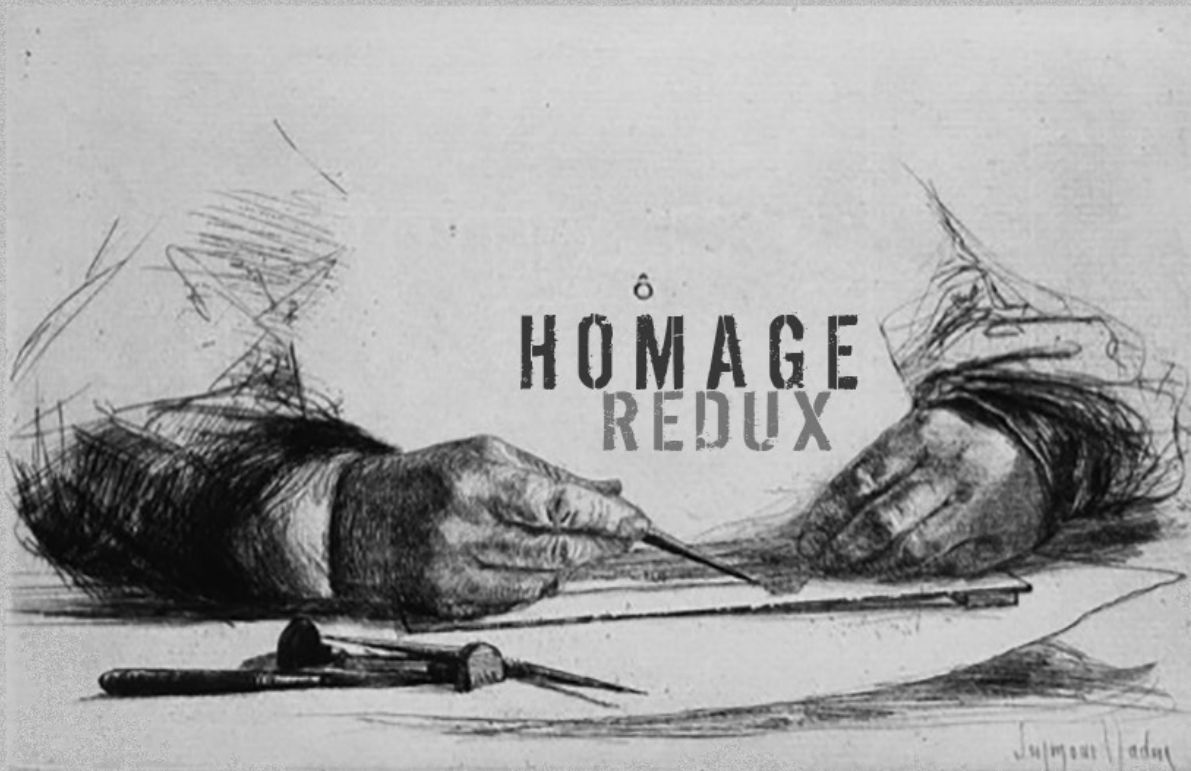


Michel W. Potts

(AKA KHUN MICHEL)



HOMAGE REDUX

Some card magicians are never satisfied. They devote untold hours creating what they hope will be a unique card effect. They will then road test it, and still, even after countless performances, they will find something that needs to be modified, rectified, tweaked or refined. When I first started working on "Homage" (published in my "Pascal's Other Wager" manuscript), I tried out a number of methods for having a spectator mentally think of a card before I found one that was satisfactory. The spectator was to cut a small number of cards from the deck, mentally think of one *and* to note its numerical position, which would be counted to later in the effect. The method was adequate, but it had its drawbacks. For some spectators, especially the pub crowd, having to remember a card and its numerical position was a bit too much to ask. My reservations were ultimately confirmed when a rather astute young woman pointed out that the revelation of her mentally thought of card "had something to do with the number I was supposed to remember."

My salvation was the Fennell Free Cut, which I included as an alternative handling in my original published version of "Homage". Months later, however, I realized that, as the performer, I had too much control over the presentation. My intuition told me that instead of having the spectator mutely follow along as I marched toward the revelation, the effect would be a lot stronger if he had some involvement, some say, in how we got there. I revisited the Fennell Free Cut, and in the process of exploring the possibilities it gave me, I discovered an entirely new presentation with many more layers of deception, as you will see.

