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HEAT OF THE BATTLE

Performer Notes.

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SHOWMANSHIP IN THE PERFORMANCE OF MAGIC.

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HEAT OF THE BATTLE

How To Increase the Impact of 2 Card Monte Ten Times

By Kyle Gray

I have been performing Two Card Monte as long as I can remember. Probably since I watched David Blaine do it a hundred times and finally figured it out on my own.

That was ages ago and since then I purchased Brad's great teaching video of the effect and learned it properly.

I have been experimenting with it and have come up with several lines and presentation concepts, which have proven to increase the reaction ten times what I was getting before.

In the beginning I would mumble a few words and "ta da" the cards changed. This used to get a good reaction, but when I thought more about the effect and came up with the following presentational ideas, I have been receiving *amazing* reactions and I must say the reactions are even better than "Here then There" (Crash-1) which I thought could *never* be beat.

(I am using the Two Card Monte as an example to demonstrate presentation ideas, which can be applied to all your magic.)

I begin by talking about the Three Card Monte effect otherwise known as "Find the Lady".

I then explain the basic effect, giving actions with my hands to add expression about how the queen – or "lady" – has to be located between two aces.

(One quick thing, when performing magic don't remain frozen. Move your arms to demonstrate something, most importantly add expression in your face and look at your audience with your eyes. Develop eye contact from the **beginning**, if you do this later on, misdirection will become much easier as the audience will be used to looking at your face when you speak.)

Most people recognize what I am talking about and their interest is captured. **I believe you should spend time on this build up.** Not just a few lines, but actually go into a bit of detail as it will make what you are about to do seem much more magical.

1) So the first point is **create interest** by relating the magic to something the audience recognizes, build the effect up even before you have started with any of the props. Also develop eye contact and add expression.

I then say. "Those guys normally use three cards and perform this on a table" (Now build this part up). "But I am only going to use **two cards** and you are actually going to **hold** these two cards in your hand so there is **no way I can cheat.**" The comparison between the normal hustler and **you** is good because the audience firmly believes that it is impossible for you to do anything and you haven't even really started the effect yet.

2) Try and create an atmosphere around what you are doing so that when the effect is over there is no possible explanation except magic. Try and make the conditions under which your magic happen seem even more impossible than they are.

You now turn over the top card (lets say the Ace of Spades) and show it to the audience. Place it between the person's fingers. I then say "Up to this point everything is fair and I want you to check that the you are in fact still holding the Ace" "There is nothing sneaky or funny going on."

They check and think to themselves, "Boy is this guy open and fair."

3) Build up the audience's trust in you. It allows everything you do seem open and fair and allows you to maintain control.

You now have the audience "on your side" and this is what you want because you need to control them, as you don't want the person turning the cards over prematurely. You then do the next move, the triple lift. (One more thing, while you are asking them to check that they are still holding the Spades **this** is when you get the break for the triple.)

Place the supposed Ace of Clubs in their hand and take out the Ace of Spades. "I will now give you the **Clubs** and I take the **Spades**".

This next part is a very important part of the effect. I then explain to the spectator very clearly and simply what I am about to do so there are no mishaps or confusion. "I am now going to try to switch these cards at *lighting speed* and then you have to guess which one you have **without looking**"

4) Always explain clearly and simply what you intend to do before you do it. There are obvious exceptions but in this case it is a must, as you don't want them to turn cards over prematurely. Really force yourself to believe that you are giving them the Clubs and Spades and they will to.

I then do the jabbing motion and the top change very smoothly and slowly just like Brad teaches on the video. As soon as I have done the switching motion I ask a question **at the same instant** I do the top change. This takes their mind off the card for an instant as they have something to think about.

5) When executing a sleight, ask a question or direct attention away from the deck. This makes your move so easy to do. Also never rush it, do it slowly and smoothly. Give the audience something else to think about at the vital moment.

I then repeat. "**Now without looking** which one do you think you have?" The top change is done, and the instant after I place the card on top saying. "In other words do you think the **Club** is on **top** or on the **bottom**?"

6) Once again repeat the "Without looking," This confirms your previous statement and you are still maintaining complete control over the situation.

Everything must be timed with the words.

This is now the part where you must create *suspense*. I build it up saying, "How much would you be willing to bet" and, "Pretend you were really taking a bet right now... where would you say the club is?" etc... [**Note from Brad:** this is a typical method of building tension right before the all-important climax of any effect. The more **tension**, the greater the **effect** in the end. Notice how they do this with music in a song, especially the blues.... They play the tension-building "off chords" toward the end of the phrase – building you up and holding you, until they finally release you with a major chord at the end. Next time you listen to some blues watch how this works and feel the tension created in you. The same is true in magic and can be seen to be working beautifully in Josiah Nolan's clip at the end and Vincent Ng's clip when he says, "so if you had \$100 riding on this..."]

