

Top Hat E-Zine presents...



# Chatter on Patter

Think before you open your mouth

ISSUE 3: ONE TO THE OTHER BY WILL WOOD

A Treatise on Presentation from a Practical Point of View

A Supplement Dedicated to the Advancement of Good Presentation

Brought to You By MagicBunny © 2005 All Rights Reserved

# Welcome

Chatter on Patter is dedicated to the advancement of individual presentational skill through proactive practise and performance. In other words, we want you to get stuck into performing and we want to equip you with some great tricks and ideas to do just that. Welcome to Issue 3.

In this issue you will find an effect which I wrote some time ago but I think is great fun to perform. Some people will be glad to hear that we are now moving away from mentalism (for the moment) and moving onto other areas of magic. Some people however, may not be so glad to hear that this month's content is based on cards. Tough. This is what Chatter on Patter is all about: breaking walls down so we can move forward. If you like the effect, great! If you don't like it, don't worry, just try something else. Hopefully either way it will give you ideas and also help to define you as a performer. Also, I'd like to plead with you to actually try this effect out. Even if you only do it once. Chatter on Patter is not just a magazine to read and throw away in anticipation of the next issue. Hopefully it should provide you with enough ideas and brain food that you are busy developing the ideas and playing around with them until the next issue is published. Everything has a cause and effect. If the effect of Chatter on Patter is to break down walls, then its cause (and therefore fundamental purpose) is to provide you with the tools to smash the wall to pieces! Get stuck in! It's also worth mentioning that this month's main feature is written from a technical point of view with very little patter. After last month's fantastic effect which included a fantastic patter to the effect, and the first issue's main feature which was based entirely on what you say and how you say it, I think it will be a good exercise to work on something which has very little in built patter. Hopefully you can then apply the things you have learnt in the last two issues.

I'm also excited to announce that this issue also sees the launch of two new sections to Chatter on Patter. The first will fall under the guise of "I Did It My Way" in which Chatter on Patter readers can express how they have been getting on with the material provided in previous issues. This first edition will be authored by Bruce Graham (who also takes credit for the title of the new section) and details his approach to an aspect of Craig Leonard's "Equivoque" script from the first issue of Chatter on Patter. If you have some interesting experiences that you would like to share with other Chatter on Patter readers then send them to the usual address (found at the bottom of the page).

The second new addition to the Chatter on Patter supplement is "Applied C.O.P." (again, the credit for this title must go to Bruce Graham). The idea behind

it is to provide you with a fun task to undertake, as well as the usual content. These will be more ideas than fully formed tricks as such, but they should hopefully be enough to get stuck into. This section should hopefully be a lot of fun, but at the moment it will only be a bimonthly inclusion of the supplement. If it proves popular I'll try and get one in every issue.

Well that's it for another issue, except to say I hope you enjoy Issue 3 and I look forward to writing to you next month.

*Will Wood*

Editor

*chatteronpatter@magicbunny.co.uk*

*will@directmagic.co.uk*

# One To The Other

By Will Wood

## Effect

A card is selected from a blue-backed deck and placed face up on the table. The performer begins to explain about synchronicity and coincidence and other such words that confuse and bemuse the spectators (all except one who seems to understand every word). The performer then removes a deck of red-backed cards from a red-backed box and spreads them face down on the red-backed table (It is! Look underneath!). One card is seen to be face up, positioned just left of centre, in the deck. The card can be seen to be the exact duplicate of the chosen card from earlier and is slid forward away from the deck.

At this point a couple of spectators may have fainted so the rest of the trick will be lost on them, but never mind. The performer openly reaches forward to the original blue-backed selected card which has been in plain view since its conception and gently tips it face down to reveal that in actual fact it has a RED back and he has been lying to the assembled company all along. What a deceptive fellow he is. However, if that card is actually RED then that must mean that the red card must be BLUE. Of course it is!

Again, at this point you have to allow for a couple of "fainters" as I like to call them, but they will also lose out on the grand finale. What a shame. It turns out that the whole thing has been an illusion and the card that was originally selected wasn't even in the pack. The spectators can run through the pack looking for their card but they won't find it. That's because it was in the performers pocket the whole time.

Everybody faints, including the performer, even though he's seen it many times before!

## Methodological Approach

Ok, the Methodological Approach is split up into three parts:

- The Requirements
- The Set-Up
- The Method

## The Requirements

1 x Blue-Backed Deck

1 x Red-Backed Deck

1 x Double Backer Card (either blue or red but both sides must be the same colour.)

## The Set Up

*N.B.: For description purposes the Double Backer (DB) will be blue and therefore be used in conjunction with the blue deck.*

1. Remove two duplicate cards (one from the blue deck, one from the red deck). These will be the selected cards.
2. Place the blue-backed card face up into the red deck and place the red deck into its box.
3. Place the red-backed card face down on top of the face down blue deck and place the DB card on top of that. Place the blue deck into its box.
4. You are now ready to go.