Have the spectator thoroughly shuffle the cards and deal out three piles of six cards each. From his perspective, the packets are laid out in piles A, B and C.

Take the remainder of the deck from the spectator and invite him to pick any pile. Whichever one he chooses, tell him to shuffle those cards. Then tell him to cut off a number of cards in that packet and look at the bottom card, memorize it, and place that packet against his chest so that you can't see it. Let's say the spectator chose pile C.

Point to piles A and B and tell the spectator to drop the packet he's holding against his chest on top of either pile. Let's say he drops his cards on top of pile B. Tell him to cut some cards off pile A and drop them on top of pile B. Tell him to drop the rest of his cards from pile C on top of pile B. Finally, tell him to drop the remaining cards of pile A on top of pile B.

While the spectator is busy doing all this, you secretly crimp the bottom card of the packet you're holding.

When the spectator is finished and has created a single pile, you start dribbling a few cards at a time from the top of the deck onto the table, making a separate pile.

"I'm going to drop cards like this, and I want you to say 'Stop' any time you wish."

Keep dribbling small packets of cards on the table. When the spectator says "Stop," you have him place his packet on top of those cards you've dropped on the table and dribble the remainder of the deck on top of them. The spectator's memorized card is now 12 cards below the crimp.

"Your card is now lost somewhere in this mess of cards. For your edification and entertainment pleasure, I'm going to show you the three traditional ways a card magician goes about finding your card. Keep in mind that I won't be revealing your card just yet, but I do want to show you the techniques I won't be using. The first method is a little flashy and flamboyant, my personal favorite. The magician gives the deck a cut like this and pulls out the selected card from somewhere in the middle of the deck."

As you are talking, perform a one-handed Charlier cut, cutting at the crimp, which brings the spectator's 18-card packet to the top of the deck. Once you have completed the cut, lift up the side of the deck with your thumb, as though doing another Charlier cut, but this time, slip your thumb inside the break and drag out the bottom card of the upper packet. That indifferent card is flipped face up on top of the deck.

"You have to admit that that's pretty impressive, a real crowd pleaser."

As you say this, you casually flip the indifferent card face down on top of the deck. The spectator's thought of card is now 13th from the top.

"Another method that was quite popular for a while was spelling to your card. At least this time you get to have a little fun. I'm going to ask you a simple question, but you have the option of lying or telling the truth. So, is the card you're thinking of a red card or a black card? Remember, you can lie or tell the truth."

Depending on the spectator's response, you will be executing one of two possible scenarios.

SCENARIO 1

If the spectator says he is thinking of a black card, deal down on the table cards one at a time spelling the word B-L-A-C-K.

When you have finished spelling out the word BLACK, drop the deck on top of the cards on the table and give the spectator a steely-eyed look and say, *"Just so you know, you'll never make a very good liar."* This is an ambiguous statement that lets the lying spectator that you've caught him out, or that you are merely confirming the truthfulness of the spectator.

Pick up the deck, square the cards and say to the spectator, *"At this point, the flashy and flamboyant magician would put you on the spot by asking you if you were being honest, were you practicing a bit of deceit...or would you like to call a lawyer?"*

Whatever the spectator's answer, deal cards on the table one at a time for the words HONEST, DECEIT or LAWYER. As you can see, each word consists of six letters.

Turn over the next card on top of the deck. It will not be the spectator's card.

"Now, fifty years ago, when everybody was doing spelling tricks, you'd be mightily impressed if this were your card."

Turn the indifferent card face down, drop it on top of the pile of cards on the table and drop the rest of the deck on top of everything. The spectator's card is now on top of the deck.

"These days, because of the Internet, people want results as fast as one, two, three. So give me a number between 1 and 15."

Let's say the spectator calls out the number 12. Deal 12 cards on the table one at a time and turn over the next indifferent card.

"Again, you might be impressed if this were your card, but as you can see, this method has no flair and is really kind of boring."

Drop the indifferent card on top of all the cards on the table, drop the deck on top of those cards as well then pick up everything and square the deck. Because of the count, the spectator's card is on the bottom of the deck.

"Now, any one of these three techniques would have worked perfectly fine, IF you had picked a card. But you didn't pick a card. You're thinking of a card, and that makes my job damn near impossible."

