KILLER
KONCEPTIONS

Kenton Knepper
And Friends
INTRODUCTION

Some children just won't leave you alone. That's the way "Kolossal Killer" seems to behave with me, and within the world of magic at large. I seriously doubted I would ever have to write another word about "Killer" after the release of "The Original Kolossal Killer" manuscript. I was flooded with various additions and "improvements" by others, but few of these met the rigorous standards I had set for my creation. Besides, I really had written all I had to say - or so I thought.

But then several things happened. Doug Henning worked out an interesting version that he was quite excited about, and then sadly he passed away. Docc Hilford also began his graceful yet definite move towards getting out of publishing any more of his magic and mentalism. Fans of "Killer" kept writing and calling me to suggest ideas and ask for my comments. I had put "Killer" to bed, and it had awakened screaming for more attention and numerous glasses of water.

So I considered one more manuscript. But if I were to revisit "Killer" it simply had to be far better than the original. How could I top what I had already considered an "ultimate"? Then again, it would be a great loss indeed to keep Doug Henning's last ideas to myself. Besides, I had one more "ultimate" too... Docc Hilford and I had created the "Killer Killer", of which very few people were aware. Perhaps it was time to let loose of that as well. I knew the Docc/Kenton version did without doubt top the original. I had also begun using "Killer" in readings situations, as had my friend Rex Steven Sikes with great success. All of this began rolling around in my brain.

Finally I received some fascinating versions by others. These methods included ways to do "Killer" WITHOUT using a wallet, methods that allowed you to hand the spectators the wallet, gaffs so the wallet would be truly empty, and so much more. Some of these versions were absolutely wild! Once again I could see many performers who might benefit greatly by these methods - if only they were to be shared. Being who I am, I had no real choice. A second manuscript began to unfold...

The manuscript you now hold in your hands is what I believe to be the most impressive and entertaining versions of Kolossal Killer ever. Here you will find versions that outdo the original. I have chosen to let the many contributors maintain their own writing style for the most part, to make for an even more interesting feel and read. A word of warning however - some of this material appears to be VERY "real" to lay people. Use these methods with thought and care. If you think that's just "hype" - try these for yourself and find out! You'll see what I mean. Oh yes, one more thing. This manuscript assumes you have the original manuscript. This one will do you little good without the first one.

My thanks to all of the contributors to this manuscript, and to all of you for keeping "Killer" alive and thriving. Sometimes our creations take on a life of their own... In this case, I surely do not regret that.

Kenton Knepper July 7, 2000
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THE KILLER "KILLER"

To me what follows is the "ultimate" of the ultimate. "Killer" was the solution as you know to an ultimate challenge to myself. Combining this with some work by my good friend Docc Hilford brings "Killer" to it's ultimate state for mentalism. This is REAL MINDREADING. At least it sure seems that way. I am thrilled beyond words to finally be able to release this to be used with "Killer". It's been a well guarded combination for a very, very long time.

Back when I was beginning to just mention the ideas that were later to become "Wonder Words" at the famed Six-and-One-Half meetings, Docc also had some startling thoughts to share. He was working on trying to force a card into a spectator's mind, without cards or any props at all. As he began to explain his idea, other members of our esteemed group mentioned to Docc that he was doing "pumping" for information in entirely the wrong way. Docc's idea was so radical, no one seemed to understand at the time. But I was smiling and extremely excited...

From this Docc began working on an entire sequence of what appeared to be REAL MINDREADING. Docc wondered how what I was doing could work in conjunction with what he was attempting to do. This began some severe and exhilarating brainstorming sessions between the two of us. Docc's concepts and theories mixed with some of my knowledge of words turned into a true Docc masterpiece. It just so happened this was not only great in theory, it was actually far better in real life performances.

There was one catch. You MIGHT be wrong. You might be a little off. Unfortunately that was enough to scare many people away. Docc released his entire work of this material on a video that came to be known as "Real Mind Reading". Two out of the three effects were entirely 100%. But the fact that the opening card force was only 9 out of 10, caused many magicians and mentalists to never DO the full routine. That was a great shame (unfortunate for all but a few and Docc) for if any 'of these people had tried the whole routine, they would have found out that the card force missing was NOT an issue at all. Still Docc's incredible contribution to mentalism found little acceptance, solely because of the fear that on rare occasions one might miss the card a spectator was only thinking about. Please.

Which brings us to "Killer". You cannot miss with "Killer". So ends the issue anyone ever had with Docc's awe-dropping routine. Now it is safe to go back into the water so to speak, and checkout Docc's "Real Mind Reading" video.

Because I had a bit to do with the words and the card thing directly in his routine, Docc has been so very kind to allow me to put into print this amazing mental card FORCE. That's right - it's a force. A playing card force without playing cards. It all happens truly in their minds.

And now it's 100% at that. Revisiting this work has given me the time and space to make some additional devious changes. My friends, this is as REAL as you can get without doing it for "real". Now that I've wet your appetite (if not your brain) here is the ULTIMATE KILLER "KILLER".

Every single word, action as well as the mental set-up is important. It isn't difficult at all, but you do need to recall the words and actions easily before you try this out on others. Chose a spectator, and one who may seem friendly if possible. Don't worry if you cannot find one, you'll help them be that way. Begin by looking the spectator in the eye and saying: "We're going to try something, and I need your help and cooperation. You don't have to write anything down; we won't use any props or anything -just our two minds. People do mind
reading all of the time. Couples especially. Close friends can too. Sometimes you just know something about someone when you meet them... Things like that, you know?"

"I am going to TRUST you, because I am NOT going to read your mind You are just going to send me a thought, and I'm going to try to get it. There are two ways you could keep me from getting this thought: One, you could refuse to send it. If you will not pay attention and truly concentrate, I won't get even CLOSE. Second, is that you could DENY that what I say is what you are actually thinking about... So that's why I am trusting you. And... Well I may hit it, I may not, I may just be CLOSE. But I trust you and your mind's ability enough that we'll make a little wager..." At this point toss the wallet on the table as per the original.

"Now minds tend to wander and have difficulty focusing without some place to fix their attention. So we'll begin with the thought of a playing card - that's one out of fifty two... Think of any playing card.. (pause) but don't do that yet! And don't think of, like, the ACE of SPADES, because these are just too easy..." (If you happen to hit on this, say that is why you mentioned it, but you need something completely different, and then move right along. This way you can get TWO apparent hits).

Immediately continue saying, "It could be any playing card from, like, the TWO or THREE of DIAMONDS, up to as large as like, the QUEEN of HEARTS... But don't pick any of those - OBVIOUSLY".

Before going further, let's examine what has just happened so far. The spectator was told to think of ANY card. Then she is told, not YET. This throws her off balance and gets her to pay very close attention as well. She was told "don't think of like, the ACE of SPADES, because these are just too easy..." and the word "THESE" plays a key role. Does the word "these" mean Aces? Or does it mean Spades? Since you are moving right along with your speaking, the spectator tends to decide not to use either Aces or Spades, because she doesn't want to mess you up - you TRUST her after all. Besides, she gets the sense that this whole thing depends on her. She'll generally "play it safe" and at least subconsciously forget thinking about the Aces or the Spades either one.

Next our spectator is told to think of ANY card, "like" the TWO or THREE of DIAMONDS, or as "large as like" the QUEEN of HEARTS. Then she is told "But DON'T pick any of THOSE..." and again the word "those" in this case usually creates more elimination. What are "those" of which she cannot think about now? Well, Twos, Threes. Diamonds. Queens or "large like" the Queen- or numbers "like" the Twos or Threes. So what CAN she chose? At this point the suit that remains is only CLUBS. Rarely is any of this extremely conscious on the spectator's part - she's just trying to be successful. She wants to follow the rules. Besides, you "trust" her. And you keep moving right along...

You continue to say to the spectator, "I want you to ACTUALLY SEE this playing card..." and as if to illustrate, you make some motions in the air. Not just any motions mind you. There's a reason for everything in this effect. AS you say the words "actually see" use both of your hands to draw a rectangle in the air in front of the spectator. Just stick your first "pointer" fingers out of each hand and draw the outline of a card in the air as you speak. As you do this keep speaking: "...in your mind, and be able to see EVERY DETAIL of it EXACTLY, so you LITERALLY see this playing card in your mind's eye..." This helps further eliminate larger and court or face cards. You may work with cards all of the time. But can YOU "see every detail exactly" of a Ten spot, or a Nine or a King?! Note that this drawing in air should be
casual as if you are just "talking with your hands". These gestures also set you and the spectator up for the following:

"So go ahead now, and just think of a card so you can picture it CLEARLY in your mind. Be able to SEE that card and send it right to me..." As you are saying this, your hands gesture in a slightly different way. You will simply "mime" the spots of SIX CLUBS within or near your imaginary card outline. This isn't hard to do. Open and close your hand to represent a "Club". Do this with both of your hands in the air as you speak and it symbolizes "two Clubs". This just looks like you are talking and moving your hands as you speak. It is very casual, but with a secret purpose. Make your "two Clubs" gestures three times: One at the "top" of the imagined card, once at the middle, and once near the bottom. It's a bit like making two vertical rows of three "blotches" each. The card CLOSE to this in a deck of cards is only the "Six of Clubs".

A few people may miss the first visual cue you give, so they think of the Four of Clubs. Considering they are rather stuck with "Clubs" as a suit, and many other numbers and such have been tossed out, this gesture seems to generally indicate "six Clubs". Try it in the mirror and see for yourself. Play with which gestures work best for YOU. Of course you want to be sure you have the spectator's attention and that she sees you do this. When you do this in a casual way as you speak, she gets the hidden message subconsciously, but consciously she just sees you as "talking with your hands and mouth".

This may seem "fantastic" or too "out there" for some of you. It isn't. We've been doing this for far too many years to believe that! Remember it really doesn't matter because you will end fine in the end - you have the wallet! So RELAX. We have found out something else rather interesting about this however. If YOU will imagine that you truly ARE trying to "project" the Six of Clubs into the spectator's mind, your chances are much greater. Doubt that the gestures and such works - and you get what you expect. It's easy to have confidence, and to gain more each time you perform, because you have "Killer" as your back-up. But DO this a few times, and do it with real imagination, and you'll likely be amazed yourself. This is one of those times where believing that you ARE an actual "mentalist", or at least CAN mentally influence someone's thoughts, will be most helpful.

Now we go in for the "kill". Say, "Okay? Have you a card in your mind now? And you can actually SEE the DETAILS of that card? ... (Gesture making outline of card again)... because I'm going to try to visualize that card... and the suit... hmmm... the suit is... BLACK... right?" Of course your chances are VERY high this is the case. At anytime should you "miss", note that you were merely getting SOME of the thought SHE was projecting - and then ask what her card was in her mind. Finally whip out "Killer" and close. Let's get back to the likely revelation however:

"Yes! It is a black card... okay... there are SOME CLUBS... correct?.. Good... And it's not a face card, a picture card... it has spots or pips on it... correct? ... Fantastic!... And these spots or pips are in TWO ROWS, so it's an EVEN number of pips, correct?... You have an incredible mind... It's the... I'm not sure... It's between one of TWO cards it seems... is it the SIX of CLUBS?..." If she says "No, it was the FOUR" Doc says, "You are SO good at this, I even saw the little indices in the corners - that's powerful!"

If you need to go to the wallet at any point, do so by restating any and all of the "hits" you DID get, and then say "But I wasn't so sure about..." and name where you missed. Continue by saying: "The odd thing about that thought is that I should have known... I mean REALLY. I put a card in my wallet earlier tonight, though I had no idea why... I do things like that, you
know. Apparently our friend here is SO good at this, she projected her card to me into the PAST... At the last moment I..." and then finish showing the card as needed. For those of you who do not wish to use the "projected into the past" line, finish with the usual "I owe you" or "wager" line from the original manuscript.

