

49.00

**THE
ORIGINAL**

KOLOSSAL KILLER

**KENTON
KNEPPER**

I am very proud to finally be able to release to you the original version of Kolossal Killer.

The marketed versions are over one hundred dollars - when you can get them! While RAR Magic in England still sells the final marketed version, here in the United States you would be hard pressed to find one, I'm afraid.

The marked versions include a fine gaffed wallet. This is naturally part of the expense. But my original version did not require any such gimmicked wallet. The whole idea was to be able to use your own, natural and ungaffed hip style "billfold" wallet. The kind of wallet plenty of normal people use on a daily basis.

The market versions also included some very fine linguistic deceptions by Larry Becker. Again, the original does not require the linguistic elimination's of spectator choices that the marketed versions do.

I was, and still am, very proud of the marketed versions of Kolossal Killer. With the team of Larry Becker, Roy Roth and myself, we created a fine piece of gimmicked magic and mentalism, I really believe in. To this day, many of magic and mentalism's biggest names are using the marketed versions in their acts and television appearances. Ken Krenzle even did a take off of Killer in his latest book.

But all of these things were based on my original "Killer" idea. In truth, it is the original version that I am still doing today. Stop me on the street anytime, and I'm set. If I have money on me, I have a wallet. This everyday wallet is always ready for my favorite version of Kolossal Killer - the original.

Before this original idea became lost to all but a select few, I thought it might be a good time to finally reveal it's secrets. Larry Becker was kind enough to agree and encourage such an effort. Other performers have called and written, asking me if I would ever consider doing such a thing...

Yet there were a few nagging questions, mainly within myself. Should I really let go of one more thing that I have personally built my performing career upon? Would anyone really understand the impact this has on an audience? Would the secret seem "too simple"? Without all the flash of a tricky wallet, would people really pay for Kolossal Killer's true worth?

I finally decided all of this didn't matter. Virtually everything I have ever put out has been from some part of my professional career, after all. Many magicians and mentalists have already paid good money for my simple yet practical ideas. They didn't scoff at the lack of gaffs or the pricing. They often considered my works as "breakthrough" stuff, much to my immense gratitude.

After Wonder Words, Completely Cold, SAR and the like, where was the concern? Certainly all of these folks would understand what "Killer" is really about, and what it can do for their performances. Magicians and Mentalists are a lot wiser than most dealers (and even some of our peers) think. Hadn't I been preaching that for ages now?

So here it is. The ORIGINAL that I've held on to for many, many years. The version that came to me at three in the morning, waking me out of a sleep, after too many moons attempting to get an answer to an "ultimate" self-challenge.

The idea I challenged myself with was this: "What if you could have someone name any card, and you could prove that you knew what they would say, by pulling a playing card out of your normal, hip pocket style wallet? You know, a standard "billfold"? What if you could do this without having to have fifty two cards in your wallet? Or even twenty six? How could you possibly DO that?"...

I wanted NO forces at all. This had to be the "ultimate out" for playing cards. I wanted to know for certain that regardless of what someone did to me while I was working with cards close up, I could relax - because I was covered no matter what! And that I didn't have to have some big or bulky wallet to accomplish such a monumental feat.

Anyone who has ever worked close-up knows the type of challenge I was concerned about: A guy lies about his card and says it's another, demands to shuffle the deck at an important moment, outright forgets his card, drops the cards all over the floor, refuses to give the deck back to you, demands he put his card into the deck himself after taking it out, takes a card literally OUT of the deck - and jams it in one pocket, as he sits on the rest of the deck, etc.

The list of strange spectator happenings are endless. So what do you do? Palm off the card? You can't - he's kept the deck. Crimp the card? He still has the deck. Force cards always? You can't - he's pulled a card out himself after taking the deck away from you or someone else. Use an "Invisible Deck"? The smart guy HAS one of those at home. Or his kid does. Or his Uncle. Or...