SCENARIO 2

If the spectator says he is thinking of a red card, deal down on the table cards one at a time spelling the word R-E-D.

When you have finished spelling out the word RED, drop the deck on top of the cards on the table and give the spectator a steely-eyed look and say, "Just so you know, you'll never make a very good liar."

Pick up the deck, square the cards and say to the spectator, *"At this point, the flashy and flamboyant magician would put you on the spot by asking you if you were being truthful, did you tell a lie...or would you like to call your attorney?"*

Whatever the spectator's answer, deal cards on the table one at a time for the words TRUTHFUL, TOLD A LIE or ATTORNEY. As you can see, each response consists of eight letters.

Turn over the next card on top of the deck. It will not be the spectator's card.

"Now, fifty years ago, when everybody was doing spelling tricks, you'd be mightily impressed if this were your card."

Turn the indifferent card face down, drop it on top of the pile of cards on the table and drop the rest of the deck on top of everything. The spectator's card is now on top of the deck.

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"Now, any one of these three techniques would have worked perfectly fine, IF you had picked a card. But you didn't pick a card. You're thinking of a card, and that makes my job damn near impossible."

REVELATION

As you are saying, "...and that makes my job damn near impossible," give the deck a fairly decent Faro shuffle, with the weave stopping just above the bottom card. Rather than completing the shuffle, push the packets together about an inch and leave the two packets telescoped. Set the half-shuffled deck on the table.

Pinching the cards with your left thumb and second finger where the packets interweave, cut about half the cards, lift up the upper packet and set it down a couple of inches in front of the other cards. As you pick up the upper packet with your left hand, place the fingertips of your right hand under the packet, as though you are preventing the cards from falling out of the packet.

Repeat the same action with the second batch of half shuffled cards, only this time, as you're placing the second packet on top of the first one, use the fingertips of your right hand to slide the bottom card to the center of the telescoped packet.

"So what I need right now is a miracle."

Take hold of the half shuffle cards near the center of each packet, using the central dot on the backs of the cards as a guide, your thumbs at the left and right inner long sides, your second and third fingers at the outer right and left long sides. Loosely hold the cards and pull the left hand packet toward you as you push the right hand packet away from you. You'll soon feel the centralized selected card pivoting off the side of your right thumb and left middle finger as the card comes spinning out of the deck. Do this slowly, because it heightens the visual effect as the card literally comes out from the middle of all the cards. Continue to spin the card out slowly and let it drop on the table.

"One card, and one card only, comes spinning out. For the first time, name your card." After the spectator names his card, very dramatically turn the card over.

**MICHEL POTTS'
CARD MAGIC EBOOKS**

AVAILABLE EXCLUSIVELY FROM TRICKSHOP.COM

Pascal's Other Wager... and Other Eccentricities

BY MICHEL W. POTTS

In Michel Potts' first book to the magic fraternity, he shares six of his favorite card effects. As the Resident Magician at the The Londoner Brew Pub in Bangkok, one of that lively city's most popular night spots, Michel he has earned a distinct reputation as being the only Farang (foreigner) magician in Bangkok. He is known as Khun Michel (Khun being the polite form of address in Thai). The effects in this manuscript have been cobbled together, road-tested and refined over time before the diverse yet tough crowds at the Londoner Brew Pub and don't require any knuckle-busting sleight of hand. Each one is a solid, well-constructed, commercial gem complete with Michel's own handling, patter and bits of business. 32 pages. A Trickshop.com Exclusive!

Contents include:

PASCAL'S OTHER WAGER

This is a card miracle you can perform anytime, anywhere, without a deck of cards. Nothing is written down. No gimmicks are required. No instant stooges, and no dual reality. This is an effect that simply relies on nothing more than an ordinary cellphone calculator and an Oscar-winning performance.

PSYCHOMETRUS INTERRUPTUS

One of Michel's signature effects, this card revelation with a Bic lighter is an exceptionally strong piece of magic and leaves the spectator with an inexpensive souvenir to encourage tips or private bookings.

DIABOLIQUE

Aptly named, this is a truly diabolical thought of card revelation where the performer barely touches the cards with an unexpected kicker at the finish.

