and multiply attention through its social magnetism.

14 Referencing

Targeting illusionist marketing doesn't necessarily require big data. Illusionist directives often act on a conceptual level, where some degree of social interpretation is involved. Asking questions or demanding direct participation are powerful tools to draw attention. Uncanny, embarrassing or disturbing questions draw attention toward the receiving flustered audience which draw attention away from the magician.

15 Echoing Stereotype

When the public is diverse there is nothing better than a visual reference stocking in the brains without risking miscommunication and an attentional downfall. Illusionists need stereotypes running deep in their routines and co-create them to further exploit them in future. Some last longer and still light up the stages for generations to come undisturbed.

16 Disgust

The use of offensive language, gestures or objects that eliciting disgust have potent contaminating properties. The use of hatred operates as a powerful attentional tactic, nevertheless the potency of disgust reaches its peak in its latency.

17 Desire

Regardless of whether the process is mediated by a magician or not, dopamine modulates reward processes and consequently shapes motivation and desire: the goals an audience foresee or pursues and the vigor with which these are pursued can be manipulated by the illusionists.

18 Instant

Currently Immediacy matters more and more. More now. no time to read fast. Next description pronto.

19 Novelty

The apparently spontaneous behavior of all the subjects of the illusionist show provides a great readout for novelty relevance. For any magician is harder to manipulate attention in any sharper and biologically wired system then the process that directly activates dopamine neurons.

20 Evolutionary facial attraction

Often four well arrayed dots are enough. Even three in case of a white background.
Faces are among the strongest attentional devices for human or non human primates.
Afterall the ability to recognize faces is an important evolutionary social and cognitive skill and face processing mechanisms are well exploited by illusionists.

21 Surprise

Surprise is determined by the spectators' expectations about the immediate future; illusionists may manipulate the context to create multiple events that are very effective at capturing attention, but the surprise itself it's interiorly generated. Surprises operate in close collaboration with suspense because it is triggered by the expectation on an event which is eventually not confirmed. Thus all illusionists are great magicians.

22 Suspense

The expectation of a foreseeable future ensures that attention is attended to the object or event. Among the strongest and most implemented suspense diversions of attention is the use of climax. It is such an important feature of the affective government of audiences that sometimes becomes the reason and solo objective of the entire illusionist system.

23 Change blindness

Hard to pay attention to personal eye blinking or minor black frames in videos. Quite harder to notice changes that occur within the visual field, if those changes occur whilst one's vision is temporarily disrupted. Knowing this will keep the viewers' attention on tracking the changes. Not knowing this will keep the attention low on the change.

24 Zooming

The neutrality of zoom is taken for granted. General public autonomously tends to think of scales:micro, macro, meso if you wish, in a well ordered zoom
The zooming effect operates undisturbed in the magical, political and social realm; putting things under supposedly neutral lenses appears to be the most logical thing to do which gives much advantage to illusionists of not being detected.

25 Explicit instruction.

If asked to listen. People usually do;
The most explicit form of attentional manipulation involves the illusionist asking to attend to something.
However, in order to avoid suspicion.
The direct instructions are transformed into tasks which commit attention to its execution and prevent from looking somewhere else.

26 Dividing attention

Inert individual attention creates a distorted view of experience. Manipulating one person's attention at the time is easier and more effective than directing multiple heads.

27 Repetition for relaxation

attentional de-emphasis often occurs through repetition, whereby the illusionist repeats an action several times till less attention is paid to the subsequent action.

28 Ludo Treatment

Jokes and laughter ease tension and the audience pay more attention to the following events; once the public is entertained it is less likely the show will be sabotaged.

29 Subliminal

Sometimes visuals, others verbal. Maybe even olfactory. Usually hidden. It one of the more powerful principles in misdirection involves the use of implicit suggestions to essentially hijack the orienting of attention.
Any sensory stimuli below the threshold of conscious perception help the persuasiveness of a message and thus its relevance.

30 False solution

All given solutions come with an illusionist's benefit and an attentional cost;
Moreover solutionism is constitutive in the centuries-long transformation from conjuratio to consumption. Accepting any provided solution relaxes the audience and makes the viewers less attentive; given the right mechanism or algorithm, technology can solve all problems, effectively making the show life frictionless and trouble-free.

31 Justify

Illusionists state the importance of actions that appear natural in order to avoid suspicion and thus attention.
Whethe\r something is natural or not depends on the event itself as well as the context in which it occurs. Things in order are not perceived, disorder appears and might even be used as a double distraction operating at the mental leve.

