



REPLAY



A Bit of the Past

A Historical and Academic Look at the Color Change in Relation to the Double Color Change... Plus further interesting techniques ...and a Detailed Explanation of a NEW One Handed Double Change!

Purpose

An acknowledgement of those changes that preceded the existing, those changes that inspired the now and the new, those changes that paved the way ...described in a sense of classification for order, understanding, and reference.

We start off with a brief theoretical essay about the relevance of the past as well as combining ideas in order to create new ones. Then get into the technical details about early sleight of hand color change techniques and examine the double color change breaking it down into separate classifications.

Thereafter, we'll describe a basic and advanced method for performing **two simultaneous double changes in a row!** (*see page 11*) Also, my method for a **knuckle-busting one hand double color change** will be fully explained in detail (different from the one handed double change on the 'Replay' DVD)! (*see page 21*)

Finally, we'll look at some tips regarding the presentation and performance of color changes.

New Ideas: A Combinational Link with the Past

Understanding fundamentals allows us to gather the building blocks in order to assimilate and assemble a theoretical knowledgebase of ideas. These ideas when combined can create new pathways for previously nonexistent techniques. What this means in theory is that we should continue to strive for knowledge expanding on our existing awareness, taking known techniques and combining them in order develop newer methods. These newer methods will allow us to produce a more direct means of accomplishing an effect, alternative methods for performing effects, and most importantly establish links in places that were previously absent.

Although, this concept has been used for centuries, it is apparent that it has not been examined to the fullest extent or even really singled out as a developmental concept as far as our art is concerned.

The first step in understanding our current methods is to analyze the methods themselves. Simply breaking these techniques down isn't always the best means, as it will only explain the physical or mechanical processes that make them work. Conversely, looking into the past and prior tools will allow one to better appreciate advancement on a theoretical level.

Sometimes when we look too closely at something we miss the greater picture and need to step back in order to properly gain perspective. Looking back on something has relatively the same effect. If we are able to examine something in retrospect we can better understand why things were done and how they could have been done.

Investigating early techniques in a particular subject matter and temporarily placing aside our existing tools to get better perspective is roughly analogous to this concept. It is ironic that somehow looking back at previous concepts tends to be linked with instigating newer ones; however, seeing concepts in their basic forms clears away excess, focusing on simply their motives. As it is also very much revealing and brings about overlooked ideas as well as undeveloped, or not fully developed ones, creating a base to work from; therefore, substantiating this irony with a stamp of validity.

With the many publications that exist, there are certainly missing links that could be combined or even parts of ideas that could be combined to create something of merit. Sometimes going against conventional reason allows you to experiment with things that would not seem to have a place together and just dabbling brings forth something you never dreamed of...

Although, examining the past is but one means to an end in the quest for establishing newer methods, it certainly is an inspiring, appealing, and educational one. Combining ideas or parts of ideas can lead you on to new ones...

First Conceptual Sleight of Hand Color Changes (a prelude...)

The snap over style of transformation (two cards held back to back then snapped over to produce a visual change) could perhaps be considered the first sleight of hand color change in print. It's interesting to note that it's a one handed move. It was described in French by Robert-Houdin in his book *'Les secrets de la Prestidigitation et de la Magie'* (1868). One would think that the concept of palming a card and placing it on another to effect a change would be a more elementary concept, but perhaps it was overlooked or kept secret or just as it seems not thought of yet.

Historical Note: Keep in mind that gaff forms of the change did exist prior, such as the flap changing card (see *'From Witchcraft to Card Tricks'* by Stephen Minch). Also the concept of switching a card to create a change *'Filer Le Carte'* had been around previously and were in common use; see the bottom change description in Henri Decemps' *'Testament de Jérôme Sharp'* (1785) and the top change description in J. N. Ponsin's *'Nouvelle Magie Blanche Dévoilée'*, (1853-1854); both books were written in French. Robert-Houdin (1868) also describes his technique on top and bottom changes in his book. The concept of a double lift used as a change was in print though, little known or used (the general concept appears in German in 1678 and in English in 1716). An archaic form of the glide was described extremely early on in *'The Discovery of Witchcraft'* by Reginald Scott (1584).

Also, the two handed pass was used in conjunction with the "*Ladies' Looking Glass*" effect to cause selections to appear at the top/bottom of the deck. It created a change or an appearance, so to speak, but not in the sense of a visual one. This effect is described by Ponsin (1853) and is attributed to Comte.

These sleight of hand approaches were certainly along the lines of secret switches rather than changes. Though these types of switches could certainly create the impression of a change, the change wasn't instantaneous or visual by any means and therefore doesn't represent the color changes we know today. Therefore, the snap over change would be the forerunner for filling the requirements of a sleight of hand color change as it was instant and visual.

