

Treatment for Penguin Live Lecture by Roberto Giobbi

General

I will need one table to perform, which should not be too big. If at all possible it should be easy to move aside by me. In principle the tricks I will be doing mostly do not require any table at all, or just a tripod table. However, the tripod table is heavy to carry on the plane, so I'll use your table. Also, the table will come in handy for the explanation part. The table should have a table cloth that does not slide off (put a rubber cloth beneath it).

Three chairs.

Furthermore I'll need two side tables where I can put my stuff for the lecture. Ideally these are not seen.

I will carry practically all props I need, except a few which are a hassle to bring by plane and easy to get ad hoc – these items are mentioned in the “comment” column below. They are: a clean, reasonably good-looking transparent glass (drinking glass tumbler type is OK) that can take a full Poker seize deck, a flower vase to put 3 roses in (or a high glass).

Please, please, please (!!!) **do not** give me a headset microphone but a lapel-Lavalier microphone. THANK YOU!!!

Duration

I estimate that the performance and detailed explanation of the tricks, techniques and general concepts, as listed below, will take up about 3 hours. We can then add ca. 40 minutes to answer questions. Total ca. 4 hours.

Structure of the Lecture

The first four pieces will be done in one performance of about 25 minutes. After that I'll explain each one of the first three pieces, plus all techniques and variations, plus various theoretical concepts. This will take about 90 minutes.

From here on I will follow the standard formula of first performing a piece and then immediately following its performance explaining it. This will take another ca. 90 minutes.

We can cap this with ca. 40 minutes of answering questions and interview.

Here are the details:

Title	Content	Comment
Brief Greeting and Introduction		
Performance Calling the Cards	A spectator takes cards from a shuffled deck, and the performer knows which ones he is thinking of. An apparent mistake is corrected by an amusing and totally baffling prediction.	I need to approach the first row of the audience and hand out 4 packets for shuffling to 4 spectators, and then I'll bring up one spectator who will stand behind the table (center upstage), while I will be standing downstage right (at the right side of the table).
Performance Thought Card in Cigarette	In the course of a game of Swiss Poker, which is played with imaginary cards, a freely named card appears in a cigarette.	I will ask one spectator up on stage and sit him to my right at the table at which I will be standing. So, I need a chair for the spectator. I will light a cigarette, but it is a dummy, however, it will produce a little smoke (like two puffs on a real cigarette).
Performance Card Stab	A selected card is stabbed on a wooden board placed on the table.	I will ask up one spectator who stands next to me, to my right. We will be standing behind the table.
Performance	This is a performance only piece, which I will not explain, but this fact is part of the	Everything happens behind the table, with me stepping to the left and to the right

<p>The Red Card</p>	<p>didactics of the lecture, in the sense that it shall remind everybody of the most important thing: to astonish an audience. This trick will most probably fool everybody and thus accomplish this goal.</p>	<p>occasionally.</p> <p>I will need a clean, reasonably good-looking tumbler for this into which comfortably fits a Poker seized deck.</p>
<p>Explanation Calling the Cards</p>	<p>Discussion of how to manage an audience member, how to interact physically in parlor situations, how to stage the divination of cards so as to make them look like mind-reading, and a fresh look at predictions (not only cards!).</p> <p>Teach-in session on various false shuffles retaining partial and complete order of deck apt to be used in parlor situations, such as the underused Greek Shuffle, hitherto unpublished details on the W. G. Hunter False Shuffle, the little known Erdnase Shuffle.</p>	<p>The explanations will take place behind the table and on the tabletop.</p> <p>I will have all props for this trick.</p>
<p>Explanation Thought Card in Cigarette</p>	<p>Discussion of the creative process behind a magic trick.</p> <p>Explanation of how to practically use Mind Mapping to reach original solutions.</p> <p>Analysis of how to combine verbal strategies and sleight-of-hand.</p>	<p>The explanations will take place behind the table and on the tabletop.</p> <p>Want to show a short PP presentation, which I normally do from my iPad, using my projector.</p> <p>I assume a projector is not practical in this situation.</p> <p>The individual slides should be visible for maybe 5 seconds while my voice is heard from the off, then you could maybe insert a small screenshot of the slide in the lower</p>