With Killer, spectator's can do anything they want. The moment they do, you toss your everyday wallet on to the table and say "Go ahead. Try to get me. I'll even bet you..."

Believe me, IF you can come out a winner in such scenes, you are perceived a god. And YOU never have to fear anything that might happen in card work again!

The amazing thing about Kolossal Killer to me, turned out to be how many mentalists began using it. Ultimately, this made sense. Since you can accurately "predict" ANY card someone names or constructs in their mind, you also have a MENTAL marvel.

Later I created a routine called "Truly Invisible" and put this in Wonder Words Volume Two. This routine, combined with the original Kolossal Killer, reached staggering heights with lay people. It also ruined many a performer's rousing night.

To those without knowledge of Killer, Truly Invisible was often thought rather "risky". Those who were aware of the marketed versions of Kolossal Killer were puzzled by my statements that you could use Killer as the perfect "out" for this routine. The truth was - with the marketed versions, you COULDN'T. But with the original, you most certainly CAN.

As is so much of my work, the solution to such problems were, and are, extremely simple. Kolossal Killer is easy to do. It had to be. The entire idea was based on being able to RELAX no matter what happened. It DOES involve linguistics - but in a very unique way. As it turns out, Killer was my very first venture into written linguistic deception.

So here it is, in all of it's original and sneaky glory. I think you will find this original Killer the answer to many of your own desires. It certainly has answered many of my own. ENJOY!

The Set-Up

To begin, just grab a deck of playing cards. The same kind of deck that you normally like to use when you perform. Be sure this is a red backed deck. You'll see why in a minute.

Now remove from this red back deck the following cards:

All of the threes, all of the sixes, all of the nines, and all of the queens.

Got 'em? You should have sixteen cards in all. Now go grab a black permanent magic marker. Once you have that, this is all you need to do:

On the back of each of the sixteen cards print in bold, black marker the words "Off By One !". Do that with all sixteen cards. This is the essential, and simple, written linguistic deception. This deception alone will cover all of forty eight cards in the deck. Notice first how just these sixteen cards gives you a "1 in 3" chance of making a direct hit on whatever card they might name.

Notice as well that many of these cards are the ones likely to be thought of, or called out by spectators. Queens, threes, sixes. How many times have you heard people name these cards? Or the odd person trying to "get you" by naming a NINE. So, psychologically, your odds are actually better than one in three. All in all, pretty good odds of success out of an entire deck of playing cards.

What about the ACES? We'll cover that in the patter later on. The aces are the only cards you need to "eliminate", but not in any usual way. Forget about them for now.

I promised Kolossal Killer was a one hundred percent "out". It is. That's where the writing comes in. For example, let's say the spectator names the five of spades. By producing the SIX of spades, you can say "Well, I was very close... Just OFF BY ONE!". At this point, most people will give you much credit. Now you close in for the "kill" as it were. Continue by saying "Of course, I wrote OFF BY ONE on the back, so you were exactly right!".

At this stage of the game, audiences roll over in disbelief. They can hardly imagine how you knew so much that you could even apparently "toy" with them, and then prove yourself to be correct!

There is no adequate way to describe how spectators react to this written prediction. They tend to be completely floored. As time went on, many of us who do Killer consistently secretly hope any guess we make WILL be wrong. The reaction and climax that happens with the writing is so much stronger than being "dead on". This may seem illogical, but once you do it a few times, you'll know what we mean. The effect is truly remarkable.

Please make note too of the way I phrase things as I turn the card over to reveal the writing: "...I wrote off by one on the back, so YOU were exactly right!" By saying to a spectator "YOU were exactly right", it takes some of the "sting" out of the conflict that has been created. It also makes the spectator much more likely to accept your prediction without resistance. This statement also tends to compound the audience's mental confusion, helping them to feel more in "awe". Students of Wonder Words will be aware of this and other components in this seemingly innocuous phrase.