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It's interesting to note that one handed changes of a card on the face of the deck were described later by Sachs in his book *'Sleight of Hand'* (1st Ed, 1877) by the use of single handed passes (unrelated note: he also describes a form of snap over change). One of these one handed passes was held high up in the hand, at/near the tips of the fingers. Vernon refers to this pass as the 'French Pass' on the Revelations video series as it was described previous to Sachs by Robert-Houdin (1868) and was written in French; however, in the description it was not used as a color change; although it was mentioned that a movement of placing the deck in the other hand or on the table would cover the pass making it invisible. Professor Hoffmann's description essentially mirrored Robert-

Houdin's in his use a secret sleight in *'Modern Magic'* (1876). Sachs (1877) describes turning the deck down to cover this pass, but specifically used it in a color change effect.

Sachs also describes the one handed pass that came to be known as the *'Charlier Pass'* and mentions its use as a color change by covering the action with a swing of the arm/hand. This is certainly worth noting since it is an early description of the *'Charlier Pass'* (it is the first description in print per Whaley/Busby/Gardner in *"The Man who was Erdnase"*, 1991); however, the *'Charlier Pass'* has been more recently reported to have been described in an older gambling book written in Russian sometime in the early 1800's (though, I haven't been able to verify this). However, that still would make Sachs' explanation the first written description of the *'Charlier Pass'* as a color change in print. Not a lot is known about the mysterious character of Charlier so it is certainly possible that he may have been the first to use the one hand pass as a color change especially since Sachs' describes it done in this way and that Charles Bertram (a known student of Charlier) utilized the *'Charlier Pass'* as a one hand color change via a quick wrist turn (witnessed by Fred Braue); see *Expert Card Technique* by Hugard and Braue for a description. Interestingly, per Professor Hoffmann (another known student of Charlier), Robert-Houdin had taken lessons from Charlier. Of course Robert-Houdin explains a few one handed passes in 1868, but doesn't describe them being done as color changes and the first known description of a one handed pass appears even before Houdin.

Historical Note: The concept of a pass was described much earlier in French, in the context of card both cheating and in magic (as a control); see gambling reference: *'Le Philosophe de Nègre et le Secrets des Grecs'* by Gabriel Mailhol (1764) or magic reference: *'Nouvelles Récréations Physiques et Mathématiques'* by Guyot (1740) for early sources; also, the one handed pass was described in Guyot's book as well (using a somewhat similar finger positioning and mechanics to the two handed pass described in the book). Note that a secret cut was revealed prior to this in *'The Discovery of Witchcraft'* by Reginald Scott (1584). The pass back then was used as a secret move (as opposed to a visual change), which makes sense since it is thought to have originally come from the gaming table.

However, it's entirely possible that the one handed or two handed pass could have been used as a color change before the snap over change and kept secret or even described in a source that has yet to be discovered; of course, that's just speculation, but certainly worth noting especially since there was a large period of time between the first description of a one handed pass (1740) and the known description of the one handed pass used to create a color change (1877).

Though, if the pass were used as a color change back then, it still would likely have been shown or seen by another magician since a color change is of a visual nature and the idea would have then been passed on to other magicians or recorded; therefore making it unlikely.

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Introduction

The color change is a fascinating sleight of hand maneuver. It differs from most other sleight of hand moves in the sense that it produces a direct noticeable result. Rather than hiding the fact that you have done a move, instead you bring focus to the move when it is being accomplished. Now, it's true that you can perform a secret steal or preset before the spectators are aware of the fact but in order to complete (or create) an effect of a transformation (color change) you have to bring focus onto the deck both before and after the change. In most cases you keep this focus during the secret replacement or associated maneuver which happens during the change itself.

Our historical and academic focus herein is on the standard style of color change, the one in which the face card of the pack changes after momentarily being covered by the hand. The reason this style of change is so significant is that it is the most common style of color change and more importantly was the predecessor of both the sequential and simultaneous forms of double change.

If you'd like to start learning some new double color change techniques skip ahead to [page 11](#) and start learning!



One might argue that a single color change is as effective as a double change or even that there isn't a purpose for a double color change. The argument for the former has some truth to it; however, the latter is an obvious misconception. A single color change is straight forward and produces a direct result. Before mentioning the benefits of a double change's effectiveness, we must first realize that a double change can be done in one of two forms: sequential or simultaneous.

Nomenclature:

The SEQUENTIAL form of double color change is a classification of color change that transitions directly into another color change. This idea of direct transitioning is important because it separates the double change from the basic concept of performing two separate color changes in a row.

The SIMULTANEOUS form of double change is one in which two cards are displayed and both change at the same time. This simultaneous concept of double change describes two cards that can be displayed in the same hand, on the face of each packet, or either of them apparently held singly but touching the other, and causing them to both change at the same time. This concept also describes a change done with packets that are split, one in each hand, or two cards ostensibly displayed singly in each hand, or a combination of an apparently single card and a card displayed on a packet in the other hand, that both change at once. In other words, it is a classification that describes a change where two cards are displayed at the same time, in any form, and both cards change simultaneously.

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Now that we realize the double change itself can be done in either form, it is apparent that each form has different benefits.

