

TESSERACT



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TRIPLE WHAMMY

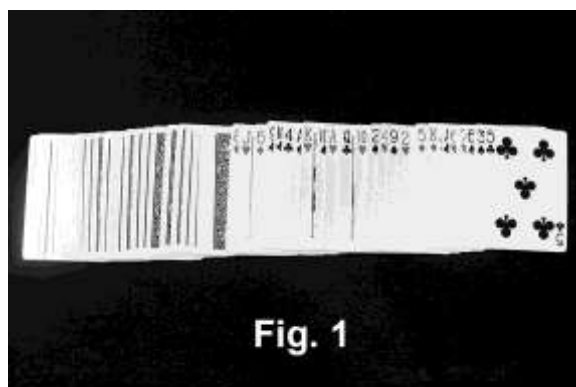
EFFECT: Three selections are made under very fair conditions. The first one is found in a flashy way. This selection is then inserted into the face up deck, face down. When the deck is spread, the face down card has located the other two selections. Finally, half the deck is given to a spectator as the locator selection is placed, reversed, in the other half. But when this half is spread, the selection has vanished. It is found reversed in among the cards the spectator is holding.

SET-UP: A double backer with a **Breather Crimp*** is needed for this routine. The double backer is on top of the face down deck, oriented so that it cuts to the top. (Note: If you are unfamiliar with bottom cutting and top cutting breather crimped cards, you should definitely go to the Moves section at www.mallofmagic.com/themoves. The password is "marlo7d" no quotes, all small letters. There's a short video tutorial on the Breather Crimp.)

PROCEDURE: The selection procedure will be extremely fair because of the breather-crimped double backer.

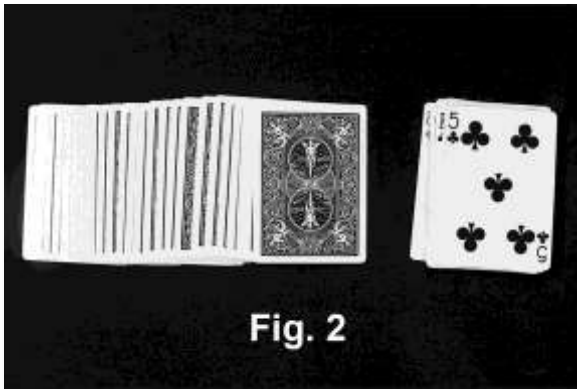
Selection 1: Hold the deck face down in dealing position as you demonstrate what the spectator is to do. Turn about half the deck face up and place it back on top of the deck as you pick up a 4th finger break under the Breather. (NOTE: The break is just insurance in case you miss the breather when you restore the deck.) Say, *"I want you to do what I just did. Turn about half the cards face up on top of the other half."* Flip the cards above the break to face down again. This restores the Breather on top.

Hand the deck to the spectator who now performs the requested action i.e. she turns a block of cards face up onto the other face down group. Say, *"You have cut to the five of clubs (or whatever card shows at the face). That's a totally free selection. But I know what it is."* Spread the deck on the table (**Figure 1**) and point to the face up cards.



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Continue with, "If you had cut differently you could have had any of these cards. Here, take all of them. I'll turn around to give you privacy."



Before turning around, push the face up cards away from the face down group (**Figure 2**). Tell the spectator to take the face up cards, turn them face down and then shuffle them. Finally, tell her to peek at the face card. Mime tilting a packet of cards so that you'd see the bottom card. This insures that she'll look at the card at the face. Have her then place all her cards face down onto the other face down cards. Finally, tell her to square up the deck. Since she is plac-

ing her selection directly on top of the double backer, it will be easy to find! Furthermore, since the double backer has been reversed, it is now a bottom cutting Breather.

(NOTE: I originally would have a spectator simply flip a block face up and remember the card on top. They'd then turn the block of face up cards to face down. I found that, especially with magicians, the trick would occasionally fail. What was happening was that people would instinctively hold a break between the face up cards and the remaining face down group. Then, when instructed to turn the face up cards face down, they'd flip everything above the break to face down. This would put the Breather back on top and the trick would fail. This is why I now have the spectator table the cards and spread them. No break can be held this way and the trick will always work.)

Turn around and say, "It doesn't get any freer than that. Now it's time for another selection." Assuming that about half the cards had been turned face up, the selection will be near the center and just above the now bottom cutting breather. Cut about ten cards from top to bottom. This positions the breather about thirteen cards from the top.

Selection 2: You will now use the **Willis Kenney Deceptive Control*** for the second selection. This excellent control is found in the MOVES section in this book. The move is relatively unknown, so it's unlikely that you already know the control. It's also very *deceptive!* Do yourself a favor and learn it right now. You can use it independently of this routine.

In the description of the Deceptive Control (MOVES section) you will be told to start with the Breather on the bottom and then cut about a quarter of the cards from the bottom to the top, thus positioning the breather about 12 or 13 cards from the top. Here you have already positioned the breather in that general vicinity. So you can pick up from that point with the Deceptive Control for the second selection. At the end of the control, the second selection will be on top. The Breather will be on the bottom.

I assume that you have now used the Kenney move to control the second selection to the top of the deck and Breather to the bottom. Now on to selection 3.

STATUS CHECK: The breather is at the bottom of the deck. Selection 1 is directly above the

breather i.e. second from bottom. Selection 2 is on top of the deck.

Selection 3: Turn to a third spectator and say, *“We need a third selection. Would you help?”* Hand spectator 3 the deck and say, *“Just deal cards into a face down pile.”* Once she has dealt the top few cards singly say, *“You can deal two or three at a time if you like. Just stop whenever you feel the urge.”* Ideally you’d like her to stop after dealing twenty, or so, cards to the table. When she stops, instruct her to look at the last card dealt and then replace it in its original position. She is now to drop the remaining cards on top. Since the breather was on the bottom with selection 1 above it, it is now near center with selection 1 above it and selection 3 below it. Selection 2 was the first card dealt to the table and thus is now the bottom card of the deck. Each selection appears to be completely uncontrolled. And yet you have total control! The Breather Crimp is a very powerful secret weapon indeed!

STATUS CHECK: Selection 2 is on the bottom. The breather is near the middle with selection 1 above it and selection 3 below it. The breather is also a double backer which will become very useful now.

FINDING THE SELECTIONS: You will reveal selection 2 first. I like to have spectator 2 between spectators 1 and 3 because her selection will seem to be between the other two in a moment.

You will first find Selection 2: This selection is on the bottom. There are many, many good ways to reveal it. You could use a **Criss-Cross Force*** making it seem that the spectator located her own card. You could Bottom Palm* the card and produce it from your pocket. You could reverse the card at bottom and use a Forton Pop Out Move for a flashy reveal.

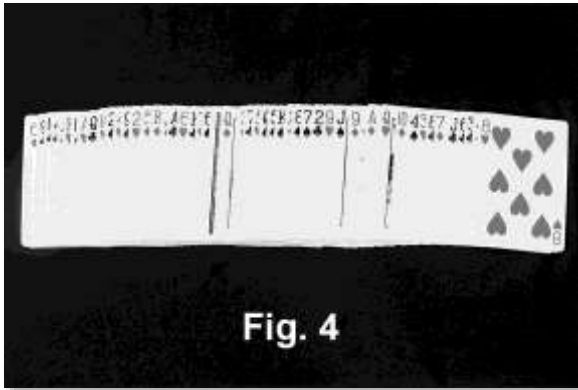
The Criss-Cross Force is in keeping with the hands-off procedure used so far. Since selection 2 was on the bottom of the deck before the cut, it will be the face card of the upper packet after the cut. After a bit of time misdirection, during which you could recap how fair everything has been, pick up the upper portion of the deck and show that selection 2 is at the face. Remove the card and table it face up. Finally, reassemble the deck by adding the tabled portion on top of the cards you are holding. This restores the deck to its original condition.

Locating selections 1 and 3: Hold the deck face up in left hand dealing position. Obtain a **TILT*** break under the top card. Say, *“I’m going to use your card to find the other two. Your card is ‘attractive’ as you’ll see.”* Suiting action to words, turn selection 2 face down and insert it into the TILT* break (**Figure 3**). Say, *“We’ll pause for a moment as your card attracts the other two selections.”* Pause for a couple of beats and then spread the deck face up from left to right being careful to keep the top few cards from spreading. A face down card (the double backer) will be seen in the center of the deck. It will be assumed to be selection 2 which was pushed face down



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into the face up deck. See **Figure 4**. Point to the cards immediately to the right and left of the face down cards. They are selections 1 and 3. Apparently selection 2 “attracted” the other two selections. Say, *“That’s the power of an attractor card.”* Push all the cards above the upper



selection to the right into a loosely squared packet. The actual selection is second from top in this packet. This leaves the DBer 2nd from the face of the remaining spread. Push the two selections, with DBer in between, forward and square up the remaining cards to the left.

Pick up the face up packet on the right (the one with the selection reversed 2nd from face). Cut the packet as you ask spectator 2 to hold out her hand out, palm up. Place the half deck face up

onto her outstretched hand. Now take the double backer from between selections 1 and 3 and place it into the center of the face up packet still on the table. It appears that you’re placing selection 2 face down into some face up cards. Actually, selection 2 is reversed at center of the packet held by the spectator. Pick up the packet and riffle it toward the cards held by the spectator.

Immediately turn your cards face down and spread them on the table. A face up card should show in the spread. But, due to the double backer, this doesn’t happen. Have the spectator spread her cards. She will find a reversed card in her packet. It’s the “missing” selection! (NOTE: I have found that this is a very strong sequence. It is very surprising to see a face down card cleanly placed among a group of face up cards which are immediately spread face down with no reversed card showing. Even magicians will react to this sequence.)

FINAL THOUGHTS: You will likely want to remove the Double Backer from the deck. At the end, it’s somewhere near the center of the face down group. Because of the Breather Crimp, it’s an easy matter to cut the Double Backer to the bottom and palm it out.

However, ideally you’d have another use for a Double Backer that would allow you to keep the card in play and go into another routine using it.

BONUS: Quadruple Whammy! You can add a fourth selection as follows:

Contrive to have a card reversed under the Breather Crimp at the outset. Let’s say it’s the five of diamonds (5D). Now, when spectator 1 turns half the cards face up, the 5D will be the first face down card after the face up group. It will be followed by the Breather Crimped card. Say, *“You cut directly to this card. Let’s move it aside for later.”* The 5D is a force card. One possible use is to place a written prediction aside at the outset. Alternately, you could place the 5H (color mate) aside. With this addition, you get a final moment of magic when you reveal your prediction.

Full Disclosure: I think three selections is the best way to go. I mentioned the possibility of a fourth selection since it may be possible to integrate it into the routine without an “overkill” effect. So far I haven’t found that path. I perform “Triple Whammy” as written, with three selections.

WILLIS KENNEY DECEPTIVE CONTROL

This control will fool the pants off everyone, including magicians. The basis of the control is a crimped card. But the use of this card is diabolical. I like using a Breather Crimp*. But any crimp can be used as long as you can easily cut to it from a tabled deck.

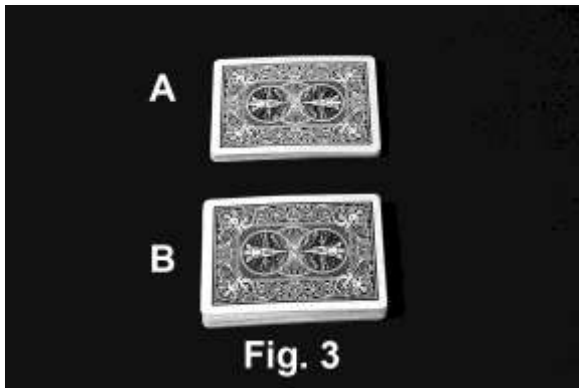
QUICK BREATHER: The standard technique for putting a Breather Crimp* into a card involves dragging your thumb from center to each corner. There is a quick method that I am finding to be just as effective. It can actually be used in front of the spectators. Here's the work:

For a bottom cutting breather, hold the card face down as in **Figure 1**. Note that the thumbs are very close to the corners and that the first and second fingers of each hand are directly under the thumbs. Push down firmly with both thumbs. You'll see a "valley" form across the diagonal between the thumbs. Now move the thumbs and fingers to the other diagonally opposite corners and repeat the process.



