

Top Hat E-Zine presents...



Chatter on Patter

Think before you open your mouth

ISSUE 4: INFLUENTIAL BY TOBY VACHER

A Treatise on Presentation from a Practical Point of View

A Supplement Dedicated to the Advancement of Good Presentation

Brought to You By MagicBunny © 2006 All Rights Reserved

Welcome

Hello and welcome to the final issue of Chatter on Patter. Or at least Chatter on Patter as it has been in the past.

As I'm sure you're aware, Chatter on Patter has been offline now since September and the reason behind this is quite simple. It just isn't working in the way it was intended. If you're not aware, Chatter on Patter was intended to be a publication that would be different to all other publications currently available. The online e-zine provided us with a unique opportunity in that readers could quite easily give response to the publication, almost immediately. Therefore, I tried to take advantage of this fact by asking readers to be proactive and be responsive to the material published. With the notable exceptions of a few Magic Bunny Members, the response to the e-zine has been an absolute minimum. For this reason and this reason only I have decided that Chatter on Patter will now be ending in the format it has been in the past.

However, when Chatter on Patter was originally conceived, I asked for members to send in any effects, articles or ideas which might be appropriate for the premise. Many kind members sent in their material, gladly and free of charge. In many cases, individuals sent in multiple effects and articles, such was their generosity. It would be an absolute shame for these pieces to go unnoticed and therefore, Chatter on Patter will continue to be published in order to show case these wonderful effects in the hope that somebody will take the time to study them and use them to their full potential.

The show case will start with a wonderful effect from Toby Vacher. I've chosen to start with this effect because it provides the reader with the opportunity to make various changes depending on their level of skill. As Toby says, this is a mentalism-with-cards effect so it should be quite available to most readers.

All that's left for me to say is, good luck and I hope you enjoy this wonderful effect.

Will Wood

Chatter on Patter Editor
chatteronpatter@magicbunny.co.uk
will@directmagic.co.uk

Influential

By Toby Vacher

Effect

A spectator is shown a normal deck of 52 cards and told that he is about to be influenced into picking a certain card of the magician's choosing. He is told that the influences will be very subtle but that if he notices them, he is to try and resist. He is also told that there will be 2 practice runs before the real card is selected. The magician obviously out jogs a face-up card and tells the spectator to resist the influencing if he notices it. The spectator picks any card he likes and the magician explains how the out jogged card influenced his decision. This is repeated again, and then on the third time the magician out jogs 4 cards, one of each suit and the card chosen (which doesn't have to be one of the out jogged cards) is the card to be used. The magician asks if the spectator would like to change his decision and the spectator decides whatever he likes. The deck is turned over and the chosen card is held in the magician's hands as he fans the deck to show all the backs are the same and are normal. The chosen card is then turned over and written on the back, in large black writing is "Your Card". To finish clean, the writing can be magically rubbed off the card and the deck returns to its normal state or the magician can attempt to rub off the writing but actually rubs off the ink on the face, leaving you with a blank "Your Card".

What you need to have

- Knowledge of how to Double Lift.
- A double-backed card or a spare card of the same back design and colour of your deck.
- A table (optional)
- Knowledge of the Tenkai palm (optional)
- Knowledge of the Tebe Change (optional)
- Knowledge of the Snap/Miracle change (optional)

Method

To perform this effect you will need one double-backed card with "Your card" written on one side (which we will refer to as "the back" to simplify things). You can of course write any message you like, and after writing this effect I was directed to a trick for sale online called "Your Card" which is a similar effect, so to

avoid confrontations, I'd like to advise you to use a different message, but the images in this document are just there as an example. It should be noted that the effect can be performed with a blank card or a normal card with the writing on the back but requires different handling, explained at the end.

The "your card" is placed on the top of the face-up deck, with the clean side showing (the writing side, facing into the deck). The following is the patter I use to introduce the effect:

"I have here a deck of cards: 52 cards, 13 cards in each suit, 4 suits in all and 2 different colours [as you fan the deck face down]. I would like you to select one of these 52 cards as I spread through the deck [the deck should now be face up] but I am going to try to influence your decision. It will be very subtle but if you notice anything try to resist it. We'll take a couple of trial runs first so you can try to work out how I'm influencing you and then we'll do it a third time to select your final card."

Now the effect has been explained, you have some acting to do. As you spread through the first few cards, out jog one card that takes your fancy, it doesn't matter which, and continue to spread through. Once the card has been out jogged, ask the spectator to choose any card they like. Again it doesn't matter which. Whatever card is picked, you must be able to relate to your out jogged card and convince them that you meant for them to pick it. Here are some examples of how I explain it:

Example 1

The out jogged card is selected.