The benefit that the sequential form has is evident. After the astonishment of the first change starts to subside, a second change comes as a complete surprise during a moment

not expected. The fact that it is done when not expected creates an added impact as well as the fact that you essentially fooled them not once but twice in a row without them even getting a chance to ask about seeing it again. In essence, an even greater impact happens on the second change for that very fact. So because of this, the total value is more than just doubled and therefore is even stronger than simply performing a single change or even two separate changes in a row.

The benefit of the simultaneous form of double change is not just psychological (because of the apparent difficulty added via an additional card) but visual as well. It is true that the mind generally focuses on one thing at a time; however, a spectator can clearly see two cards at once and there really is only one moment when the changes take place. Because of the fact that it takes a greater area to display two cards than simply one, there is a larger 'window' which contains the visual effect. Expanding this visual display and the added psychological benefit of being able to change two items at once definitely creates a stronger impact than a single color change. Therefore, the strength of its impact is inherent.



"Card experts agree that the colour change, or transformation, is one of the most magical effects possible with a pack of cards."

- 'Dai Vernon's Tribute to Nate Leipzig' by Lewis Ganson & Dai Vernon (1963)

Early On

Early on, the now standard method of color change (displaying a card at the face of the deck, covering it momentarily then causing it to change) was meant to be a consecutive concept, performing color changes in succession.

"The concept of a transformation of one card to another first appeared in Sachs (1877) [in his book 'Sleight of Hand']. Roterberg (1897) [in his book 'New Era Card Tricks'], in describing several clever versions of the sleight, apparently coined the use of the words 'Color Change' applied to cards."

- 'The Man Who Was Erdnase' by Bart Whaley with Jeff Busby and Martin Gardner (January 1991)

“One of the basic effects of card magic is certainly the color change... The sleight-of-hand change of a card on the face of the pack was an effect surprisingly late to come into print. Sachs [in his book ‘Sleight of Hand’] at last provides four methods. [The basic color change was in the 1877 1st Edition of ‘Sleight of Hand’ by Sachs and the four methods mentioned were described in the revised 1900 3rd Edition]”

- ‘From Witchcraft to Card Tricks’ By Stephen Minch (1991)

The first written description of the now standard approach to the color change by Sachs (‘*Sleight of Hand*’, 1st ed., 1877) explained the concept of doing multiple changes in a row (basically palming off multiple cards from the face of the pack beforehand and releasing a few each time with each pass of the hand eventually being able to show the hand empty after the final change). Although, it has some aspects of a sequential double/multiple change it certainly describes repeating the same change repeatedly in the sense of a change sequence and therefore is more like an early form of color change routine.

The 1900 (3rd) Edition of ‘*Sleight of Hand*’ by Sachs explained a significant advancement, as far as color changes were concerned; Felicien Trewey’s method of performing the color change. Trewey’s change allowed the hand to be shown before and after each change (note that this method also appears in Friedrich W. Conradi’s ‘*Der moderne Kartenkünstler*’ written in German in 1896).

Sequential Style of Double Change

P.T. Selbit in ‘*The Magician’s Handbook*’ (1901) described various color changes as well as the concept of going from the third method of color change described in Roterberg’s ‘*New Era Card Tricks*’ (1897) (which is more commonly known as Erdnase’s second method of transformation) directly into a form of the Trewey Change thereafter. This concept of performing the secret actions needed for one change and being in position to start the next (and different type of) change before revealing the first was another form of advancement. It could certainly be considered one of the first descriptions of a double change in the consecutive sense since it wasn’t just a repetition of actions to create multiple changes in a row. The key aspect was that it flowed smoothly from one change directly into to the other.

Later, T. Page Wright and William Larsen explored the Sequential Double Change concept and described their method in *Genii Magazine* Vol. 1 (1936). This form of sequential double change is sometimes attributed to Al Altman; Alt Altman’s greatly finessed double change technique appears in ‘*Dai Vernon’s Inner Secrets of Card Magic*’ by Lewis Ganson (1959). The underlying concept used, however, appeared in Wright and Larsen’s column previously. Though, even prior to that, Tarbell, in his course on magic (1927), had a double change which utilized this basic underlying method; although, it also contained similarities to the simultaneous double change. The concept/method in reference is that of stealing a card into palm then, instead of releasing it onto the face of the deck, you palm the face card of the deck (right under the card that’s already in palm) to

make the first change; then release both cards from palm onto the face of the deck to effect a second change.

The method in Tarbell was along these lines however it differed in the sense that the deck was stepped so two cards were visible (common position for the simultaneous double change which appeared previously) and the effect was that the card on the lower stepped portion changed first followed by the face card on the upper portion. The method in Tarbell utilized the concept of stealing a card into palm then stealing the face card of the lower portion in palm to create the first change followed by releasing the two cards from palm onto the upper portion to create a second change. So, ostensibly, the card on the lower portion would change first then the card on the upper portion would change next.

The interesting thing about the Tarbell method is that if the first change isn't revealed and you complete the second change and then reveal both changes at once, it would be a simultaneous double change. It is possible that this double change was originally meant to be a simultaneous double change, but was found easier to perform if done in a sequential fashion because of the method (the card being stolen has to clear the upper portion to be palmed; therefore, it's easier to continue the motion and reveal the first change then go back to the deck later for the second change). It is interesting to note that any simultaneous double change can create the sequential effect of changing the card on one portion followed by changing the card on the other.

