

Top Hat E-Zine presents...



Chatter on Patter

Think before you open your mouth

ISSUE 8

PERFECT PREDICTION

BY TOBY VACHER

HOPPITY MATCHES

BY JON SNOOPS

A Treatise on Presentation from a Practical Point of View

A Supplement Dedicated to the Advancement of Good Presentation

EDITED BY: WILL WOOD

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Welcome

Hello again, and welcome to Issue 8 of “Chatter on Patter”. I hope you enjoyed last month’s offering from Mr. Marucci and I’m sure you’ll enjoy this month’s, particularly if you liked the content of Issue 4. But I’ll get to that in a moment.

As I’m sure you’re aware, this month is the last issue of Top Hat in it’s current form, as our dedicated editor, Mr. Snoops, gives up the reins. Consequently, Chatter on Patter will cease to exist as well, because if there’s nothing to supplement, what’s the point in a supplement!? Also, the Chatter on Patter Library is running dry and there aren’t enough contributions for any more issues after this, so it seems like an appropriate place to finish. I’d like to take this opportunity to thank all those who have helped with Chatter on Patter in one way or another, and in particular I want to thank Nigel Shelton, for his unflinching support since the beginning of this project and Jon Snoops for his work putting the supplement into a presentable format and publishing it every month.

But what of Chatter on Patter’s legacy? As I’m sure many of you are aware, the original intention of Chatter on Patter was to produce a electronic/hard copy manuscript of contributed magic, designed to give the reader practical material to use as they perfect their presentational skills. With 8 issues of this supplement under our belt and with a small amount of material available, we definitely have enough content to still produce a manuscript. However, there is not much point, unless there would be enough interest. Personally, I would like to see such a manuscript produced, preferably with some “exclusive” material added to it, as well as all the great stuff that has been published here. As a reader of Chatter on Patter, how do you feel about such a manuscript? Is it a good idea? Is it a bad idea? Do you have something you think would be suitable for inclusion? Let me know, either by Private Message on the forums (my user name is Gold_Fish) or via email.

Now onto this month’s content. Firstly, we are lucky to have yet another contribution from Toby Vacher, in the form of “Perfect Prediction”. Seeing as we are coming to the end of this series, I thought this effect would be perfect for inclusion as it caters for various levels of skill, from beginner to more experienced magicians. I’m sure that you’ll enjoy Toby’s ideas and application of method, and if you do, please let him know.

As an extra special bonus, we also have an effect contributed by our Editor in Chief, Jon Snoops. "Hoppity Matches" is Mr. Snoops' handling of an old match trick and is one of those effects which is perfect to show somebody when there is nothing but a few matches lying around. In fact, this effect can be done with any two small objects, which obviously opens up a world of possibility. Perfectly suited to almost any performing situation, this effect is something we can all use, and my thanks go to Mr. Snoops for contributing it here.

Finally, let me give my thanks to you, the loyal reader. Your silent support of this project is very much appreciated and I hope you have gained something from reading the contents of this manuscript each month, and I hope it has been an enjoyable experience.

Take care and good luck in all your magical endeavours,

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Perfect Prediction

By Toby Vacher

Effect

A spectator selects a number of cards from a face-down spread and a prediction is written. Those cards are placed face up on the table and they are eliminated one by one by the magician and the spectator, together. The prediction is turned over and the note is read out. The magician has predicted the correct card! (Cue applause). But the effect isn't finished! The magician then proceeds to say how confident he was of influencing the spectator's decision/knowing the spectator's choice that he went so far as to ensure that only one prediction could be used and he even made the prediction hours or even days before the night of performance. He spells out the note letter by letter and is left with the same number of cards as the value of the chosen card. Those cards then are then shown in pairs of the same suit that add up to the correct value. How perfect!

What you need to have:

- Knowledge of the PATEO force (credited to Roy Baker) [taught later – Ed].
- And any other force of your choice.
- Pen and paper for prediction making
- A deck of cards and time to set it up slightly.

Method

This is a simple one... that's why you're getting it for free. And because it's so simple, I'm going to simplify this method down to its bare bones.

1. Set up the deck so that there is an 8-card stack on the bottom consisting of, in the following order:

- Ace of clubs
- 7 of clubs
- 2 of clubs
- 6 of clubs
- 3 of clubs
- 5 of clubs
- 8 of diamonds
- 8 of hearts

2. Prepare a prediction note in a sealed envelope, or write it as you explain the effect if you prefer, but it must read EXACTLY as follows:

“You will select the card named eight of clubs”

3. Place the 8 of clubs in any position you like in the deck that makes it easy to find and force when you begin. Because I have 7 attempts, I like to use the “Classic force”, but you can use any you like. If you don’t know any forces, I suggest you buy the book “Royal Road to Card Magic” and study it carefully, because you’re probably not much of a card magician yet!