32 Oxytocin

Illusions often exploit neurological processes by taking advantage of mirror neurons and oxytocin. Therefore great illusionists often pretend to be incapable of handling policies, cards, business reducing the motivation of the naïve spectator to search for expert sleight.
Thanks to OXytocin spectators are less likely to seek out the method and more likely to attend to things presented

33Lay back

Magicians have techniques to control the level of attention, many of which rely on physical cues.The masters of misdirection developed a series of body postures that led to tensions and relaxations in attention. forward postures will result in tension and thus heighten people's level of attention, whilst leaning back is an apparent relaxation and reduces the level of attention.

34 Syncope

The problem might be visually out there. But unattended due to affective governance which plays a powerful role whereby people are less likely to spot the problem or the method during or after a joke.

35 Desync

Because most people do not expect the method to take place outside the effect, one of the most powerful misdirection techniques involves carrying out the procedure off the beat of the event itself. This may decrease the effect and value of a surprise but it adds drawing the attention away.

36 Zapping

Audiences are never in control even if resistant conjurers research and propose innovative designs capable of empowering attentional agency. Fearless of its zap, the grand illusionist show never opposed, fully aware that during the course of sustained zapping, the voluntary aspect of attention control disappears entirely. Besides, due to an Ironic process theory, deliberate attempts to suppress certain thoughts make them more likely to surface.

37 Control

People engaged in an attentionally demanding task often fail to notice extremely obvious events that occur directly in front or failing to notice things going on elsewhere

38 Writing

There is something magic in writing which always draws attention to it because people tend to believe in what they write or what is written.

39 Vigilance

The wellbeing of the public is not secondary to the devoted attention. The lowest levels are reached with fatigue thus sleep governance is particularly relevant for the illusionist manipulator as sleep deprivation severely compromises the ability to attend or respond to stimuli.

40Limited prior information.

One of the key principles for a successful illusion is never to repeat the same effect with the same method. Likewise a key principle for a successful illusionist is to repeat the same effect with the same method to attract attention to it.

41 Tonic

In the animal word tonic attention describes the psychophysical condition of prey under threats or dangers. In a wider illusionist context the capacity or the necessity to look very attentively to nothing awaiting for something to happen is a peculiar cognitive condition that any inexperienced illusionist debunker has to face.

42 Bi-pole

Divide in two to foresee uninterrupted entertainment. Before the FOMO anxiety ever existed, the bi-pole model filled with impulses and stimuli assured continuing shows without any stops. Barnum, the greatest corporate illusionist of all time, built two different stages to get rid of pauses while keeping audience enrapt; The ideal consumer emerged from the constant state of distractions where the audience is never as interested in what is in front compared to the pleasure of seeing what other audiences are witnessing.

43 White noise

A continuum of frequencies equally distributed over the whole hearing range is often used to mask background noises

44 Grouping

Illusionists often prevent people from seeing important parts of their apparatus through visual camouflage.

45 Black theatre

Brightly colored objects appear and disappear in front of a black background by being obscured within different grades of black causing failure to distinguish the various dark background items.

46 Blind spots

Sometimes illusionist don't have to show or hide anything because vision is not only based on what is framed but also what the brains think should be seen and not what is actually there. Beyond any psychological or mental trick , physiologically speaking the retina has a blind spot that forces brains to fill in gaps assuming and guessing what should be seen.
Being a constitutive principle of illusion, Invisibility appears beyond metaphors situated in two different areas that are on the opposite sides of everyone's visual field yet uniformly diffuse in most political spectrum.

47 Occlusion

When there is no perception possible, the public is prevented from perceiving an event by the presence of a physical occluder.
masking is not limited to the visual domain

48 Black boxes

Opaque magic at its best, it refers to any gymnic device, system or object that denies the knowledge of the internal working mechanism. Anything used in the illusionist environment might be considered a black box depending on its opacity: a cell phone, an algorithm, a secret formula, a start up, the human brain, a magic circle or a political organization.

49 controversy principle

An hyperbole that invites disputes.

50 Distinctiveness.

People are more likely to notice and remember events that are distinctive and forget Irrelevant looking object; This is typically achieved by either manipulating the object directly or by manipulating the context and thus making them appear less distinctive

51 Tina

Il n'y a pas d'alternative to the current corporate illusionist system. Great illusion performed by the great ironwoman, la dama de hierro. The greatest corporate illusionist deception states that socialism failed and there is no alternative. Alternativlos

52 Double Bind

The true dilemma of the illusionist regime is that it suggests to be spontaneously happy. The public receives two or more conflicting messages, where one especially negates the others. Besides the direct attentional trigger given by the negation, the situation becomes attentionally relevant because it generates indecisiveness and creates a strange condition for the public. There is no way out. look at that or this. do it, but can't do it.