One of my favorite methods for the sequential double change is the one taught on the '*Hucko Steal*' download available from The Blue Crown. It originally appeared in the July 2011 issue of Genii Magazine as the '*Hucko Double Color Change*', but is taught in full detail on the download along with various applications.

Simultaneous Style of Double Change

Felicien Trewey also had an advanced method of changing two cards simultaneously and although not the most common method in use today to accomplish this, it still is an effective double change that can stand with the best of these forms of changes. His method was described in the 1900 3rd Edition of Sachs' '*Sleight of Hand*'. Therefore, surprisingly, the simultaneous form of double change was also being used quite early on.

His concept utilized a stepped condition of the pack to display two cards at once. This same stepped condition is used in more recent forms of simultaneous changes (it's actually used in most forms of simultaneous double changes which require the use of a covering hand).

Jack Merlin in his book, '*...and a Pack of Cards*' (1927), describes a couple of interesting simultaneous double changes. The first utilizes a stepped condition, somewhat similar to Trewey's method; however, the lower pack is injogged instead of outjogged which switches the secret sleight to be initiated with the index finger instead of the pinky to effect the change of the lower packet (some may consider this method a bit easier than Trewey's method; hence it's popularity). The upper packet's card changes via a palm

replacement which happens at the same time; though, the technique for the steal used isn't the same as in Trewey's method, it is the third method described in Roterberg's *'New Era Card Tricks'* (1897).

The other change described in Jack Merlin's book is the *'Face to Face Color Change'*. This is a simultaneous double change as well, but in this case, half the deck is in one hand while the other half is in the other hand. The packets are rubbed face to face and the face card on each packet both change at the same time. This is an early form of double change where the changes happen with a packet in each hand.

Simultaneous double changes can also be performed where one hand ostensibly holds a single card and the other hand holds either another single card or the rest of the deck. Various methods of this style of simultaneous double change have appeared in print with various types of changes. As an example of this type of double change, see the Snap Change + Mechanic's Shift combo or Twirl Change + Mechanic's Shift combo on the *'Replay'* DVD. Note that the *'Replay'* DVD focuses solely on the simultaneous style of double change.

Sequential-Simultaneous Style of Double Change

By combining techniques, it is also possible to perform two simultaneous style double changes in a row with a direct transition. This is of course is different than performing two separate simultaneous double changes in a row. The interesting thing is that Trewey's simultaneous style of double change can done as a sequential-simultaneous double change by utilizing basically the same concept that P.T. Selbit mention's of placing the thumb in the back to steal a card before revealing the initial double change; then, you perform the steal as you reveal the first double change, which allows you to perform a second double change thereafter.

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A Sequential-Simultaneous Double Color Change

This is a nice combination technique that allows you to perform two simultaneous double changes in a row transitioning smoothly from one double change directly into the next. If you experiment with some of the aforementioned techniques you can come up with your own variants to create sequential-simultaneous double changes of your own. The following describes the first simultaneous double change which leads directly into either the basic or advanced version (your choice) of the second simultaneous double change. I hope you enjoy it!

Phase 1:

Step1: Start off by palming two cards from a face up deck by your favorite method. The technique I prefer is the *'Braue Bottom Palm'* from *'Expert Card Technique'* with an all around square up steal. This is described in detail on the *'Replay'* DVD in conjunction

with the standard style of double change via a magician's palm. See pictures below for an overview of the technique.





Step 2: Your right hand comes over the deck and cuts off half the pack. Bevel the packet in the right hand by bending in your right fingers towards your thumb. See picture below.



...a close up of this bevel is shown in the following picture.



Step 3: Place the right hand's portion stepped inwards onto the left hands portion displaying the two cards to be changed.



Step 4: You are now going to perform Felicien Trewey's change (used in his double change to change the lowermost packet's face card). Start to cover the cards with your right hand, once your right hand shields the deck from view, move your left pinky to the inner edge of the upper packet and pull down on the lowermost card of the upper packet.



...your right hand continues down toward the deck until your fingertips naturally curl to cover the front edge of the deck (front edge of the lowermost packet). These fingers not only shield the change to take place, but also assist in squaring the card that will be pushed onto the face of the lower packet.

Push the card your left pinky is pulling down up and square with the lowermost packet. See picture below.



Step 5: Once the pinky pushes the card square onto the lower packet, your right hand moves back and deposits both cards squarely onto the upper packet.



Phase 2: Basic Version
(For advanced version go to page 18)

Step 6: Your left pinky now applies upward pressure on the uppermost packet while your right hand applies downward pressure on the upper packet. This opposing pressure allows your right hand to drag off a single card from the face of the upper packet by moving your right hand backwards. Once your right hand moves backwards with the face card, you press the inner edge of the deck against the card to reduce friction and continue to move your right hand back slightly starting to reveal the change(s).