This is TRULY scary. It's impossible to "backtrack" and make sense of any of it other than what it appears to be - REAL.

In fact some of the workings actually appear "real" too, as it IS important that you actually attempt to project the card into the spectator's mind, and "see" the card as you are drawing it with your gestures in the air.

After finally putting this all down (again) on paper, I attended a Group Collective meeting. I casually spoke about playing with "thought projection" until a lady assistant of one of the guys said "Try it". So I did. We went right along until we got to the place of whether the card was "even or odd". She agreed there were TWO rows... BUT she said the card was an ODD number - not even! Never mind that couldn't be the case. I remained unflustered because I COULD - I had "Killer" on the table already. I recounted all that we HAD "hit" correctly. Then I stated that what I was getting was between two cards... and finished by naming an ODD number. I was close, but it was another odd number she had chosen. I mentioned to our friend that I had put a card in the wallet and that she had projected her thought into my past, etc. I removed the card, and also showed the predicted writing as required. She was very impressed.

Here's the point to that experience: Less than an hour afterwards a few Group members came in late. I was speaking about the manuscript, and I noticed the girl who had helped me was frowning. I responded saying, "I don't know... We were somewhat close, weren't we"? She laughed and got very excited stating bluntly, "Close? You were DEAD ON"!

In other words, despite all of the twists and turns that happened in this unusual case, the EFFECT was still 100% in her mind. That my friends is what matters, and this woman's response should give you great comfort in your own performances of our little routine. By the way, while I'm sure it is unrelated, this young lady is now becoming a nun.

Naturally the routine as described is much easier and quicker to do than it reads. To see it in action, checkout Docc's video "Real Mind Reading". You may secure a copy for yourself directly from Docc at the address below. If you like this, send your thanks to Docc by sending your order for this video to HIM, please.

I am thrilled to have been a part of this inspired routine and effect by Docc. We often joke that we are unsure who came up with what in whose mind - ours is a classic "mind-meld" teaming it seems. Let there be no doubt however that the routine is Docc's, and I merely helped him with some of my tools to make his dream a reality. If you think this is devious, wait until you see what else he does in the FULL three-stage routine! Spectator's think of words and designs and... well you'll have to see that for yourself. It's all on the video!

To all of those who have just not had the nerve to do the original "mental card force", we both hope that you will now experience its power for yourself To those many who have previously been unaware of this wild effect and incredible method, it is a shared pleasure that we have finally been able to tip the whole "Killer" affair. To my mind, this alone is really worth the price of this manuscript and then some - but only if you USE it. I should also point out that
this version may be used with some of the in-your-pocket-versions found elsewhere in this manuscript.

Finally, Kenny Butler adds the following to this routine: When first mentioning that the spectator is going to think of a card, he cautions the REST of the audience to NOT let a card come into their minds - not even for a moment. The reason for doing this is so that if he misses the Six of Clubs with the spectator, he can pause and look around the room at other people. Often at this point someone else will admit that THEY were thinking of this very card! "I TOLD you not to think of one! Okay, thank you - that explains that!" Be sure to look up Mr. Butler's other contributions elsewhere in this manuscript.

DOCC COMMENTS: The additions are wonderful! They make what we started out to do much more clear.

Get The FULL "Real Mind Reading" Video By Writing DOCC at DOCC CO.
P.O. Box 2293
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Or you may contact Docc via e-mail at: yemage@gate.net

KENTON'S "KILLER" READINGS

It may seem odd at first that "Killer" has made its way into the area of impromptu "readings". But psychologically this makes perfectly decent sense. Playing cards are symbols after all, and as such these symbols may tell us much about a person. I mentioned this in the Wonder Words series and used the line "Playing cards that people pick tell us a lot about their personality". The "readings" version of Killer takes advantage of this same language and thought, and carries it to a powerful extreme.

For those who think playing cards ought never have anything to do with "readings" then skip this idea. Many of us would be most grateful if you did. For those with more willing minds, and for those magicians who desire to add a touch of readings (or who are constantly asked if they CAN) into their close-up, this is for YOU.

Mention to the spectator that playing cards are intensely symbolic and have their roots in attributes that are lodged within the deepest levels of the subconscious mind (or something like that)! Then say, "When people are asked to merely THINK of a playing card, they generally go through two stages. The first stage is to choose an ACE - based upon social reasoning and influence. But the SECOND stage is the important one. For this is when the person chooses to think of a card that is personal to THEM. It is THIS card when thought about that can tell us a great deal about this person's personality... Shall we see if this is true? Just think of a card then - a personal one".

Now comes the "reading" part. If you already do some sort of readings this will be somewhat obvious, but if you are new to this, don't let that throw you. It's easy to tell if someone is either outgoing or quiet, an "extrovert" or an "introvert" as some would say. Base your first bit of reading simply on this, remembering always to be complimentary and to not disparage your spectator.
There are many other words that mean "outgoing" or "quiet". A person may be "thoughtful" or "active", "reserved" or "adventuresome", "playful" or "self-examined", "ambitious" or "into the more subtle areas of life". Essentially you can say the same thing over and over using different words and you will appear to be very accurate and knowledgeable. Practice with a thesaurus and you'll get the idea of this really quickly.

Just begin speaking in GENERAL terms based on these two basic types. Look at the spectator and decide which one type they are likely to be, and then begin by saying, "For instance in your case - you're the kind of person that...", and add in your various words for that basic type.

Now comes your "out" as well as what will later become a "convincer" to your readings:

"Of course I could be wrong. Of which color of card - red or black - are you thinking?", you say as if to verify your reading so far. When the spectator tells you the color of their thought about card remark, "So far, so good", regardless of how they answer.

This sounds like you already know something about the spectator and their card, but in fact all you know is what they themselves have just told you! This is subtle. You may need to think about this to catch the real shrewdness in what has actually occurred. Or maybe to you, it's obvious.

Now ask the spectator to "concentrate" their mind on the suit of their playing card. The spectator should only THINK about this, and not say anything out loud, yet. At this point you already know that the card will be one of two suits. You can think of the RED cards as being more "FEELING" or "FRIENDLY" cards, and the BLACK cards as being more "PRACTICAL" or "BOTTOM LINE" cards. You can also generally tell if a spectator appears to be more of a "friendly" or more "intellectual/bottom line" type of person. If you cannot tell, just use the colors as your guide to likely personality traits. We all tend to have a bit of each of these in our personalities anyway, so you cannot completely fail. Besides, you WILL be correct in the end. Always keep that in mind. Hey, that's what "Killer" is about after all!

Begin speaking in a manner such as, "Ah... This suit has to do with getting the job done and seeing through the garbage to get to the bottom line - the POINT. I promise I'll get even more to the point in just a moment. So you may be the type of person that gets frustrated by others when they beat around the bush, and you might want to CLUB the bush to see what's really in there. Such types can be bothered by people who they feel are overly emotional. Such types may say they can see the importance of being rational in most situations". That'll do for black cards and "bottom line" folks. You should get the basic idea, it's all that you need. You can make up or intuit the rest.

If they have thought of a red card or appear to be friendly and more emotional you could say, "This suit has to do with being friendly and relating to others - some would say even socially oriented. Culture and art may matter to these people, but they might be a DIAMOND still being ever more highly polished Thinking matters to this type of person, but feelings sometimes override mere rational thought. Such people may even be sensitive and aware of criticism more than others, but they have the best intentions at HEART'.

Now you follow this up with our little "out": "Of course I could be wrong, but what suit DID you think about"? Once they answer, restate the part of your reading that seemed to mention this very suit. For instance, if a person was thinking of a Spade you might say, "Yes, that's
why I knew it mattered to you to get to the POINT, and to DIG for the facts... just like most SPADE types! Since you have mentioned the suit or an obvious attribute of that suit earlier, reemphasizing your remarks appears as if you have told THEM ahead of time what their suit was. In truth they have simply told you once again. At this point, spectators observing are likely to be getting either a tad nervous or rather entrallled.

"Now think of the NUMBER on your card.. See that NUMBER.. Focus in on that DIGIT..", you say and pause for a moment. Look at the spectator and frown. "Okay, if it's a COURT CARD think of THAT!!" If a spectator is thinking of a Jack, Queen or King, your pausing after telling them to think of their NUMBER will often cause the spectator to feel inclined to ask you what they should do if their choice isn't a number. At the very least they generally get a very odd expression on their face. When you frown and look at them some more, if they are thinking of a court card and haven't said anything, this is when they are probably going to spill the beans. After this second pause, if they still have not said anything and are "holding out" on you, your direct instruction about court cards is likely to get them laughing wildly.

If they don't react at all, then they are probably thinking of a number. Don't worry if you happen to be wrong though. In the end you KNOW you will prove to be right! Once they are thinking of the number remark, "Hmmm... Let's focus in more. Think of whether your card is ODD or EVEN'. This is also a last ditch ploy for those thinking of a court card to tell you this is what they have in mind. If at any point you KNOW for a FACT that it is a court card the spectator is thinking about, you can go right to the closing "kill". We'll assume however in this case they are still thinking of a number

Continue speaking: "Well, that's ODD..." and then pause. At this point the spectator may scream or laugh or in some other way TELL you that you are right. They may also CORRECT you. If they say, "No, it's EVEN" respond with, "Please! That's what I MEAN. Let me finish. I'm afraid I confused you! What I was saying was that people who think of EVEN numbered cards tend to be rather shy and do not speak up for themselves, and that just didn't strike me as YOU. This seemed ODD to me, and I guess you have proved my paint'"! This gets a laugh generally - just be cautious not to be overly harsh with these comments. Even taken as a joke, it still SEEMS as if you had some sort of clue about their number.

If the spectator does NOT confirm their odd/even status either way, just continue doing your "reading" as follows: "People who choose odd cards tend to be unusual, have unique perspectives and such. Even number people tend to be happy and successful in their own way. You seem to be an odd numbered person as you have that special quality of mystery and secrecy about you, but of course I could be wrong - is your number odd or even"?

If they say, "EVEN! Got you that time" you may remark, "Yes that's why with your secrecy and mystery about your number I thought... well, I finally missed ONE. It happens on rare occasions. Shall we try one last time"!? Notice though that you STILL seem to be CORRECT about the spectator's personality! And that's the WORST case. You have apparently only "missed" ONCE on the card itself.

At this point you know for a FACT what suit the spectator's card is, whether it is a court or number card, and if it's a number - whether it is an odd or even numbered card. Another very subtle thing has just occurred. You have shifted from not guessing out loud what their card is at all, to blatantly stating what you think it might be. This subtle shift tends to cause the spectators to recall that you have been guessing out loud all of the previous times. In truth,
you have never risked a thing up until this point. But the spectators BELIEVE that you have done this over and over again. Words such as "I missed ONE" tends to secretly reinforce this notion. This is extremely devious.

Reading through this routine a few times will help point out all that is secretly happening - the true "brilliance" of this application.

With such a powerful and covert set-up you can go in for the "kill". State flat out, "So far I've been doing rather well I think. But there is something more I should tell you. I placed a playing card in my wallet tonight. I just had the feeling that SOMEONE was going to ask me to read them later this evening. When you asked me, I knew that this card was meant for YOU. Having chosen this card myself, you see I already had a fairly good idea about what type of person I was going to meet. The symbols of the playing card revealed a great deal ahead of time. What I was not so certain about was the exact number of the card. I fell I was very close, but moments before we met, I had second thoughts. I still feel after meeting you that I am incredibly close. Of course I might be wrong...