Place the breather in the center of the deck and then cut the deck. The breather should end up on the bottom. Practice a bit so you know what it feels like to "hit" the breather. You need to use a light touch when you cut. (For a top cutting breather simply hold the card face up and put the work in as described.) Now on to the Kenny "Deceptive Control."

The Deceptive Control: Begin with a bottom cutting breather anywhere in the deck. Do a bit of shuffling and finally cut, making sure that the breather ends on the bottom. You can do an all-around square up to check. (Note: If the breather is close to the bottom or top, you



may miss the cut. An edge mark on the breather is a good addition. With an edge mark you can see where the breather is in the deck even when the deck is squared.)

Place the deck on the table as in **Figure 2** i.e. long edge parallel to the table's edge. Use your right thumb and 2nd finger to pull the bottom quarter of the deck to the right and free from the deck. Place these cards on top. This puts the breather about 14 cards or so from the top.

Say, "I'm going to cut small packets of cards like this until you say 'stop.' The card you stop on will be your selection. The choice is up to you." With the right hand, cut directly to the breather and place this packet in front of the deck as in **Figure 3**. We'll call the inner packet **A** and the outer packet **B** as indicated in the illustration.

Immediately use the right hand to cut about five or six cards from packet **A** and place these onto packet **B**. Continue this process until the spectator says, "stop." Now, you can offer as the selection, either the top card from packet **A** or the top card from packet **B**. This is a nice touch. You say, "Did you want this card or this card?" as you point to each of the top cards in turn. Pick up the chosen card and show its face to the spectator. Now place the card onto packet **B** (the one with the breather on the bottom) and immediately cut this packet and complete the cut. This positions the breather on top of the selection near the center of the packet.

Finally, use the left hand to lift about half the cards remaining in packet **A**. Use the right hand to place packet **B** onto the tabled group and then place the left hand's cards on top (**Figure 4**). The spectators saw you shuffle the deck and then cut small packets until they said "stop." You then gave them a choice of cards and cut the selection to the center of a packet. This packet was then placed into the center of the other packet. What an extremely fair looking procedure. You can locate the selection at will by cutting the breather to the bottom, leaving the selection on top.

I like to cut for a shuffle and peek the bottom card of the cut packet to be sure I hit the breather. I then riffle shuffle keeping the breather on the bottom and allowing the selection

THE WILLIS KENNEY DECEPTIVE CONTROL

to fall on top. Also, I like to look away as I perform the cutting sequences before the selection. It's fairly easy to do this and it adds to the deception. I'd also recommend performing this rather quickly. You don't want anyone to feel that you are able to control anything. It should look very haphazard.

FINAL THOUGHTS: A breather crimped card is an awesome secret weapon - especially one with an edge mark. You can put the work in on the fly using the quick method described above. Try using the Willis Kenney Deceptive Control. It is indeed very, very deceptive and will fly even in fast company.

I'll finish with a few words about Willis Kenney: Willis was not a well-known magician. I had the privilege of hanging

out with him several times over the years. Willis was an expert in gambling technique and was rumored to have used his skills in the real world. He also created some great coin magic which he used to fool the pants off me.

My friend Charlie McBurney shared this control with me, as well as some other items from Willis Kenney and some of his own creations. He also shared some video of Willis performing a mind-bending cups and balls routine. I am very happy to be able to share this control from the great Willis Kenney.

CREDITS: "The Willis Kenney Deceptive Control" originally appeared in my Card Corner column in *The Linking Ring* in the September 2017 issue.

ODYSSEY III

EFFECT: The magician claims to be able to cut exactly the same number of cards that the spectator cuts. Before the demonstration, the magician places one card aside as a prediction. The spectator is then told to cut less than half the deck and to hide the cards. The magician looks away during the cutting. Now the magician makes his cut. A second spectator is asked to cut the remaining cards. The scene has been set.

The magician counts his cards to the table. Let's say there are fourteen cards. The spectator now counts her cards, finding that she too cut fourteen cards. But when the prediction is turned over it is found to be a ten. The magician says, *"Well, my prediction was ten and you and I both cut fourteen. Luckily for me, the prediction wasn't about how many cards would be cut. It's about what card we'd cut to!"* The spectator's and the magician's packets are turned face up. They both have cut to a ten! Finally, the second spectator's cut is revealed to also be a ten!

SET-UP: I'm going to describe the method starting with a small set-up. At the end, I'll give further details that will allow you to get into this set up FASDIU (from a shuffled deck in use.) Thanks Paul Cummins for that term!

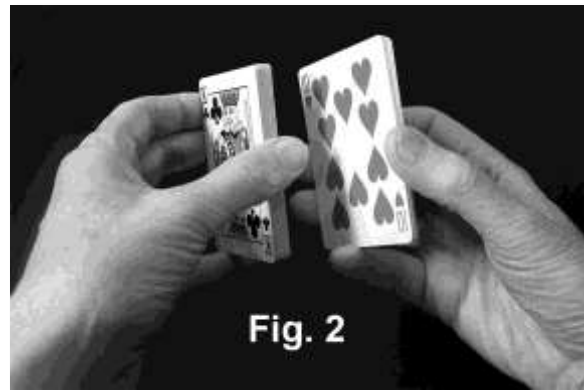
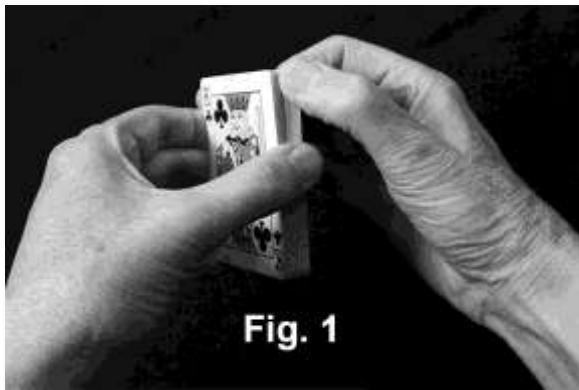
Place one ten on top of the face down deck, one ten *near* the bottom and the other two tens at positions 26 and 27 from the top (counting the top ten as 1). (Faro shufflers will be able to get into this position while openly removing the fourth ten.)

PROCEDURE: Spread the cards, faces toward yourself, and remove the ten that was positioned near the bottom. This leaves the two tens at 26 and 27 in position. Table the removed card face down as you say, *"This is a prediction of things to come."* Now explain that you are able to match a spectator's cut as described above. Say, *"I have an uncanny ability to cut exact-*

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ly the same number of cards that you might cut. You'll cut first and I won't even look at your cards. Then I'll cut and count mine. I'll cut the same number as you cut. Here we go." (NOTE: Your demeanor should have an air of braggadocio. This makes the apparent failure at the end stronger.) Place the deck face down on the table and have a spectator cut less than half. Look away as she makes this cut. She can hide her cards under the table or in her lap.

THE FARO SLOUGH OFF: Pick up the remaining portion and hold it as shown in **Figure 1**. Riffle up at the outer left corner with your right thumb as shown in the figure. Start riffling at about the half way point. You are looking for the pair of tens that were at position 26 and 27. Allow the first ten to fall and then cut between the tens, taking the upper portion in the right hand while continuing to hold the remaining cards in the left hand. **Figure 2** shows the finger positions at this point. Say, "This looks a bit too small" indicating that you are not happy with this cut.



You are now going to **faro shuffle** the cards in the right hand into the larger block in the left hand. This is a "butt" shuffle i.e. the right hand's cards go *anywhere* near the center of the left hand's cards. See **Figure 3** for the faro action in progress. It is much easier than a full faro shuffle, but it must be perfect i.e. the cards in the right hand must weave in a perfectly alternating pattern with those in the left.



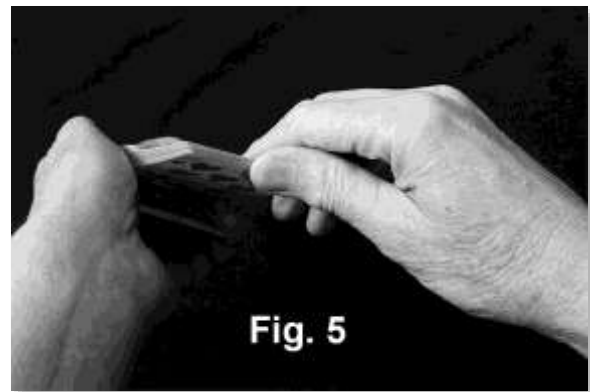
Once the right hand's cards have been woven in, push them in about one third of their length. You are ready for a "faro slough off." And thanks to Alex Elmsley, you will be left

holding the same number of cards as that cut by the spectator! **To wit:** Tighten up the portion held by the right hand by pushing down with your right first finger and pulling upward with the right thumb. Simultaneously, loosen the left hand's grip. This allows the right hand to pull out all the cards that have interwoven. See **Figure 4**. Curl your left fourth finger on top of the left hand's cards as your right hand places its cards on top. This frees the right hand and maintains a break between the two packets. You can now square up the telescoped group above the break or perform a waterfall type effect while maintaining the break between the packets with the left fourth finger. The number of cards below this break matches the number cut by the spectator! You are ready to take it home.

NATURAL FARO SLOUGH OFF*: The slough off procedure is somewhat strange looking. I came up with an alternative that looks more natural. Try this:

After you have faroed the smaller packet into the larger one, lift the injogged portion upward half an inch using the right thumb. This allows the left 4th finger to enter the break thus created (**Figure 5**). Begin to create the standard waterfall by reaching out with the right fingers to the outer short edge as the right thumb pushes down at the inner short edge (**Figure 6**). Notice how the cards above the injogged portion ride up so that you can keep them separate from the other cards. You end as in **Figure 7** in which the breaks are exaggerated. The cards between the breaks are the cards that would have been withdrawn by the standard Slough Off action. Therefore, the cards below the lower break need to be put together with the cards above the upper break. Together, their number will match that cut by the spectator. Square up the cards as much as possible while maintaining the lower break with the left 4th finger and the upper break with the left 3rd finger as in **Figure 7**. Finally, allow the right thumb to take over the upper break.

Say, "O.K. I'm ready." Now, pick up all the cards above the lower break in right hand Biddle Grip*. Move them toward the table and drop the cards below the thumb break to the table. Immediately move the other cards back

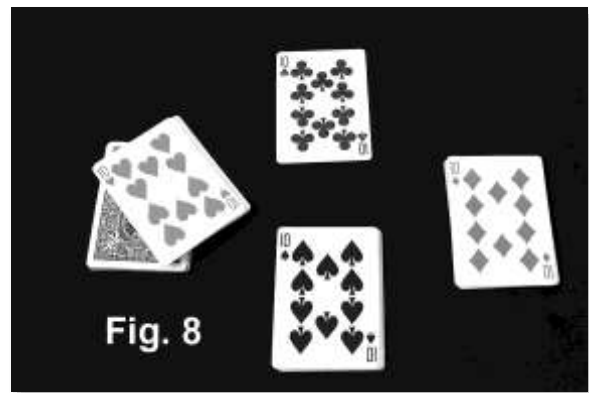


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to the left hand, adding them to those in the left hand and finally taking all the cards from the left hand into right hand Biddle Grip. You have achieved the same thing as the standard Faro Slough Off. The number of cards you're holding matches the number cut by the spectator.

Say to another spectator, *"Before we check my cut, please cut this packet (the one placed on the table) about in half."* After the cut, pick up the former bottom portion and place it onto the pile cut by the spectator *but position it at an angle* to "mark the cut." This is the famous "**Criss-Cross Force***." The card at the face of the upper packet is a ten. (NOTE: Don't say, *"I'll mark the cut"* when you add the packet at an angle. That just draws attention to what ultimately is discrepant. Just place the bottom portion at an angle and move on.)