"You see? Subtle isn't it... Well no, not really but I thought you might be the type to follow my instructions well and it seems you have. Next time I want you to try and make it difficult for me though."

Example 2

The out-jogged card is the Queen of Spades and the selected card is the 3 of hearts.

"Excellent! So I asked you to resist my influencing you and you have decided to choose a card that is opposite to this one [pointing to the out jogged card] by choosing a low card whereas mine is high, a number card whereas mine is a picture card and a red card whereas mine is black. However, I knew you would try this and I deliberately chose the spades because as you see, from your angle the spade looks like a heart with a stick on the top of it, so you chose a heart rather than a low diamond."

This is then done a second time and you can relate the new choice to the previous influences as well:

Example 3

After example 2, the 5 of hearts is out-jogged and the 8 of clubs is selected.

“Great. I told you before that the suits of spades and hearts look alike so if I chose the hearts I knew you wouldn’t chose spades. I also knew you wouldn’t go for the “high-low” scenario and you’d chose a card that was similar in some ways but not in others. The clubs is the only suit we haven’t seen yet so it would be the prime choice for someone wanting to trick me!”

The spectator may simply be amused by this or may actually begin to see how you are influencing them (or at least they think that’s what you’re doing). For both these cases, the next influence is a nice touch. You out jog 4 cards, one of each suit and be sure to have low cards and high cards, picture cards and number cards and at least one ace. This gives a spread of influences and the spectator will probably start to worry and think carefully about which card they choose. Again, it’s not important and this is all just part of the effect. Whatever card they chose is fine by you. You can even ask them if they’d like to change their decision. Whatever answer they give, say “Good, I thought you would say that”.

Now is the only vaguely difficult part of the effect. Take the chosen card out and hold it up face towards the spectator. Then bring it down so the face is still facing towards the spectator so they can’t see what’s written on the back) and use it to flip the entire deck over in your hands. Take off the top 2 cards as a double lift and either place them on the table, in the spectators hand if you think they won’t discover the double or simply hold them in Biddle grip as you fan the deck in the other hand. The deck is fanned, or ribbon spread on the table, to show that all the backs are the same. The double is then turned over to show that the “Your card” message is on the back of their chosen card. I believe it is stronger to hold the double in Biddle grip and fan the deck rather than placing the double on the table, as it goes quicker and more smoothly and doesn’t allow the spectators time o think about the double. This is the end of the effect.

Finishing Clean

The effect will work well enough as it is described above but if you want to finish clean and let the spectators examine the cards, here are a few ideas.

1 - Double-sided sticky tape

Tape can be placed on the clean side of the “Your Card” so that when the chosen card is placed on top of it, they stick together. This won’t allow the spectators to examine the “Your Card” but means the double can be handled more naturally.

2- Tebe Change. (Also known as the Bertram Change)

If the spectator asks to see the double, make a remark that the effect is not quite finished and remark about how you don't like having ink on the backs of your nice, new cards. Explain that you are of course a magician and magicians have a way of getting rid of the ink. Do the Tebe change so that you now have a double with the selected card on top and the "your card" card on the bottom. As you move forward to place the card back on the deck, steal the "Your card" back into Tenkai Palm as though you were performing a slow "Snap Change" or "Miracle change". The spectator can then examine all the cards and you have enough misdirection to pocket the "Your Card".

3- Miracle change ending (with blank "your card")

Instead of finishing with the "Your card" message disappearing, this method means that you can say you will make the ink disappear but pretend that the ink on the face of their chosen card has disappeared instead. The way to do this is to steal the chosen card into Tenkai as described (and pictured) above. Rub the "Your card" on the back or whatever magical move you like to perform and look confused when it hasn't disappeared, then turn over the card and show that the ink has gone from the other side. The chosen card can be pocketed, lapped or replaced in the deck with misdirection. This method of course requires you to need a blank "Your Card". (*Alternate ending by Tom Richardson*)

Effect without a double-backed card

If you don't have a double backed card, a blank faced card or a normal card can be used instead. Write the "Your Card" message on the back of the card and place it face up on the top of the deck, then place another normal card, face down on top of that. The "Your Card" is then reversed in the deck in the 2nd position from top. As you introduce the effect, talk about how normal the deck is, but then steal the top card into a palm when the deck is face down (so as not to show the face-up card beneath it) and produce it as you say:

"It's a normal deck... but with a little bit of [now you produce the card] magic!"

Obviously you'd use your own patter and I advise against calling the deck normal, as this is just magician's guilt and can make the spectator think 'why wouldn't it be normal'. This card can then be placed on top of the deck and you can pretend to use that as an influence later or just push it into the middle of the deck and carry on from there as normal. From this point on, the deck isn't turned face down again until the card is finally selected.

Toby Vacher