Now for the big secret. Look deep into the spectator's eyes, and GUESS. That's right - take a stab at it. What happens if you are really far o$? When the spectator says "No" remark simply, "Thank Goodness! You had me rather frightened for a second'. If you hit and you can show the card as a direct hit, do so and go home. If not, keep reading.

"I don't read people for a living. You can tell, because there's not much in here (as you pick up the wallet per original instructions)... But I DID have a feeling about YOU. Was I close, somewhat close, or very close to your card'? This is another word trick Docc and I conjured up for one of his effects. Note that the spectator is not given the choice to define a "miss" as being "way off" or "not even close". Instead they can say that you were "somewhat close" or "close" or "very close" only. These linguistics coupled with the fact that you already know the spectator's suit, does help you to appear to be "close" regardless.

Continue right along saying, "For the first time ever, will you please tell everyone the EXACT card YOU were only thinking about"?!

Once the spectator lets everyone in on their number, shake your head and smile. "I was SO close... So VERY close...", you say as you begin to remove the correct card from the wallet. "You were not merely thinking of just a number, but rather an ENTIRE CARD. I have told you what I have thought, and now I will SHOW you. __." Either show the written portion or not as needed and finish by saying "Is THA T close enough for you ?!!! I had a feeling..."

This can never read as powerfully as it is in real-life performance. The entire routine happens very quickly and the impact is often well beyond words. I will leave it to you to discover the gold here.

I am well aware that one could scramble this whole thing up a bit, and add in a high/low card portion, leaving the transition "guess" until that point. You could do a whole LOT of things with this I know that, and I hope that you do. This is simply what I am doing right now. It may not be for those readers who are "purists", but I know many will pack quite a memorable punch with this routine. At the very least I hope I have inspired some of you to consider approaching "Killer" from a readings point of view, as well as magic and mentalism. One last comment in this regard - the routine makes a great "lie-detector" effect as well.
The set-up of the wallet is the same as in my original version or you may use another variation if you choose. The easiest version of this effect is to merely use "Truly Invisible" from the original manuscript and in the Wonder Words series. Ask the spectator to toss one of the invisible halves of the deck away. Once they do, and you have a notion if it is red or black invisible cards they have kept, you can continue with the routine. In this case, you would give a brief reading and then remark, "But I could be wrong... Did you think of tossing away the RED cards?" and continue as previously outlined.

I would suggest you look up playing card readings in Wonder Readings if you can find it, and also you may want to consult Wonder Words about the phrasing used in this routine. There are a great deal of language deceptions going on in here that I cannot dare spend the time or space pointing out in detail. Students of Wonder Words though should probably be laughing their heads off by now...

My friend Rex Steven Sikes also uses "Killer" for readings. This is not surprising considering our work together in Wonder Readings - but neither of us knew the other was doing so. There are some very, very subtle things going on in this version. A casual read of this routine will not allow you to see the actual principles at work here. This routine is designed quite carefully for great impact. It is the apparently minor details that make this routine completely devastating. I hope you will give it a try.

DOUG HENNING'S VERSION OF KENTON'S "KOLOSSAL KILLER"

A month or two before legendary magician Doug Henning passed away, he was secretly working on his own stand-up/stage version of "Killer". Doug was very excited about "Killer", but as usual Doug wanted to add his own secret touches.

Ultimately Doug wished to hand the wallet to the spectator, and have the spectator remove the card from the wallet. The spectator was able to take the correct card out of the wallet, as there really was only one card in the entire wallet! Ah, but how?

Here is Doug Henning's solution. We are grateful to be able to pass it along, as only Kenton and one other magician we know of was aware of Doug's secret workings. It seemed a shame to let this method remain hidden from all other magicians. So in a final tribute from Kenton to Doug Henning's brilliance, here is Mr. Henning's work on "Kolossal Killer".

You will need the usual 16 cards, but without the "prediction" written on the back. Instead write the message on a "Post-It" note - one of those self-stick notes - and place this on the back of each card. You will then have essentially the same set-up with the cards, but the writing is now removable. Several people have written us about this idea before Doug created this option for his own work. The problem however is that the cards become quite "thick" to be put into a wallet this way. In Doug's version, this issue is solved.

The next step in the Henning set-up is a small 16 card index that hangs inside your inner jacket pocket. This makes for a very simple index as it only needs to hold 16 cards! Two rows of eight cards or four rows of four cards is all there is to it.
The third adjustment in the Henning version is either a "Card To Wallet" wallet or a regular wallet that can be otherwise easily loaded. This can be in your inner jacket pocket, right above the secret 16 card index. By now, you will probably understand the Henning workings: Once the card is named, you reach into your jacket as you mention the wallet. As you reach in, you secretly pull the correct card from the index, load it into the wallet, and then bring the wallet into view. If the written message isn't needed, you simply let your fingers pull the note free either as you take the card from the index, or as you load the card into the wallet. The note then stays either in your inner jacket pocket or in the index itself.

Now the wallet is handed to the spectator. She can only remove one card, as only one card is in the wallet. If the written part is needed then she will be removing a card with a note attached to it's back - a change in the prediction made apparently at the "last moment" before going on stage. Notice how innocent and sensible this writing now becomes! It is a wonderful psychological ploy that can easily be placed into the routine using Henning's situation. No doubt you will also see the value of having the spectator on occasion remove the correct card from the wallet and be able to take this home as a souvenir...

While it does take a bit more set-up and practice to do Henning's version, it has some clear advantages. While this version may not be for everyone, it will surely work for a great many. Kenton mentions that a performer may wish to make only one note, and stick it somewhere else inside the jacket - either a bit above the index or even perhaps on the outside of the wallet. This way you will have less bulk in your index. You may also find it easier to "pick-up" the note when needed, rather than trying to 'pull it off'. Kenton suggests you play with the placement of a single note, and arrange things to make your movements even smoother. Kenton also toyed with another single note concept as follows:

On one side of the note make the usual written adjustment. On the other side write a few items down such as grocery items, a "reminder" to call someone, phone numbers, etc. Place this single note into your wallet. Now you no longer need to worry about adding or taking off the note at all. Once you load the card, the wallet contains both the note and the card. The spectator opens the wallet and sees a playing card and a note. Ask the spectator to say out loud what they see in the wallet they are holding.

If the note is not needed, frown when the spectator mentions the note. "Take that out first - let me see that!" you say to the spectator. "Oh sorry... As you can see it is my grocery list (what have you)...") CASUALLY flash this towards the spectator as you say "It is MINE, not yours - it isn't is it"? This will often get a laugh, especially if you point out you didn't mean to be predicting THAT. (Students of "Wonder Words" will note that this can be said to SUGGEST that perhaps you DID predict the spectator's list. Stop and think about it. The phrase "It IS isn't it?" is a key phrase, and the spectator may well answer "Yes" to which your response "I didn't mean to be predicting THAT' takes on another meaning... We'll say no more about THIS aspect. We've hinted too much as it is!)

Now have the spectator name their chosen card again. Ask the spectator if there is anything else in the wallet besides a playing card. Point out there is nothing in the wallet but a playing card, and that there is only one of those. Then have the spectator remove the card and finish as usual.

Of course if the writing is needed, it will have stuck onto the back of the card when the card was loaded into the wallet. If the spectator ever looks at the back of the note, it just makes the handwritten prediction that much more convincing - you apparently really did just spontaneously scribble something down on a note you had nearby at the very last minute!
Kenton was never able to mention these twists to Mr. Henning as he passed quickly after Mr. Henning talked about his own handling. We suggest that you play with Doug's original version first, and then see if Kenton's further adaptations work for you. Perhaps Doug will inspire you to further adjustments of your OWN. We're sure he would have loved such a thing.

Kenton wishes to thank Doug Henning for creating this wonderful version of "Killer" and also Chris Smith who first called Kenton about Doug's excitement over Kenton's original routine. If it were not for Chris Smith and his confidence, this version of Henning's may never have seen the light of day. To both we are deeply thankful.

**ALLEN ZINGG'S VARIATIONS ON THE VARIATION**

I really like the post-it idea, and think that the Henning approach certainly has some merits. Loading a wallet is not a problem for me, yet I like the idea of a complete "set-up" ready to go when you pop your wallet into your pocket - as per the original. However, I will give to you some of my thought(s) on the Henning variation to consider:

If you keep your trousers and coat pockets clear of other items, you could break the index up with four cards in these four pockets. Reds on the right side of the body and blacks on the left. 3's and 6's in your trousers and 9's and Q's in your coat pockets. As you go through the elimination process, your mental focus similarly goes to the correct pocket. If you use my variation of giving them a final chance to change to ANY card, just be prepared to change. There's lots going on and the focus is on the audience, not you, in any case.

I would probably opt for either having a post-it on every card so there is no fumbling. You could instead put only one post-it in your wallet. If the card named was NOT a direct hit, you load the card into the wallet so the note gets attached to the back. If the card named IS a direct hit, then the card is loaded so that the note may be stuck to the front of the card - or not "stuck" at all. In this latter case, you simply appear to have a grocery fist in your wallet next to the card when it is revealed. (That's not a bad way at all to handle this entire affair - K.)

You might also consider a Mullica or Himber wallet which you can have a spectator hold from the beginning. You can then do an almost "no-palm" load. I say "almost" no palming, because you would need to cop and hold the card for an instant to put it under the wallet, or rather to lay the wallet on top of it. You are generally well covered for a palm in these cases however, so there need not be any fear.

I believe that there may be on the market a regular loading wallet where the card ends up in a clear plastic ID window. If I am correct in this assumption, here's what you could easily do: Have a note with the normal message so it may be viewed through the clear plastic. Load the card face outwards on top of this note, regardless if it is a direct hit or not. If it is a direct hit, then have them simply open the wallet and the card is staring them in the face. If you are "off", then mention you knew you would be, and have them remove the card to see the proof of the note below! This makes for a nice finish that keeps the original surprise at the desired level. (If there is a Dealer out there that sells this kind of a wallet, be prepared for a potential landslide of orders! -K.)
Ultimately, I wish to make one last point: Frankly I think you get almost the same effect as far as the audience is concerned, using the original set-up. At least that is my own experience. I do this by having a spectator hold the wallet in their hands from the beginning of the effect. I have always done the routine this way, as you know. The fact that the spectator has been touching the wallet the entire time seems to eliminate any suspicions. This is pure psychology, but it works most wonderfully. This final notion may be too simple to be appreciated by some, but I imagine your readers are more likely to realize the impact of this than many.

Thanks for sharing Doug's version, as you can see he has indeed continued to inspire. Allen Zingg

**TIM ZAGER'S "KILLER'S KASE"**

Here is my variation of Kolossal Killer that is working EXTREMELY WELL for me. It evolved from hundreds of performances for lay people in restaurants and strolling gigs.

The first time I performed Kolossal Killer was in front of our local IBM Ring a little over a year ago (tough crowd!). The most common question was "OK, how many cards are in the wallet?" The next day I performed it for a few of my regular friends who each had this reaction... "No way! ! !" The mixed reactions among magicians and lay people motivated me to develop a handling that would 1) FRY magicians and 2) leave lay people with a feeling that no possible explanation exists.

My goal was to:

1. Reduce the number of cards used. I don't carry a wallet, only a business card case.
2. Let the SPECTATOR remove the ONLY card in the card case and inspect the case if they feel so inclined.
3. When performing for magicians, use equivoque in such a way that the magician believes it COULDN'T have been a "magician's force".
4. Increase the occurrence of a direct hit rather than being "off" (just a personal preference).

Here's what I have been using for nearly a year now.