Step 7: start moving your right hand to the right carrying the card it contains with it. To make this possible press the card against the lower right corner of the upper packet.



Step 8: At this point the first simultaneous double change should be apparent. Without pause, start moving your right hand forward with the card it contains... Transfer the pressure that's against the palmed card from the corner of the deck to the finger tips (or fingernails) of the left hand.



Step 9: Continue moving your right hand forward and slightly to the left to cover the deck as you did before the first change. Repeat the Trewey Change by moving your pinky to the back edge of the deck and pull down on the lowermost card of the upper packet then push it forward until it is square on the lowermost packet.



Step 10: Move the right hand backwards and deposit the card it contains squarely onto the face of the upper packet and reveal the second simultaneous double change.



b) Advanced Version (Phase 2)

Step 6: Move you left pinky to the inner edge of the upper packet. Remove your right hand to reveal the first simultaneous double change.



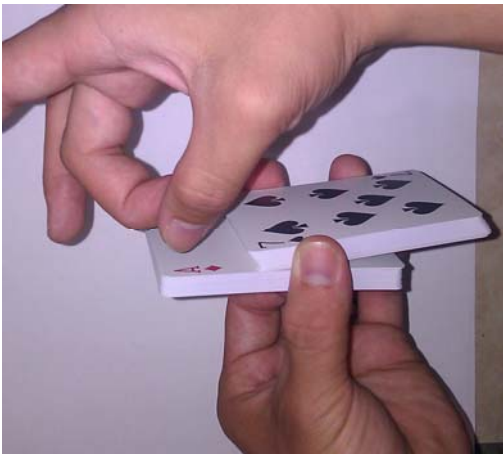
Step 7: You are now going to perform the one handed double change (Trewey Change + Mechanic's Shift combo) from the *'Replay'* DVD; however, rather than performing it in a one handed shaking action, you are going to perform it similar in effect to a Cardini (snap) Change, where you flick face of the pack with your right fingers and in this case two cards seem to change at once! You right hand goes over the face of the pack in readiness to flick the index/pip of the lower face card.



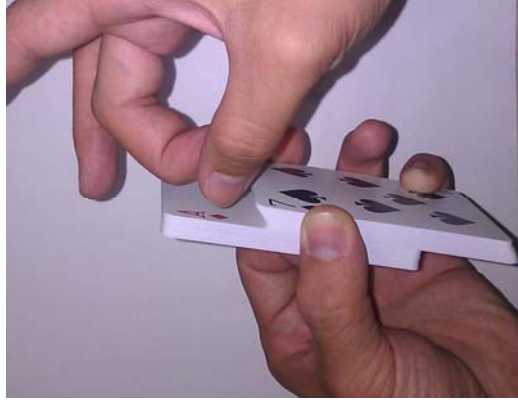
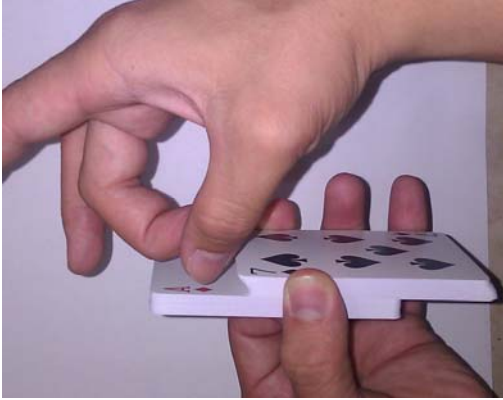
...notice that the right hand completely covers the lower packet, but only partial covers the upper packet, see picture below. This is important since it adds a visual aspect to it.



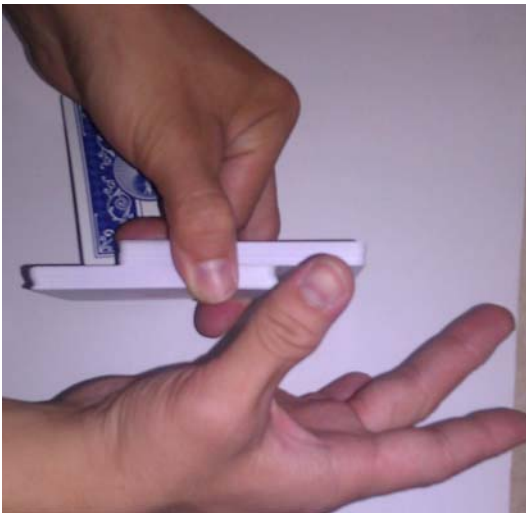
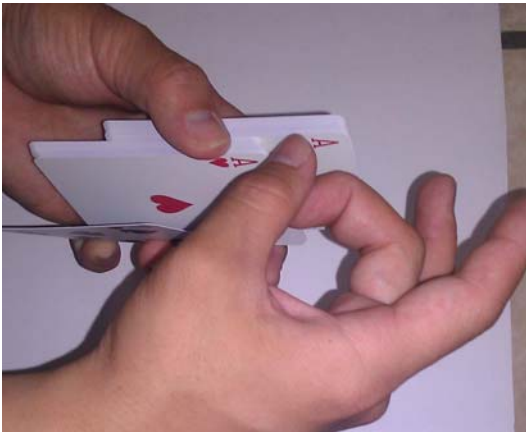
Step 8: Perform Trewey's change one again by pulling down on the lowermost card of the upper packet with your left pinky and moving it forward to square the card on the face of the lower packet.