4. Explain that you have written a prediction and placed it in an envelope or something similar and that you are extremely certain of the prediction. So much so in fact that you have ensured that you will not be able to cheat and pretend you actually predicted something else, but you’ll show the spectators what you mean at the end.

5. Force the 8 of clubs and allow the spectator to freely select 6 other cards. The patter I use is as follows:

“I need you to select a few cards for us to use in this... I’m not sure how many yet but we’ll see how it goes.”

Once they have 5 I will say: “Ok, and how about 2 more...”

6. Now you have 7 cards selected and the 8 card stack is still on the bottom of the deck. Place the deck aside and you now need to “PATEO force” the 8 of clubs. You could also use “magician’s choice” but I find the “PATEO force” works a lot nicer. This is explained at the end of the document if you don’t know it already. Discard the unused selected cards. DON’T PUT THEM BACK WITH THE DECK!

7. Once the 8 of clubs is the only card left, allow the spectator to read your prediction and accept the applause!

8. But wait! *gasp* you’re not finished. Remind the spectators of what you said at the beginning, about being so certain of your prediction, and ask them to spell out the letters of the prediction note, while you deal down one card for each letter (or let them do the dealing if you wish). This will leave you with only your 8 card stack left in your hands (the note has 37 letters not including spaces and you used up 7 cards in the selection process, leaving 8 more out of 52).

9. Point out that they chose an 8, and you have 8 cards left (easier audiences may even think this is good enough cause for a round of applause [just as that rhyme was...])

10. Then deal the top pair down and point out that they are both clubs and add up to 8.

11. Repeat for the next 2 pairs then show the last remaining cards are also eights.

12. Make some smug comment about how amazing you are! (Not recommended)

PATEO Force (Roy Baker):

PATEO stands for "Pick any two, eliminate one" and there's a very good reason for this. The way it is done is to force one card out of seven (or any odd number) by picking any two cards and letting the other person eliminate one. The magician starts and picks any two card (but not the force card) and the spectator eliminates one of their choosing. The spec then picks any two and the magician eliminates any one, so long as it isn't the force card.

When there are two left it is the magician's turn so he must just eliminate the final non-force card.

PATEO Finesse (Toby Vacher):

This is nothing very special, but I like to use magician's choice when I only have two cards left at the end of the PATEO force. I actually say to the spectator "It would look a little unfair if I got to eliminate the last card, so I'll let you chose either of these". I am deliberately vague in my patter. Notice I don't say I'll let you ELIMINATE either of these, and I try to politely hurry them up if I feel they're thinking about it too hard. If they chose the force card I say "Ok, you selected the 8 of clubs" and show them the prediction. If they choose the other one I say "So the final card to eliminate is the whatever, leaving us with one card, the 8 of clubs". This way it seems even fairer and we still get the same result.

Alternative to the PATEO:

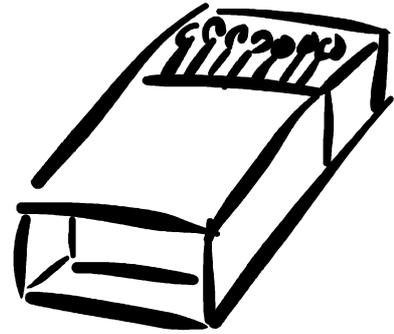
This effect was invented because I wanted an effect based around the PATEO idea, so really it isn't anything very special without it, but if you want to merely force the 8 of clubs and continue with the prediction, the ending and final revelations of the certain prediction are still very strong if played well and also quite amusing if presented in that way. Try what you like with this. It's over to you now!

Hoppity Matches

By Jon Snoops

Introduction

The aim of this project was to produce a regular publication of effects that require little skill, have simple plots but can be dressed up with as much presentation as imagination will allow. It is with this in mind that I present to you a simple effect requiring no sleight of hand, which is completely impromptu, requires no extra items, is independent of angles and can be performed with an infinite range of small items. It can be played as an exercise of apparent skill or elaborated with a more meaningful presentation.



The effect is from a 1954 book by Harry Baron called *Magic Simplified*.

Effect

Two matchsticks are taken into each hand. The hands, spread as far apart as possible, are shaken and one hand is instantly revealed to hold three matches and the other only one. This can be repeated, the hands shaken and one hand now holds all four matches whilst the other is completely empty.