First, start with four cards (3, 6, 9, Q) of one suit ONLY. Prepare these as per the original instructions, except fold each card in half with the number/value side outward. In other words, when showing both sides of the folded card, the back is not seen.

Prepare another set in the same way using the "mate" suit of the first set. If the first set was Spades, use Clubs. In our example, let's say set #1 is Hearts, set #2 is Diamonds. Now pair up the matching values and lay them in front of you. Place them on a table in the following order left to right: 3H,3D,6H,6D,9H,9D,QH,QD.
Next we'll load the wallets. That was not a typo, I MEANT wallets... four of them. I use leather business card cases instead of wallets. They are much smaller, cheaper, and easier to hide in four different pockets. Before loading the playing cards, place your business cards in each side of each case. Then in case #1, place the folded 3H in either side, BEHIND the business cards. Place the 3D in the case on the SAME side as the 3H but on TOP of the business cards. You should end up with the business cards sandwiched between two playing cards on one side of the case. Case # 1 is now ready.

Repeat the loading of the remaining cards, one pair per case. Be consistent, keeping the HEART behind the business cards and the DIAMOND on top of these cards. If the preparation sounds like a hassle, that's because it IS! Keep in mind the outcome is WELL worth it.

Finally, load four pockets with each wallet so you will easily remember which cards are where. III leave that up to you. Before placing the case in the pocket, fold the case "closed" the OPPOSITE direction, so the pockets are on the OUTSIDE. I mentioned earlier my goal was to let the spectator remove the ONLY card in the wallet. You'll be stealing ONE of the cards out of the case before handing the case to the spectator. More on that later.

PRESENTATION
I won't try to suggest a presentation because only YOU know what style will work for you. I WILL offer suggestions on certain handlings. As for GUIDING a spectator to select the correct color (RED in our example) I use the ideas from "Truly Invisible". I hand an invisible deck to a spectator, explaining they are already separated into Reds/Blacks. I tell them to throw either half into the air and ask, "Which color did you throw? ...I forgot my glasses tonight".

If they threw Red say, "Excellent! I wanted to make sure everyone could see the cards. They DID all land FACE-UP on the table (or floor if standing) DIDN'T they"? If they said Black say, "Don't worry about THOSE, I'll have someone pick them up later. I like the Red cards better TOO".

Now allow a FREE choice of suit, then value. -Be sure to stress the ABSOLUTE FREEDOM of choice here. I love doing this part for magicians! My thinking on this came from "Crystal Revelation" by David Greene and the pendulum force (by Kenton) described therein. The method here is obviously different, but the OUTCOME is what I was looking for.

Back to the card case. Let's say the final card selected was the 3H. You must now remove the 3D from the case while removing the case from the pocket. Since the case is folded "inside-out" it is a simple matter to reach into the case with the thumb on top of ONE of the playing cards and the other fingers on top of the OPPOSITE card. I can only suggest experimenting with a method you feel is most comfortable. Because the case is so small, you can remove the 3D INSTANTLY and fold the case shut correctly on the way out of your pocket.

The language used to alter the spectator's memory? Go back and review your Wonder Words! To get you started, my only hint is "Jeff McBride" (Volume Three) (See end notes - )C.) $y the way, some of you may feel this step may be overkill anyway. It probably is for lay people, but I ALWAYS do this when performing for magicians.
Finally, when the spectator removes the card, YOU need to GET it from them so the back is not seen - if it was a direct hit. Remember, the card is folded at this point. Believe me, they will be so stunned, the heat moves immediately to the card case which you encourage them to check and see if it is empty. In doing this, an accidental bonus is that many will ask to keep one of the business cards. That alone may be reason enough to do this version.

You will recall my fourth criteria for developing this version was to get more direct hits instead of being "off". I prefer to use 3, 5, 7, 9 as my cards, which does NOT cover face cards. It has never been a problem for me because of the language I use. During my presentation the spectator will hear me say "NUMBER" at least six to eight times. For example: "...landed face-up so everyone can see the NUMBERS on the cards", "Pick up one card and tell everyone what NUMBER is on the card' and so on. I'll let you work out your own "out" if they say a face card. After several hundred presentations, I've only had to use a face card "out" twice. (You might also check other variations in this manuscript to further the odds and again, see the end notes - K.)

OUTLINE FOR QUICK REVIEW:

- GUIDE the spectator to choose the correct COLOR suit. (RED)
- Let them have a FREE choice of suit. (DIAMONDS/HEARTS)
- Let them have a FREE choice of card value. (ACES eliminated per original instructions) - Locate the correct card case.
- REMOVE the card of the suit NOT chosen from the case while removing the case from your pocket to hand to the spectator.
- Use language in a way spectator remembers THEY were the only one that touched the wallet AND it was in plain sight during the presentation.
- Ask them to remove the ONLY card, empty the contents (biz cards), and try not to smile TOO big when everyone at the table asks if they can have one of your business cards that happen to be right there.

That's it. I hope this gives you some ideas for developing your own presentation. By the way, I only use this set-up when working a restaurant or doing a strolling gig. For an impromptu situation, it is NOT very practical. For everyday use, I just keep a four c4rd/one wallet version with me AT ALL TIMES!!

Tim Zager

KENTON KOMMENTS: I'm afraid many of you will feel you are "left hanging" by what Mr. Zager has not detailed, but merely referenced. To be a bit more complete, allow me to give you a few more options. You may still wish to look up the references that Mr. Zager has mentioned, and find something that best fits YOU however.

When the spectator is holding up their invisible card and you ask them to name their number, immediately yell, "WAIT! Don't say anything yet... I see it is a FA CE card... Right?..." If they respond affirming this, mention how easy those are -"Just like the aces" - and have them try again. If they say "No", then you might say, "Then allow me to save MY face! What was your card?" and go on from there. This will generally get a laugh, if played correctly. As I have said, this is ONE possible option. Since the odds are that you WILL hit a number, you may simply wish to carry a Queen of each suit in four separate pockets - just in case. Or put all
four Queens in your breast pocket. Taking a card from your breast pocket to finish makes it obvious you do not have 52 cards in that pocket!

Here's another option: After asking the spectator to "name their number" and they retort with a face card you could say, "First time playing with invisible cards? Try again... Invisible cards have NUMBERS. If they had FACES - you would see them"! This is such a twisted line that spectators don't know how to respond other than just to generally move along as instructed. This is MY personal favorite, if you "correct" the spectator kindly.

As for distancing yourself from the case and verbally suggesting that the spectator has held it the entire time, there are some simple words you might apply. Once the case is in the spectator's hand, begin remarking how they could have thought of any card, any color of card, any number and so on. In other words, delay the moment so that the spectator does hold the case for a little while. THEN continue by saying, "I am standing way over here so I can't do a thing. You are holding the case, and I am not going to touch it at ALL. I'm not even going to get NEAR it. You have simply thought of a single card, and you have been holding that case so I can not do ANYTHING. For the first time, open the case you have been holding... I'll stay way over here..." and that should do the trick nicely. NOW for more understanding and examples look into Wonder Words.

It seems to be that in certain situations Mr. Zager's approach is a "Killer" way to get People to grab for your business cards. Now that's Show-BUSINESS! Thank you Tim for your thought provoking approach. I like it!

DAVID-GREENE'S "MENTAL FORCE" VARIATION

David Greene performs Kolossal Killer on a daily basis, and has his own little touches that involve "mental forcing". Here is Mr. Greene's approach to this

David says to the spectator, "In a moment I want you to concentrate on a playing card, but not yet. We are going to do this together. I want you to first... clear your mind and relax." Then after David pauses to allow for this briefly, he continues saying, "Are you completely relaxed yet, or just getting there?" which reinforces that the spectator IS beginning to relax.

David proceeds: "Now, imagine a white canvas. I want you to visualize making a couple of strokes on the canvas in your mind (pause) Great! Now concentrate on the details.

Imagine seeing every line, and every angle". As David says "every line", he moves his finger in a downward motion. On the words "every angle" he moves his finger horizontally (making a figure of a 7 in the air).

"Now let's change the color", David says as he keeps moving right along. Notice David did not mention a color earlier to the spectator at all. When David mentions a "white canvas" however, David feels he has pretty much narrowed it down to a black-on-white visual. By then "changing the color", he increase his chances on hitting a red card. This is a very ingenious notion, and one worth some careful study and contemplation.

To continue David's "force": "I need you to again make a few stokes on the canvas, as we are now drawing the suit of your card... Can you see your card slowly taking shape? Now
concentrate on that image of your card. See the color, the numeric value, the suit... can you see it?
" David remarks, as he begins winding down his "instructions" to the spectator.

At this point David pulls out his wallet, and says, "I am hoping we visualized the same card, because for some reason, I had a strange hunch. Please name the card you saw in your mind'. If they name the Seven of Diamonds, David opens his wallet which has the Seven of Diamonds staring the spectator right in the face!

If not, David continues by suggesting, "I saw the Seven of Diamonds in my mind, and that is why I have it, but I knew we would NOT have the exact same image, and that is why I have your card here" and finishes in the original manner.

I asked David what the percentage was of a direct hit on the 7 in his own experience. He says it's "Surprisingly high. I'd say 8 out of 10". You may want to embellish this idea of Mr. Greene's with other tools and suggestions to be found in this manuscript. You might also consider altering the suits in "The Killer Killer" to incorporate Mr. Greene's conceptions into that system of mental forcing. This would work well too with David Greene's "Concealed Killer" (elsewhere in this manuscript) in which the miniature card takes the heat off of the Seven, if the force is missed. In that case the Seven should be a regular sized card, and the rest all miniatures. There is such an obvious distinction between "your card" (regular) and the "spectator's card" (mini) that the mistake seems to be almost planned. This is perhaps the ultimate situation using David's mental forcing technique.

**DAVID GREENE'S "KONCEALED KILLER"**

I'll let David describe in his own words what this is and how to make it:

What I have done is pulled all the 3's, 6's 9's and Q's from a MINI deck of playing cards. I also make a gimmick from three dollar bills. Basically this is a "pocket bill" with a divider inside - the divider made from another bill. I fold one bill lengthwise, and glue the sides and bottom of this to the bottom half of the face of another bill (crease side up). I then glue the sides and bottom of a third bill (face side out) on top of that. It's hard to explain, but basically you should have a pocket bill(s), with a divider inside. With your thumb on the front, and your index and middle fingers on the back, you will be able to hold the pocket closed and handle it like a regular bill.

Now I load the mini cards. You can use whatever set up you want naturally, but here is the one I use. In the left corner (behind the divider) I have the 9S with the 9C behind it. To the right of that, I have the QS with the QC behind it. To the right of that, I have the 9P with the 9H behind it. In the upper right corner I have QD with the QH behind it.

In the left corner (in front of the divider) I have the 3S with the 3C behind it. To the right of that, I have the 6S with the 6C behind it. To the right of that, I have the 3D with the 3H behind it. In the lower right corner I have 6D with the 6H behind it.

If you are combining this with my version of mental forcing, place a larger 7D in front on the entire bill when it is in your wallet. Now you are set to do "Killer" per the original with one exception. After producing the correct card, you begin to hand the wallet to the spectator. I like to try and get them to ASK to see the wallet, personally. As I hand the wallet to them, I say something about my money. Then I pull the dollar bill out of the wallet, casually fold it in
half, and put it in my pocket. Now they can look at the wallet all they want! To "reset" just put the bill back in your wallet, put the card back in the wallet (secretly in the bill) and you are set to go again.

One more thing about using the gimmicked bill(s). I bend (NOT fold) the front flap of the bill down a bit for easy access to the cards. When you need a quick ditch, just pinch the flap closed, and remove the bill as usual.