Step 9: The change cannot be seen from the front at this point as the right hand is blocking the face card of the lower portion. Move your pinky around the face of the upper packet and press down onto the card in readiness for the Mechanic's Shift.



Step 10: At the instant your right finger flicks the lowermost face card, perform the first half of the Mechanic's Shift, pulling the face card of the upper packet down and to the side of the deck with your left pinky as your left forefinger pushes the deck up hinging it slightly to allow the face card to pass. Your right fingers extend, opening the fingers wide at the completion of the flick as the second simultaneous double change is revealed in an instant!



There you have it, two simultaneous double changes in a row. That's a total of four cards changing, two each time times two sequences; or another way to look at it is that you've ran through a display of six different cards! That could be x cards changing into all the aces, an ascending or descending change sequence (i.e. A,2,3,4,5,6 or 6,5,4,3,2,A), or whatever you see fit. Just think of the possibilities!

Now, without further ado, the moment you've been waiting for...a knuckle busting technique that allows you to change two cards at once with only one hand! Just an up and down shake is all it takes to change two face cards in an instant!

The Hucko/Miller One Hand Double Color Change

This one is a challenge, but once you master the change, you'll be glad you put in the hours of work necessary to perfect it; it's quick, visual, and certainly worthy of your attention. It is a one handed double change (simultaneous style of double change); however there is a preset which requires the use of two hands (although, I suppose if you make some adjustments, the preset may be able to be done with one hand, but would add associated difficulty at a point when no one's aware of what's going on anyway and seems to be unnecessary as it doesn't add anything to the effect).

Note that this is not the same one hand double color change on the '*Replay*' DVD. The major advantage of this over the one described on the DVD is that this double change ends clean immediately after the change is apparent. Another advantage is that there really isn't any associated noise to worry about; the noise of the one described on the DVD can obviously be mitigated however it's still one thing to think about when performing that double change (much like the associated noise in the snap change since done in a quick snap style of action).

The disadvantages that this double change has over the one on the DVD are the fact that there's a larger secret action needed to be covered and it takes slightly longer to perform the action (though we're talking in the milliseconds). However there's an inherent advantage contained in the mechanics and associated timing of the move. Which we'll get into soon enough...

As mentioned previously, one handed passes have been used as color changes via a hand/arm swing for cover. Specifically, Jack Miller's Pass which utilized a two hand turnover pass style of preset but a one hand completion via a quick up and down shake to create an effect of a seemingly one hand change inspired this idea. The interesting thing is that the right hand was in a natural position to hide the secret condition and was also in a standard position to make it not seem as though any preset had happened; if the right hand would have been removed of course the condition would be apparent. See Ken Krenzel's performance and description of Jack Miller's Pass/Change in Ken Krenzel's video on the pass. Note that, interestingly enough, Jack Miller had published a one handed pass that could be done with a jumbo deck of cards; see '*Professor Jack Miller's One-Hand Pass and Color Change with a Pack of Giant Cards*' from the May 1925 issue of '*The Sphinx*'.

By slightly adjusting the preset of that used by Jack Miller and utilizing an additional card as cover, the condition of the secret preset can be effectively covered and the right hand could therefore be released without fear of flashing the secret condition. This is the concept being used in this one hand double color change. Since only two cards are needed to be replaced onto the two cards visible, only two cards need to be in the secret condition (three if you want the additional subtlety of being able to push both cards off afterwards to display them singly or use thereafter).

Since this is a double change and not a single change as in the case of the Jack Millers, you have to also be able to display two cards separate from each other instead of only one. This adds a bit more difficulty into the technique, but is essential.

In a position turned slightly to your left and holding the pack at the side in the same stance essentially as if you were performing Dr. Daley's '*Cavorting Aces*' from the '*Stars of Magic*' you display the pack. Once you perform the preset, you lower the left hand slightly and remove the right hand to display the cards. With a swift up and down shake you cause the two cards to change.

Step 1: Start off by holding the pack face up in mechanics grip getting a pinky break above the lowermost two cards (the two lowermost cards are the cards that the two face cards will seemingly change into).



Step 2: The right hand grips onto the deck, but not onto the lowermost two cards (in other words, all the cards above the break). Note that the right hand will hold onto the deck until the completion of the preset.



Step 3: Pull down the lowermost cards with your left pinky levering them slightly enough for your left index finger to be placed on the front edge, along to the front corner, of the two cards. Next curl your left ring finger underneath the two cards, followed by placing the pinky at the edge closest to you. This allows you to have a firm grip on the cards. See picture below with right hand and deck omitted for clarity.



...now, the actual position (with right hand holding deck), shown in picture below.



Step 4: Lever over the two lowermost cards with your left fingers, like in a turnover pass.