Take the cards you're holding and count them face-down reversing their order. Let's say you have fourteen cards. Say, *"If I've done my job properly, you'll have the same number of cards as I cut. Count your cards into a face down pile."* Amazingly, the numbers are the same, for your first big effect. Let this sink in for a moment. Now say, *"I made a prediction. Let's check it."* Turn over your original prediction card. Say, *"I predicted a ten. But then you cut fourteen cards. (Pause a beat) Luckily I wasn't predicting the number of cards you'd cut. I was predicting what you'd cut!"* Now turn the spectator's cut pile face up. Because the spectator reversed the order during the count, a ten shows there! Now turn your pile face up – a third ten! Finally say, *"And Mary, you cut these cards."* Turn over the upper packet, showing the fourth ten for the BIG ending! See **Figure 8**.



From a shuffled deck: Openly look through the deck for a ten to use as your prediction card. Upjog the first ten you come to and continue spreading as if you're considering a different card. As you spread, cull the other three tens to the rear of the face up deck. Remove the upjogged ten and table it. Now perform a "faro check." This means cut at center and begin a faro shuffle to be sure you have a perfect 26/25 split. It will be easy to see which half deck contains 26 cards and which half has 25 cards. You know which half deck has the stack of three tens on the top. You'll need this portion to contain 27 cards. So, holding the packet with the tens in the right hand, spread a few cards from the left hand's packet. Now place the right hand's cards onto these, picking up a break under the number of cards needed to make the packet above the break contain 27 cards.

Finally, take the 27 cards above the break into the right hand in readiness for an overhand shuffle. Run two cards and toss the remainder on top. This leaves a ten on top of the deck and positions two tens at 26 and 27 respectively. When you do the faro check say, *"It's easy to match a cut if you can hold the packets next to each other like this."* This makes the faro check

seem to be part of the routine.

FINAL THOUGHTS: I like the idea of the seeming failure of the prediction. It puts you in “magician in trouble” territory which can be fun.

I hope that readers who don't feel that the Faro shuffle is in their tool box will give this a try anyway. It's much easier to faro a small packet into a larger one. Give it a try. This routine is great fun. It would be a shame to skip it because of the needed faro shuffle.

CREDITS: This is a slightly different presentation than that of “Odyssey II” which was my very first column in *The Linking Ring* (September 2007). That's a long time ago! I'm currently working on my one hundred thirty third column. It's hard to believe that this much time has gone by.

The original concept of Odyssey came from the fertile mind of Jason Alford who runs the magic forum, The Second Deal (TSD). Jason's concept appeared in *The Magician's LTD Cookbook*. I eliminated the need for a Breather Crimp (although it can be useful) and added the seeming failure to predict the number of cards idea using the tens. I also added the Criss-Cross Force, allowing a second spectator to participate in the big ending. Furthermore, I found that it's better for the magician to count his cards first. This precludes any thought that a false count was used to match the spectator's number.

IMPOSSIBLE VERSUS IMPROBABLE

By Cameron Francis

EFFECT: The magician removes three packets of three cards each which he places in a row on the table as he says, *"I'm going to show you the difference between something improbable and something impossible. We'll start with the improbable. These cards are my predictions."*

Three cards are selected without being shown. A fourth, also unknown, selection is placed aside and designated as the "mystery card." Now the spectator freely drops one of the selected cards face down on each of the prediction packets. The selections are then turned over, revealing say, a two of hearts, a jack of spades and a seven of diamonds. The other cards in each packet are shown, and it is found that they are the three mates of the selections i.e. the other twos, jacks and sevens!

The magician says, *"Now that was amazing because it was highly improbable. But do you know what's even more amazing? The impossible!"* The "mystery card" is now revealed to be an ace. The magician snaps his fingers over the three packets and turns each packet over. Each packet has an Ace at its face!

SETUP: None.

PROCEDURE: Run through the deck and remove three sets of three of a kind. Cameron usually uses two sets of spot cards and one set of court cards for contrast. As you do this, cull the four Aces to the bottom of the face up deck (or secretly position them there at the outset). Keeping the backs of the cards toward the spectators, arrange each of the three card packets so that the odd colored card is at the face of the packet. In other words, if you have a packet consisting of two black cards and one red card, make sure you put the red card at the face. Lay out the three piles of three cards face down in a row in front of you. Let's say

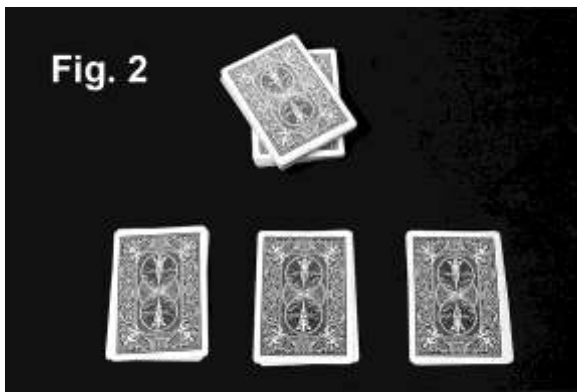
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that there is a packet of twos to your left, jacks in the middle, and sevens to your right. Keep things moving along during this process by talking to the spectators. Say, *"I am making some predictions here. We'll get back to these cards soon. Yes, these are good. No, maybe this one is better. OK those are perfect. I think you'll be surprised. In the end, I'll be demonstrating the difference between Improbable and impossible using these cards."* You are trying to convey the notion that the three card packets represent predictions. It won't be clear what they predict until later. The other goal is to establish the underlying concept of the routine – the difference between Improbable and Impossible.

STATUS CHECK: There are three piles of three cards face down on the table. Each pile consists of three mates with the odd colored mate at the bottom of the pile. The deck is face down with four aces on top.



Cut the deck and hold a break at the cut point in readiness for a **Riffle Force***. Execute the force and thumb off three cards at the force point (three aces) as you say, *"Three random cards."* Cut the deck, returning the fourth ace to the top and table the deck. Say, *"We'll also need a mystery card for later. Please cut the deck about in half."* After the cut, take the former bottom half and place it cross-wise onto the former top half as in **Figure 1** (**Criss-Cross Force***).



Now have the spectator mix the three selections (without looking at them!) and place one on top of each of the three piles of three. The stage is set. (See **Figure 2**)



Pick up each pile in turn. Perform a **Double Turnover*** and then table the squared packet. The face up cards will be a two, a jack and a seven respectively (**Figure 3**). Supposedly these are the three selections. Say, *"Witness the improbable"* as you pick up each packet in turn, flip it over and perform an **Elmsley Count***. During the count, a face down card shows up second to last. Outjog the face down card as in **Figure 4**. (Note: This is John Bannon's "Discrepancy City" count.) This is a very strong moment since it appears that the other three cards in the packet are the mates of the selections. After each count, remove the face down card, replace it face up on top and

table the packet.

Now for the big ending: Say, *“That was amazing because it was highly improbable. Get ready for the impossible.”* Pick up the upper packet of the two crossed packets and have the spectator turn over the top card of the tabled portion. It’s the “mystery card” – an ace. To end, snap your fingers over each of the tabled packets and then flip them over in position. The other three aces have magically appeared – the impossible!



FINAL THOUGHTS: In the write-up above, the three selections are taken in sequence from a “random” place determined by a Riffle Force. You might alternately use the Balducci Cut Deeper Force*. The Riffle Force is quicker. But the Balducci is done in the spectator’s hands. Take your pick.

I prefer to use **Dingle’s NoLap Switch*** to force the three aces rather than a simple riffle force. With the NoLap, the selections seem to come from three different places in the deck. To accomplish this the aces would begin on the bottom of the face down deck.

CREDITS: In Cameron’s original handling, the selections (aces) were placed at the bottom of the piles which were then Elmsley Counted face down, seemingly reversing the order. In this configuration you just pick up each pile in turn, flip it face up and perform an Elmsley Count, showing four of a kind. No reversed card shows.

Cameron posted this routine on Lance Pierce’s “Magic Pebble” forum where it immediately generated significant buzz. Suggestions were made by other members which shaped the routine a bit. Curtis Kam suggested using Bannon’s Discrepancy City Prediction count. Ed Oschmann filled in some details in that regard.

Cameron’s inspiration was an Aldo Colombini effect called “Four-Play.” He also mentions Jack Parker’s “100% Confidence.” Cameron later published the routine in an eBook called “Card Trail.” You can find it on his site at www.cameron-francis.com. Visit the site and find some great items.

RISING MISTAKE

This item originally appeared in my book, *Top Secret Stuff* (1990). A year ago, I purchased Chris Kenner's *Rising Card* app for the iPhone. I realized that combining *Rising Mistake* with the app leads to a very magical effect. *Rising Mistake* can easily be used without the app, however when it's combined with Kenner's app, the effect of each is greatly enhanced.

EFFECT: A card is freely selected and lost in the deck. The magician brings out his iPhone and explains that, should he fail to find the selection, the phone will help. The magi explains that he will cause the selection to rise visibly from the middle of the deck. The deck is held with faces toward the spectators and, as promised, a card rises up into view. Unfortunately, it's not the selection. The iPhone is handed to the spectator who is instructed to launch an app. When the app is running, a hand holding a deck of cards with faces toward the spectators is seen on the screen. The spectator is instructed to shake the phone back and forth. When she does this, a card rises out of the image of the deck on the phone. It is the selection! For the big ending, the magician holds the real deck with the outjogged card over the image on the phone. When the faces are brought into view, the mistake has corrected itself. The real deck looks exactly like the image on the phone (**Figure 1**)!



TESSERACTION

SET-UP: You'll want to familiarize yourself with the Kenner "Rising Card" app. Since the Ace of Spades shows at the face of the deck when the app is running, you should cut the AS to the face of your deck at the outset. See FINAL THOUGHTS for information on how to purchase the Rising Card App.

PROCEDURE: Launch the Kenner app before you approach your spectators. You will have been instructed by the app on how to make the screen look like a normal iPhone screen. Have a card selected and control it to 2nd from top while keeping the AS in position at the bottom. A Bluff Pass* or TILT* are easy ways to achieve this result.

You now need to position a double card, injogged near the center of the deck with the selection at the rear of the double. Here's what I do: Obtain a left 4th finger break near the center of the deck. Now take the cards above the break between the right thumb and 2nd finger in



readiness for an overhand shuffle. **Figure 2** shows the beginning of this sequence. Note the position of the left thumb on the top card. Also note that the upper half is slightly injogged.



Use the left thumb to hold the top card in position as the right hand moves its packet away and to the right (**Figure 3**). The card is injogged about a half inch. Bring the right hand's cards over the deck and peel the next card (selection) onto the first one, injogged approximately the same distance. Continue a normal overhand shuffle with the remaining cards but position these cards slightly outjogged. You'll end as in Figure 3 with a somewhat messy looking deck.



The outjogged condition of the upper packet allows you to square up the deck at the outer short edge while leaving exactly two cards injogged. The injogged cards will probably not be aligned perfectly. Also, you'll need to keep the front of the deck angled up a bit so that the injogged condition of the double is not seen. Use your right thumb to align the double which should be injogged about a quarter inch (**Figure 4**). Now the two cards are perfectly aligned and ready to rise.

To affect the rise, hold the deck in the right

hand as seen in **Figure 5**. Note that the deck is beveled a bit at the outer short edge so the spectators won't see the small gap created by the in-jogged double. Note the position of the right 4th finger near the inner right corner of the in-jogged double. Also note the position of the right thumb on the left long edge near the top of the deck. The thumb must be slightly below the location of the outer left corner of the double. Otherwise the thumb may prevent the card from rising. You may have to experiment with the position of the thumb.



Your left hand must be positioned in front of the lower part of the deck so that the spectators won't see the 4th finger pushing the double upward. Say, *"If I give the deck a little squeeze, your card will rise from the deck."* This justifies the positioning of the left hand.

To make the card rise, the right 4th finger contacts the double at its lower right corner. Use the 4th finger to move the corner to the position shown in **Figure 6**. The outer left corner will end up protruding slightly at upper left, just above the thumb in Figure 6. Be sure that your right thumb doesn't prevent the corner from protruding. You will also have to move the right 2nd and 3rd fingers slightly away from the right long edge, allowing the double to jog as seen in Figure 6. Now, push upward with the right 4th finger. The double will begin to emerge from the top edge of the deck. It will be kept in perfect alignment as it rides along the right thumb (**Figure 7**). The double will rise between a half inch and an inch. The spectators will immediately see that it's the wrong card. Transfer the face down deck to your left hand so you can pull the double outward a bit, using the right hand, until it is outjogged about 1.25 inches. Be sure the cards stay in alignment.