MINI-SOLUTION: For those of you that dislike the use of miniature cards, Kenton has a line from his (now timeless) "Ultimate Diminishing Card" that applies well here. In fact, it's perfect! State that you think the spectator's card is a TEN or KING. Just go as high as you can with whatever your own set happens to be. When they say "No", respond with, "Oh, it's a SMALLER number... a SMALLER CARD"? When they reply affirming this is the case, ask them what their number was in their minds. Then say, "Wow, it really WAS a SMALLER card! GOOD. I have one of THOSE'! NOW when you remove the mini card this makes complete sense, and appears that you have set the spectator up - knowing the truth all along. It also gets a great and surprising laugh. So if you use the mini card set up without my mental force, just think "smaller card" and name a higher number. If you try this, you'll be really glad you gave it a shot! It's as funny as it is amazing. Instead of mini cards, you might possibly use bridge size cards and two gaffed "pocket" bills, and/or combine this with red/black force elimination. This last is just a thought of course - I haven't tried it as I use the miniature cards.

David Greene

**ROBERT A. MILLIKEN II : KILLER REPUTATION IN 3 PHASES**

*Killer Reputation Maker - 3 Phase Routine*

*Ay Robert A. Milliken II*

*Based on the Original Kolossal Killer by Kenton Knepper*

These effects take more preparation than the original wallet effect that was the inspiration (thank you Kenton!) Together though, they aren't just "killer", they're a total slaughter. Like the original - no sleights are needed which makes up for the required preparation. The various phases are meant to be shown in order - you can stop at any phase, though I don't know why you'd want to do that. Warning: People will look at you funny after this routine for the rest of your life. (I was going to write an introduction to this, but I couldn't have said it better myself -K.)

**Phase One:** The Killer - Pocket Edition

Spectator's Viewpoint:

Tell the spectators that any magician or mentalist can use trickery to appear to read minds. Can they though, predict the future? Tell the audience you can demonstrate to them that you can do just this - with their help. Ask someone to name a color, red or black. Ask another for a suit that matches the color they have selected. Query a third person for a number or royal card. When everyone is comfortable with the choices, tell another spectator to write this down on a small piece of paper and to fold it up (the significance of this becomes clearer in the next effect). Explain to everyone that out of 52 cards they each chose aspects of a card individually
and came up with one card that you had no influence over whatsoever. Explain now that you thought they would pick this very card ahead of time. So saying, you reach into your pocket and remove their card. To prove that you aren't using any trickery, you even turn your pocket inside out to show that it is empty. No wallet needed!

The real workhorse here are "sub-pockets", one in each of your two front pockets, set up in a similar fashion to the original wallet set up. Wear slightly baggy (it's not necessary to be grunge baggy, but not tight) slacks. Essentially these "sub-pockets" are just a piece of fabric with four pockets sewn on to it. Each of the four pockets hold two cards easily. You will need two of these "sub-pockets". The quarter pockets are sewn so you can have a couple of cards face up in each quarter, supplying you with eight cards in each sub pocket. Make these quarter pockets by sewing two pieces of fabric on top of another piece of fabric to form four pockets. These pockets should be two and a half times the width of a playing card and approximately one and a half times the height of a card.

Now that you have your sub-pockets, here's what you do with them. Make a cut about an inch down from the entrance of the inside of your pocket. The width of this horizontal slit should be a width and a half of a playing card. Stick the sub-pocket through this slit, being careful to keep the four pockets open side up. The top fabric of the sub-pocket is sewn to the lip of the cut. The sub-pocket is larger than the cut, so continue on sewing a bit past the cut until the entire pocket is secured at the top. You now should have a sub-pocket behind the fabric of your normal pocket that came with your pants.

Do this on both the right and left front pant pockets. When you are finished you secretly have two left pockets and two right pockets. Each sub-pocket is hidden behind the other real pocket. When you pull either real pocket inside out, the pocket conceals the cut leading to the sub-pocket. It was some work to make this, but you'll see why it was worth it!

Though the Killer Method makes the index smaller than any other, there is still a bit to remember in this version. Here are some mnemonics that may help you: The cards are placed small value to larger into the quarter pockets. The Heart and Club ('rounder' card symbols) are placed closest to you. Think, "closer to your heart". The (R)ed cards in your (R)ight pant sub-pocket, black in your left (this was first mentioned in Kenton Knepper's original as left and right side of your wallet).

With practice, you can bring up any card you want to without thinking about it. Though you can't see the cards, you can tell which card is which by feeling for the quadrants. If you want a card nearest you, pull this off with your thumb while pushing the other card off into the pocket with your other fingers. If it's a front (away) card you need, pull it off with your index finger keeping the bottom card where it is with your thumb. If someone says they want the Four of Hearts for example, you simply go to your left sub-pocket, find the near card in the correct quadrant, and pull out the Three of Hearts. Say something like, "Here, take a closer look at the card.. I think there was something special I wrote on the back of it a couple years ago - it's been in my pocket a long time - can you read it for me"? When they turn over the card, surprise!

What about the Aces and the Joker? With a jacket, you can pull those out too. Keep the Ace of Hearts in your right jacket pocket (think mnemonic closest to your heart), the Ace of Diamonds in your right back pant pocket, the Ace of Clubs in your back left jacket pocket, and the Ace of Spades in your left pant pocket. The Joker goes in your inside jacket pocket.
These cards are normal backed cards - no prediction. I find the setup in this paragraph to be so easy to work with, it works with the original wallet routine as well - simply don't bring attention to either the pockets or the wallet until the need calls for it. Don't forget that you can also turn these unprepared pockets inside out after that card is removed too. This is an important point that you might forget because these pockets are NOT gimmicked.

**Phase Two: The Killer Up the Magician's Sleeve**

Viewpoint of the Spectator

Explain to everyone that as they can see there are no more cards in your pocket, so reproducing that stunt would be quite difficult. But tell the spectators that you enjoy a challenge. Put the selected card from Phase One on the table face up. Have a spectator's hand cover the card. Now, once again, go through the process of having the spectators think of a card as in the first effect.

If the last card chosen was, for example, the Three of Hearts, ask if they can make it easier by naming a red card again, please. I do this to lighten to mood and create a few chuckles. After they name the card, ask the spectator to lift their hand (you may have to hold the card to the table by the corner to avoid the card from going up with their hand). Everyone can see the card doesn't match. "Darn" you say, taking the card and putting it back in your pocket from which it originally came. You are now clean from the last effect and the spectator touched the card, which puts into their mind that it couldn't be gimmicked. Ask them to unfold the piece of paper and see if the name of the card has changed there instead. Darn again! Ask for another chance.

Take off your jacket as if it's time to get down to business. Ask for the piece of paper and ashtray or dish. Let them know that this card will now change form, and to the newly selected card "while in an ashen state". Burn the paper. After it's burned up, take the ashes and rub these haphazardly on your arm. Magically, the name of the new card appears in ash on your arm!

For this effect, you need to get some rubber stamps. The following stamps need to be 'h inch by 1/2 inch. Get these numbers in stamp form: 3, 6 and 9 and the letters A and Q. Also get four suit stamps: The symbols Heart, Diamond, Club and Spade. (They're magically delicious! Sorry, I couldn't help myself).

While you are getting these stamps, invest in a very large stamp that covers most of your forehead. This large stamp consists of the original prediction followed by the words "...AGAIN!". One last rubber stamp that would cover most of your forehead needs to have the word, "JOKER". Try to ignore the pestering of the sales people at the stamp store about why on earth you need these items. Or tell them they are for marking cards.

Once you have these stamps, get some liquid soap. Carefully cover the jutted out surface of the stamp with the soap. Once you do this, apply it to your skin. Now if your arm were to get "dirty"(something ash does very quickly) the places covered with the concentration of soap will appear cleaner than the rest, allowing you to show a card. Practice this of course, to be sure all the stamps show up clearly when rubbed with ash.
Where do you stamp these soap laden instruments? These stamps create your "invisible index"! Place them on the top of both your left and right forearm. Placement of the cards on your arm is similar to the wallet and pocket effect, so remembering where they are, should be simple. "Reds on the Right" arm for example. Just create the index by using the number and symbol stamps to make each card "invisibly" on your arm. Be sure to leave enough space between one "card" and another so that smearing ashes on it later only reveal ONE card.

The Aces should be on the upper part of your arm between your shoulder and elbow. On your right top place the Ace of Hearts and below that the Ace of Diamonds. On your left top place the Ace of Clubs and below that the Ace of Spades. If someone happens to call out the Joker as the guessed card - go ahead and accept it. You will have the Joker ready to show on your forehead - as it was prepared with the Joker stamp. State that you are the Joker (and PROVE you are one too - K.)... another inspiration from the original manuscript!

If the card named in this second phase isn't a direct hit, don't sweat it. That's why you have stamped the "invisible phrase" on the inside of your arm. Both of your inside arms should have the secret phrase, "Off... AGAIN!" stamped invisibly on them. If you are a really hairy guy, you may need to stamp the index on the inside of your arms, and the written phrase on the outside or top of your arm. Only you will know for sure.

The added word "... AGAIN' is so you will be consistent if needed. If the card was 'off' the first time, uncover the entire phrase if the card was "off' this time too - as a bonus surprise to your spectators that you really did predict both events! If in this second phase you are off, but were not in the first phase, don't smear the ashes far enough to reveal the "...AGAIN' portion. Now you can successfully show a card up your sleeve and your spectators will still be astonished - probably one of the few effects that can actually do that.

Phase Three: The Kolossal Mind Transfer

This next phase is great at a small social gathering - it's more a kicker after the other effects. After the last phase, your assistant or significant other walks into the room. Asking what everyone is doing, you explain that you were showing how predictions were done and would like to know if she would like to try an experiment with the rest of the group. When she agrees, ask her to think of two different cards in a 52 card deck and to say the cards out loud. She starts to say the wrong card. Stop her before she can finish. Ask her to not think of the card that first comes to her mind, but rather the card coming from the rest of the minds in this gathering. After she gives you a weird look, she takes on the expression of concentrating, then names the two cards chosen earlier in the routine.

How? This probably wouldn't be bought as easily without the other routines creating the astonishment they do. This kicker though is the icing on the cake. Simply have a one way radio or cell phone (if a cell phone, call the other phone before you begin the entire routine) covered up by your sock. Your assistant has the receiver while locked in the lavatory, listening to your entire performance. She merely listens to the cards chosen during your presentation.

KENTON KOMMENTS: As many of you know, I tend to go for the simplest approach that I can ponder, so long as it suits my needs. Mr. Milliken actually does all of the phases in his performances - and he is right, it blows people away. So what I have to offer here is not an
"improvement" on his multiphase routine. Rather this is an easy way to do the first phase that be suggests.

In the first phase the card may be produced from your pant pocket, and then the pocket can be shown otherwise empty. Contemplating this, I just HAD to try a few "old dodges". It turns out they work wonderfully for this very thing. Use only the red or black cards of the index. Let's use the red ones for our example. The four Heart cards are placed into the left trouser pocket. The four Diamond cards go into the right pocket of the pants.

In several versions of this manuscript you will find ways to "force" the use of the RED cards. Do whatever method seems best for you of course. Once you know the suit, you can begin nodding and casually tapping or gesturing to the correct pocket. When the moment of truth comes, reach into the right pocket and remove the correct card. It's easy to count to the correct card with only a four card index! The card is either the first one from the front or back, or the second one. Removing this card takes just a moment. Now the secret "doowingle". In most pants with a pocket that turns inside out, you'll notice there is also a small space near the inside top of the pocket towards the "crotch" side. This would be about where your thumb is when you reach into your pocket, palm towards you. There is this extra space in either pocket.