If a spectator chooses the ten of diamonds, then you would of course remove the nine of diamonds, and end with the "off by one" climax. A spectator only has two main choices: Either naming a card you have exactly, or naming a card that is "off by one" of the card you have.

The Threes then naturally cover all of the twos, threes or fours. The Sixes cover all the fives, sixes, and sevens. The Nines cover all of the eights, nines and tens. The Queens cover all of the Royal Cards: Jacks, Queens and Kings.

So this is the main crux of the Killer deception. A simple little linguistic phrase, written on the back of only sixteen cards, covers nearly the entire deck!

What about the Jokers and Aces? First, let's consider a typical challenge situation. A spectator has a card and you have no idea what it might be. You cannot count cards, etc. because his friend is holding on to the deck for life. So what CAN you do? The answer is simple. Guess. Really. Just take a guess. But since you need to weed out an ace, you might say "Hmm. Oh, I got it! That's far too easy! EVERYONE picks ACES!"

If you're right, and he DID pick an ace, he'll be stunned. If he appears to be in shock, you continue by saying "Think of another card entirely!"

If your initial guess was wrong, at least you've indirectly eliminated the aces, and you know that Killer will come through for you in the end...

But what if he says "No, it's NOT an ace, it's a Joker!?" I ALWAYS remark anytime a Joker comes up "No, I AM the JOKER, so I don't USE any Jokers in my deck"! This gets a laugh, and because you have seemingly put YOURSELF down, such skeptics generally back right off immediately.

Now I don't want to overstate any of this, as it so very rarely happens that a spectator names an ace or a Joker. I always say something that eliminates the aces before they ever name a card anyway. I suggest you should too.

In the effect Truly Invisible, in which the spectator uses only "invisible" cards, I happen to mention that the spectator dropped the aces all over the floor - so I know he didn't pick one of those, and then move right along. Again this seems to get a good laugh. It also secretly eliminates the aces from the start, and no one is the wiser. Besides, eliminating the aces alone hardly explains how you got them to pick the one card you have in your wallet.

Just the last night as a matter of fact, a man came up to me who was still trying to figure out "Killer" from the week before. He said to me "You somehow HAD to make me think of that card. Maybe it was when you said I had dropped the four aces. That's what made me think of the number FOUR. But even if that idea was true, how did you get me to say the four of CLUBS? I know you didn't have any other cards in your wallet. So how did you get me to say that?"

I just smiled, and he left shaking his head still muttering about how I could have "made him" think of a card through mental influence, and how he just really didn't know anyway...

With just a few simple phrases like the ones I've mentioned, the Killer system covers an entire deck of playing cards easily. Not bad. Fifty three cards for the price of sixteen. The spectator appears to have a completely free choice (and essentially does). But then you need to put these sixteen cards somewhere, right?

Naturally, this is where the wallet comes in. You can always find a proper wallet to use at nearly any store that sells any kind of wallets at all. But begin with your own. You don't need sixteen places to hide the cards. Most wallets easily have eight different sections to them. That's exactly enough - at most.

As a general pattern, let me describe the wallet I am using at this very moment. It's a "Jerry Garcia Wallet". It folds in half naturally, because it is a hip style billfold wallet. This is helpful, because I can put all the Red cards in the right side of the billfold, and all the black cards in the other half. This makes it easy to recall what cards are where - REDS on the RIGHT, BLACKS on the LEFT.

The section of the billfold that holds all the folding money is made with a divider in it. I guess this is so you can have a bunch of money on one side, and still show you have NO folding money. It's like a built in gimmick!

I have chosen to use this divider however as four distinct and separate sections. Behind the divider on the right side, I place the two RED QUEENS together as a pair. Behind the divider on the left side, I place the two BLACK QUEENS, paired up.

In front of the divider and on the right side, I place the two RED NINES. In front of the divider on the left side, I place the two BLACK NINES.