Presentation Idea 1

"Ladies and gentlemen, what you are now about to witness is a demonstration of pure dexterity. This trick, originally performed in only the traveling circus of Guantánamo Bay by elite sleight-of-hand entertainers, requires the utmost skill and concentration. There are no funny moves, nothing to distract or divert your attention and no funny props. Despite the faith I have in my ability to perform this effect for you here today I have to stress to you the difficulty of performing such an effect under these up-close conditions. It will of course take great aptitude in order to execute this move without falter or flash. What I require from you are just a few small objects with which to demonstrate this. The circus performers originally used small pebbles from the beach but a few paper matches will suffice in this instance. Perhaps you wouldn't mind assisting me in placing these on top of my hands as I want to express the fairness of this setup. Thank you. Now, with my hands far apart I will attempt to..."

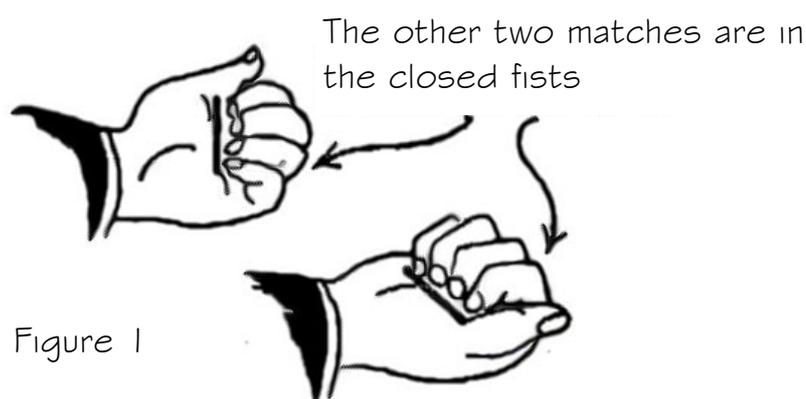
Presentation Idea 2

"Ever seen the guys on TV swallow objects and somehow manage to pluck them from their noses, eyes, ears or other orifices that they may feel like? They sniff spaghetti up their noses and pull it out of their mouths. Well, thankfully, I can't do this. One performer I saw took a match in each hand. Then another. He gave a flick and one traveled down his wrist, up the arm, across the chest and down to the other hand. Well I guess it's harder than he made it look. Seriously, he spread his hands far apart like this. The match traveled all the way down arm, across the body... took a round trip around the waist, once down the leg, and then down the arm to the other hand and (flick) there, it arrived. I was astounded. How could he make matches travel from one hand and (flick) appear in the other?"

Handling

You require four similar objects such as matchsticks, pebbles, paperclips, pennies or screwed-up scraps of paper. For explanation purposes, we will assume you are using matches.

Place one on each palm and close the hands. Ask for assistance to place the remaining two along the first joint of your fingers (Fig 1). Your wrists are upwards. Now fake an attempt to flick a match from the right hand to the left by holding your hands about body distance apart and rotating your wrists quickly in then out. As you do this, secretly open the right hand then quickly close it, dropping *both* its matches to the table. At the same time, your left hand quickly opens and closes and grabs hold of both of *its* matches into the fist. You apparently dropped both visible matches to the table. In reality, you dropped both the right hand matches. The move is not difficult to master.



Insist that on this attempt, you slipped up. Repeat the flick (your spectator assisting in the reset by putting one match back onto the fingers of each hand) This time simply open and close both hands as they rotate around, catching the matches from the top of the fingers in the respective hands. This leaves you with three in one hand and one in the other.

You can follow up if you wish by picking up one match in the left fingers and fake-taking it into the right hand fist. The left hand then picks up the remaining three matches from the table into the fist. Repeat the flick move and the other match has traveled.

Thoughts on the Patter

Let's look at the effects for each of the two patter ideas. The first is a demonstration of amazing skill, sleight of hand. It's not very magical. If your intended effect is to show how great you are at deceiving the eye... it's great!

The second effect is a transposition: much more magical. Both presentations include a premise – a reason for doing the effect, a meaning. The second takes the premise of TV entertainers who can do these kinds of things and adds a further hook in that you apparently are just as amazed at the impossibility of the effect as the audience should be. It may be too easy to use this patter to turn your character into a know-it-all. You act as if you don't know how the trick is done (when you obviously do) and this could be seen as demeaning. However, because you talk about your amazement and bewilderment at the feats of the TV entertainers, you're almost in the same position as they are about you. So it evens the field.

Anyway, here you can see how just a slight twist on patter can change (and strengthen) the entire magical effect.

Further Ideas

Ideally the items should be borrowed. You should get the spectators to help you put the matches into your hands which shows their genuineness. Plus there's the fact that it's pretty difficult to get into this position on your own...

When you attempt to flick one across each time, use an action where you twist your wrists in then out quickly to mask the fake throw on the first try and to mimic the first on the second. In short, the feint should look the same as the move.

Despite the need for the hands to be close together on the feint to do the move, in the second instance, they can be far apart. To the audience they won't remember how far apart they were first of all, only assume it was the same as the second try. This is an example of the old theory that an audience remembers the last thing they see.