7) The actual moves are done now so it's time to focus on building up the effect as much as possible. **Really get the spectator to believe they are still holding the Aces. The more you make them believe this, the more amazing the climax will be.**

"Now remember you have been **holding the cards tightly the whole time**" even say things like "so you are **holding on to those Aces tightly, right?**" Get them to agree with you.

By this point, trust me, the spectators so firmly believe that they are holding two **aces**, they would be willing to bet their lives on it. They don't have the slightest clue that the cards are completely different.

I then use this as my punch line "Now the reason I wanted to show you this, is to prove the chances of wining on the street are **almost impossible.**" [**Brad:** brilliant line, use it.]

"Turn your hand over". They see the cards and flip out.

8) All the magic you do must have a meaning. There must be a reason for it. That's why it is good to wrap an effect up in a theme and have a concluding thought or point. The effect must build to the final thought. There must be a point to it. That's why Two Card Monte is such a good effect because everything makes sense.

BONUS IDEA: I have been using this with great impact as an extra kicker. While all the attention is focused on the deck and the Spectators are betting their lives away, I secure a break under the top two cards (The Aces), when I say turn your hand over, I palm them off and as they turn, I lean and deposit the cards in my back pocket as I gesture with my left hand forward. I then come out clean. Everyone is so mixed up in the excitement and climax you could actually do this right in front of them and they still wouldn't see. Their minds are far, far away.

Pause. Just stand there for a few seconds and create "time" misdirection. I then show them the deck and say, "In actual fact the aces were never really here, this was a false reality... the aces have been in my pocket the whole time". Show your hand completely empty and reach in your pocket pulling them out.

Kyle Gray studies magic intensively and performs in the heart of Africa... one of Kyle's great strong points is that he experiments in the field, takes what he learns and sees, then applies it.

*Kyle Gray (Africa, Botswana)
K_B_G in the illusionist forums*

The Misdirection

By Chris Schuh

Two Card Monte is a stunning effect that often leaves people speechless and lost in their own amazement. The simplicity behind the actual methods should not be disregarded because a solid presentation of this effect will astound people.

There are a few presentational problems that can arise when performing this effect. With sufficient practice and performance work, these problems can be understood and overcome.

Premature Turnover of the Cards

Perhaps the most common problem is that the spectator looks at the card in his hand before he is supposed to. This normally happens after you have switched out the first queen for the first ace. This leaves you taking the queen from the spectator, displaying it face up, and leaving the first ace face down in the spectator's hands. This is perhaps the most difficult issue to consistently resolve because the solution relies on psychology and not methods.

There are several key points that must be observed when performing this section of the effect that will help you drastically reduce the chances of someone turning over the cards prematurely. While there is no real sure-fire way to stop this 100% of the time, you can reduce the risk to virtually nothing. If they are turning the cards over prematurely, that is an indication that they do not believe that you are handing them the same card that you have shown them. Preventing this requires that you instill conviction into the effect's presentation and maintain control of the audience the entire time.

The first method for preventing the spectator from turning cards over prematurely is to turn over the top card (first queen) in the exact same manner as you turn over your triple lift to display the next “top card” (second queen). By clearly handling the **real** top card in one manner, you are **conditioning** the spectator and they will see how you turn over and display the top card of the deck. Since this preconditioning is still fresh in the spectator’s mind when you come around to the second display, you must do everything exactly the same. The turn over, display, replacement of the card onto the pack, and the hand off of the card must be identical. Sometimes even the slightest difference can arouse suspicion.

The second technique is another precondition. This is done when you ask the spectator what card they are holding. Many people employ the patter line “Without looking, what card do you have?” They say this after the first queen has been handed off to the spectator. Naturally, the spectator answers “The queen” and is correct. The option here is to allow the spectator to view the card because no changes have occurred by this time. I have found that if the spectator wants to look, then I don’t discourage it. However, if the spectator just names the card and looks back to me to continue, I do just that. I find that prompting them to turn the card over themselves if they haven’t thought of it on their own is just asking for trouble later on. While it’s not going to guarantee they will prematurely turn the cards over, it’s a risk that I don’t like taking.

The third technique is applied during the display of the first queen after you have done the first switch. So, you have just “taught” the spectator the move that you are doing and you do it for them slowly and you take the queen they have in their hand and switch it for an ace (that they believe is a queen). Then, you have to display the first queen and must use the patter line “Now I have the diamond and you have the heart” based on the most common performance style of this effect. During this patter line, the queen of diamonds is usually displayed to the spectator. By doing this display and turning the queen face up over top of their hand and the card they are holding, you are subliminally sending a message to keep the card they are holding face down.