Already I have half of the Killer cards in place, and I haven't even begun to touch all of those other "nooks and crannies" in the wallet.

With the inside of the wallet open flat and facing me, all the faces of the cards face me too. This way I always know which way to pull a card out. You will always want to show the FACE of the card to the audience FIRST, regardless of the situation. If you expose the back ahead of time, or when the message simply isn't needed, this could be a problem of course. So, always know which way the cards face in your wallet.

I should mention at this point another little thing I do to make it easy to recall what card is where. It's very simple to remove the correct card when there are only two cards each in any given section. To be sure I can remember which card is which, I always put the "sharper" suites - the suits that have points on them - at the front of the pairs. That means DIAMONDS and SPADES are always on faces of any pair. I put the "rounded" suits - HEARTS and CLUBS - at the back of the pairs.

This way I can KNOW where a card is, and pull it out by feel; the card at the back or the front of a pair as needed can be easily removed. This helps too, because you don't want to look like you have to search through your wallet to find the right card. It should appear to the audience as if you are just pulling out the only card you know you put in there. With the cards in pairs, and in an easily known order, this is a simple thing to do.

Some performers may wish to play with putting a bill in their wallet to make their own divided compartment. Or use several bills to make a divider, and still show the wallet empty after removing the appropriate card.

I never worry about showing the wallet empty, but some of you may want to do that. Since the wallet is still quite flat - even with sixteen cards in it - it rarely would arouse suspicion anyway.

Personally, I use the following linguistic deception to indirectly imply that my wallet is empty: I take the wallet out of my hip pocket, and unfold the billfold. I have the opening of my billfold pointed towards the audience, but gently squeeze it so nothing inside can really be seen. As I do this, I say "I'll even bet you on this... not much in there, but...". At this point I peer into the wallet, shrug and then toss the wallet closed (near me) on to the table.

Again, this gets a laugh. The laugh allows the audience to relax a bit, and buy into my implied message at the same time. It's bold and sneaky, but it works very, very well. Rarely does anyone question the number of cards in my wallet after this. If they do, I just repeat the same motions and say "Right. Fifty two cards in here! Twenty six even... Like I said, not much in here... PERIOD!" and everyone laughs as I put the wallet away. This seems to convince even the most skeptical folks. The reason why this works so well would take a book in itself...

The great thing about setting up your own version of Kolossal Killer is that you can do whatever feels best for you. You don't have to go along with my idea of what's right, or anyone else's. Set up your wallet in a manner that YOU like most. This is bound to be the most productive set up for you anyway.

If you wish to pattern your set up after mine, here's what I do next. In my billfold wallet, there are two pockets on each side of the center fold. These are sewn on the front of the bill divider. The pocket on the right is meant to hold credit cards. I put some credit cards into this pocket. The credit cards form another divider. At the back I place the SIX OF HEARTS. At the front of the credit cards I place the SIX OF DIAMONDS. I then cover the six at the front with another credit card (or phone card, notes, etc).

The pocket on the left I use to hold the pair of BLACK SIXES; six of clubs at the back, six of spades at the front of the pair. All now that remains are the THREES.

Under each of the two sewn on pockets are slit compartments to hold flat things. I put the pair of RED THREES into this compartment on the right side (under the credit card compartment). As always, the diamond is on the face of the pair.

Into the left side slit compartment, I place the pair of BLACK THREES. Again, the "sharp" suit - spade in this case - is on the face of this pair.

Now I can easily recall where every card is. First of all, there's only FOUR numbers to remember: 3, 6, 9, and Queen. These are all multiples of three, so that makes the cards even easier to recall.

When I open up my wallet flat with the inside facing me, the lower numbers are near the FRONT, and the higher numbers are nearest the BACK. I think of this as being the "lower numbers are lower in the wallet". Think about what works for you.