...continue levering the two cards past the 90 degree (half) point.



Grab hold of the deck with the left ring finger (the other left fingers are holding onto the two cards securely).



...below are views of the left hands position holding the two cards with the right hand and deck omitted.



...now, a view with only the right hand omitted.



Step 5: At this point, slightly bevel the deck towards the right (this will facilitate pushing over a single card later). With the first finger and pinky of the left hand, bend the two cards slightly by moving them towards each other.



...now, a view with the right hand omitted. Notice the slight bevel of the deck and slight bend in the two cards.



Step 6: While still holding onto the deck with the right hand, with the left thumb, push the face card of the deck over to the right until it completely covers (covers from above that is) the two cards secretly held by the left fingers.



Step 7: Note: When actually performing, you will need to tilt the hand down/sideways slightly to cover the secret actions that are happening underneath; you will also be turned slightly to the left (refers to all the previous steps and steps which follow).

At this point you lower the left hand slightly and remove your right hand to display the two cards at the face to the audience. See picture below for a view from the audience's perspective at the front.



...below are pictures of the condition from the sides (in actual performance the right side is blocked by the body)



Step 8: You have completed the preset; however, the only thing that really happened from the audience's perspective is that you pushed off the card on the face to display two cards.

In a quick up and down shaking action you are going to do the following:

a) Tilt at the wrist while bending at the elbow to initiate the upwards part of the shaking action. You will be actually displaying the secret condition of the cards (this will of course be a blur of white/color to the audience).

The picture below represents a still shot of the view from the audience's perspective (it would be a blur in actual performance).



b) Once you have initiated this a split second later you pull the top card at the face back squarely with the pack with your left thumb (the reason you purposely display the secret condition to the audience is to obscure the view of pulling back the top/face card; of course the secret condition isn't apparent as the cards in view switch in a fraction of a second and it's all a blur). Below are pictures from above/behind.



c) You now bend in the left fingers bringing the two cards it's holding up and over the pack. To assist with this you reach over with your left thumb to help hold and pull the two cards over and down (once your thumb grabs hold of the cards you release your grip on them with the index finger and pinky). Your middle finger curls down as your thumb is holding/pulling the two cards down to help with the revolution of the two cards.



...notice the middle finger uncurls (straightens very slightly) to allow the cards to pass over it.





d) Once the two cards are pinned against the deck (middle finger naturally pressing up slightly against the two cards so they aren't perfectly flat on the deck), you have completed the upwards action of the shake.

Now that the upward action of the shake is complete, you are ready to spread the two cards in the downward action. The tip/pad of the middle finger is in position to square the bottom card of the two by applying upward/inward pressure (same concept as pushing off a card on top of the deck when dealing cards, naturally keeping the second card back; except, in this case, the top card is already pushed off and you happen to have a second card underneath that needs to be squared with the pack). See pictures below.



...below is a view from the other side.



...you now use the index finger and pinky to help square the card with the deck by squeezing towards each other and squeezing in to the left.



...the hand should now be back at the position (or approximately) where it started when displaying the cards initially (after the preset) thus, completing the change. The audience's view of course will be as depicted below (the amount of tilt obviously depends on the exact viewing angle of the audience so adjust as needed).



Work with this slowly keeping in mind the many little fine points and slowly build up speed. You may want to just start out with getting your fingers accustomed to the mechanical actions first before adding in the covering (shaking) action. Be sure to practice in front of either a mirror or camera first doing the entire sequence slowly to understand and better appreciate the timing associated before doing it at speed. That way you can develop the proper technique and associated habits in regards to doing the move effectively.

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We've looked a little bit into the history of color changes and their relation to double color change as well as broke down the different styles/approaches to the double change. ...Then went over some new and interesting double change techniques. ...Now let's look at some practical tips regarding presenting and performing these changes.

Palming

Many of the techniques taught on the 'Replay' DVD and within these notes require the use of palming. A certain comfort needs to be achieved with concealing objects in your hand before attempting to perform these techniques. A lot of this comfort is mental. Don't think about the card or cards you are hiding from the audience and realize that it is a required part of the technique. Once you realize that you can get away with concealing objects in your hand and get great reactions from the changes, you will build confidence and not feel guilty about this type of concealment. It's this guilt that makes actions appear not natural and tells the audience that something sneaky is going. Remember to keep the concealing hand in a relaxed natural grip with the arm held loose. Don't be stiff. You need to subconsciously convey that your hand is empty without saying it. Also, be sure to keep your fingers closed to not expose the hidden card/s to the audience. However, the nice thing is that even if you were to slightly separate your fingers exposing a small portion of the card, it may not be noticed if your focus is on the deck or elsewhere, assuming no one suspects you secretly stole a card and are concealing it in your hand.

Regarding the Grip on the Deck...

It is an interesting point to notice that in older forms of the color change the deck was generally held at/near the tips of the fingers. Today's conjurers tend to rest the deck in the hand as per dealing. Possibly the change may have happened from the fact that close up work has flourished and greater finesse placed on technique in regards to naturalness. Maybe even the fact that it provides additional cover (as Vernon suggests doing in his comments regarding the Erdnase First Transformation in 'Revelations', 1984). It could even be the concept pushed by Erdnase, "uniformity of action", an attempt to keep the grip the same or even just for the sake of comfort. Whatever the case, it is interesting to note the change in appearance.