Some of you may have vanished a coin or some such and kept it hidden in this space before, so you know what I am talking about already. You can keep something there AND turn the pocket inside out. This shows the entire pocket seemingly empty, while in fact the cards can stay hidden in this secret place.

As you go to remove the correct card from your pocket, clip it between your first and second fingers. Your thumb and first finger secretly grasp the REST of the cards. As you reach near the top of your pocket, slyly jam the rest of the cards into the top inner space - lengthwise. No, they do not fit entirely into this space, but they will be in there ENOUGH. Now show the correct card and then transfer it to your other hand to display it. Reach back into your pocket as you did before. With your thumb, keep the secret cards secure as the rest of your hand turns the pocket inside out. The audience is looking at the card in one hand, while your other hand goes right back in and turns the pocket inside out.

It may take you a time or two to feel just where the cards need to be in the "secret place" g you turn the pocket out. But it isn't difficult at all. Of course you can do this with either hand or either pocket as needed. This is a very convincing dodge.

Another old bit may be used as well. Take a white handkerchief and hold it between your fingers in the center, allowing the ends to hand down. Put the hanky into your pocket, ends first. Put the four cards next to the hanky in your pocket. By partially pulling out the Writer of the hank from your pocket, it looks as if your pocket is turned inside out! Do this as needed in the routine with a handkerchief in each pocket, and you're home free.

These solutions are wonderful without having to mutilate your pocket, but they do not allow for everything that Mr. Milliken is able to do with his setup. You will have to "pay" one way or another - either in lack of routine phases or in work up front - but you are bound to be happy doing whichever best fits your temperament and style. I know that only the wildest of the bunch will do all that Rob does in his performances. Then again for the right people - well we can stay tuned to our TV to see for sure who WILL use it. It's as visual as it is zany. Unless you are really into the craziness this entire routine offers, you probably won't go to all
the trouble. But those who do will certainly stand out as unlike the rest of us! There is little doubt in my mind that this routine is not merely entertaining and amazing, but that it will leave a lasting impression for some time to come on those who witness it. Use soap - not glue - or you too may be left with a lasting impression. Dan Harlan has long (and wisely) suggested using "Chapstick" or other such lip balm in a tube instead of soap. In such a case, the ash sticks TO the stamped surface only. This also tends to stay on better. You probably have all of Dan's videos and books though, so you know that already, right? Try it and see if this works well in this routine too. It may make for another perfect "ink" for the stamps in Mr. Milliken's routine. Now you know EVERYTHING.

Thank You Robert Milliken!

THE KILLER KWESTS of SIDNEY H. MICKELL

I truly don't claim any originality here, perhaps just a re-working of some of the ideas that I have received from Kenton, Larry Becker, and a few others. The only thing that I can say in my own defense is that at least I steal from the best.

I have assumed that readers are familiar with Kenton's original manuscript and Larry Becker's "Arson" method of magician's choice. I have never written up a version of an effect, so I am not sure of the correct way to do so. I will just write the same way that I speak, and hope for the best. (I'm leaving Sid's writing just as it is - he's a very entertaining writer -K.)

My first exposure to Kolossal Killer -was when Kenton Knepper briefly described it to me in a telephone conversation a few years ago. Kenton mentioned his marketed version with Larry Becker, but just told me that the original version was different, and left it at that. Intrigued, I tried to buy the marketed version, first from Larry himself, but he seemed to be out of them, as was the manufacturer, Roy Roth, at the time. For months I could not find it anywhere_ Eventually, I was pointed to the Larry Becker video, Mental Masterpieces, which contained to some extent the Kenton/Becker marketed version. I fell in love with Becker's "Arson" take on magician's choice, and couldn't resist the subtle simplicity of Kenton's "off" principle.

At first, I used my standard billfold, with four cards, two in the right pocket and two in the left; a Deuce, Five, Eight, and Ten of Hearts. Printed on the back of the Deuce, Five, and Eight was the now familiar "I predict that you will select a card of this color and this suit, but that the value of this card is off..." (from the later marketed version). I think that the exact wording is important here, and the reason why might become more apparent later. With this I was prepared to predict the all ten Heart "spot" cards, with only four cards.

I eliminated the face cards as a potential selection in a massive overkill. I did this because I wanted to only use four cards, and did not care for Larry Becker's method of revealing the Ace, if selected, as it was inconsistent with the way he revealed the other cards. I hate inconsistencies! Since I was not yet aware of how Kenton dealt with the Aces, I was on my own here, and thought that I had a pretty good way of keeping the participant from choosing a face card, so that's how I solved the problem. I agree it's severe, like taking a hatchet to a fly, but it's what I came up with:

I begin by placing my every day billfold on a table, stating that, "I printed a prediction, and placed it in my wallet before I came here".
When I first performed Kolossal Killer, I would use Larry Becker's "Arson" method of magician's choice to narrow the selection to the 13 Heart cards. I would then inform the participant that he or she had dropped a card, which landed face up. Next I would abruptly say, "but don't pick it up!!" whether they reached for it or not... It always got a laugh (still does). I would explain that the dropped card was not a picture card, as I could see no picture on it, but, although I could see a whole lot of Hearts (suggesting a Ten, I hoped), I was not wearing my glasses and could not see how many Hearts there were on the dropped card. I would ask the participant to step on this card.

I would always have the participant verbally agree, and commit to the fact, for all to hear, that it was not a face card, and that there were Hearts on it. I warn any one performing this effect, please confirm that the participant "sees" the card on the floor, and verbally commits to whatever you say it is. This saves the later anguish of the participant telling you at the conclusion of the effect that the card was the "King of Clubs", as they will surprise you every time given half a chance. Sometimes the participant is just so excited, or nervous, he or she completely forgets what has been eliminated, and what has not. Sometimes he is just a wise guy who needs to be cornered.

The prediction, of course, would either end in an exact hit, or if not, I would present the card, and recite, "Gee... I predicted that you will select a card of this color and this suit, but the value of this card is off...", and turn the card over to show an almost exact repeat of what I had just said. This is why I believe the exact wording is important. The audience hears the exact same words twice (I don't believe ANYONE has ever pointed this out, yet it is a VERY important point. Sid has described perfectly what I do here as well. Saying the same phrase twice seems a little thing, but it is KEY - K.)

In the event a Ten was selected, I was especially satisfied, as it had a plain back and could be tossed around the room (try to explain THAT from a magician's viewpoint -K.) This, my first version of Kolossal Killer, was a big hit, and I learned to carry around these four cards in my wallet all the time, but to only use them when someone kept begging me to do something.

I soon received my own copy of Kenton's Original Kolossal Killer manuscript, and almost cried when I saw how simply Kenton just removed the Aces from contention. I laughed at the overkill that I had used by eliminating three possible choices when I could safely eliminate only one instead. So I began eliminating the Aces, rather than the face cards, as Kenton suggested. I still always had my four Hearts with me at all times, and recently had the following interesting experience:

Several weeks ago I was at JFK Airport in New York on business. I had time to kill, so I visited a store where the employee was so bored, he was playing solitaire. I took out my wallet to pay for something, and the employee saw my Magic Castle membership card. He said in the most beautiful Indian accent "Are you really a magician? Please do a trick for me" (notice the double bind he used on me?) and handed me his cards, in the box. I'm a mentalist. I really don't do card tricks! But I had a box of cards in my hands, and had to do something (can't we EVER just say NO?)

Thanks to Kenton, I had Kolossal Killer in my wallet (my four card version just described). I opened the employee's box of cards, and "accidentally" dropped all the cards from the box.
onto the floor. I had never done that before, but for some reason, it seemed the right thing to do at the time. The people in the store freaked .... at first they laughed, then they were embarrassed for me, and then didn't know what to think when I told them I didn't need the box, and that I dropped the cards on purpose. I don't think that they believed me. Soon I noticed that about five more people had entered the store, and were watching me. I threw the empty box back to the clerk, and told him to take out the imaginary deck, and, well, the rest you know as well or better than I.

By the revelation (which was an exact hit), there were at least ten people in the store to see it, and I was not allowed to leave until after I did a version of "For One to End, One Must Begin' (Wonder Words III) on the back of a business card, and present business cards to all in attendance. I told them that if they thought that was magic, they should see what kind of magic I can do with their investments... I got a client if you can believe that!

Well, that's what can happen when you carry Kolossal Killer around with you all of the time. But this version (as does many four card versions) of Kolossal Killer, has a problem. Only a few spectators would notice, but it made me uncomfortable from the start, and besides, I wish to fool them all! Its the way the cards are narrowed down to one final card via magician's choice. There is an inconsistency. It's complicated, so try to stay with me here (and if you can't stay with me, just take my word and use eight cards):

No matter what verbal deceptions are used in the Becker version to narrow the cards to red or black, and then to narrow down the suits (to Hearts in my case and in examples), and then to narrow to the particular card value, there are only four possible combinations of choices available to the participant.

1. The neatest choice is when the participant chooses to eliminate (burn, in the Becker version) the black cards first, then chooses to eliminate (burn) the Diamonds. Hearts are left to eliminate (burn) last, and from which to make the final card selection. All cards, black and red, except the chosen card are affirmatively eliminated, (burned) and no inconsistencies exist.
2. It also works well when the participant first chooses to eliminate (burn) the red cards, and then eliminates (burns) the Hearts, from where the final selection is made. Simple, no fuss, no muss, and no inconsistencies.
3. It works OK when the participant chooses to eliminate (burn) the red cards, choosing to eliminate (burn) the Diamonds first, leaving Hearts to be eliminated last... an inconsistency exists, as black was ignored when not selected, Hearts also should have been ignored when not selected, and they were not. This, however, is a minor inconsistency which is covered easily with verbal deception.
4. BUT the worst is if the spectator chooses to eliminate (burn) the black cards, then the Hearts. The Diamonds, are never actually eliminated, in fact they are just ignored altogether. And this fact is made even more obvious, as ALL OTHER cards were dealt with in some way, even the black ones. This can look very fishy, as the Diamonds are just "hanging around", never really dispensed with. Few would notice, but some will!
For this reason, while I still only carry four cards in my wallet all the time for impromptu performances, on stage, I use a third version, with eight cards, four Diamonds and four Hearts, which eliminates this inconsistency. In this manner if either scenario 3 or 4 occurs, I can just eliminate (burn) the black cards, if selected, then eliminate (burn) whatever is selected next, either the Hearts, or Diamonds, and burning what's left at the end, except for the selected card, so no cards are ignored, and there is no inconsistency.
Of course, if red is eliminated (burned) first, I ask "Hearts or Diamonds", and the chosen card is selected from whatever is chosen (Hearts or Diamonds), and again, there is no inconsistency. If I am being unclear, just try it the four different ways and you will see what I mean about choice 3 being clumsy, and 4 being just bad. Of course, Kenton's original method avoids all of this trouble, and all one has to do is carry 16 cards rather than eight.

Well, by now I was well aware of Kenton's methods, and the "Throwing Out" of cards method of magician's choice (by Allen Zingg), using several different spectators as participants, as described in Kenton's Original Kolossal Killer manuscript. I thought the "Throwing Out" of cards was a wonderful method to involve more people, and began to use it myself in my fourth version of Kolossal Killer... for a while... until an unusual thing happened.

I performed the eight card version of the effect, discussed above, using a Throwing Out type of elimination as mentioned in Kenton's manuscript for an audience at an office party. The person that ultimately selected the final card, a Queen of Diamonds, to be exact was... wets... let's just be polite and call her an exotic dancer.