The RED cards are in the RIGHT half, the LOWER numbers are NEAR me, and the SHARP SUITS are always right there on TOP of the pairs. This is a whole lot easier than it might sound. Once you make it up with cards and wallet in hand, this will become completely clear.

Perhaps, all of this seems like a great many details, but I want to be as thorough and honest as I can with you about how I use Killer myself - exactly. I want to be sure you know everything about this original version - subtleties and all.

As I mentioned, you don't have to use the same exact wallet or system I do. I have merely described a "pattern". It's the one I use. I have used this same placement in several different wallets through the years.

You can find a large variety of billfold wallets that can work for you. It's really kind of fun to watch salespeople try and "upsell" you, when you keep looking at wallets and saying "No, not enough"...

Of course the billfold you might have on you right now could work. Perhaps you need only make a few small adjustments of where you place the cards. Experiment and play. You'll easily see a bunch of different options you can use, if you try!

Once you have the "secret sixteen" in your wallet, you can put in all the other junk you might normally carry in your billfold. As I have stated, my everyday use wallet IS my "Killer Wallet". No reason yours can't be the same.

Remember, the line to say is "I was so close, just off by one! But then I wrote off by one on the back so..." - or something very similar - before and during the time you turn over the card (when needed).

This type of phrasing will do you a world of good, and give you the impact you truly desire. It may seem a small thing, but it can make ALL of the difference.

Along the way, various people I showed the original to, played with placing the sixteen cards into envelopes. In fact, Larry Becker took this idea to new heights in the marketed version. Larry designed special envelopes you just cannot get anywhere else!

To be truthful, while there is certainly nothing wrong with using envelopes, I simply don't. For me, it tends to delay the climax a bit too much, and feels less "off the cuff". Besides, it means having to deal with more thickness in my wallet - and I can stuff my wallet with too much stuff anyway, without using envelopes!

I mention this to once again give you every little detail I have played with in performing Killer. I really didn't notice the envelopes making much of a difference in the reactions I received, so I dropped them entirely. It might make a difference depending on your presentation, but of course that's up to you.

Naturally, there's very little "reset" to Killer, if you can even call it "resetting" the wallet. You just stick the card back in where you got it from, and put the wallet into your pocket. Now you're set for the next table, performance, etc.

I might need to mention to some that I do NOT suggest repeating Killer over again to the same people in the same performance, at the same time. You probably knew that though. After all, it might get a little obvious wouldn't it?

But I have been known to repeatedly pull cards out - off and on during the night - for the same group of people when working close up. That might sound like a contradiction, but it really isn't.

After wowing them with Killer the first time around, many people get kind of crazy about the whole thing. It becomes a combination challenge/running gag for them to see if whatever card they name, you can have in your wallet.

You can do this IF you allow for time delays in between each production of a card. I usually "beg off" at first, then a half hour later repeat the effect by simply removing a card on demand. No presentation mind you - just a wry smile as I take the card out and show it to them. I always wait for them to go "rather nuts" challenging me before I actually do this, whenever possible.

If the first time around you were "off by one", you can still meet such challenges. After proper delay, if the card you pull out the next time is again "off by one", the audience will chime in along with you! This makes them even crazier!

If the second time around you "hit" exactly, they just take this as further "proof" that you were toying with them the first time! It also further reinforces the idea that you are, were, and will always be, completely correct!

I should warn you that this approach can cause some severe situations, albeit pleasant ones. I have been stopped in the grocery store, when I was out eating somewhere, on a showroom floor, out walking, etc. when out of the blue, I hear someone yell out a card... But when I CAN produce the card they name (even if it's off by one again) people go around telling everyone else about how amazing I am - always! Such things can reach mythical proportions I have discovered.

As long as you're not afraid of the publicity, repeating Killer can really be a riot. Sometimes literally. Clients tend to remember you for years to come once you do this kind of thing with Killer. I've been at trade shows where I haven't seen someone for a year or more and hear them shout "Eight Of Clubs!" as they walk by. They seem to be "trying to get me", but in a NICE way. At least it's memorable...