Finally, we have patter. Some people believe (thanks for that information Garrett) that the patter line of “Without looking, what card are you holding?” is weaker and “just screams ‘It isn’t really that card!’” I’m personally on the fence with this one. I have seen that line hold up in working conditions many times, and I’ve seen it fail a few times, too. I believe that this specific presentational area is really up to the performer, so I’ll include a few other patter options.

“Remember that I now have the diamond and you’re holding the heart.”

“Using only your memory, what card are you holding?”

“Can you (gesturing to another spectator) name the card that he/she is holding?”

“Based on what we’ve seen, we already know that I have the diamond and you have the heart now.”

While none of these techniques will guarantee that the spectator won’t turn the cards over prematurely, using all of them will help out a great deal in reducing the risk.

[Note from Brad: take all this into account but don’t spend undue time fretting over it – have authority with your presentation and pick the right person to do it on].

Handling the Top Change

The top change is the main sleight in this effect that requires the most misdirection. The fact that this move requires some misdirection can make it harder on less-experienced magicians.

The first stage is to overcome the mental obstacles from the magician's perspective. When doing a top change, you want to use misdirection, but you also want to have a casual, almost indifferent attitude while doing the sleight. You don't want to take the move itself lightly, but you want to remain perfectly calm, cool, and collected as you do this move. Many magicians attempt to do this move very fast and this creates a sound or unnatural handling that is a dead giveaway that something has happened. While many people say "slow down and act natural," most people don't explain what that really means. Let me attempt to explain it.

The top change should be quick, but not fast. This means that silence, smoothness, and misdirection come before speed. The key is to remain moving and acting at the same pace and with the same mannerisms during the top change part of the effect with relation to how you are during the rest of it.

From a technical standpoint, we can use angles and motion to also help cover this move. By tilting the deck up at about a 30-degree angle (you're pointing the edge of the deck upwards towards the spectator's face), this helps minimize the move as seen from the spectator's viewpoint. Working with a mirror on this part of the sleight is essential. The other technical method we can use is that of doing the top change while bringing the card and deck from our outstretched hands back to our bodies. Doing the top change with this motion and with the angles does help a lot.

Finally, we have the timing of the patter and other misdirection needed to successfully accomplish this move. The first one is to maintain eye contact with the spectator during the top change. Many magicians practice this sleight in the mirror and watch their hands the whole time (either in the mirror or not). This conditions the magician to mimic the same actions during a

performance. Instead of watching your hands during practice, maintain eye contact with yourself in the mirror during your practice sessions. This will help you to "keep your head up" during the performance. The patter timing is that of just finishing your question "Without looking, which card are you holding?" with the time you complete the top change. I like to start the top change around the word "card" and this ensures that I've done the sleight before the question has been completely asked. By timing my patter during my question, I am taking most of their attention to focusing on my voice and words because they know that they are going to have to reply. The top change is never going to be invisible to those who are looking at your hands, but it will be invisible to those who are listening to your voice and looking into your eyes.

Having a smooth top change is a very useful sleight and should be practiced thoroughly because you can use this sleight in several other effects. I try to be as casual while doing a top change as I would be if I just brought the deck and card back to my body from an outstretched position.

Displaying the Cards

As mentioned earlier, displaying the single card and the triple lift must be identical. When displaying the top card, the performer is completely relaxed and focusing his attention on the audience because displaying the top card is effortless. The same mentality should be applied when displaying a double or triple lift as the top card. Having a casual "air" about you is essential to making the presentation of this sleight effective. Of course, there are obvious technical issues that arise that need to be addressed, but since there are so many multiple lifts that are used, it's impossible to focus on any one's technical aspects. As long as the double lift that you use can be done effectively and with conviction, then you can take a look at the mannerisms you have while performing it.

Pacing it

To make this effect powerful, you must keep the things moving. The audience must be introduced to the effect first, go through the explanation section fast enough to hold their attention but slow enough to ensure that they understand what's going on, and then move right into "magical" part of the effect. Talking at a regular pace is sufficient to keep this effect moving and ensure that the audience doesn't get bored. The main focus should be to reduce the dead time (time when you aren't speaking or doing anything to hold the spectator's attention). By simply keeping the effect moving from this standpoint, you will reduce the chances of a lot of the previously mentioned problems occurring. I have found that a normal talking speed with reduced dead time is all the pacing you need to worry about for this effect. This does not mean that you talk non-stop through the effect, as fast as you can. It just means that you talk as you would in a normal conversation and just ensure that you don't have any long pauses (more than a few seconds) where no talking or actions are happening.