## The Method

*N.B. This method will contain a very small amount of sparse patter. The reason for that is to encourage you to come up with your own patter and presentation.*

Begin your presentation with whatever patter you like and in doing so bring out both decks placing them on the table. Without a second thought remove the cards from the blue backed deck whilst saying something along the lines of “I want to try this with you [insert name here], if that’s okay?” Offer no reasoning behind using the blue backed deck, simply allow your actions to state that this is the deck we’re going to use and that is that. You can add a false display here and show that all the cards are mixed and there is no pattern to the cards. Just be careful not to show the double backer on top of the deck (block pushoff the top few cards). Then place the deck face down on the table.

You are now going to perform the Cross-Cut Force although the riffle force (see Appendix A) can also be used if you so wish. Ask the spectator to cut the pack anywhere she wants. Once this is done, immediately pick up the bottom half of the cut deck and place it on top of the top half of the cut deck at a perpendicular angle (i.e. in a cross shape). Allow a little time to go by, and use patter to misdirect the attention of the spectators away from the crossed deck. Something like “I didn’t make you cut the cards there did I?” works well.

Once you think sufficient time has passed by, lift up the top portion of cards and place them to one side with remarks along the lines of “okay, here is the card you cut to.” Perform a double lift on the top two cards (the DB and red duplicate) showing the face of the “selected” card but squaring the card on the deck to dump the DB. You could also flash the back of the double lift to the audience before squaring the cards, but don’t make a big thing of it; just do so in an off-hand manner. Place the single face up selection onto the table and spread the face down deck behind it, showing all of the blue backs. This is an important subliminal message (i.e. all the backs are blue). Once you have placed the card onto the table the remainder of the effect literally becomes self-working. All you have to do now is sell the effect to the spectators using your patter and presentation.

Remove the red cards from the deck and spread them face down. The spectators will see the face up duplicate and if you’ve presented the effect properly they will literally freak out. You slide the duplicate forward from the spread and when you’re ready, simply flip it over to reveal its back. Then you move the focus to the original selection and again, when you’re ready, flip it over to reveal its back. Now if you so wish you can end the effect there but there is a slight kicker phase that can be included if you wish. It is a very simple card-to-pocket but again if you present it properly then it can enhance the overall effect ten-fold because it really makes the spectators think they were simply seeing things. The added bonus of this kicker effect is that it leaves both decks totally examinable.

### **The Kicker**

Once you have reached the double revelation, many of the spectators will think that the effect is over and you should play along as if it is. Start to collect the cards up. Start by replacing the red-backed selection into the red-backed deck and squaring it up but leave it unboxed on the table. Then place the blue-backed selection on top of the blue deck and square it up. As you are squaring the deck you are going to perform a very simple top palm of the top two cards (the DB and the selection). As you square up the deck get a break under the top two cards and in doing so push them forward approximately half an inch at most. Bring your palm down right hand across the top of the cards, covering them, as if you were squaring the deck and push down on the protruding front end of the two cards. This will pivot the cards up into your palm and you can then simply carry them away to your pocket. However, this kicker is entirely dependent on presentation otherwise the spectators will quite easily spot the palm. In your patter you must act as if the effect is over and do not allow the spectators to know what is about to hit them. As you palm the card begin whatever patter you wish to use. Allow the spectators to focus on you placing the deck on the table as your hand moves towards your pocket. Dump the DB and remove the selection. It’s all about presentation.

## Appendix A: The Riffle Force

This force is very simple and is useful if you are worried about “grabby” spectators. Start with the DB and selection on top of the deck. Cut them into the deck and hold a pinky break above them. Ask the spectator to call out stop at any time as you riffle the upper left corner of the pack with your left thumb. When they call out stop simply lift up all the cards above the break, place them on the bottom of the pack, perform a double lift and carry on with the effect.

### Notes

- This effect is all about presentation. Without a solid presentation and patter it's nothing particularly special and will leave the method open to “interpretation” by the spectators. You want to leave them baffled, not trying to work out how it was done.
- If you use the Black Tiger Deck this effect could work very nicely with a red deck, red DB and the “extra” card from the Black Tiger Deck.

### Thanks

My thanks have to go to Chris Jones for some handling tips that really helped to make the handling much simpler.

# I Did It My Way

By Bruce Graham

## 3 of Diamonds Force

This presentation is designed to be used in conjunction with Craig Leonard's "Equivoque" script, which can be found in issue 1 of Chatter on Patter. At the end of this section is a diagram of the card. It is provided here as an example. I printed it, stuck it onto card and had a print shop laminate it and cut into four. The spectator gets to hold one. I suggest optionally sticking a 3 of Diamonds under their bum when they sit down as proof of the choice! I've used this once so far, so just ideas really...