I have even had people say "One of these years I'm going to STUMP you on that!" never dawning on them that "off by one" is not only a great climax, it's also the gaff. After a while, YOU feel like the one "mystified" by people's amazement.

So, it's a good thing that my original version goes into whatever wallet I'm using normally. That's of course the reason I can never be wrong, and then appear to always know in advance not only what card they will name, but also that they will blurt out a card on that particular day at all! The effect is far more than card prediction. It's a prediction of events.

To people not in the know, this seems quite startling. It's like some sort of anytime, anywhere prediction. Naturally you are never wrong. You must be a genius, a mind reader, or some sort of alien being. Not bad for a so-called "card trick"!

So you have been duly warned. It's easy to be prepared of course with this original version. Just use your own good judgement when to beg off or delay, and when to come through with the Killer prediction.

It is really more of a prediction at this point than anything else. People tend to dismiss that you are using cards. After all, to their mind the card really isn't what it's all about. Your ability to know everything in advance is what's so impressive.

Besides Killer being the best card "out" you may ever own, or the wildest and simplest reputation maker you have, the set up also allows you to securely perform a very entertaining effect from Wonder Words Volume Two called "Truly Invisible". I have reprinted and adjusted it here, as a bonus to be used with the Kolossal Killer wallet. The reason for this will become obvious once you read the method described in the effect.

TRULY INVISIBLE

This effect is based on subconscious cues or "pantomime" like we talked about in Wonder Words Volume Two. Amazingly in this case, it is the spectator who does the actual cueing, and they are so very rarely even aware of doing it!

While Truly Invisible is not always one hundred percent, with Killer, it most certainly is...

EFFECT: The spectator is given an "invisible deck" to hold, and then told to separate them into reds and blacks. She then throws either the red or black cards away without saying out loud which color cards she tossed away. The performer states (for instance) that she threw away the red cards, and the spectator agrees! This is then repeated with the two remaining suits. Again the performer names which suit the spectator discarded.

Finally, the spectator reaches into the middle of her remaining invisible cards, and removes one single card. Strange as it may seem, the performer then actually names the very card the spectator is "seeing", or very close to it!

THE WORKS: Stand facing the spectator and hand her nothing, claiming it to be an invisible deck of cards. Tell her that you're going to play a little game - just for fun of course. Then toss the wallet on to the table. "Not much in there to bet with anyway..."

Continue saying "The cards are already separated into reds and blacks. Take the red cards in one hand..." and now you WAIT and PAUSE for a brief moment. Just notice which hand seems to "take" the "red cards".

This will be far more effective if you somewhat turn your back towards her as she does this. You can still see out of the corner of your eye, but don't make that obvious of course. This also tends to allow the spectator to feel free to be more obvious herself as to what hand is taking the "red cards".

If you noticed nothing, just ask the spectator "Are you sure you are holding on to those red cards very tightly?" and the spectator is bound to react in some way. If you still don't see anything, guess. You'll have another chance in a moment and besides, you have Killer for back up!

You should probably know which hand holds the red cards now. Finish your sentence with "... and hold the black cards in the other hand." Now move right along... "Whatever cards feel best to you, keep those cards in your hand, and toss the other ones away. Don't tell me which ones you're tossing out!" (If you don't let the spectator know her choice is to remain secret, she might just blurt it out. Always tell the spectator to say nothing about her choice).

Again, all you do is secretly observe what she does. Since you already know what color cards are in which hand, it's pretty easy to tell which color of cards she tossed away. Let's assume she tossed away the black cards.

Say to the spectator "You tossed away the BLACK ones?". If you're right, she might be a bit surprised. If wrong, just smile and say "Oh, you got me! I should've known you are one of those types!". This will get a laugh, and will still let you know what color she holds, as you quickly and surely move on.