The All-Important Ending (and other important notes):

There are a few key points that have to be addressed before we look at the alternate presentations of this effect. First off, the card selection is important. While you don't have to always use Queens and Aces, it is important to use cards that not only are pairs, but they are also high contrasting cards (spot cards versus court cards). By using pairs of cards, you make it easy for the spectator to remember the values of the cards (even though you tell them to ignore this part, it's important that they realize the values have magically changed at the end, too). If you use random cards, then more memory work is involved for everyone and this can be a problem because people simply forget. Also, they will be more likely to want to look at the cards in their hands if the cards are more difficult to remember. Using spot cards (any number card or Aces) for one pair and court cards (Jacks, Queens, or Kings) for the other pair offers a highly visual change for the spectator, which increases the impact. Add on the fact that you're using the red and black color contrast between the two pairs and you're going that much further.

These smaller details might seem minute compared to the sleights and misdirection used in this effect, but each of them plays an important role in making this effect more powerful to the spectators. While you can examine these details as individual aspects to the effect, try to envision the bigger picture of the entire effect and you'll notice that the contributions they make are valuable.

You might be tempted to use selected cards, signed cards, or things along that line. I would discourage this type of thinking because this effect is very strong as it is. Plus, there are so many "pick a card, any card" effects out there that when a good one comes along that doesn't need selections, it can be a nice break for your audience and demonstrate that not all of your effects are the same.

Alternate Presentations

The main presentation of this effect is how the magician "messed" with real Three Card Monte hustlers on the street using only two cards. However, there are other presentations that are possible. For those who enjoy the gambling or street feel of the original presentation, I would stick with that. For those who want to try another theme or style, feel free to read on.

An Old Gambler's Move (Brad Christian):

Brad created this presentation with a slightly different method and has had some tremendous success with it. While this method might be more difficult than the original handling, it does offer a double climax effect that can really hit home with your audiences. His presentation outlines how he's going to show people an old gambler's move where a card is switched and his patter line follows as such. However, after he is at the point where the Queens are on top of the deck and the spectator is holding the Aces, Brad reaches into his pocket and pulls out the Queens and shows them. This prompts the spectator to turn over the cards in his hands and realize that they've changed to the Aces.

The Queens are palmed off of the top of the deck and then the hand goes towards the pocket to pull something out. The hand gives the impression that the cards are being pulled out of the pocket which makes the spectators think that the Queens were in there all the time. Seeing the Queens that the spectator should be holding, this is an almost automatic trigger to turn over the cards he is holding. While this extends the climax and does give the effect a different tone, the integrity of the effect remains intact and it's a nice variation. Brad has done some field-testing with this variation and has had much success.

The Fastest Switch in the World (Chris Schuh):

This patter line is one that I created based off of the most commonly used patter. Instead of having the "3 Card Monte" gambling theme, I employ a patter line that discusses speed and precision. I talk about how speed, precision, and control of the body is primarily used in martial arts, but these skills also can be refined and used in other areas of life.

I introduce that one of those areas being the speed, precision, and control of certain sleight of hand moves. I continue the effect with an offer to demonstrate some sleight of hand that is faster than all of the martial arts. For this effect, I end the introduction patter and begin by displaying the top card and handing it off.

You will have to make a few patter adjustments later on and be sure to bring up the fact that it's ultra-fast sleight of hand later on in the effect again to further push the theme. If you like effects that have a plausible explanation, then this presentation might suit you well (or get you pointed in the right direction).

Guys and Girls (Jason Motwani):

(Note that this best works on male subjects rather than female. You can switch the gender of the cards around but you'll get the idea why when you read it)

Start off by going about the normal setup. I use the 2 red queens and 2 black kings. You can switch the colors if you like but the setup should go like so:

Top Card	-----> Queen
Second Card	-----> King
Third Card	-----> King
Bottom Card	-----> Queen

Get your break as usual and then go with the following or some variation of the following:

You: "Take a look around the room and find the best looking girl in here."

(Give them a moment to search around and they will usually confirm it. You can use this time to acquire your break as well if you haven't done so already.)

You: "Did you find one? Good. Now what I want you to do is imagine her face on this card."

(Show them the top card which is one of the queens. You can say a few other things here such as "She is so good looking that she should be the queen of diamonds etc." Have them put their hand into the "grip" position and proceed.)

You: "Now imagine she has a REALLY good looking friend."