The deck is in left hand dealing position with the double still outjogged. Rotate the left hand palm downward bringing the face of the outjogged card(s) into view. Look at the face card and call it by name. Let's say it's the seven of hearts. Look toward the spectators as you rotate the left hand palm upward again. Say, *"The seven of hearts!"* The spectators will tell you that you're wrong. Say, *"I didn't say it was the selection. I said it's the seven of hearts!"* Appar-

ently, you're engaging in some damage control. You will now use a Marlo idea to move the seven of hearts out of view while leaving the selection still outjogged. To wit:



While holding the deck face down in left hand dealing position, grip the outer left corner of the double with the right thumb on top and fingers below as in **Figure 8**. While applying a small bit of pressure between the thumb and fingers, push the right thumb to the left causing the upper card of the double (selection) to angle jog a bit to the left. Your right hand at the front edge hides the actual condition. **Figure 9** shows the view without the right hand. Note the position of the left 1st finger at the outer right corner.

Push inward with that finger, forcing the incorrect card into the deck and leaving the selection still outjogged. Rotate the selection a bit to the right until it is lined up with the deck. Now regrip with the right hand as in **Figure 10**. Turn a bit to your left and rotate the right hand so that only you can see the face of the outjogged card. Let's say it's the queen of spades (QS). Say, "Not the seven of hearts? Ouch! I guess we need the phone after all." Burn the name of the selection (QS) into your memory.

Put the deck, with outjogged selection, face down on the table and pick up the phone. The app is running, causing the screen to look like a normal iPhone screen. If you have the app, you'll know how to proceed to "tell" the phone the identity of the selection (QS). Have the spec-

tator seem to launch the app. A hand holding the AS shows (Figure 1). Have the spectator shake the phone back and forth. The QS will rise from the deck on the phone!

Since the spectators never named the selection, this alone is a mind blower. Retrieve the phone and hold it in left hand "dealing position" with risen card showing. Pick up the deck with the right hand, thumb and fingers on the long edges. Hold the deck over the phone for a moment. Now rotate both the phone and deck to face the spectators. The images are identical! Somehow the mistake has been fixed.

FINAL THOUGHTS: Clearly the two effects can be performed independently. However, the combined effect is very strong. Getting the peek allows you avoid having the spectator name a card. It's well known that the phone could be "listening" so that an app could know what card to display.

You can purchase the "Rising Card" app at the Apple Store. Just search on "Rising Card." It's from [www.Theory 11.com](http://www.Theory11.com).



TRANSPO VISITOR



EFFECT: A card, signed by spectator 1, is face up on the table. A second spectator now removes a contrasting card and places it, face down, between the two face up black kings. The three card sandwich is cut into one half of the deck which is placed aside. The signed card is turned face down and “guarded” by the spectator 1. Even under these strict conditions, the selections transpose.

SET-UP: None

PROCEDURE: I really like to use this routine after a routine in which a card has been signed. I use it after my Ambitious Card routine because the notion of a card rising to the top can help the handling, as you will see. First, I’ll describe the handling used when this routine follows an Ambitious Card routine (or any routine in which a card was signed). Then I’ll describe handling changes that adapt it to a completely impromptu situation.

Let’s say that the three of spades has already been signed in an Ambitious Card sequence. Leave it on the table face up. Let’s say that this card was signed by spectator 1 who is on your right.

Openly spread the cards, face up, and remove the red kings. Say, *“We’ll need a couple of guards. Kings are noted for their guarding ability.”* Place the kings face up, overlapping a bit, on the table. Now, as you spread the deck for a selection, say to spectator 2 (on your left), *“We’ll also need a card for them to guard. Just reach out and take one.”* Raise the spread so that the spectator can see the faces as you say, *“The signed card is black. Why don’t you take a red card for contrast. Be sure you get one that you like.”*

Continue with *“Place your card face down between the red kings. Don’t forget its identity!”* Hold the deck face down in left hand dealing position as you pick up the king sandwich with the right hand. Keep the cards spread and flash the face of the selection one final time. Finally, place the three cards onto the deck with the kings face up and square the deck. A red king shows on top.

Turn a bit to the right and perform a **Slip Cut***. (It’s best to angle the deck a bit so that the spectators can’t see the top card as you perform the Slip Cut.) This leaves a face up king on top of the left hand’s packet. Table the right hand’s packet to the right. This packet has spectator 2’s face down selection on top, covering a face up king followed by about half the deck. Say, *“I don’t want to be able to touch the guards or your selection”* as you **Double (or triple) Undercut*** the face up king to the bottom of the left hand’s packet. Table these cards a bit to the left.

Now pick up the packet on the right side, being careful not to flash the face up king second from top. Obtain a **TILT*** break under the top card. Hold the pack in the left hand as the right hand picks up the signed card and begins to insert it into the TILT* break. Say, *“Do you remember what your card was able to do just a short time ago?”* Catch a left 4th finger break under the top two cards as the signed card is pushed flush with the deck. You are referring back to the Ambitious Card routine, so the spectator may recall that the signed card kept coming to the top. If not, remind her about what had happened previously i.e. their card kept coming to the top. You’re going to make that happen again. To wit:

Rotate the packet to a nearly vertical position as your right hand takes the two cards above the break, as one, and holds them facing the spectators (**Figure 1**). Say, *“It happened again. Your card has already jumped to the top.”* Point to the face of the selection with the left 1st finger, being careful not to flash the face up card on top of the left hand’s packet. Place the double on top of the packet as you reverse the trajectory of the left hand, bringing the packet horizontal again.



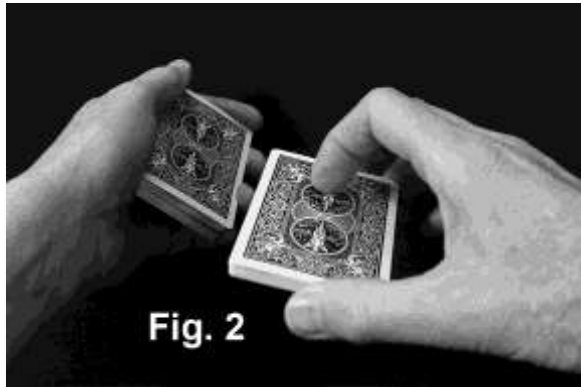
Immediately deal the top card, face down, to the table as you say, *“Put your hand on the card. It’s time to see what else it’s capable of.”*

STATUS CHECK: Spectator 1 has her hand on spectator 2’s selection. Her selection is on top of the packet you’re holding. The spectators believe that the second selection is between the two red kings in the center of the tabled packet. Things are very different from what the spectators think! You’re about to cause some major magic.

Place the packet in left hand dealing position as you pick up a left 4th finger break near center. Hold these cards near your body as you reach out with the right hand and pick up the

TESSERACT

tabled packet in right hand Biddle Grip*. The spectators believe that the two red kings are in the center of this packet with the second spectator's selection between them.



Move the right hand's packet inward as your left hand moves forward, under the right hand, gesturing at the spot where the packet had resided on the table. The left hand angles the packet (**Figure 2**) so that the break doesn't show. Say, *"I have not gone anywhere near the red kings or your card."* You now reverse the motion, moving the right hand forward and the left hand inward. As you are doing this, pull down with the left 4th finger, enlarging the break at the inner right. The right hand must take the cards that are above the break from the left hand packet as it then continues its journey to the table, finally spreading its cards in a wide arc from left to right. **Figure 3** shows the critical moment. Note that the left hand has rotated its packet parallel to the table. It is important that the right hand not pause over the left hand during the pickup. It should look as though the right hand moves directly to the table, simply passing over the left hand. Check the video of the **Dingle NoLap Switch*** in the **"Moves" section*** for a similar action.

Two red kings, with a face down card between them, show near the center of the spread. Say to the second spectator, *"The kings are still guarding your card. And she (spectator 1) has her hand on her signed card. Watch the magic happen."* Make your magical gesture as you pull out the face down card from between the kings and show that it is now the signed selection which was presumed to be under the spectator's hand. Finally, have the first spectator lift her hand, revealing the transposition.

The time from when you deal the single card to the table and then spread the cards should be about five or six seconds. Don't rush, but don't wait for long either. It should seem to the spectators that you just dealt the selection to the table and then it was instantly sandwiched by the kings.

FINAL THOUGHTS: The premise of the writeup above was that your previous routine had been "Ambitious Card" and that you're continuing with the signed card in play. It's clear that you can simply have Spectator 1 remove a card and leave it on the table. I'd have it signed to head off any notion that duplicate cards are in play. The handling would be the same, but you'd have to modify the presentation since, in this case, the notion of a card ris-

ing to the top would not have been established.

My original handling used a Top Change* to switch the signed selection for the top card of the deck (selection 2). The fact that there's a face up king second from top complicates the Top Change. You'd have to turn a bit to your right and angle the deck away from the spectators' view as you executed the move. After the Top Change, you would table the changed card and have the spectator cover it with her hand. The rest of the handling would be the same as that described above.

PRESENTATION IDEAS: My friend Robin Dawes made some suggestions for embellishing the patter theme based on the notion that the black kings are "guards." The selected card could be a prisoner, or an escape artist challenging the police (guards) to hold him in a cell, like Houdini. Then the selected card escapes by trading places with the other card. Alternately, the prisoner could be innocent, and justice is done by having him trade places with the guilty person. Check Scotty York's "Escape from Bulgaria."

CREDITS: Steve Reynolds contributed a very nice item to my Card Corner column. It was titled, "Flash Paced Transpo." The trick appeared in my Card Corner column in *The Linking Ring*, July 2008. Steve's transposition occurred inside a single deck. I came up with the idea of breaking the deck into two piles which makes it very clear where each of the cards begins and ends. The title "Transpo Visitor" is apropos, since the handling is reminiscent of the Larry Jennings classic, "The Visitor."

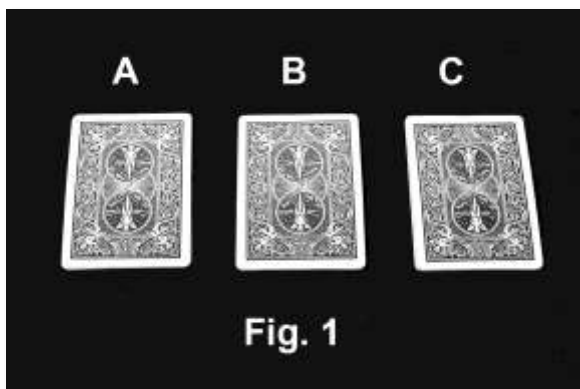
21 AGAIN/INVISIBLE 21

EFFECT: A spectator is given the deck and is instructed to deal three face down piles of seven cards each. The magician is about to perform the “Famous 21 Card Trick!” The spectator shuffles one of the piles and notes one of the cards as her selection. Her pile is randomly buried in one of the other piles and the piles are then randomly reassembled.

The magician removes an “invisible card” from the 21-card packet and places it aside. The cards are dealt face-up into the familiar three column pattern, but now there are only twenty cards, and the selection is not seen! Finally, the magician turns over the “invisible card” as it suddenly becomes visible. The card is the missing selection!

NOTE: An alternate ending that requires no sleight of hand is also possible. It uses the same procedure. This handling is provided at the end.

OVERVIEW: The best way to explain this effect is to first walk you through the selection procedure and then guide you through the method used to find the selection. You will see that a freely selected card is *truly lost*, and yet some simple math will allow you to find it.



Remove eighteen spot cards and three picture cards from the deck. Arrange them so that the picture cards are at positions seven, fourteen and twenty-one in the face down group. From the face down packet, deal seven cards in a face down pile. Now deal another seven cards in a pile to the right of the first pile. Finally, deal the remaining seven into a face down pile to the right of the second pile. You now have three face down piles of seven cards with a picture

card on top of each pile (**Figure 1**). The stage is set.