53 Wrong description

What it is said or read should not be taken as facts.

54 Dual reality

Two different events occur but are described as equal with the implicit, false, assumption that the event experience is the same for all the members of the audience. The misalignment between different people's understanding of an event can be exploited. Particularly relevant as the political gold of the current illusionist age is the human aura of authenticity.

55 Multiple outs

The principle uses linguistic cues to misdirect people's interpretation of a given event while hiding the entirety of the options available allowing the performer to choose between them according to the audience's reaction.

56 Effort put

If financial illusionism sounds gibberish does it really take only two clicks to open a stocks portfolio? How much care, time and money can be really put in a trick? Too little to much? The right effort behind the scene is never perceived. People often exclude possible decoding of an illusion because they believe that no-one would go to so much effort just to create it or exclude the solution because it is considered too simple.

57 Panorama

People may be aware of personal perspective and own subjectivity but in front of a 360, a Belvedere, a bird's-eye view, they lose sight of their limits. Panorama, as etymology suggests,are used to convey the possibility of seeing well everything.the narrative of a big picture with the illusion of wholeness and coherence.

58 Distort

Audiences have a set of pre-existing assumptions about the nature of the illusionist show, those assumptions guide their attention and are easier to be manipulated and a big part of misdirection involves manipulating and exploiting these assumptions. Wrong description does the rest.

59 Suspension of disbelief agreement

Sign here please _____

60 Mis noticing

Subjectivity is a key illusionist commodity that has to be produced in order for complex physical features to appear as simple phenomenal ones. Once subjectivity is generated the audience can't check the accuracy of perception by selecting different vantage points or checking with different measuring devices.

61 Pre Show

200 years ago blood was dispersed outside theatres before the show to hint on the realism of staged decapitations. Tricks don't begin when the performer says so. Most illusionists use pre-show work to build their public representation, to change clothes, to change history, to gather audience' data and change their bio according to social transformations or, often, vice versa.

62 fake revelation

The task of self separation from the pack of untrustworthy pack. Stage Magicians, commercials copywriters or candidates for office know that they are not trusted. As a way to avoid similar mistrust, illusionists go to great lengths to shed the negative connotation and detach themselves from the rest.

63 Mistakes

An apparent failure insinuates doubt in the performer thus increasing the attentional time slot given to the mistake.

64 Induced patternicity

Being animals, primates, humans often have the tendency to find meaningful patterns in both meaningful or non meaningful events. Be it secular or spiritual, quite independently of any illusionist induction, people tend to develop a sense of superstition. Induced patternicity tries to highlight connections between irrelevant objects in order to guide the expectations.

65 Hyperreality

In the grand illusionist show real and fiction are seamlessly combined together so that there is no clear distinction between where one ends and the other begins. Doubts call for attention, Hyperreality cuts the problems and diffuses the inability to distinguish degrees of simulation.

66 Verbal suggestions

Trains never really arrived on time under Mussolini. But this assumption is a given for any illusionist. A common technique involves the insertion of false claims when recapitulating the effect. The misremembering is enhanced due to increased time lag between encoding and retrieval.

67 Lie

Untrith operates beyond content because it attracts attention and keeps an effect beyond debunking.
It transforms the discourse and changes it accordingly to the fake assumptions.

68 Turbulence

Confusion prevents the audience from determining which details are relevant, further minimizing the chances that important parts of the method are remembered. the hyper complexity of the environment affects attention and memory because both have limited capacity,
the more items, issues and sounds there are, the less like to understand and remember them

69 Framing

Attention manipulators know that content is secondary to the way it is conveyed. Often the framing appears in the form of volatile metaphors, others more physical; no longer wooden but they are still decorated according to the context.

70 Propaganda

The dissemination of propaganda is a foundational illusionist strategy to further a given agenda based on the partial sharing of information while broadening the scope of the content. Presenting facts selectively may be as old as humankind but the word was invented thanks to the great proto illusionist Gregory XV that proposed it for the Sacra Congregatio de Propaganda Fide.

71 Non verbal suggestions

A never thrown ball won't fall.

72 Divinatory

The most ancient and systematic method to manipulate attention and to organize what appears to be disjointed. Operated through mind reading, card guessing, horoscopes or financial futures divination always monopolize the audience's gaze.