(Add a few more lines into that if you can. Execute a triple lift to show the bottom card which is the other queen. Flip them back over and lay them flat without a break so the deck lays natural. Take the top card off the deck, which is one of the kings, and proceed.)

You: "Imagine her face on this card (you are showing them the queen you still have at that point). Now you must decide, do you keep the girl you saw first which is in your hand right now, or do you want to leave and go for her friend?"

(When you ask if they want the friend, switch the king in your hand for the queen in their hand. Now they have one of the kings so you're almost finished.)

You: "Decisions, decisions..."

(While you are saying that, do the fake quick switch to throw them away from your hands somewhat.)

You: "and you must make so many of them. So who do you have? The first girl you saw or her friend?"

(The top change occurs at this point.)

You: "But what if, by chance, she and her friend want you and they come to an agreement. Maybe they'll let you have both of them at the same time in a threesome. So who's on top, in this threesome? The first girl... or her friend?"

(When you ask, "who's on top," insert your card (the other king) into their hand. Now here comes the ending. Put a lot of emphasis on the ending, as it is the big shocker of the entire trick.)

You: "So "X" is on top and "Y" is on the bottom (X and Y are whoever they chose to be where in their hand) correct? Now it's almost every man's fantasy to be with 2 gorgeous women at one time. But doesn't it suck (slowly turn their hand over for them at this point) when you find out that the 2 most beautiful women you've ever been with are actually men?"

Skill vs. Magic (Chris Schuh)

[This is Chris's Queen of Diamonds SWITCH].

This effect requires a slightly different setup and different moves to pull off, but I have used it many times with great success. I find that this method requires intermediate-level performance skills. You will have to be able to maintain complete control over your audience during the entire effect.

Setup:

Top of deck:

1. Queen of Diamonds
2. Queen of Diamonds (duplicate)
3. Ace of Spades
4. Queen of Hearts

Bottom of deck:

1. Ace of Clubs

Method:

Begin with a single lift to display the first Queen of Diamonds. Turn that card face down and hand it off to the spectator. Do a triple lift to show the Queen of Hearts and turn all three face down. Take off the real top card (duplicate Queen of Diamonds) and do the first false switch. Display the duplicate Queen of Diamonds as proof of the switch, and then do another false switch to give the impression that the spectator has the Queen of Diamonds again. Ensure that the spectator looks at the card he is holding and perform a top change during that time. Execute a triple lift to display the Queen of Hearts as the top card again. Turn the triple lift face down and take off the top card. Because of the top change that you previously execute, you will now be holding the Ace of Spades. Do the switch in slow motion, as an explanation of the move. Display the Queen of Diamonds that the spectator was holding and indicate that now he is holding the Queen of Hearts. Do the false switch again and ask him which card he is holding. Execute a bottom change during the question. You are now holding the Ace of Clubs that is believed to be the Queen of Diamonds. Put the Ace of Clubs on top of the Ace of Spades and then offer to show him the difference between skill and magic. Ask the spectator to turn his hand over to show that the cards have changed to Aces.

Presentation:

I'm always asked questions like "What's the most difficult magic effect you know?" or "What's the hardest thing you can do?" While some specific card moves will always be out of my reach, I have really made some progress with my card switching skills. Here, I'll show you...

I'm going to hand you the Queen of Diamonds. But, don't bother remembering anything but diamond. Forget the rest – you have the diamond. My card will be the Queen of Hearts, but we're going to forget everything but heart. Here's the switch at regular speed.

(The magician does the first false switch.)

See, now I have the diamond and you have the heart.

(The magician displays the Queen of Diamonds that he is holding and displays it over top of the face down card (the other Queen of Diamonds) and then turns his card face down again.)

Here's the switch again at regular speed.

(The magician does another false switch and this time allows the spectator to look at the card in his hand. During this off-beat, the magician performs the top change.)

So this is a skill, but skills aren't the hardest thing in magic to achieve. It's actually much more difficult to instill amazement into someone else than it is to work on a skill. I can master a skill while sitting on the toilet, but I doubt anyone will want to watch me perform in that setting. So here's the difference between skill and magic.

(The magician turns over a triple lift again to show the Queen of Hearts).

Okay, so you have the diamond and I'll take the heart.

(The magician turns over the triple lift and pulls off the top card which is the Ace of Spades.)

I'm going to do the switch in slow motion. See how the borders line up so it's undetectable at regular speed? Great. Now hold your card tight so that it's impossible for me to do the switch – even at regular speed. Perfect.

(The magician attempts the false switch.)

What card do you think you have now?

(The magician executes his bottom change during the above question and then replaces the second Ace on top of the first one.)