Pick up any of the three piles and shuffle it. Let's say you picked up packet B. Look at and remember the top card of your pile. Now pick up any number of cards from either of the other piles and place them onto the selection. Let's say you took cards from packet A.

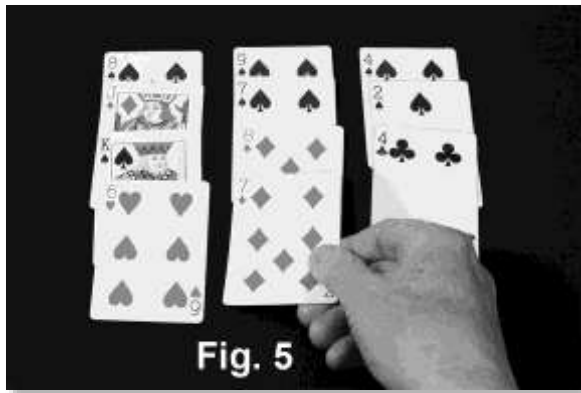
With your free hand, pick up some cards from the *unused* pile. In our example that's packet C. See **Figure 2**. Place the packet containing the selection face down onto the cards still tabled at C (**Figure 3**). Place the cards picked up from C on top of the packet containing the selection. You just sandwiched the packet containing the selection in the middle of packet C. Finally place the cards remaining at A on top of the combined cards in packet C.

Note that the selection is not next to any key card and its position in packet C is totally unknown. Nonetheless some simple math will locate it!

THE MATH: Hold the packet of 21 cards face down in left hand dealing position. As in the standard 21 Card Trick, deal a row of three cards face-up from your left to right and continue dealing successive overlapping rows in a downward direction (Ultimately forming three columns containing seven face up cards each). However, as you deal the first card, you must mentally count backwards starting from seven *until you see the first picture card*. Look at **Figure 4**. In this example, the first picture card appears on the count of four ("seven, six, five, four"). Remember **four** as your "secret number."

Continue to deal, *without counting*, until you see the second picture card. As you continue to deal each card (*after the second picture card*) mentally count, in ascending order to your secret number (four in our example) i.e. one, two, three, four. Don't count the picture card. Deal to your secret number. The fourth card (secret number) *after* the second picture





card is the selection!! (**Figure 5**) In this case, it's the seven of diamonds. It doesn't seem possible, but it always works!

Now that you understand the selection process and the procedure for finding the selection, we will use these techniques in the following routine.

GETTING SET-UP: Spread the deck toward yourself and upjog seven cards. Contrive to have the card closest to you be the only picture card in the group (**Figure 6**). Strip out and table these seven cards. Repeat this twice more, creating a group of twenty-one face down cards with picture cards at positions seven, fourteen and twenty-one from the top. These three must be the only picture cards in the group. During this process say, "I'm going to show you one of the most famous cards tricks in the world. It's called 'The Famous 21 Card Trick.'

That's because it uses exactly 21 cards." By the time you have delivered this line, you'll be set.

(**NOTE:** The laypeople who know the standard 21 Card Trick may begin to tell you that they know this trick. You can head this off by saying, "This isn't the trick you might think it is. This one uses magic." Alternately you can simply forge ahead, allowing them to expect the columns to be dealt three times. They will be quite surprised at how this version ends after one cycle of the dealing.)

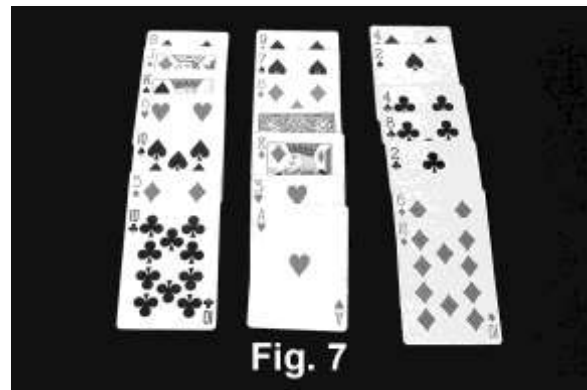
PROCEDURE: As mentioned above, you need a packet of 21 cards containing exactly three picture cards which are positioned seven, fourteen and twenty-one from the top of the face down packet. Quickly spread the cards face up as you say, "The cards are all different and well mixed." Flip the cards face down and hand them to a spectator (Jane). Say, "Let's double check that there are exactly 21 cards. Jane, please deal a pile of seven cards face down, here. And another pile of seven here. And finally, a pile of seven here. Great! Twenty-one cards. That's exactly what we need for 'The Famous 21 Card Trick'" **Figure 1** shows the final pattern. Each packet will have a picture card on top due to the positioning of the picture cards at seven, fourteen and twenty-one. Again, be prepared for a spectator to tell you that she knows this trick when you mention "The Famous 21 Card Trick."

You now must guide Jane through the process you just went through above. Say, "Jane, pick up any of the three piles and shuffle the cards." Continue with, "When you're done shuffling, look at the top card and remember it." Continue with, "Great! Now take some cards from either of

the piles on the table and put them on top of your card." Say, "At this point your card is buried under an unknown number of cards. Let's make it impossible to find. With your free hand, pick up some cards from the pile that hasn't been used yet." Watch carefully to be sure she performs this task correctly. Now say, "Put the packet with your selection onto those cards." Here you point to the cards remaining on the table after the second cut. Continue with, "And place those cards (point at the ones she's still holding) on top of all. Great! There's no way to find your selection now." Finally say, "There are a few cards there (point at the cards remaining after the first cut). Just shuffle them and put them on top of the packet."

You have guided Jane through the process you went through above. The key cards are set, and the math will lead you to the selection.

SELF-WORKING ENDING: As described above, start dealing the pattern (face up cards from a face down packet) as you mentally count backwards from seven i.e. "seven, six, five," etc. Stop counting when you see the first picture card. Let's say you saw it just as you mentally said "four." Stop counting but keep dealing. You're looking for the next picture card. As soon as you see it, count in ascending order to your secret number (in this case, four). The fourth card *after* the picture card is the selection. Deal it **face down** and continue dealing the remaining cards face up. You end as in **Figure 7**. Now say, "Which column is your selection in? Oh, wait. That one's face down." Remove the card and turn it face up. Say, "Is that it? It is?? Well then we're done." Those who know the standard 21 Card Trick would have been expecting you to deal the pattern two more times in order to locate the selection. The face down card ending comes out of nowhere.



INVISIBLE CARD ENDING: Set up for this ending by saying, "When I snap my fingers, your selection will become invisible." Snap your fingers and begin dealing the pattern. Stop dealing when you reach the selection. Instead of dealing it face down, mime dealing an invisible card to the right of the columns. Say, "There it is. I have isolated it."

Flip the packet face up and obtain a break over the bottom two cards. Continue to deal until you reach the double below the break. The selection is the hidden card in the double. Hold the card as in **Figure 8**. It's in position twenty and you seem to be out of cards. Use the dou-



ble card to scoop up the rightmost column starting from the top as in the **Figure 9**. Square the other two columns and place them on top. The selection is the bottom card of the face up group you're holding.

You can end in a couple of ways: 1) Bottom palm the card in the left hand. Now reach over to where you "dealt" the invisible card and mime turning it face up as you let the palmed card be seen. 2) Flip the packet face down and

top palm the selection, ending as in 1) by "turning over" the invisible card. 3) Flip the packet face down and Braue Reverse* the selection. It will be the only face down card in a face up packet. Now you can mime inserting the invisible card into the packet. As you reveal that the invisible card has become visible, you can use the standard line, *"Oh, I must have put it back in upside-down."*

INCREASING THE DECEPTION: If you pencil dot the three cards that begin on top of the three packets, you can deal face down and know when the selection is about to be dealt. This significantly increases the impossibility level. You know your key cards without seeing their faces!

If you use a pin or professional card "punch" you can create small bumps near the corners of the three key cards. These can be felt as you deal. In this case you can be blindfolded and deal face down. You'll know when you're dealing a key card because you can feel the bump. This was the basis of my 1990 effect, *The PM Principle*. There's an entire section in my last book, *Power Plays*, which deals with key cards that can be detected by feel.

FINAL THOUGHTS: I have been asked if there is a problem should the spectator's selection be the picture card in her packet. This is not a problem. The selection will show up after the other two picture cards have been dealt.

Check out "Moe Fun" in this section. It uses the same underlying mathematics to create a very strong effect.

CLARKE'S THIRD LAW

This effect is a variation of an item I published in *Top Secret Stuff* (1990) called *International Matrix Reverse*. Here, three coins are used instead of the usual four and the presentation adds needed context for a Matrix type routine.

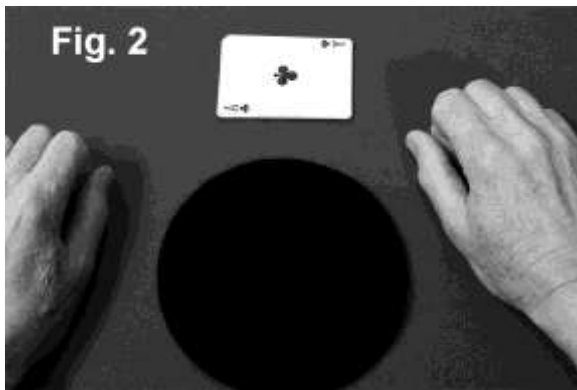
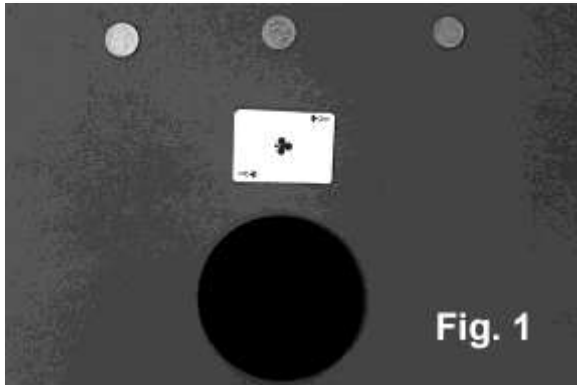
EFFECT: The magician explains that he is worried about the future of magic. Not the near future, but rather the distant future when technology has become super advanced and Star Trek style "transporters" exist. This is illustrated as three coins vanish one by one and appear on the "transporter pad." They then are transported back to their starting points, one by one in a super clean manner.

SET-UP: You'll need a Two Copper One Silver gimmick with matching normal coins. A Copper Silver Brass Gimmick will not work in this routine. My gaff is made by Johnson Coins. The coins used are a Kennedy Half dollar, a British Penny and a Mexican 20 Centavo piece. You can purchase other variations of the 2C/1S gimmick from Todd Lassen and other custom coin makers. Have all four coins i.e. gaff, half dollar, English penny, 20 Centavo, in a coin purse. For the Dingle/Schneider pick-up move to work, you'll need to use a close-up pad or other suitable soft surface. I like to add a circular close up pad about six inches in diameter as well.

PROCEDURE: Remove the four aces and place the deck aside. Now remove the three normal coins from the purse and hand them out for examination. It's an easy matter to palm the gimmick in your right hand, with insert toward your palm, as the spectators look over the normal coins.

Say, *"Magic is really rocking these days. Magicians are winning the big prize on America's Got*

Talent. But I'm worried about the distant future. Arthur C. Clarke's famous 3rd law says, 'A sufficiently advanced technology is indistinguishable from magic.' Will there be magic in the 24th century when, say, transporter technology like on Star Trek exists? Maybe not. Let me show you what I mean."



Use both hands to lay out the three examined coins in a horizontal row in Half dollar (tail side up matching the gaff), British Penny, 20 Centavo order from left to right. The circular pad should be near you, with the aces squared in position as in **Figure 1**.

Slide the top ace to the right with your right hand and load the palmed coin under the card using the Standard Loading Sequence* as follows: First, relax both hands onto the pad as in **Figure 2**. Release the coin palmed in the right hand, allowing it to now rest on the curled right fingertips. Push down on the inner long edge of the card with your right thumb. This causes the outer long edge to elevate a bit (**Figure 3**). Reach over the outer long edge with the right 1st finger as in Figure 1, finally gripping the card between the right 1st and 2nd fingers. Now that the card is completely controlled by the two fingers, you can reach over the upper long edge with the right thumb as in **Figure 4**. Use the thumb to pull the card over and onto the coin, ending as in **Figure 5**. Finally, move your right 1st finger under the card, ending as in **Figure 6**. The entire sequence takes a couple of seconds. It should look like you simply turned the card face down. Place the card, with hidden coin onto the "transporter pad." You're one ahead and ready to show some magic.

