

REAL MAGIC WORDS

THE ART OF USING DUAL REALITY

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FOREWORD BY
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INTRODUCTION BY
Kenton Knepper

FEATURING INTERVIEWS WITH
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Finally, this book stands on the shoulders of giants—most notably Kenton Knepper—whose groundbreaking contributions to Dual Reality made it possible for the rest of us to explore its depths.

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FOREWORD

BY BRENT BRAUN

We all know that scripting is important, so why do many of us spend less time on it and think about it less than almost anything else in our show?

The truth is, it's just not as exciting as the method. We know that a great double lift, pass, peek, or flap will fool people, and it will fool them even without words. So why spend much time on the words when the method is what really matters?

But what if the words *were* the method? What if we could create magic not with moves or gimmicks, but simply by telling people what their reality was and then twisting that reality for others in the room?

Dual reality is like a good bank heist. Every detail must be carefully thought out and planned. When executed well, everyone knows exactly what happened, and they will swear that Brent was never in the bank nor anywhere near the money.

But for this to work, every move and action must be carefully considered and communicated simultaneously to both the audience and the volunteer, in real time, and in a convincing way.

Okay, Brent, that all sounds very intimidating and scary, but are we really going to rob a bank?

Probably not. And you aren't wrong about it being scary. But what Giancarlo provides in these pages is a *toolbox* full of ideas that change what words mean, depending on what you are currently experiencing.

As soon as you open this toolbox and learn to use these tools, you will have the power to become an architect and builder of realities and stories that unfold before multiple people at the same time, yet leave no hints or clues behind at the scene of the crime.

But that's not why you should be learning and using these techniques. You should learn them because they have the unique ability to make even simple tricks *feel* like actual miracles.

They allow you to know someone's "favorite song" or "favorite movie". They allow you to reveal thoughts someone "came up with on the spot". They allow you to show predictions that were "engraved" or "printed" without using any technology.

These are powerful techniques that can elevate simple magic to something extraordinary, and Giancarlo provides you with the tools to learn easily *what* to say, *how* to say it, and *why* it works.

Can it feel risky? Maybe. But few things in life are as exhilarating as walking out of that vault with a bag full of cash.

Anyway, I'm off to rob a bank. Thanks, Giancarlo.







PROLOGUE

"ANY DRINK"

You walk onstage holding a simple tray, which you set on the table. On the tray are a bottle of water, some napkins, and a stack of three cups.

You crumple a napkin and explain that you will select a volunteer at random by tossing it around the room three times.

The last person who catches the napkin is invited to join you onstage.

"I'd like you to focus your attention here on this bottle," you say to the volunteer. "Instead of thinking about the water inside, I'd like you to think about which drink you would most like to have right now, and imagine its flavor."

You take a cup, fill it with water from the bottle, and hand it to the volunteer.

"Before we go any further, can you taste this and confirm that this is real water?"

The volunteer confirms.

"But what drink did you choose to think of?"

The volunteer replies, "Sweet tea."

You give the bottle a swirl, and it turns a light-brown color. It looks like sweet tea.

You take the remaining two cups and pour into each from the bottle, one for yourself and one for your volunteer, as you offer a toast. The volunteer tastes and confirms it is indeed sweet tea.

Does this sound impossible? It's actually quite simple - and achievable - using the power of dual reality. By the end of this book, you'll know exactly how it's done.