Whatever color she has left, remind her of the two suits of that color. In this case, you'd say "Obviously that means you now hold all the hearts and all the diamonds. Oh, well not quite all. You appear to have dropped the aces on the floor - that's alright, just leave those. You have MOST of the hearts and diamonds now, correct?"

Of course she's going to reply in the affirmative, but it's just one more time she and everyone else hears the spectator agree with you. Later this makes it seem like you had more "hits" than you actually did.

Moving along you say "Good. Pick up the diamonds in one hand..." and slightly turn your back while secretly observing which hand she ends up holding the diamonds in, just like you did before.

Continue with "... and the hearts in the other hand... tell me when you're finished...". Once the spectator says she is ready, keep turned away as you say "Good. Throw away either the hearts or the diamonds - don't tell me which one!"

Again, secret observation will let you know what she probably tossed out. Now you name the suit she holds in her hand saying "Oh, you flashed those cards! They're HEARTS!" (or diamonds depending on the actions you unknowingly observed).

If you're right, this is getting pretty weird! If not, just say "Oh, that's right. I forgot who you were for a moment!" which causes another laugh, and actually seems to make the spectator feel "special", oddly enough!

Now tell the spectator to "Fan the remaining cards in front of you in one hand - just like a magician." Even if the spectator didn't know what a "fan of cards" was before, she'll know what to do now, if you say exactly this phrase.

Continue saying "Now just reach into the MIDDLE of that fan and pull out just one card... don't let me see it!" At this stage in our little mental game, it's alright with everyone that you are directly watching what she does. How could that possibly tell you anything, anyway?

In fact, this observation tells you plenty. If she follows your instructions to the letter, she'll appear to reach right into the middle of the fan of invisible cards. When she does this, the spectator is probably thinking of a SEVEN, or very close to it.

If she seems to reach way to one side or the other, then chances are really good she's going for the QUEEN. Simply imagine in your own mind what she would likely be removing if she actually had a real fan of cards in her hand.

Here comes the big finish. Name your best guess based on what you have observed. Many times (especially with practice) you will be TRULY RIGHT! This causes the spectator to completely wig out, or get the biggest grin on her face you've ever seen in your life.

If you missed it, chances are you were very, very close. Sometimes spectators will even say "No, but that was really close!" and that seems to be enough proof to them that you're a wonderkind.

Fortunately with the original Killer, if you're wrong you won't be for long! Pretend to look disappointed, and then ASK the spectator what card they "see". Just say "Really. What card did you see?" and they'll be more than happy to share their seeming triumph.

Once you know what the card REALLY is, say "I should have known. Guess I owe you..." and open up your wallet as if you are going to take out some money. Look into the wallet and frown. Then smile ever so slightly. Pull out the card to finish. Use the "off by one" lines if needed.

The audience is now ordering massive amounts of drinks, aspirin, or their favorite alternative escape. Meanwhile they tend to ask for your business card, toss money at you, and/or tell you all about what a wonderful person you are.

As they go on and on with their praise, just casually put the card and wallet back in their place, take the rewards with thanks, and leave. Remember, they might haunt you now for years to come...

You must actually try this effect out a few times to realize it's full power. Reading it isn't even close to watching it happen. I hope that with the release of the original Kolossal Killer, more performers will feel safe now to enjoy this rather startling routine.

On stage, many of us have performed Killer as a mentalism piece. If you have the marketed versions, you are completely aware of this. For those who cannot relate to using the original Killer on stage, here's the way it is used by my good friend Allan Zingg:

Allan tosses the "invisible deck" out to someone in the audience. He asks this first spectator which color he would like, red or black. Whatever color named is the color that will be used.

Say this spectator calls out black. Allan then tells this spectator to hand all of the black cards to someone else, and toss the rest away. The second spectator is asked whether he would like to use the clubs or the spades. Again, whatever the spectator names is what will be used, the rest tossed into the air.