Take the next ace and place it over the half dollar at outer left as you say, "Captain Kirk can just say 'beam me up Scotty.'" Perform the Dingle/Schneider Pick-Up Move* on the Half dollar using your left hand. Simultaneously, simulate the move with your right hand, picking up the card covering the gaffed coin. It appears that



“Captain Kirk” has been “transported” from outer left to the pad. After the pick-up move, the half dollar is gripped between the left 1st finger on top and thumb below. Reach under with the left 2nd finger and regrip as shown in **Figure 7**. Finally, move the left thumb on top and the 1st finger below, ending as in **Figure 8**. Turn the right hand palm upward, bringing the face of the ace into view. Move the hands together, bring the cards into contact (**Figure 9**). You can now reach under the left hand’s card with the right fingers and pull the coin under the card in the right hand.



Having transferred the coin, turn the left hand palm downward, bringing the face of the ace into view. It’s clear that you’re not hiding a coin there. Move the left hand to the outer left bringing the card to a vertical position with long edge touching the pad. Allow it to fall face down where the half dollar began.



Use the left hand to hold the half dollar on the pad as the right hand moves its card (with hid-

den coin) to the position of **Figure 10**. Continue to slide the card under the coin until the coin is centered on top of the card. Hold the coin in the center of the card with the right thumb. Now, quickly turn the right hand palm downward as you push with your right fingers, pushing the half dollar off the card and onto the pad. It should look like you simply flipped the coin over. A head shows as it should. Furthermore, the gaff has been reversed under the card. Finally, replace the card onto the half dollar, loading the gaff, English Penny side showing, next to the half dollar. Clearly you must insure that the coins don't clink together. You're one ahead again.

Take the next ace and place it, face down, over the English Penny at center. Say, "*Captain Picard might say 'make it so number one.'*" Repeat the pick-up move with the left hand, creating the illusion that "Captain Picard" has disappeared from his starting point. Simultaneously lift the card on the transporter pad revealing the "reappearance" of Picard. Replace

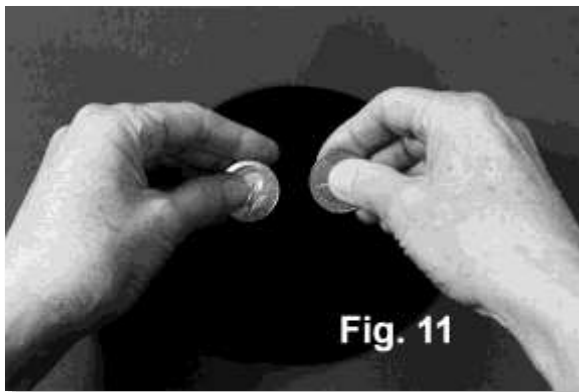


Fig. 11



Fig. 12



Fig. 13

the ace in your left hand, with English Penny hidden beneath it, in its original position (center). You're setting up for the big ending. Place the ace in the right hand, face up, near the transporter pad.

Pick up the half dollar with the left hand as you simultaneously pick up the gaff with the right hand as in **Figure 11**. Note that your fingers are going under the coins at the outer perimeter. This insures that the insert won't fall out as you pick up the gaff in the right hand. Turn a bit to your left as you display the coins at the fingertips. Bring the right thumb to the inner edge of the gaff. The outer edge must be pushed up against the right 1st finger so that you can use the right thumb to lift the shell off the insert as shown in **Figure 12**. Place the shell onto the left hand as shown in **Figure 13** leaving the insert on the right fingertips. Turning to the left insures that the person on your left won't see what you're doing.

Display the Half dollar and English Penny shell on your left hand as you again perform the Standard Loading Move, previously described, with your right hand, loading the 20 Centavo insert under the ace. Place the half and English Penny shell onto the transporter pad and cover them with the card, secretly adding the 20 Centa-

vo. Again, be careful not to let the Centavo clink against the other coins.

Say, *"This looks like magic to us. But in the 24th century it's just technology."* Perform the Dingle/Schneider pick up move of the Centavo with your left hand as you simultaneously pick up the card covering the three coins on the transporter pad with the right hand as you say, *"Commander Rodriguez joins the captains. Just a normal occurrence on the Enterprise."* Replace the card, with hidden Centavo, at outer right as you drop the right hand's card to the side and out of play. All three coins have been transported from their points of origin to the transporter pad. Now it's time for the reversal.

Pick up the coins, one by one with the right hand and place them into an overlapping row on the left palm (**Figure 14**). The shell is positioned over the Centavo insert so that when the left hand is closed, the shell will nest over the insert. Say, *"But this is the 21st century. And if someone clearly has three coins, closes his hand and only has two, you're seeing magic."* Suiting action



to words, close your left hand, causing the shell to nest. Then immediately open it. Only two coins are seen. Cleanly take them one by one with the right hand and place them onto the transporter pad. Show your hands empty on both sides. You must make it abundantly clear that there are only two coins. Nothing is being hidden. Now cleanly lift the card on the right, exposing the Centavo. Place the card with the first ace off to the side.

Pick up the half dollar with the right hand. Classic palm the coin in the right hand as you pretend to toss it into the left hand. Pick up the gaff with fingers underneath so the insert remains in place. Perform a Click Pass*, as you seemingly drop the gaff into the left hand, but actually drop the half dollar from palm in such a way that it hits the gaff and then falls into the left hand. (NOTE: My friend Jeff Eline suggested that a Benzais Friction Pass could be substituted for the Click Pass.) The spectators believe you have two coins in the left hand. Say, *"When two coins are squeezed and only one remains. You're seeing magic."* Suiting action to words, open your left hand showing that there's only a single coin there. Drop the coin to the table and use your left hand to cleanly remove the card at center, exposing the English Penny. Table the card with the other two. You're dirty this time, but the fact that you were so utterly clean with the previous coin cancels any thought that you're hiding a coin.

Use your left hand to turn the card on the left face up. Now use the Standard Loading Sequence to load the right hand's coin under the card as you turn it face down. Pick up the half dollar and use any coin Pass to make it seem that the coin has disappeared. Most such moves leave you with the coin in Classic Palm in the right hand. Show your left hand empty and use it to turn over the ace at outer left, exposing the silver coin (gaff). I have never had

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anyone grab the gaff, so you shouldn't be worried about it. Let the magic sink in as you conclude, "So magic should be O.K. for another few hundred years."

Use both hands to pick up the three visible coins. Take them into the right hand and give them a shake, allowing the palmed coin to coalesce with the other three. Return the four coins to the purse. You're ready to go again!

FINAL THOUGHTS: Clearly the same handling can be used in a four coin Matrix routine, simply by adding a Chinese coin. You'd begin with the half dollar at inner left, English Penny at outer left, Centavo at outer right and Chinese coin at inner right.

If the "Star Trek" presentation isn't your cup of tea, I'd recommend thinking about performing the routine to music. Much magic is taking place during the routine and music gives the spectators a lot of space in which to experience astonishment. Of course, the use of music is difficult in a walk around environment. I think music is best in a formal show. The "Clarke's Law" presentation is good for walk around. But, clearly you'll need a pad or other soft surface to make the pick-up moves possible.

NEW JAZZ



EFFECT: Jazz Aces with a backfire ending: The four aces are placed in the familiar T-formation (**Figure 1**). Four spot cards are clearly shown in the magician's hand. Now, a spot card is placed face down on the AS, as one of the aces is then placed among the remaining spot cards. After a "magical gesture," the ace is seen to have vanished from among the spot cards. It is now with the leader, the AS. This happens twice more until all three "followers" are now with the AS. The

magician points out that one of the aces, the AS, has not travelled. Three aces are again placed face down in a row. The AS is replaced in leader position by a face up spot card as the AS is placed into the spot card packet. Instantly, the spot cards are found to have been replaced by aces! The three face-down aces are now spot cards.

SET-UP: None.

PROCEDURE: As you spread to openly remove the four aces, cut the deck to position a black six at the face. Upjog the aces as you come to them and finally strip them out, placing them on the face of the deck. Perform these actions with the faces toward you. Make sure that the ace of spades (AS) is at the rear of the group of four aces. So, from the face, it's ace, ace, ace, ace of spades, black six. Square up the five cards (four aces and the black six) and place them face up on the table as you say, "We'll get back to these cards in a moment." Note that you haven't shown all the aces yet. This will make the impending ATFUS move more logical.

Now say, *"I need four black cards for contrast"* as you openly spread and upjog two black eights, a black nine and the other black six. Position the black six at the face as you remove the four black spot cards.

Table the deck and then spread and finally square these cards in the left hand as you pick up a left 4th finger break under the six at the face. Hold these four cards in the left hand as the right hand picks up the ace packet in Biddle Grip*. Place the right hand's cards onto those in the left hand in readiness for Marlo's ATFUS* switch-out. The right thumb takes over the break, now *over* the black six in the left-hand packet. (Technically when the move is done face up it's called "FUFU" (face up, face up). Briefly: The right-hand controls six cards. It has a break over the sixth card, a black six. Use the left thumb to hold the ace at the face in place as the right hand pulls its now five cards to the right and clear of the left hand's cards. **Figure 2** shows this in action. As the right hand again positions its cards on top of those in the left hand, pull down on the broken card (black six) at its inner right corner using the left 4th finger, thus pulling it onto those in the left hand. Maintain a break between the packets i.e. over the six.



In a continuing action, peel the second ace as the left 4th finger maintains a break below it. Again, move the right hand's three cards to the left. You now take back the ace above the break into the right-hand packet as the third ace is peeled. This ace can be peeled to a slightly sidejogged position, showing that the same black six is exactly where it should be. This really sells the idea that everything is copacetic. Finally, take the sidejogged ace under the right hand's packet.

STATUS CHECK: The left-hand packet from the face is: black six, ace, three other black spot cards. The right hand's group from the face is: AS, black six, ace, ace. (**Figure 3**)

Table the left hand's cards face down to the left. Now flip the right hand's cards to face down in the left hand. Take the top card (ace) and flash its face as you place it face down on the pad at position A (Figure 1). Do the same with the next ace, placing it a B. You can't show the third ace, but you can obscure this fact as follows: Take the bottom card (ace of spades) and place it to the right of the first two aces i.e. at C. Now flash its face and say, *"Oh, this is the leader ace. He goes here."* Move the AS, face up, to the leader position (D) and immediately place the black six, face down, to the right of the two



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aces, ending as in **Figure 1**. You're ready to make some magic!

THE TRANSPOSITIONS: In each case you will seem to put a black spot card onto the leader Ace of Spades and replace the spot card with one of the "follower" aces. The ace will jump back with the leader as the spot card returns to its packet. This will happen three times. Say, *"The ace of spades is the leader ace. We'll leave it face up."*

Pick up the spot card packet face down in right hand Biddle Grip*. Use the left thumb to peel the top three cards face down into the left hand reversing their order. Turn the left hand palm down in order to show the faces of these cards. Simultaneously, rotate the right hand palm upward showing the black six at the face. Be sure to keep the double in alignment. Now reverse the process, rotating the left hand to palm up again and the right hand to palm down. Finally, place the right hand's double card face down onto the left hand's three face down cards and square up the packet. You have shown that you have four black spot cards in the left hand.

TRANSPOSITION 1: Take the top card (an ace) and place it face down and jogged to the right on the face up AS as you say, *"A black spot card goes onto the leader ace."* Now pick up the ace at position A and, without flashing its face, insert it under the top card of the left hand's packet. Flip the packet face up. You will show that the ace has vanished as follows:

Buckle* the bottom card (black six) and obtain a left 4th finger break over it. Now use the left thumb to push the face card a bit to the right so you can take it in the right hand with thumb on top and fingers underneath. Repeat this with the second card, taking it under the first one. Now, reach into the break above the bottom card and take the double (as one) under the first two cards. This leaves you with a single black six in the left hand. Apparently, the ace has vanished since you seem to have only four black spot cards. Place the black six at the face and square up the spot card packet into the left hand. Finally, turn the face down card that was placed on the leader to face up. The ace has transposed with the spot card formerly face down on the leader ace. Leave this ace face up and sidejogged on the ace of spades.