Great, so based on what I've seen, it would be common sense to say that the Heart is on the bottom and the Diamond is on the top. Some might be impressed if the two were switched, but again, that's just the skill we've just learned. Here's where the real magic comes in... Watch...

(The magician covers the cards with his empty hand.)

I'm not going to touch the cards.

(A dramatic pause ensues.)

There... the magic just happened. Did you feel it? Turn your hand over...

(The spectator turns his hand over to reveal the two Queens.)

That's the difference between skill and magic – right there in your hands.

Chris Schuh is actively involved with illusionist writing articles, moderating and providing expert help in our discussion forums, and creating magic in the elite Area 51 Forums. We will be working closely with Chris to bring you an amazingly visual card effect on DVD soon.

The Fearless Two Card Monte

By RT Showmann

Two Card Monte Revelation

A few months ago, I remember someone in the old illusionist forums with a brilliant idea concerning The Two Card Monte. I've actually used it quite a bit throughout the past couple weeks, and audience reactions have doubled on occasion.

Instead of having two cards change into different cards within a spectator's hand, I think the effect would be more effective if the cards had some value to the spectator in the end. I've used Two Card Monte as a card revelation lately, and I think such a concept makes the routine much more enjoyable for those watching.

Utilizing Paul Harris' Bizarre Vanish and the Classic Rub-a-Dub Vanish, I cause two signed selections to visually disappear. My presentation focuses on the unstable nature of certain playing cards. I credit such a patter to Ben Harris. All the while, I'm controlling the signed selections to the second and third positions of the deck, in between the two jokers.

I then speak about how the two jokers within a deck usually act as wild cards, taking on the value and suit of any cards the performer may need. Continuing with the above presentation, the jokers may also act as regenerating cards--whatever fits your fancy. Ben Harris' presentations are very sci-fi related, and a performer can truly express his creativity through such a plot.

Instead of having the spectator pinch the cards to have them change, I lay each [joker] on to his palm, and have the other spectator who selected and signed a card to place his hand on top, sandwiching both [jokers]. Explain the odd nature of people's body heat, and how when combined with the instability of the jokers, something happens. In the end, the jokers change into the signed selections in the spectators' hands.

The Fearless Handling for the Two Card Monte

The overall effect is the same as the original routine, however this method is simplified and eradicates the usage of a Top or Bottom Change. I believe those who are unsure about using the Top or Bottom Change will prefer this method to others. For the sake of explanation, two red aces change into two black jacks.

Setup

On top of the face down deck: ace of hearts, jack of spades, and ace of diamonds on top of all. On bottom of the face down deck: face **up** indifferent card, face up jack of clubs on bottom of all.

Method

1. Display the top ace, matching your patter with your actions. Give the spectator the ace of diamonds to hold face down between his fingers.
2. Perform a double lift, showing the second ace to the spectator. Turn the double face down, and deal the real top card [jack] on to the ace in between his fingers. Openly steal the ace of diamonds from his grasp, and flash it's face. Place it on top of the deck, and with your right hand, immediately pinch the card in his hand. "And what card do you have here?"
3. As you deliver the above line, your left hand drops to your side, and secretly flips the entire deck over. It immediately comes back to waist height. Your left thumb deals the new 'top' card into your right fingers, and places it between the spectator's fingers again. The spectator believes he has two red aces. He has two black jacks. Accept the applause.

Additional Tips

The usual method of switching the cards appears illogical to me, and some actions aren't justified. I solved this problem somewhat, by initially having the spectator hold the first ace *face-up*. The spectator eventually has two cards, one of which is face down, and he has to guess which one it is. To make things more difficult, you take the face-up card, and turn it face down (motivating the secret change) and ask which card is on bottom.

To prevent the spectator from turning his hand over prematurely, I find that pinching the card while asking him a question diverts his attention enough to give you the required time to prepare for the secret switch. This works with whatever handling of the Two Card Monte you choose.

Enjoy. RT

RT Showmann is an underground performer from illusionist's Area 51 Forums. He often writes articles for illusionist and is a constant contributor and moderator in our Forums. An amazing performer brimming with creativity. RT has a project or two being worked on with illusionist... look forward to seeing more of this amazing talent.

LOADED

THE CARD TO SPECTATOR'S WALLET [TWO VERSIONS]

By RT Showmann

LOADED-1/SIGNED CARD – DAVID SUN

From a thoroughly shuffled deck, a spectator randomly chooses any card. To authenticate the selection, the magician signs his name across the face, and the spectator initials the back of the card himself. Under these test circumstances, the selection is torn into four quarters, and the pieces visually vanish into thin air. The card is then found restored inside the spectator's *own* wallet, complete with *both* signatures.