*Scientists tell us that symbols are the language of the subconscious mind, and it is that which I would like to investigate now.*

*You may have heard of subliminal suggestion, the ability to force choice in e.g. adverts.*

*Well, it is more of a myth than reality, but it does exist, and can be quite strong. The subliminal suggestion usually has to contain two "parts": an **instruction**, (what it is that you are required to do) and a **subject**, (the target of the instruction).*

*I also want you to take this, a series of 5 pictures, and hold it in both hands.*

*Look at the pictures, and I want you to concentrate on them throughout the test, except when I ask you to visualise something, or ask you a question. OK?*

*We will do this in a very relaxed state, almost like mild hypnosis, so I will talk very carefully, slowly and calmly, please try to do the same. OK? When the mind is relaxed, it is more open to this sort of visual suggestion.*

*Please try and ignore everything else that is going on, but run your eyes over the pictures again and again from left to right, and answer the questions that I ask you. Is that OK?*

Firstly, there's a baby lamb with her **mother**

Next to that, some rather attractive and expensive **footwear**

After the footwear, well, pretty obvious, possibly an oak or a **beech**

Then there's an American **coin**

...and lastly, someone **washing**

*So first of all, please visualise a woodland scene in the snow, the white of the snow clearing your mind of all distractions, except the pictures in your hand that you are looking at, from left to right, left to right, and the story that I'm about to involve you in..."*

---

**\*\*Do the routine, occasionally offering encouragement, reminding them to look at the picture cards - from right to left.\*\***

*When you get to the pack of cards on the shelf: I don't want to confuse the pictures that you have to visualise, so the imaginary deck of cards does not have any Kings, Queens or Jacks.*

---

*OK - do you feel alright, that was quite intensive wasn't it?*

*Do you have any idea why, out of 40 possibilities you chose the 3 of Diamonds?*

*Well, I made sure you relaxed, and I made sure that as well as the story and the questions that I was actively telling you which card to select, through subliminal suggestion.*

*Tell me about the pictures - what are they?*

*Please tell me what the pictures represent.....Whatever they say, remind them of the descriptions that you used, then explain, (as they are unlikely to get all 5), that their mind created the correct sequence, Ewe Shoes - Tree Dime Hands*

*Remember, with subliminal suggestion, there are two parts, an **instruction** (what to do), and a **subject***

*The instruction here is "You choose", - and you can see that the 1<sup>st</sup> two pictures covered that, (Ewe / Shoes)*

*There is then a space, and then the target result.*

*The Target Result was "3 of Diamonds", and I knew you would choose that because that's what I had the pictures suggest. Check under your bum - well done.*

# Applied C.O.P.

By Will Wood

## Naff Tricks

*The Art of Taking Something Naff and Turning it Into a Miracle*

We've all had one at one point or another; one of those "executive" magic sets full of generic tricks like the Ball and Vase, Dynamic Coins and if your lucky the occasional Thumb Tip and mandatory Silk. On the whole these sets are poorly made and poorly presented, from a more serious performer's perspective. But why is this? Why do we disregard these sets as soon as we see them? Comparatively they are relatively cheap compared to some of the effects which can be bought from your favourite dealer. But you never see a professional using these sets in a paid performance. There is in fact a very good reason for that. If a professional magician were to approach you at a dinner table and pull out a finger chopper made of thin bits of translucent plastic and ask you to place a finger within its jaws, I'm pretty sure you would be looking for the management immediately. The point is that these sets are not usually very well made and to use one professionally would probably be on a par with arriving dressed in pyjama's and dressing gown; they do not provide an air of seriousness or quality. But then again that isn't their purpose; they are trivial delights to amuse your friends on a coffee break or to show Uncle Bob and Aunt Josephine after Christmas dinner. And this is why so many magicians simply don't bother with these types of sets; it just doesn't seem worth it. And who can blame us.

However, we mustn't forget that on many occasions these sets include some classics of magic. It's true that these classics are poorly built and probably wouldn't withstand a bash or two but that does not take away from the fact that they are, fundamentally, good tricks. The Ball and Vase for example is a fantastic effect. It contains many classic elements of magic and showmanship, and if you know where to look you can purchase a hand made set for in excess of one hundred dollars. The Dynamic Coins is again a great trick and will serve you just as well as most coin tricks if you present it right. And this is where we come to the crux of this article; let's make use of these great little effects to come up with something amazing.

This month's Home Work task is to come up with an engaging and entertaining presentation for the cheapest, naffest trick you own and if you don't own one I want you to head out to your local Toy Shop and buy the first magic trick you

see. If you happen to come across a utility trick such as a Svengalli Deck or Stripper Deck I want you to take one of the given presentation ideas and develop it into a great effect. In fact, if you can take several of their ideas and create a little routine with your new utility trick all the better. One major rule of this task is that you must, at all cost, avoid any magic dealer when purchasing your new toys. Most good toy shops will have a couple of magic tricks around somewhere. The ultimate task would be to buy a whole “executive” magic set and create a whole show out of the items within. It is very possible and I would love to hear about your exploits. You could even pop into a diary format. Then just send them along to [chatteronpatter@magicbunny.co.uk](mailto:chatteronpatter@magicbunny.co.uk)