TRANPOSITION 2: You can spread the spot card packet showing four black spot cards if you keep the last two cards as one. This is optional. Flip the packet face down and perform



a double turnover showing a spot card. Turn the double face down and deal the top card (an ace) sidejogged to the right on the leader packet. Pick up the ace as B and, without showing its face, place it second from top in the spot card packet. **Figure 4** shows the situation at this point.

Square up the spot cards and make your magi-

cal gesture as you say, *“Watch the power of the leader ace.”* Flip the spot card packet face up and, as before, buckle the bottom card so that you can repeat the showing of four spot cards as described above in the second paragraph of *“TRANSPOSITION 1.”* The lowermost spot card is placed on top, leaving an ace at the rear of the packet. Flip the face down ace on the leader pile to face up.

TRANSPOSITION 3: Repeat this exact sequence (TRANSPOSITION 2) once more. At this point each of the three *“follower aces”* has been placed into the spot card packet as a spot card has been placed on the leader ace. But magically the ace returns to the leader as the spot card returns to its starting place. All three *“follower”* aces have travelled back to the leader. All the aces are face up and the routine seems to be over. However, a big surprise is about to happen.

STATUS CHECK: There are five spot cards in the spot card packet at this point. If you spread them as four by keeping the bottom two cards as one, you will see the original cast of characters i.e. two black eights, a black nine and a black six. The four aces are face up with the ace of spades at the rear.

THE BIG SWITCHAROO: Turn the spot card packet face down in the left hand and obtain a break under the top three cards. Now flip the ace packet face down and take it, squared, in right hand Biddle Grip*. You will now use **J.K. Hartman’s Multiple Count Change*** to switch out three of the spot cards for aces. To wit:

MULTIPLE COUNT CHANGE: The aces are face down in right hand Biddle Grip*. Rotate the right hand palm upward, flashing the face of an ace. Move the packet over the left hand’s cards as though you are going to peel the top card onto the packet in the left hand. However, instead of peeling the ace, you will execute a sort of Top Change action. To wit:

Allow the outer right corner of the three card packet above the break to move slightly away from its packet. Now move the right hand to the position shown in **Figure 5**. Notice how the right 3rd finger has contacted the outer right corner of the three card packet in readiness for the move. The right thumb contacts the packet at the inner short edge. Now swing the lower packet to the right using the right 3rd finger. This occurs as the left thumb contacts the upper packet at its outer left corner (**Figure 6**). Continue by moving the right hand to the right until



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the packet of three is completely free from the other cards. Catch a left 4th finger break under the aces as the right hand packet clears the left hand's cards. You want it to appear that you simply peeled the top ace onto the deck. Actually, you "peeled" all four aces and now have three of the black spot cards in the right hand. The spectators believe that these are aces. Continue to peel and sidejog each of the three X cards ending as in **Figure 7**.



Begin to square the jogged cards with the packet. Allow the right fingers to enter the break held by the left 4th finger. When they are nearly square, flip the entire block of seven cards above the break, face up onto the remaining two cards (Zarrow Addition*). Catch a left 4th finger break under the block of seven as you say, *"Three aces have travelled. The leader ace has always stayed in position."*

Spread the top three aces to the right exposing the AS on top of the left hand's cards. Square up the aces with the cards above the break and immediately flip the entire block of seven cards face down, using the Zarrow technique described above. This positions three black spot cards on top. Deal the top three cards into a face down horizontal row from left to right. Finally, turn the next card, AS, face up and place it, face up, in "leader" position. The three face down cards are assumed to be the aces. Turn the left hand's packet face up. A black spot card shows at the face. Now say, *"The AS is the only ace that hasn't travelled. Let's see what happens if we replace it with a black spot card."*

Take the top black spot card and place it face up next to the AS. Another black spot card shows at the face making everything feel exactly as it should. Place the AS face up onto the left hand's packet. You're set for a mind blowing ending.

Obtain a break under the top two cards of the left hand's group as you say, *"Watch the power of the leader ace. Remember the three aces over here?"* Gesture at the three tabled face down cards. Now say, *"They're gone!"* Lift the two cards above the break and drop the double to the table as a single. Then drop each of the other aces singly on top of the AS.

If you're worried about the double splitting, you can alternately move the double to the rear of the left hand's packet and then spread the five cards as four by holding the bottommost two cards as one. In either case, it's clear that something extraordinary has happened. Three aces have jumped to join the leader ace.

Table the ace packet and flip the three face down spot cards to face up revealing the full transposition. BAM!

FINAL THOUGHTS: This is a very clean handling of the O'Henry variation of Peter Kane's Jazz Aces. I think the original Jazz Aces suffers from the repetition. The last ace is expected.

There's no punch.

CREDITS: This all started when John Neely sent me a very interesting version of Jazz Aces. I have always thought that Jazz Aces needed a better ending than simply having the last ace jump back to the leader as the other two had done already. It didn't seem to build to a climax the way Matrix does. John's routine, which appeared in my Card Corner column in *The Linking Ring* in May 2012 was called *Jazz It Up*. My variation of John's routine appeared the following month. What made John's routine cool was a backfire ending where the aces trade places with the spot cards. This is the so called "O'Henry" ending.

I got feedback on these routines from a magic site that I frequent. Most members seemed disinterested. However, John Bannon PMed me indicating that he thought "there was something there." Recently John published his take on the Neely concept (*Genii*, November 2017). John called his routine "Well-Tempered Aces." I think John's handling of the Neely concept is the best one to date that uses only eight cards.

Having read John's routine, I revisited the backfire concept applied to Jazz Aces. It occurred to me that adding an extra spot card would make the routine substantially better. All the shows of X cards would be pure i.e. there would be four black spot cards – no Elmsley Counts to fake the notion of four spot cards. Also, at the end, the extra card really enhances the backfire by having a spot card at the face of the supposed spot card group immediately before the transposition takes place. I encourage the reader to check the original Neely routine (*Linking Ring* May 2012) as well as Bannon's routine in *Genii* (November 2017) for comparison.

PUSH THROUGH SUCCESS

EFFECT: The magician openly removes four cards and tables them face down without revealing their identities. A card is selected and shown to the spectators. It is then placed face down on the table. The four cards are now shown to be the four aces.

The deck is divided into two halves and the selection is placed face down in the center of the left half deck. The aces are placed face up in the center of the other half deck. Now the two halves are interwoven but not pushed flush. The half containing the aces is angled a bit, allowing the magician to push one half through the other half and out again. This is done openly. The half containing the selection is spread face up. A single face down card shows near the center. The other half is spread face down. Three aces remain face up, but one of the aces is now face down (**Figure 1**). The spectator verifies that the suit of the face down ace matches that of her selection. But when the single face down card, which is assumed to be the selection, is turned over, it's the ace of matching suit. The selection turns out to be the face down card now among the aces.



SET-UP: None.

OVERVIEW: The ultimate goal is to have a selection removed, returned and then peeked so you know the suit. Then, in the action of creating two piles for shuffling, you'll swap out the ace whose suit matches that of the selection for the selection itself. The matching ace will end reversed in the center of one half-deck while the other three face up aces with the face down selec-

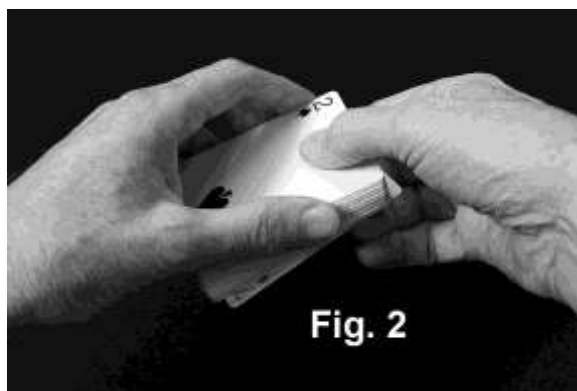
tion among them will be in the center of the other half-deck.

PROCEDURE: Spread the cards toward yourself as you upjog the aces. Remove and table them face down in C, H, S, D order from the top down without showing the faces to the spectators. They should not be aware of the identities of these cards. Say, *"I'm going to have you select a card, but I want to be sure you don't take one of these. We'll get back to these in a bit."* The deck can be legitimately shuffled at this point.

Extend your left hand, which holds the deck face down in dealing position, as you say, *"Cut some cards to the table. Great! You cut right here."* Point to the top card of the cards you are holding. You will now lift a double with its face toward the spectator as you say, *"This is the card you cut to. Remember it. It will be a few moments before you see it again."* Be sure that it's clear that you cannot see the identity of the selection.

There are many ways to take the top double in such a way that you cannot see its face. A Hit style double lift makes this fairly easy. Alternately, you can obtain a break under the 2nd card and then lift the double in Biddle Grip* in the right hand, showing its face to the spectators. Finally, place the double back on top of your cards and then deal the top (X card) to the table. The spectator has a card in mind and believes it to be the face down single card on the table. You will now secretly learn the identity of the selection. To wit:

Place the cards you are holding onto the half deck on the table and pick up the entire pack. Obtain a left 4th finger break under the top card (selection) as you say, *"I know some things about your card. I know it's not this card."* As you deliver this line, turn your left hand palm downward as you push the selection's inner right corner with the left 4th finger. This will jog it just a bit, as the face card comes into view. Hold the deck momentarily with the right hand as in **Figure 2**. The spectators should not be able to see the corner of the selection peeking out. Note the suit of the selection as you say, *"I know that this isn't your card"* as you gesture at the face card.



Rotate the left hand to palm upward again as you allow the deck to square up again. Obtain a left 4th finger break under the selection as you say, *"I also know that your selection is not an ace. That's because these are the aces."*

You are going to pick up the aces and place them face up onto the face down deck. You know that the aces are in C, H, S, D order from the top. You'll need to have the ace at the face match the suit of the peeked selection. If it's diamonds, you're all set. Otherwise pick up the proper number of aces and use them to scoop up the ones remaining on the table. For example, if the selection is a heart, you'd pick up the top two face down aces and use them to scoop up the other two. This positions the ace whose suit matches that of the selec-

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tion, at the face.

STATUS CHECK: There's an X card on the table which is assumed to be the selection. You have a break under five cards. The four aces are face up with the ace whose suit matches the selection is at the face. The selection is face down fifth from the top. You're ready to ATFUS* out the ace at the face.

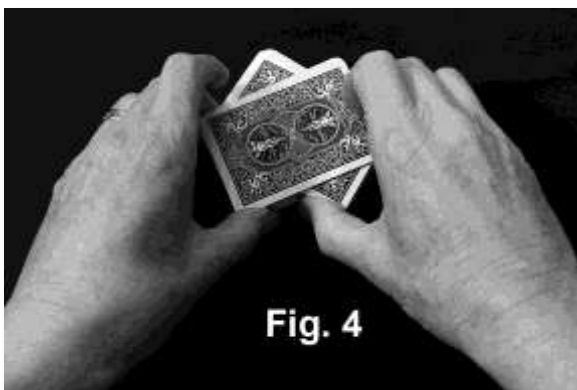
To get ready for ATFUS* you'll need to pick up the card directly below the break i.e. the 6th card. One way is to lift the five cards above the break as you say something like, *"I have a special use for these aces."* Obtain a left 4th finger break under the top card of the deck as you speak these words. Now, it's an easy matter to lower the five-card packet and pick up the broken card atop the deck under the five cards as the right thumb grabs a break over it. See **Figure 3**.



Immediately, use the left thumb to peel the top ace back onto the deck as the right hand moves its cards to the right and clear of the deck. Bring the right hand's cards back over the deck. You must now pull the face down card below the break onto the ace at the top of the deck using your left 4th finger. This happens as you pull the second ace onto the deck with the left thumb. Catch a left 4th finger break under the second ace. Finally, peel the third ace and then place the last two cards (as one) onto it.