LOADED-2/SIGNED CARD – RT SHOWMANN

Similar to the effect described above, the magician has a spectator freely select and sign the back of any card he wants - the magician signs its face as before. The spectator confirms that the ink on the card is dry and doesn't smear, however the performer is able to visually rub the spectator's initials off the back of the card! When the card is turned over, it is revealed to have totally changed! The spectator's **signed** selection is then found inside his **own** wallet.

PREPARATION

In order to accomplish this illusion, the performer will need a duplicate card. For sake of instructional purposes, assume the duplicate card is the six of hearts. Take one of the duplicate sixes and sign your name across its face with your own signature. Place a joker or blank faced card on top of the deck. Place the signed duplicate six of hearts on top of the joker. The other (unsigned) six of hearts may be anywhere else in the deck or inside the magician's pocket (along with a Sharpie marker) for easier access in the routine.

HANDLING – SIGNING OF THE CARD AND LOADING THE WALLET

The magician **opens up** a 5-10 minute card routine by performing a double lift and displaying the joker. He signs his own name across its face, and turns the double face down. He asks the spectator to simply initial the back of the card. Once this signing process is done, the performer does another double lift to flash the joker again before asking for the spectator's wallet. He turns the double face down, and openly loads the card into the spectator's wallet. Because the spectator's own initials are on the back of the card, he automatically assumes the card entering his wallet is the signed joker. The magician states that he'll use the signed joker later on in the routine, but he wants the spectator to keep it safe for now. The wallet is put away.

PERFORMANCE NOTE

The entire above sequence should be performed in a very casual, nonchalant manner. Do not rush or suspiciously hurry to load the card into the spectator's wallet. Act as though you're genuinely giving the spectator the joker to keep, and he'll believe the same.

Also, as the wallet is being put away, you may palm the joker off the deck, and keep it inside a pocket for the rest of the routine. It is no longer needed.

Lastly, this gives you a great opportunity to show off an entire card routine. If possible, try constructing a solid five minute act of hard-hitting close-up magic. The routine serves not only as entertainment for the spectators, but also as **time misdirection** for the closing effect. You want to try and make everyone totally forget about what you did with the spectator's wallet earlier.

HANDLING #1 – TORN AND RESTORED / VANISHING CARD

During an offbeat in the magician's performance, he casually cuts the duplicate six of hearts to the top of the deck. Alternatively, he may palm it to the top of the deck from his pocket. He proceeds to force the duplicate on the spectator with the loaded wallet via Slip Force. Before turning the card over to show what the spectator chose, the magician has him initial the back of the selection. He will almost assuredly initial it just as he did with the 'joker', especially if you hurry him slightly and be extremely casual about it as if it doesn't matter in the slightest. The six of hearts is then turned face up for the first time, and the magician signs it exactly as he did its duplicate.

From here there are many possibilities for making the card relocate into the spectator's wallet.

*Torn and Restored Card Plot : The magician tears the signed card into four quarters. The pieces are folded into a small packet, and visually disappear at his fingertips. Ask the spectator to pull out his wallet and display the card with signatures. [See David Sun perform this version in Kard Klub]. The vanish is accomplished by a simple false transfer or French Drop with the folded packet, and ditching the pieces into a pocket as spectators hold on to the wrist of the hand that apparently hold the torn card. Turn to the spectators on your right hand side to have one of them hold your hand and you will easily be able to leave the pieces in your right pants pocket without anyone seeing you.

*Color Change Plot: The magician visually rubs the spectator's initials off the back of the card. When it is turned over, the selection has totally changed into an indifferent card. This is accomplished by side-stealing two cards from the center of the deck. The signed selection is face down on top of the deck. Simply perform a Classic Color Change, adding the two indifferent cards on top of the deck. Mimic the illusion of erasing the spectator's initials off the card with your right fingers. Cleanly turn over the top card to show it has visually "disappeared."

The performer pauses a moment to let the effect sink in. A signed card that was apparently chosen at free will is no longer there. There will be an obvious feeling of anticipation and wonder throughout the audience and mainly the spectator. The magician slowly asks him to check his wallet, and under these impossible circumstances, the card is found inside fully restored with both signatures intact.

UNSIGNED CARD VERSION

Some people may prefer not to have the card signed. This provides the beneficial opportunity to make the effect even more impromptu, and use an even more surprising vanish of the card.

You have already shown a joker and gone through the beginning of the routine, placing the joker (six of hearts) into the spectator's wallet. You slip force the duplicate six on a spectator... it is then shuffled into the deck and secretly controlled to the top.