At the end of the effect she smiled sweetly and said to me, "I bet if I had the Hearts in my hand instead of the Diamonds, you would have let him pick the final card", pointing to the doe eyed man who could not take his eyes off of her, and who was the one who threw the imaginary Diamond cards to her, keeping the Hearts for himself I was crushed... she was wrong of course, my eight card version would not have ended that way. But she still had caught on to the magician's choice thing, despite the fact that it did not really matter if she chose a Diamond or a Heart. I then decided that the method is better protected by using one person to narrow the selections than many. Thus, I returned to the Larry Becker one on one method of elimination, using his Arson theme, of course with eight cards (four Diamonds and four Hearts now), rather than four.

So, as you can see, I have performed at least four versions of Kolossal Killer over the last few years, and have finally settled on two: the four card version, always prepared in my wallet for impromptu performances, and an eight card stage version, to keep the exotic dancers in the back from figuring it out.

I get the biggest kick out of-is, the fact that, without knowing it, with each revision, my versions were getting closer and closer to that contained in Kenton's original manuscript. My final version being almost identical, except for the fact that since I have no idea how he can keep all those cards in his wallet, I use only eight cards rather than sixteen, and therefore, need to do more elimination than just the Aces.

The more things change, the more they remain the same.

**THIS JUST IN**

Kolossal Killer went just fine at the Castle the other night, of course. The lay people loved it, but... We narrowed it down to HEARTS and what did my participant select? Six of DIAMONDS ! Looking back, I handled it decently, but not perfectly. As I had Diamonds in my wallet, I simply allowed him to choose the Six of Diamonds, and pulled out the Five. But as John Carney pointed out, I ruined the reality that I had created with the imaginary deck. If the participant wanted the Six of DIAMONDS, it had already been tossed to the floor, and I
should have made him crawl to find it. Keep that in mind and learn from my experiences in
this as well, please.

KENTON KOMMENTS: Sid didn't you once use bridge cards for the set-up? I thought you
always had, as many people do these days... It makes it even easier to place all of the cards
into the wallet! Now I have always felt, with all due respect to my friend Larry Becker, that
the longer prediction killed the timing and pacing of the big surprise ending - at least it did for
me. On a first read of Mr. Mickell's telling I read what I thought was his absolutely bold and
diabolical forcing of the Hearts! This truly cracked me up when I first read it. This deception
just seemed to breeze by the audience without thought. Simple, pure genius! It may not fit
every situation or everyone's style, but I did appreciate this sneaky way of getting to one suit
only. Then later I realized that it was I that was "off'. I have no way of knowing if this would
actually fly, but this is how I interpreted Sid's idea at first:

You hand the spectator the invisible cards. You point out that she accidentally dropped one on
to the floor, and this one card had turned face up. It wasn't a face card - that much you could
see - because there were a bunch of Hearts on it, but you couldn't tell exactly what the card
was, as you needed your glasses. Did the spectator see the invisible card on the floor? Could
they tell how many Hearts were on it? In this way you had in a very bold, direct, yet brilliant
way forced the "Hearts". Then you naturally focused all attention on the number, if the
spectator was certain that was the number, and of course she was just making the whole thing
up in her mind - it could be ANY card at ALL... but she saw THAT one... Then went in for
the "kill". Notice that the comments "I can see it's not a face card BECAUSE there are so
many Hearts on it, I just can't see how many..." really COMBINES several notions all into
one. In psychological terms it IS theoretically ppssible that there are far too many things for
the spectator to focus on or in which to clearly debate - so they just ANSWER the performer's
QUESTION (which is the main focus).

As I have said, I had misread it. But knowing Mr. Mickell - he COULD have done that, and I
had assumed that he did. For those of you bold enough to try such a thing, please do so and let
me know! If it does work like I think it may, please give all credit to Sid Mickell. If it falls
flat, blame me and my misread. I don't usually mention anything I haven't tested out, but this
was just TOO funny not to pass along. Besides, it just may be a wild and useful force after all.
When I mentioned it to Docc Hilford, he loved it.

I first used the Becker "Arson" bit at a rare lecture at Brad Burt's Magic Shop in San Diego.
This was a LONG time ago when the very first marketed version of "Killer" came out.
Afterwards Larry said, "It went very well. I SWEAR I saw those cards burning in your hands.
No, I mean it. For an instant I saw those cards, and the lighter too. Great!" I had of course
"mimed" the entire affair - even the lighter. I turned to Larry and said, "Yes, well you usually
laugh about this Larry, but that's why I like the real stuff' When I can visualize it well enough
to see it myself, often others can see it too..." and that ended that discussion. Of course Larry
understands the importance of such things - I just couldn't help but kid him when he had such
a look on his face... Thanks for the memories Sid. I hype many will learn from your journeys
with "Killer".
SID'S COMMENTS ON KENTON'S MISREAD:

Sorry, I can't take credit for an idea which is not my own, not that I wouldn't like to! I like your take on the force of the Hearts, and the concept is great. I have to say, though that I have my doubts if you can limit them to the Hearts in the first place, without giving them a chance (at least in their mind) of selecting at least the black cards, and THEN use the "off" principle also. One or the other is OK, but both might be pushing it. They will applaud, but when they are driving home it might become too easy for them to retrace your steps. Perhaps I could be biased here however, as you can see from my comments on the magician's choice, my "dancer" would have figured it out.

It would work fine if you had the Ace through Ten of Hearts in your wallet, but didn't use the "off" principle. That's a lot of cards to use if you are going to limit them to only one suit. BUT, I think I'll try that force once or twice just to see what happens. I am a lousy judge of what the audience likes, I just use the Corinda method: If they clap keep it in, if they don't clap leave it out. Can't believe I mentioned his name twice now (see how Sid avoided saying it a third time!? -K.)

I do suppose that in a fast moving set of effects, where you move off of this very quickly, and do something more that wows them, (like your color changing deck... OK, I'm partial to that one for some reason) it would work well. My routines however are not so fast paced.

Sid Mickell

BARRY COOPER'S KONCEPTS

Barry Cooper comes to us from London. Here's what he has to say about the way "Killer" is handled in general effect:

For my way of working, I would rather avoid "predictions". To that end, I suggest the following ideas for your consideration.

Spectator as Mindreader (Corinda) (That name again! - K.):

"I have a card in my wallet and I'm going to try to transmit its name into your mind. To hip you a little, I can tell you that it's not a Joker or an Ace (which might be too easy). When I count to five, please name the first card that you think of "

Clairvoyance:

"Earlier I put a card in this wallet without looking at it, so no-one knows what it is. I 'd like you to try to pick up an impression directly from the card and guess its name." (Then proceed as above.)
Telephone Telepathy (Anneman):

A spectator telephones anyone he knows (or even a complete stranger?) and says that the
performer is about to transmit the name of a card. Then proceed as above! (A speaker phone
will help)

Barry Cooper, London

KENTON'S KOMMENTS: Ah what some may suggest in so few words... Mr. Cooper makes
some very interesting suggestions here, and I especially enjoy using "Killer" for "Telephone
Telepathy". Let's imagine you are doing close-up at a home, or mentalism at a Psi-party.
"Killer" could then be used as a test for visualization, thought projection, vocal influence,
even perhaps astral projection (Do you have a deck of playing cards in your home? Take one
out and hold it up into the air... I'm going to let you speak to someone else now as I go into a
trance...!)

You can really build this into something HUGE. "Prove" the "convictions of your beliefs" by
tossing your wallet on to the table. Then have someone grab the largest phone book they can
find. Have another spectator open the phone book to any page. Have yet another point to a
name or number in the phone book. Then you "concentre" so you can do whatever you are
claiming that you are doing.

Have the host of the party call this randomly selected person(!) Let the host explain what you
are doing, that this is a serious test, and that they should name the first playing card that pops
into their mind - not an obvious one or a "favorite". Once the host tells everyone what card
was "thought about" over the phone... you're a MIRACLE worker!

Combine this with Mr. Cooper's other suggestions (or your own ideas) and this can appear to
be undeniable PROOF of your "abilities". Use an in-the-pocket version with an "astral
projection" theme and ... well...

I have also played with using a pendulum for a spectator or group to tap into their own it\nner resources to see if they may detect the card in my wallet. In other words... think BIG. I am not
going to go into any more detail about Mr. Coopers suggestions. I will simply say that there is
more here than meets the eye. THINK and you will be very pleased.

Okay, I cannot stand it so I'll tip my mitt more on an idea for a semi-astral effect. This is just
an idea and at this point theoretical, unlike the vast majority of tried and true routines in this
manuscript. So you may play with this as is, or use it as a mere inspiration to get you working
on your own version. Still this should essentially work with a few "tweaks". Besides you
know me - if I think something has great possibilities, I'll give it to you! So here we go:

Use the eight card, out-of-your-pocket version. You need the black cards only in your
pockets. Mention that there are those who can leave their body at will - a conscious "near
death" experience. You however have been training to take this to the next level. "There are
some Gurus who can travel out of their body AND still remain relatively conscious" you note,
"and while it is a difficult balance, and I am not 100%, we might give it a try... I don't know...
what do YOU think?", which spurs your friend's and spectator's curiosity.
Once you have properly set a scene for this that fits you, and the host has called a random person on the phone (speaker phone please), ask this random player if they have a deck of cards at home. The reason given for using cards is that this is what you have been using as a focus for your "projections" at home. If they do not have a deck (more people do than one might think), thank them and have the host call someone else. When you get a random person with a deck of cards, have them pull out any card and hold it up into the air. "Not an Ace though, as that's far too easy - I might merely GUESS that"

AS this is going on, sit down and shudder. Grab a pen like the one you have used on the back of your cards. Use the pen "as a way to begin to focus on this end' as you twirl the pen in your hands.

Now go into a SEMI-trance like state. You're going to appear "groggy" and SOMEWHAT out of consciousness, but you will still be speaking to this person on the phone as you say, '7m seeing a ... is this a RED card?..." If the answer is affirmative say, "( thought so - that's the problem ... Please switch to a black card so I can see it better in that light... Red cards are very difficult to see in detail this way..."

If it is a black card simply say, "I thought so ...A black card, and...', and continue.

In either case after some build move along with, "I think I have it! What card sir were you looking at? THAT is what it WAS (Note: Such words suggest the card may be GONE)?... Hmm... I guess that would explain this...", you proclaim as you begin to snap out of your sgnv-trance. Continuing, pull out the correct card from the proper pocket and turn pocket inside out. "We've been MOST successful my friend! I thank you for your HELP..."

If you were "off" then alter your above remarks to include "I was very close... But you are still holding your card, are you not?... What I have here was as close as I could get... the (name the card), so I was off... But then just as I was leaving and returning here... with my pen in the astral plane, I wrote on the card's back...", and show the writing as usual.

Finish in either case by saying, "Now my friend, I am sorry to report that your deck may be missing a card... but I DO thank you! Please tell me your zip-code so I can send you a little something for helping us out tonight...", and wiggle the card in the air as you wind up these remarks. QUICKLY write down his address code and then hang up after a BRIEF final "thanks - you've been wonderful!". You don't want him to stay-on the phone long afterwards, as people may begin desiring to ask him some questions.

Notice how you have been in control of the entire conversation anyway, so hanging up is not an odd nor difficult thing to do.

If you plan on doing this at a party, may I suggest you "load up" with some cheap playing cards - the kind a common person may have around their house. You may want to go so far as getting the cheesy ones with the cat or dog on the back - that sort of thing. This way when you produce the card, it looks far different than the kind of cards any sort of "professional" might own.