In this case, we'll imagine the second spectator chooses the clubs. This second spectator is then told to throw all of the clubs to someone else, far away. The third spectator is then asked whether the odd or even cards should be used. Whatever is called out is used, while the rest are naturally tossed away.

Let's say this new spectator says "even" cards. This spectator is told to toss all the even cards to someone completely different. This last spectator is reminded of the events before making his choice.

Addressing all the spectators involved, the performer states "You sir chose to use only the black cards. Then you took those black cards and decided to use only the clubs. You sir chose to use only the even clubs. So your job sir is to select just one of those even numbered, black, clubs that remain. Just pull it out and throw the rest away."

Now is where Allan does an ingenious thing that throws even the skeptics off track. This is really wonderful. After allowing the final spectator to voice his choice, Allan says "Look. There are a whole mess of cards laying all over the floor here. I want you to be sure you have a completely free choice. So, you can keep the card you named, or take ANY card of the floor you want. Do you want to change your mind? It could be ANY of the cards you see...!"

Allan continues along these lines, back and forth with much humor as the final spectator refuses to change his mind, or keeps changing his mind, until Allan cannot budge him from his final choice.

At this point, even those who think something sneaky was happening with all of these previous eliminations, are now completely puzzled as to how Allan could possibly predict this ultimate choice.

The performer reminds the audience that his wallet has been in full view the entire time, and that he was willing to bet on this final choice. This usually gets the spectator to change his mind once again!

Since the spectator is allowed to keep changing his mind, and keeps telling the performer of his various selections, you rarely need mention the aces. If he chooses an ace at first, say "That's right! I mean, how perfect! I mean, I can always count on people to pick the ACES! It never fails! But I know you might have felt pressure here, so I'll tell you what... see all the cards scattered all over the floor?" and just go into the final phase as you had always planned.

Allan mentioned to me once that a fellow mentalist said to him "I don't think I'd do Killer, because it's just a card trick right?". Allan laughed heartily about this, and we both agreed we hoped more mentalists would think that way. Killer is such a strong and entertaining piece of mentalism, the "less the merrier" - at least for those of us doing it all the time!

By the way, this routine of Allan's was heavily influenced by the routine Larry Becker created for Killer in the marketed versions. I want to give Larry the thanks and respect he most certainly deserves. Allan's take on it however is truly outstanding, and I am indeed quite grateful that Allan has allowed me to share it here with you. This presentation you cannot do with the marketed versions.

Again, one of the advantages of this original Killer is that you can literally walk off the street and do a stage effect right away. If you do this, just have the last spectator on stage with you in case you have to show the "off by one" on the back of the card. Simply show the card you have in your wallet, and have the spectator name this card. Then get the spectator to agree with you that this card is "off by one" number, if needed.

Finally, smile and say "Of course I knew that too. Please read loudly and clearly what I wrote on the back...". Once the spectator does this, his or her reaction will be so strong, it will take the rest of the audience right along with them. Anyone who has ever had a member of the audience read a prediction on stage knows all about this of course. If you haven't had this experience, you're bound to have it when you perform this presentation yourself. It's a kick to do full stage effects with nothing on you but your daily stuff.

Of course, try not to smirk too much at those guys who have to lug around three tons of equipment for their ten or fifteen minutes on stage. After all, they might get upset and try to steal your wallet!

I certainly hope that you have found this release of my much treasured effect worthy of your time, money and performances. Most of you would have never even heard of me, Wonder Words, and the like - if it weren't for Kolossal Killer. Through Killer, I became friends with Larry Becker, who in turn gave me my first giant break in the magical marketplace - selling Kolossal Killer!

It really is that kind of a reputation maker. I know it can do a great deal for you as well if you'll just try it. Like anything, Killer does require a bit of practice to do smoothly. But it certainly isn't difficult by any means. And it sure beats having to scramble for "outs"!

For Your Continued Support, and Your Own Rousing Success -
I Thank You !

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