The performer executes a double lift to show an indifferent card. He asks the spectator to hold out a hand and the double is then turned face down on the deck. The real top card (six of hearts) is slowly dealt on to the spectator's palm, and sandwiched by the magician's free hand. This resembles the Classic Rub-a-Dub (Rubaway) Vanish by Hugard and Braue [See RT and Brad perform the move in Kard Klub]. After a short pause, the magician reveals that the card has changed into the spectator's selection. He then offers to make the card change again under the same conditions. Instead of dealing the card on to the spectator's palm, however, he executes the Rubaway Vanish. The card suddenly disappears from the spectator's own hand. Tell the spectator to pull out his own wallet and slowly open it.

ADDITIONAL METHODS

THE SLIP FORCE

The desired force card is at the top of the deck. The cards are held in a standard Mechanic's Grip in the left hand. To execute the force, the left forefinger curls under the deck as the left thumb begins riffling down the outer left corner of the cards. The magician requests the spectator to call 'Stop' whenever he/she desires. Once the spectator says stop, the left middle finger, ring finger, and pinky exert slight pressure on the top card from the right side of the deck. The left thumb stops riffling. The right hand approaches the deck from above to take all the cards over the break. Both hands rotate to the right at the wrists as the right hand removes all the cards above the break. The pressure on the top card by the left fingers cause the force card to drag onto the bottom half completely squared with that packet. The left hand extends toward the spectator, and deals the top card of its packet (the force card) into her fingers to see its identity.

HAND VANISH OF THE TORN CARD

A coin or other small object lays across the fingers of the right hand, and is openly displayed to the audience. The left hand is held palm up at waist level, as the right hand gets ready to apparently toss the small object into the left palm. As the right hand turns palm down, the right thumb holds back the object in place, thus finger palming the object. The left hand simultaneously closes its fingers around the supposed object making it look as though it's holding something. With casual timing and motivation, this false transfer makes for an effective vanish of any small object.

Overall, this is the type of effect that deserves patience and practice for it to be executed to its fullest potential. While not totally difficult to perform, like any other effect, the magician should study and analyze the illusion to totally comprehend how it should look in the minds of the spectators.

re-LOADED Card to Pocket

Original Card to Pocket Effect by Dr. Joseph Daley.
Change and vanish routing by RT Showmann.
This routine by Brad Christian.

1. Start with 2 duplicate cards on the top of the deck. No one knows this.
2. Turn to a spectator and ask them to reach into your right pants pocket, turn the pocket inside out, then back again.
3. You say you just like to give it room to breathe sometimes.
4. Force one of the duplicates on a spectator and **as they look at it** immediately palm the other duplicate. "Turn away" so they can show their friends or so they can simply get the card firmly fixed in their mind.
5. As you turn away **load the palmed card** into your right pants pocket.
6. Turn back. Dribble part of the cards onto your left palm and have them replace the card. Dribble the rest but as you do perform the jog control. Either pass the card to the top or do a double undercut.
7. Flick the cards and say did you see it go? Ask the spectator who originally reached into your pocket to reach in again and they pull out their card.
8. The moment their card comes out of your pocket palm the other dupe from the top of the pack.
9. Reach into your pocket **right after** they did (leave the palmed card there) and pull out your empty right hand – say, "And **YOU** reached in yourself!" It's just a gesture and will go entirely unnoticed.

10. Have the spectator again replace their card in the deck and control it to the top. Have the spectator hold their hand out palm up. Double lift the “top” card of the deck and show an indifferent card... slide this card off the pack (ala rub-a-dub vanish) onto the spectator’s palm.
11. Cover the card with your hand and tell them the heat makes the card do strange things. Flip it; it has become their card.
12. Replace their card face up on the deck. Tell them to watch again. Flip the card face down on the pack and it **again** goes onto their palm but this time perform the rub-a-dub vanish, finally showing the card gone.
13. Have the spectator reach into your pocket and pull out their card.
14. As they reach into your right pants pocket turn your body to the left so they can get at it better.... your left hand holding the pack thumbs off the top card (the dupe) into your left pants pocket and you are left clean.

The power in this routine is that it **continuously** utilizes the **one-ahead** principle... at every single step you are ahead of what the **spectator** is thinking. Starting with the use of a duplicate that the spectator doesn’t know about you are already one step ahead and that is a very powerful step. All you need to do is perform your sleights well – you have oodles of time because you are always ONE (or more!) ahead... and focus on building up the effect and adding showmanship to the routine. How are you going to present it? What can you say that’s different? What will get into the spectator’s head and create havoc – even if it’s only *subtle* havoc? - **Brad**