		<p>right corner of the picture as the camera turns on me.</p> <p>Is that possible? Please advise how we can do that.</p> <p>I have all props for this trick.</p>
Explanation Card Stab		<p>The explanations will take place behind the table and on the table top.</p> <p>I have all props for this trick.</p>
Performance Twice As Difficult	<p>The Jim Ryan classic “Vice-Versa” revisited: in the course of a trick, which is “twice as difficult” as the most difficult card trick in the world, two thought of cards are produced, and then unexpectedly change place.</p>	<p>I will ask up two spectators who will sit on the right and left of the table respectively. I will be standing behind the table.</p>
Explanation Twice as Difficult	<p>Discussion of how to logically stage unusual looking procedures, how to control two cards at the same time, and how to handle the difficult and often confusing issue of transposing two cards.</p> <p>With special attention to the management and handling of the Double Lift & Turnover for stage.</p>	<p>The explanations will take place behind the table and on the tabletop.</p> <p>I have all the props for this trick.</p>
Performance And This IS Your Card!	<p>A most unusual trick in which a “wrong” card oddly changes into the “correct” one – with lots of laughs, and even more mystery. This might be dubbed the “Paper Balls Over Head” of card magic.</p>	<p>I will ask one spectator up, who will stand next to me.</p>

<p>Explanation And This IS Your Card!</p>	<p>In-depth discussion of the classic top change and variations thereof.</p> <p>With special emphasis on the psychological construction of a trick, as opposed to the technical and dramatic construction.</p>	<p>The explanations will take place behind the table and on the tabletop.</p> <p>I have all the props for this trick.</p>
<p>Performance Homing Card Plus...Plus</p>	<p>This is the one trick from the <i>Card College</i> book series that has been most adopted by professionally working performers. Over the years Roberto Giobbi has added several refinements to an already brilliant trick, which he will reveal here in detail.</p>	<p>I will ask one spectator up, who will stand next to me.</p>
<p>Explanation Homing Card Plus...Plus</p>	<p>Discussion of the Spread Pass, the Top Card Glimpse and the Top Palm, as well as verbal strategies such as Miscalling, and how to combine subtlety with sleight-of-hand.</p>	<p>The explanations will take place behind the table and on the tabletop.</p> <p>I have all the props for this trick.</p>
<p>Performance Hofzinsler's Triple Prediction Problem</p>	<p>Before the proceedings start, a spectator holds a handkerchief with three prediction cards that the performer has taken from his wallet. As absurd as this may sound, these three cards turn out to be identical (including signature!) to three cards that are now chosen and signed by three spectators.</p>	<p>I will ask one spectator up, who will stand next to me.</p> <p>Need to approach the first row of the audience and have three spectators each take a card and show it to the camera. I then take the cards into the deck and step back to center downstage (i.e. behind and to the right of the table).</p>

Explanation Hofzinsler's Triple Prediction Problem	Discussion of how to have cards selected on stage and how to control them; detailed explanation of single and multiple card controls.	The explanations will take place behind the table and on the tabletop. I have all the props for this trick.
Performance Three Roses	Dai Vernon's Brainwave with a poetic note and using an ordinary deck of cards.	I throw 3 roses into the audience, thereby selecting 3 spectators (ladies would be ideal). They will name color, suit & value and make up the card that has the red back.
Explanation Three Roses		The explanations will take place behind the table and on the tabletop. I can't bring the fresh roses by plane, but will try to find artificial ones. Please provide a vase to put them in, at worst a high glass will do – we'll stand it on the side so it won't be seen too much.
Q&A		Ca. 40 minutes answering questions, plus interview