

Top Hat E-Zine presents...



# Chatter on Patter

Think before you open your mouth

ISSUE 2: ANY MEANS NECESSARY BY DAYMO

A Treatise on Presentation from a Practical Point of View

A Supplement Dedicated to the Advancement of Good Presentation

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## Welcome Note

Hello and welcome to the second issue of "Chatter on Patter." This issue sees us moving on along the Finger Buffet of Mentalism, dipping our grubby little fingers into all the wonderful delights spread out before us. More specifically, this month's contribution comes in the form of a very strong, three phased card routine which will blow your audience's mind. It also uses a very poorly appreciated classic of magic, which I'm sure we all have gathering dust in the back of a draw somewhere in our homes. I know I do, and once I have finished this editorial, I will be fishing about in the gloom trying to coax it out of retirement.

I also think that after last month's wonderful essay on Equivoque we need to look at an effect which offers slightly less scope in terms of presentational direction. It's true that Equivoque can be applied to many different scenarios, and that is one of its many strengths. However, I am of the opinion that it is good and healthy to try new forms of magic and presentation and therefore spread our branches further and wider as magicians. What a lovely mental image! Anyway, this month's contribution will give you enough room to mould the routine to yourself, whilst at the same time keeping you firmly within the bounds of mentalism. Who knows, maybe we'll all discover a new found passion for mental delights and grow weird little goatee beards. Weirdy Beardy.

I also want to say a big thank you for all of you who have mentioned how much you enjoyed issue one of Chatter on Patter, both privately and publicly. All of your kind comments are very warmly appreciated. And remember, if you have anything to say about Chatter on Patter or perhaps you even have a contribution you wish to make, please do not hesitate to email me at [chatteronpatter@magicbunny.co.uk](mailto:chatteronpatter@magicbunny.co.uk) . All correspondence is appreciated.

Well, I don't want to keep you any longer from this month's edition, so until next time, I bid you goodbye and remember, "Think before you open your mouth."

*Will Wood*

Editor

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# Any Means Necessary

By Daymo

## Effect

The suave and sophisticated performer introduces a deck of cards which he shuffles, then hands to the spectator to cut. The performer turns his back while the spectator cuts the deck a few times, removes the top card and places it into his pocket.

**Phase 1:** Using his supreme powers of telepathy, the performer ascertains the identity of the spectator's card.

**Phase 2:** The card is replaced in the deck and the deck is shuffled. The performer then spreads the deck and with his head turned, manages to locate the spectator's card in the deck.

**Phase 3:** After these two astounding feats of mental prowess, the performer offers the spectator the opportunity to test his own mental ability. The deck is shuffled and the spectator names any number between one and fifty two. The named number is now counted down to in the deck to find the spectators card at that very position.

The cards either side of the selection are shown to be different, illustrating that if the spectator had called out a number greater or less than the one he did, the card would have been missed.

## Overview

The method for this routine is simplicity in itself. I have two words for you ...Svengali Deck!

I have seen the Svengali Deck dismissed by many magicians, who often deem it "below" them to use a gaffed deck, and especially one that is often sold as a beginner's novelty.

More fool them! I think that these magicians are completely missing the point. The method to an effect is something that an audience should never be aware of and as such, is something that they are completely unconcerned with.

How an effect is accomplished means nothing to the audience providing that the method is invisible. So with this in mind, I believe the simplest method is the best method.

Sure this routine could be accomplished with rotating stacks, second deals, marked cards and a plethora of other knuckle-busting, brain-crunching techniques, but there is no need to go to such lengths. The spectator will never get a chance to appreciate this and as such, the method from the audience's point of view, is completely irrelevant.

## Handling

Here I will present the way in which I perform this routine. The great thing about this is that due to the inherent nature of the Svengali Deck each phase of this routine is possible to accomplish with a different handling and certainly a different presentation to the one that I use, which will allow you to tailor the routine to your own performing style.

### Phase I :

Introduce the deck and give it a quick a couple of riffle shuffles.

It is important not to handle the cards too masterfully when presenting what is essentially mentalism with a deck of playing cards. I also make a habit of referring to the deck as a "pack" of playing cards. The reason for this is that the majority of laymen (if not all over the world, then certainly in the UK) also refer to a deck of cards as a "pack". You want to distance yourself from the notion that you are a card aficionado who is well versed with card handling and the lingo that accompanies it. A small point maybe, but one that I feel adds, if only a miniscule amount, to the credibility of the performance.

Hand the deck to the spectator and request that they give the deck a couple of cuts. Once they have done this, turn your back on them. Ask them to remove the card that they have cut to the top, remember it and place it in a pocket. Needless to say, the top card should always be one of the force cards when the deck is cut.

*N.B. It is however possible that this will not always work out. If the spectator cuts aggressively or too sloppily, they may miss the force card. You may therefore consider forcing the card another way, for instance; allow the spectator to call stop as you riffle the deck in the normal way.*

I now have the spectator burn an image of the card in their mind and attempt to divine the card while my back is still turned.