You can, I hope, begin to see how Mr. Cooper's suggestions can be turned into an entirely different frame of mind and effect. Even if you never try this idea, it should at the very least make a dramatic point in this regard. Just something to think about... Enjoy!
TWO TO GROW FROM KENNY BUTLER

I first met Kenny Butler at one of Docc's last Weerd Weekends. Both Docc and I were quite taken with how Mr. Butler had applied our various ideas, and was raking in the money because of it.

One of the aspects about Kenny that's so outstanding is how diabolical we have found his simple methods. Mr. Butler is one of those people who may go far too unnoticed within magic and mentalism, because he is just so brilliantly subtle. Not that Kenny would care all that much. He's exceedingly busy actually working.

When Mr. Butler said he would be happy to contribute a few things to this manuscript, I was delighted beyond words. I was also left with an odd quandary. Would other people reading this manuscript understand the subtle power of his methods? I believe that most people who grasp my work will also likely comprehend Kenny's distinctness. If you do not, that's okay - you should have plenty of great material already. Please keep in mind when you are reading Mr. Butler's work that it is the subtle suggestion inherent in his methods that make these the fruit of pure genius. With that, I will give to you Mr. Kenny Butler:

KENNY BUTLER'S PREMONITION SUGGESTION

Wouldn't it be nice if the card you removed from your wallet or pocket were the same card missing from a deck of cards, ala "Premonition Outdone"? Wouldn't it be great if the audience KNEW for a fact that the card shown was obviously the only card in your pocket or wallet? Wouldn't it be nice if the spectator could take home the card that was a "direct hit"? And wouldn't it be great if you could do ALL of this without sleight of hand or other gimmicks? You can.

The method is utter suggestion and relies upon perception entirely. But then this should naturally fall within the realms of magicians and mentalists. Who else besides these should be masters of suggestion and perception?

Here is my method. Place a deck of cards in your pocket or on the table. When you produce the correct or "close" card, display it as usual.-Now here comes the fun part. Pick up the deck with your other hand and place this card "back" into the deck. Yes, even if you have shown the prediction written on the back of the card. If you have shown the prediction side, close the card flush into the deck. Begin to put the deck away and then reconsider and pull the card back out of the deck and hand it to the spectator for a "souvenir". Naturally in this case what you really remove is the other "clean" card from the deck. Of course you must be careful not to flash the back of the original as you cull this other card out, or when you place the original card into the deck.

Many assumptions have now been made subtly within the minds of your spectators. Do NOT make a "big deal" out of any of this. Do it ALL casually. If you do, spectators will make the obvious assumptions mentioned in my introduction. Think about this and all will become quite reasonable and clear to you. It is only "normal" that the spectators make these assumptions - IF you do this calmly and in an off hand manner.
It may seem a simple thing, and it is. But the impact is another matter entirely. I hope you will--use it.

KENTON KOMMENTS: All I can say is, "For those who have eyes to see, let them see".

KENNY BUTLER'S "THE PATH YOU DENY"

This is a BONUS. It does not need the "Killer" wallet or the "Killer" set-up. It isn't even the same effect. But I was so enchanted by this routine that I begged Kenny to allow it to be included here. It IS a "killer" without question. Personally I would have paid the price of this entire manuscript and more simply for the following IDEA. Like "Killer" it does use a written "linguistic deception". You will get not only the concept, but the entire workings from Mr. Butler himself.

This will not perhaps be for everyone. If you simply insist that your magic be about tricks, then pass this up. But if you wish to leave a lasting impression on a person about your mental abilities, well...

This is a "reading" but don't let that worry you. Even if you refuse to do readings of any kind, what follows can be a charming and perceptive interlude with a spectator which they may truly cherish. This is a piece about THEM - not you. To those of you who are wise, I have already said enough to convince you to -try this Routine.

Mr. Butler developed this for television appearances, so he simply could not be "wrong". It can be extremely moving and potent. Yet it uses only TWO cards. Really. I will let Mr. Butler speak for himself now:

It was Kenton, after all, that inspired me to create this and, as you read along, you will clearly see how much Kenton actually did influence me. Really take a close look at what this effect can accomplish AND think where it may lead. I have shared this with only a couple of people and they have said it is one of the strongest things I do.

THE PATH YOU DENY

The Effect:

Two cards (Tarot or playing cards) are placed, face-up, in the spectator hands (one in the left and one in the right). The spectator closes his eyes and is reminded, by the psychic performer, of all the choices he has made in the past and how they have affected his present and future. With eyes closed the spectator sees, with his mind, the two cards he is holding and is told to choose one card only with his mind. After the spectator is taken on a short mental journey with their chosen card, the psychic performer has him open his eyes and lays the two cards before the spectator.

The psychic performer speaks of journeys and the different paths we all have chosen to take. He then reveals the spectators chosen card and gives a brief reading on it. There is writing on the back of one of the cards that says: "The Path You Deny" and, on the flip of this card, the spectator cannot help but to reevaluate his life.
The Works:

This is a VERY brief description of how I perform this. It really isn't a performance at all if done right. It is a reading that cannot fail. To prepare, take a sticky note and write the words: "The Path You Deny" on it. Place this on the back of one of the two cards. It does not matter which card you use, unless you like a particular card and want to use it as part of the Path read at the end. Some of you may wish to write directly on the card for fear of someone feeling the little note. I have never found this to be any issue whatsoever. Using a note not only saves cards, it appears to be more personal and that's the entire point.

Before I begin performing the actual effect I use a lot of verbal deception that I have learned from Wonder Words to get the spectator into a state of mind that I can really work. While they are thinking of their card I use a hypnotic techniques and take them to different places in their mind. If you don't know any of these techniques, please check out the Wonder Words series.

After relaxing the spectator, I have the spectator hold his hands in front of his body. You may know that when a person concentrates on an object in their hand, their nose will generally point to the object of which they are thinking. I give them a brief induction and tell them to feel their chosen card. This aids in the "nose tell". It further helps in that they tend to move the CHOSEN card LESS in their hand, compared with the card not chosen.

Based on what I have observed by these clues, I make an educated guess. I take the cards out of the spectators hands, without revealing the writing, and point to the card I believe they chose saying, "You didn't happen to choose this card, did you"? This is a bit of linguistics with which many are now familiar. If the spectator says "Yes" respond with "I thought so..." and continue right along. If the spectator says "No" respond with "No, I didn't think so".

Now here comes the Double Bind and the Written Linguistic Deception... The phrase "The Path You Deny" has two basic meanings:

1. The path you deny yourself to take, i.e. choosing to be an engineer instead of an artist or... always doing what family members have thought proper instead of pursuing personal interests.

2. The path set before you by someone else that you deny to take. You have taken your own path instead. You deny their path and will not follow it.

Simple? Yes. But powerful...

If the spectator does NOT chose the card with the writing, I say: "Well, unfortunately I was correct. I was hoping you would choose the other card despite my prediction, but you still chose to deny the path you most desire". I then BEGIN a reading based on this, apd turn the other card over to reveal the writing. In this instance the words on the other card seem to be saying "This card represents your deepest dreams and goals, but you at times try to deny that which you most desire". After the display of the writing I continue on with the reading.

If the spectator DOES chose the card with the writing, I say : "Yes, you easily Mt where others try to force their ways upon you. This is the card of outside interference. You deny the path of others who try and do this to you. You deny the Path of Outside Interference. So while
you can point out such things quickly, it is The Path You Deny. You'd much rather do things your way..." and I turn over the card to display the writing.

Follow this immediately with "So while you deny such influences and point them out easily, you must be careful not to focus entirely on what you do NOT want. It's a good thing that you can spot these influences, but do not dwell on them! Understand?" and then move on. In this case the writing seems to be saying, "What this card represents are notions that others have tried to thrust upon you, but you tend to deny these outside influences". You might go on to read the card they "did NOT deny" as well.

I end with a reading based upon their chosen card always, if this was not at first the case. Simply consider the two interpretations of the words, and go from there. It's much easier to do than to read about in print. Try it out a few times on yourself, and all will become clear and natural.

I'm certain you can see how to manipulate this to read the writing anyway you like. Think deeply on this and I am sure you will discover what I have, and more, using this simple phrase and technique. I have performed this many times in many ways and it still sets my mind reeling when I pondering its possibilities. It stuns people - literally.

This idea was spawned by many things and without all three Wonder Words volumes, Wonder Readings, Creating Material & Making Performances Memorable and Completely Cold, I would not have even begun to think about the idea. I challenged myself to come up with a powerful reading effect that would be full-proof, original and could be done on television. For me this effect has fulfilled that challenge.

I would like to throw in a thank you to my brother Billy. He was there when I came up with the phrase "The Path You Deny". He spurred me on. And thanks to Jenn for being the first person I performed this for AND for playing such an important part in so many of nay shows. I do want to say at the very end, "Thanks again, Kenton Knepper"!

You can reach Mr. Butler via e-mail at: QuinnP19@aol.com

KENTON KOMMENTS: I do hope that the right people will use this, and use it well. I did ask Mr. Butler to go another additional mile and give up some of his exact takes on his spectator "induction" and relaxation. While such things are rarely found in print in magic, he has obliged. Here you go. Once again, you really get EVERYTHING.

This is the sort of brief induction Mr. Butler uses:

Before you begin be sure the spectator looks at both cards and say this, "Can you remember both cards?" They will. Then have the spectator close his eyes and say, "With eyes closed, breathe deeply and focus on each breath... in and out... breathing in and out... With eyes closed, breathe deeply and focus on each breath... in and out... breathing in and out... Now, with focused breathing, and closed eyes, let go of your physical self just enough to allow yourself to see the cards before you in your mind.. with eyes closed use your mind to see the cards before you ... can you see the cards? ...good ..continue breathing... relaxed... in and out... Now, can you focus on just one card? ... concentrate on that card.. can you see your card in your mind?..good-focus on your chosen card.. without revealing to me your card, I want you to feel it in your hand.. feel the weight of it and be open to what that card can reveal to you... do you feel your card? ...good...do you feel any other sensation? (If yes, have them describe it and finish but if no, continue on with) then we are done ... Open your eyes."
If the spectator chose the card without the writing and felt nothing, explain that this was because the card had no writing on it. If he chose the card with writing on it and felt something, you can explain that it contained the path that he denies. You can see that there are many "outs" you can come up with, and you can add other suggestions during the induction as you see fit. This part is a lot of fun and the spectator enjoys the process.

If you have never "hypnotized" anyone don't worry - you will not be putting them under very much of a "trance" here, but you will be surprised what the spectator might experience. Give them the time to experience things. You can even have them travel back to a time in their life when they were confronted with choices. Play... Do what suits you best and put yourself in your spectator's shoes from time to time. Then you will know what to do. Your audience will thank you for it.

A note on how to use your voice during the induction: Speak in one long unending sentence ... elongate your words ... do not rush ... repeat words and phrases so the spectator is clear on your instructions ... think of it as a bedtime story ... soothing but still commanding.

That should do it.

KENTON KOMMENTS II: I could not think of a better way to end this treatise than on that wonderful note. There you have it - all. The versions of my Kolossal Killer that top even my original published one - and MORE - are now yours. Your only problem at this stage should be in trying to decide which version(s) you will be doing most! If you are like me - this will not be an easy choice.

All the material contributed has been tested and proved out again and again in actual performances - except when I had a wild idea of course, which I have noted as such. These routines are pure dynamite, as I am sure you are aware. I shall now put my restless "Killer" back to bed - he's going to have to go to work tomorrow - BIG TIME.

With my thanks to you for all of your continued support,

Kenton Knepper/2000

You can reach Kenton at the Wonder Wizard's Website:
http://www.wonderwizards.com and see all the latest news and products there too!

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