Although, some may view resting the deck in dealing position to be a decided improvement, one should realize what holding the deck at/near the tips of the fingers does in a presentational and psychological sense.

Both grips are certainly natural. However, holding the deck high up at the tips of the fingers implies fairness (nothing can be hidden in the hand as well as being able to clearly see around the deck) and this high up grip draws focus since it is a better display creating a moment of anticipation that something magical is about to happen. Vernon described how Malini was a master of the color change and how he used it to get maximum impact. Part of this was utilizing the grip at/near the fingertips and being surrounded with spectators looking down at the change and around the deck from multiple angles. He'd also make a statement that his hands could barely cover the cards and in the action not only psychologically build up the impossibility, but set himself up for the actual steal of the card; very brilliant indeed. See Vernon's discussion on the Revelations DVD series or in Vernon's book 'Malini and his Magic' for further details.

Now, this of course doesn't mean that you should undermine the use of holding the deck in a dealing position for color changes, as it certainly adds more cover and since it is the more common position of holding the deck, it can be done at an instant's notice. It is simply to create a comparison to further understand the approach of the past and its value.

Some techniques are facilitated by the dealing grip while others are facilitated by the high up grip. Some techniques cannot be done from both grips without significant alteration in technique. Therefore, it isn't recommended to change an approach solely to satisfy a uniform standard, but to apply the best technique for performing and presenting a given change.

Presenting the Deck

Changes can be performed while turned to either side, facing directly forward, with the deck on the side or in front, or even with the hand held low, medium, or high up, among various other possibilities... Some techniques are more restrictive than others in this regard and some need to be handled a certain way in order to not expose the secret technique.

However, certain displays add a greater effect and it is important to realize this especially if doing more than one change in a given performance. Also, if performing these changes for spectators at a distance, holding the deck higher up in a more showy fashion helps everyone better see the effect and therefore it will have a greater affect. If it is possible to alter the display or appearance of the deck or change to have a greater effect then certainly it should be done so long as nothing secret is being exposed.

Note about Impact

Although, the motives of all color changes are the same, the impact certainly is not. Some impact-related contributing factors are the following: visual appeal, dramatic effect, certainty of technique, meaning, build up, and proper placement in a given routine. Keep in mind that if you are not getting the reactions you'd like with a given technique then it may not be the technique itself, it may actually be related to the contributing factors mentioned above. A slight adjustment or added focus onto the technique may assist in strengthening it as well. Also, be sure to master the technique and get it up to performance standards in which you can perform it with ease. Even if you can perform the technique, if you still have to think about it as you are doing it, instead of focusing on the audience and your surroundings, then more time is needed to master the technique.

Just a Piece...

Remember that these techniques are only a single part of the whole and not the entirety. It's true that a color change in and of itself is stunning, but when given meaning or combined in a sequence lies its true power and potential.

“An important part of the work of any good card-conjurer, professional or amateur, must consist in devising a varied and interesting presentation for his tricks, and in arranging his climaxes to be as striking as possible.”

- Illustrated Magic by Ottokar Fischer (1931)

The order and placement of color changes in your routine is as important as choosing the right technique. Before putting together a set routine, you may want to experiment with the changes in separate tricks individually. This way you can gauge the effectiveness and audience response to the changes themselves. After finding out which techniques get the best responses and are most comfortable to you, you can better place them into your routine.

“In Conjuring there is but one real magic, and that is the presentation of magic, which will make an apparently unpretentious trick a minor miracle to those who see it.”

- Expert Card Technique by Jean Hugard and Frederick Braue (1940)

Remember that you are performing magic, playing the role of the magician, and it is ultimately about the effect you convey; not about the underlying method/s. Using the techniques explained previous there's no doubt you can create an impact on your audience.

Concluding Thoughts...

This has been but a brief discussion of some of the many techniques that provided a basis for the current double color change techniques of today. It is a general focus on techniques and does not go over a great many techniques, only those applicable to describe the more standard approaches to the double change. Some changes mentioned were solely to provide examples of the specific approach being discussed.

I've tried to make sure the aforementioned historical information was accurate and not confusing while only providing speculative information where necessary to instigate interest (stating that the information in reference was speculative or just a possibility).

We'd certainly like to thank those that have provided historical information on card techniques referenced in their publications as well as those that have written the intellectually intriguing words quoted previously in the text. Specifically Stephen Minch, Bart Whaley, Jeff Busby, Bill Kalush and Conjuring Arts, Ottokar Fischer, Dai Vernon, Lewis Ganson, S. H. Sharpe, Jean Hugard and Frederick Braue, as well as the countless others referenced in the text.

It is our sincere hope that you have found something of interest and decide to pursue learning the techniques offered herein. Thank you for your current interest and support ...and most importantly have fun with the changes!