*“I am going to do this with my back turned. I don’t want you to think that the cards maybe marked or that I could glimpse the card you have cut to. Now, imagine that you are sitting in a cinema. You are completely alone and in total blackness. Suddenly the projector whirs into life and projected on the screen in front of you is an image of your card. I want you to see the suit and the value of the card. As you do this I want you to silently count the value of the card. Do this completely in your head and not out loud. If you have chosen a picture card, then the jack would be eleven, the queen would be twelve and the king would be thirteen.”*

I use the above patter for a number of reasons. The whole description of the darkened cinema and the projector creates a nice image in the mind of the audience. Also, the spiel about the values of the picture cards adds to the notion that the card is not forced. If the force card in your deck is the three of clubs, then why would you go to the effort of explaining the values of the court cards. It’s just a nice little subtlety to help muddy the waters.

We will, for this instance, presume that the force card is, as mentioned above, the Three of Clubs.

*“Immediately I’m seeing a low value. A two or a three. Concentrate on the suit for a second. The colour of the suit. Imagine the colour bleeding all over the rest of the card, engulfing the card in that one colour. The colour is black correct? And it’s a low value. It’s a club. It’s the three of clubs! Please remove the card from your pocket and show it around.”*

## **Phase 2:**

Cut the deck into two halves and place the card onto the original top half. Place the bottom half on top, burying the card in the middle of the deck. Riffle shuffle the cards and then leave the deck on the table as you explain what you are going to do.

I always try to make a point of flashing some of the cards when riffle shuffling a Svengali Deck, just to reinforce that they are not all the same card without actually pointing it out.

*“We now know the identity of your card. What we don’t know, however, is the location of the card. Again, this is something I will try to ascertain.”*

Dribble spread the cards on the table. By dribbling the cards, they fall in blocks of two, creating what is essentially, a double layered spread. The top layer of cards are all the force cards, whereas the bottom layer are all indifferent.

As soon as you have spread the cards, turn your head away.

*“Again, I will do this without looking. I don’t want you to think that I could have marked your card in some way or anything of that nature. I will try to get a feel for where your card is in the deck.”*

Hold your arm outstretched behind your back and request that the spectator grab hold of your wrist. You now make a fist and point towards the table with the index finger of your outstretched hand.

*“Now I want you to guide my hand, back and forth over the cards very slowly.”*

Allow the spectator to do this by relaxing your arm. Once you have gone back and forth over the spread a couple of times, hold your hand stationary at any point over the spread and call out “stop”.

*“I’m sensing that the card is around this particular area.”*

Allow your hand to lower until your index finger touches the back of one of the cards in the spread.

Now turn to face the spectator leaving your finger on the back of the card. Split the spread at either side of the card you are touching – isolating the card. Have the spectator name his card aloud before having him turn the card over and revealing it.

### **Phase 3:**

Place the card back in the spread and square the deck. Riffle shuffle again, flashing the faces of a few cards as you do so.

*“What you’ve just witnessed is a way of using the mind to subconsciously accomplish goals. This is a gift that we are all blessed with, but one that requires practice to realise its full potential. It is, however, possible to teach the basics of this technique.”*

Pick up the deck and riffle it quickly in front of the spectator, showing that the cards are all different. Do not draw attention to the fact, just riffle the deck and then immediately ask whether or not he saw his card in the deck.

The spectator will state that he didn't (after all it would be impossible to see any of the force cards when riffling a Svengali deck.)

*"It maybe that I riffled a little too quickly, but then that was the whole point. Have you heard of subliminal advertising? What happens is, an image is flashed in front of your eyes so quickly that you are unable to consciously notice it, but the image is actually registered by the unconscious mind.*

*That is what has happened here. You think you didn't see your card, but your unconscious mind did – and not only that, it also made a mental note of the card's position in the pack.*

*There are fifty two cards in a pack and it could be anywhere from the first to the fifty second. When I snap my fingers, I'd like you to name a number between 1 and 52. Don't think about it, just call out that first number that comes into you head."*

Snap your fingers.

Let us presume that the spectator has named the number thirty-one. You now deal the cards one at a time, from the top of the deck, into a face down pile on the table, counting aloud as you do so. This can be done fairly quickly but I suggest that you slow the deal right down when you approach the chosen number. This allows the spectator to be convinced that there are no sneaky false deals or anything of that nature occurring.

As thirty-one is an odd number, you will deal the 31<sup>st</sup> card in front of the spectator and away from the other cards and then place the remainder of the deck beside the tabled pile. (If the named number was even, for instance 32, you would deal 32 cards into a pile then deal the next card in front of the spectator.)

*"Now that number was a completely free choice correct? If you had said thirty..."*

Flip over the top card of the tabled pile to show an indifferent card.

*"...you would have been wrong. If you had said thirty two..."*

Flip over the top card of the remainder of the deck to show an indifferent card.

*"...you would have been wrong. In fact if you had said any other number between one and fifty-two..."*

Dribble spread the remainder of the deck face down and immediately turn the cards over in clumps (hiding the uppermost layer of the double layered spread). This is similar in appearance to Lennart Green's Table Spread Shuffle and serves to show that the cards in the deck are all different.

*"...you would have been wrong. But you didn't. You said thirty-one. And the thirty first card is...what is the name of your card?"*

As soon as the spectator says "the three of clubs" you flip the card over slowly and exclaim...

*"...the three of clubs!"*

## Credits

Credit for this effect goes to the following:

- Derren Brown and his "Extreme Mental Effort" for demonstrating that the simplest of methods can bring about the most jaw-dropping of effects.
- Richard Osterlind and his "Breakthrough Card System" for the subtleties and nuances of performing mentalism with playing cards.
- Ted Lesley and his "Spectator as mindreader" for the inspiration of the Phase 2 revelation.