ESTIMATION

Michel holds this one in reserve until that inevitable moment when someone says "I would never play cards with you" or suggests that they "head for the nearest casino." He then replies, "Let me show you why even my friends won't play cards with me," and proceeds to devastate them with a reveal of a selected card that has the patron convinced he has beaten the magician at his own game right up to the final moment.

HOMAGE

Michel originally set out to rework Paul Rosini's classic stunner, "Your Number — Your Card." The result is an entertaining showpiece with a strong visual card revelation at the end.

APOCRYPHA

In this performance piece, Michel recreates the legendary showdown between San Francisco gamblers and Paul Rosini; who were intent on proving that Rosini was no where near as skilled with a deck of cards as everyone thought he was. The result is the discovery of a selected card under seemingly impossible conditions that will completely baffle laymen and magicians alike.

REVIEW (Condensed from a longer, "rave" review on a magic forum)

"In the day and age where people release single trick downloads and pdfs that are \$25 and up, this is an absolute bargain at \$6.95. Pascal's Wager, Diabolique and Homage alone are worth more than that price as single releases. You get them all, and some other cool effects and powerful ideas for less than \$7! Pascal and Diabolique allow for 2 card miracles. If there was nothing else of substance in this ebook, it would be well worth the purchase. The fact that there's plenty of good, practical, WORKABLE magic in here, makes it an absolute must buy!"—Nicodemus

ORDER PAGE: <http://trickshop.com/pascals-other-wager.html>

Entertaining Mr. Henderson

BY MICHEL W. POTTS

Michel Potts' first book, "Pascal's Other Wager," quickly became one of our best-selling titles; so we are delighted to announce the release of his second book! Currently, the Resident Magician at Hemingway's Restaurant and Bar in Bangkok, Michel entertains some of the world's toughest and most diverse crowds with a deck of cards. In his work, there's no room for run-of-the-mill or ho-hum card tricks. Every effect must not only compel and hold his audience's attention, it must fool them badly. This is the type of card magic of which reputations are made. 47 pages.

Contents include:

ENTERTAINING MISTER HENDERSON

A variation of Joshua Jay's "Out of Sight" with a regular, ungimmicked deck. A visually-impaired spectator in front of witnesses thinks of a card, shuffles and cuts the deck, and yet you find his card using a highly unique revelation. No forces. No pumping. No anagrams. Practically self-working.

SUBLIMINAL MARLO

Ed Marlo's favorite effect involved no sleight of hand. In Khun Michel's version, a subliminal message is planted in the spectator's mind. He freely shuffles the deck and makes a variety of choices that eliminates all the cards except for one. When the spectator turns over that card, he will be amazed at how his subconscious dictated his every move.

PUBLIC SERVICE

Using some very simple sleight of hand, and presenting this 3-Card Monte routine as an expose, you can make mistakes or get caught out and still doesn't matter. In the end, even the most astute spectator will be completely fooled.

BURN

"Burn" is a packet effect that replicates Las Vegas-style casino conditions. As the dealer, the spectator shuffles and deals the cards. As you play your four hands against his pair, you demonstrate your superior method of card counting in which you know what the next card in the dealer's deck will make or break your any one of your four hands EVEN BEFORE IT IS DEALT! No marked or gimmicked cards. Self-working.

BRICard

A modification that takes the application of the Thick Card to a new level of appreciation.

POWER OF SUGGESTION

An effect using the BRICard that proves that men actually listen to their wives or girlfriends. After the woman loses a freely selects a card in the deck and offers the man a clue, the man has to go through the deck to find her card. When he fails twice after being told to rely on his own gut instinct, the man resorts to the woman's clue and proves he had heard all along what she said in the first place. Variations without the use of a BRICard are provided.

REVIEW

"I wanted to give a shout out to you and to Michel Potts for his new ebook 'Entertaining Mr. Henderson.' Never mind Henderson, I was thoroughly entertained!! While I loved the title effect, and found it exceedingly clever, 'Burn' is probably one of the most original gambling effects I've seen in years, and the cleverness of the simple gimmick in BRICard has my creative juices overflowing ... yeah, such a cliché, but a very apt one in this case! Trickshop and Mr. Potts have another outstanding winner on their hands."—Mr. Michael Breggar, USA

ORDER PAGE: <http://trickshop.com/entertaining-mr-henderson-potts.html>