STATUS CHECK: From the top it's: face up ace; face down selection; two face up aces; left 4th finger break; face down X card; face up ace whose suit matches that of the selection; remainder of deck. The stage is set.

Pick up the four cards above the break in right hand Biddle Grip* and table them face up. Don't let them spread or the reversed card will be seen. Take the top half of the deck in right hand Biddle Grip* and table the remainder face down. Say, *"Your selection goes into this half"* as you pick up the tabled X card and place it on top of the cards you're holding. Immediately cut this half deck, complete the cut, and table the cards a bit to the left.



Pick up the other half deck in the left hand and place the four cards (assumed to be four aces) on top. Cut this packet and place it a bit to the right. Be sure it's clear which half deck has the selection, and which has the aces. I like to leave the upper half of the ace packet jogged a bit to the side so that part of the face of an ace can be seen.

You are about to riffle shuffle the two packets together, but in a special way. To wit:

Begin the riffle shuffle action but do not push the packets together. Instead you will angle the packets as seen in **Figure 4**. Lift your hands away and reposition them as in **Figure 5** so that you can continue the “push through” action. You want it to be clear that one half was pushed through the other half. Finally pull the two halves apart, having completed the open push through action. Since the aces start on the right, they will end in the left packet.



Move the left hand’s cards forward and immediately spread them back toward yourself, forming a vertical spread. Three face up aces show near center with one face down card among them (assumed to be an ace). Now turn the right-hand packet face up and repeat the spreading action, ending as in **Figure 1**. Say, *“One of the aces has turned face down. It’s the ace of hearts. That tells me that your card is heart. Is that correct?”* The spectator will answer in the affirmative. I like to point at the single face down card in the right hand spread when I say, *“... your card.”* Now say, *“What was your selection?”* Let’s say that it was the nine of hearts. Pull the single reversed card in the right hand spread out and, as you turn it face up say, *“This nine of hearts changed. It’s now the ace of hearts! Your nine jumped over here.”* Pull the face down card from among the aces and show that it’s the missing selection. Give the spectators time to digest what has happened. Their minds should be blown.

FINAL THOUGHTS: This is a very powerful, completely impromptu routine. There are a number of ways to get to the final configuration. Check out the credit reference below for ideas.

CREDITS: This item is a handling of Mike Kociolek’s “Double Target” from my Card Corner column in *The Linking Ring* November, 2013. Mike’s idea was to combine the “Hofzinsler Ace” plot with Ed Marlo’s “Push-Through Failure.” It’s a great idea! When Mike posted his ideas on The TSD board, Rich Aviles offered some handling suggestions. Both methods were explained in the Card Corner column.

I felt that it should be clear that the selection was in one of the half decks while the aces were in the other. This wasn’t true in the original routine. I also felt that the half deck with the single reversed ace should be spread face up so that the spectators would see a face down card and assume it to be the selection. This delays the transposition and allows for a more powerful ending.



THE LYING TRAVELER



A wonderful source of excellent card magic can be found in *The Cardician*, by Ed Marlo. A case in point is Marlo's "The Traveling Card" (p. 93). I have performed the effect as written but always thought that the revelation of the selection in the third packet was a weak ending for an otherwise very cool trick. I have changed Marlo's original handling a bit, taking the last phase in a completely different direction; I think this gives "The Traveling Card" a worthy ending

EFFECT: The magician counts out twenty-one cards. The spectator shuffles the packet and chooses a card which is then lost among the other twenty cards. The packet is divided into three piles of seven as the spectator notes which pile her card is in. She informs Mr. Magic that her card is in the first packet, packet A.

The magician invisibly removes the card from packet A and inserts it into packet B. Now A is shown to only have six cards and B now has eight! Not stopping there, the magician moves the card, again invisibly, from B to C. B is shown to again have seven cards. C now has eight.

To find the selection a "Lie/Truth" sequence ensues as the spectator can either lie or tell the truth over the course of three questions. At the end, even though she could have lied or told the truth, the spectator's choices have located her card.

SET-UP: None.

PROCEDURE: Remove any twenty-one cards from a shuffled deck in use. Spread them so they are seen to all be different. Have the spectator shuffle the cards. Now spread the cards face down for a selection. Say, "*Just put your finger on any card.*" Break the spread, taking the selection to the bottom of the right hand's portion. Raise the right hand, allowing the specta-

tor to see the face of her selection. Replace the right hand's cards on the spread held by the left hand. Note the position of the selection so that, as you square the cards, you can pick up a left 4th finger break two cards below the selection i.e. the selection is the 3rd card above the break. Cut at the break (or Double Cut* to the break), bringing the selection to 3rd from the bottom and immediately riffle shuffle, maintaining the selection in its position (3rd from bottom).

You will now use a "Biddle Steal*" to seemingly peel off seven cards. Actually, you will steal back the selection, ending with six cards as seven. To wit:

Hold the packet face up in right hand Biddle Grip*. Say, "I'm going to make three piles of seven. You need to know which pile contains your card. Don't say anything. Just watch and remember where your card ends up." Begin to peel (Biddle) cards, one by one, into the left hand using



Fig. 1

the left thumb (**Figure 1**). Catch a break under the third card (selection). Now, as the right hand returns to allow the left thumb to peel the 4th card, you will secretly steal back the selection under the cards in the right hand. **Figure 2** shows the beginning of the Biddle Steal*. There should be no pause in the peeling when the steal is made. Count out loud to seven as you peel cards. Of course, due to the steal, you end up with only six cards. The spectators believe that you have seven and that their selection is among the cards.



Fig. 2

The cards are face up in your left hand. Rotate the left hand palm down and table the six cards to your left. This will be packet A. Repeat the peeling from right hand to left hand as you again count to seven. This time there really are seven cards. Table these face down to the right of packet A. This is packet B. Finally, peel six cards into your left hand as before. This leaves you with a double card in the right hand. The selection is the lower card of the pair. Place the double onto the six in the left hand as you say, "Seven." Table this packet face down to the right of packet B. This is packet C. The selection is second from bottom in packet C.



Fig. 3

THE TRAVELING CARD: You will now perform a somewhat streamlined version of Marlo's Traveling Card. To wit: Ask the spectator which

packet A, B or C contains her selection. She will indicate that it's in packet A.

Pick up packet A (on the left) and hold it face down at the fingertips of the left hand (**Figure 3**). Note the position of the left 1st finger underneath the cards. Lift the top two or three cards using the right thumb so that your right 1st finger can enter the gap (**Figure 4**). The right thumb goes under the packet as shown.



Pull downward a bit with the left thumb and 2nd finger as the 1st finger pushes upward. A snapping sound can be created by quickly pulling the right fingers and thumb away from the packet. The upper cards will snap against the lower cards creating a sound. I believe this is a Paul Cummins idea. As you perform these actions, say *"I'm removing your card. As you can see, it's invisible! I'm going to place it into packet B."* Suiting action to words, mime pushing the invisible card into packet B. Say, *"That would leave only six cards in packet A."*

Prove this by slowly dealing the cards face up in an overlapping row. There are only six cards. Say, *"Do you see your card here?"* Of course, the answer will be *"no."* Continue with *"That's because it's now in packet B!"*

Pick up packet B in right hand Biddle Grip*. You will count the seven cards as eight using a Biddle Steal* as before. Use the left thumb to cleanly peel three cards into the left hand counting as you peel. Catch a left 4th finger break under the third card. Now, as the right hand returns so that you can peel the 4th card, steal back the card above the break under those in the right hand. This happens as you peel the 4th card. Continue counting as you peel cards. The count will end on eight because of the stolen card. Say, *"Now there are eight cards here."* Apparently, you really have moved a card from packet A to packet B!

Repeat the actions described above where you seem to pull an invisible card from the packet. Again, mime inserting this card, this time into packet C. Say, *"I have removed your card from packet B and placed it into packet C."* Deal the cards from packet B face up in an overlapping row as before. Count as you deal. There are only seven cards. Say, *"Do you see your card here?"* Again, the spectator will say *"no"* as you continue with *"That's because I moved it to packet C!"* Pick up packet C and slowly deal the cards face down, one by one, into a pile as you count to eight. There really are eight cards there.

Since the selection had been 2nd from the bottom, it will now be 2nd from the top in the face down pile. Pull the top and bottom cards free and show their faces as you say, *"Your card didn't end on top or bottom did it?"* Of course, the spectator will answer in the negative. Drop these cards on top. This positions the selection 3rd from the top for the Lie/Truth ending.

TESSERACT

LIE/TRUTH: This is the Steinmeyer “Nine Card Problem” done with eight cards. There is a lot of room for fun with the spectators here.

Say, *“To find your card, I’m going to ask you some questions. I will spell your answers, dealing one card for each letter of the word. At the end, you will have found your own card. The wonderful thing is that you can lie or tell the truth each time!”*

“The first question will be about the type of card you selected. Like whether it’s an ace or a queen or a five. But don’t forget – you may lie or tell the truth. But don’t tell me which path you took. O.K. here we go. The first question – what type of card did you select?” Whatever the answer i.e. queen, ten etc. you deal cards face down into a pile dealing one card for each letter as you spell the value. The remaining cards are then placed on top of all. So, if she said “five” you’d deal four cards, one for each letter of the word “five.” You’d then throw the remaining four cards on top.

Say, *“Wonderful! Isn’t this fun! You can lie or tell the truth. I love this! Now the card is the five of something. So, I’ll deal cards for the word ‘of.’”* Deal two cards as you say the letters “o” and then “f.” As before, drop the remaining cards on top. Continue with *“This is fantastic. Of course, your card has a suit as well. It’s the five of something. In a moment I’ll ask you what the suit was. But, again, you can lie or tell the truth. And, again, I’ll deal a card for each letter. Here we go – what was the suit of your card? Was it clubs, hearts, spades or diamonds?”* Note that you’ve used the plural form ending in “s.” This is important should she say “clubs.” The four letter word “club” will not work in this context. Let’s say she says “spades.” You now deal six cards, one for each letter in the word “spades” and then drop the remaining cards on top.

Say, *“Awesome! We’re down the last question. And, again, you can lie or tell the truth. Clearly you either lied, told the truth or both. I’m going to ask you which one it is – either ‘lied’, ‘truth’ or ‘both.’ I love this part. You can lie about telling the truth! You can tell the truth about lying. The possibilities are mind-boggling! O.K. here we go. Which is it – ‘lied’, ‘truth’ or ‘both?’”*

There are two possible endings here. If she says “lied” or “both” you will proceed exactly as before. You will deal four cards face down and drop the others on top. Amazingly, the top card will be the selection! It’s just math. But it seems impossible.

However, should she say “truth” the handling is slightly different. The card that turns up on the letter “h” is the selection. You can’t deal it to the table and toss the other three cards on top or it will be buried in the pile. In this case you simply hold the card and say, *“We have ended on this card. Wouldn’t it be amazing if after all the choices you made about whether to lie or tell the truth, we ended with me holding your selection in my hand? For the first time, please tell the truth. What was your selection?”* Slowly turn the card and show that it indeed is the selection.

You can also end by setting the selection aside face down as you deal the other cards face up, asking if the spectator sees her card. Deal slowly toward the end to build up tension. Finally, turn over the selection.

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If you have ended with the selection on top of the pile because she chose “lied” or “both,” reach out and pick up the top card of the pile and deliver the exact same line viz. *“We have ended on this card. Wouldn’t it be amazing if after all the choices you made about whether to lie or tell the truth, we ended with me holding your selection in my hand? For the first time, please tell the truth. What was your selection?”* Slowly turn the card and show that it indeed is the selection.

FINAL THOUGHTS: I have had great fun performing this trick. The traveling card concept is very magical. And the ending with the lie/truth sequence is a load of fun for everyone. It’s an any time anywhere trick—no set-up. Try it. You’ll like it!

CREDITS: As mentioned above, the traveling card concept is from Ed Marlo. You can find the original in *The Cardician* p. 195. The lie/truth sequence is from Jim Steinmeyer. Also of interest might be Bill Simon’s use of the Biddle move. See *Phoenix* #224, p. 894. Marlo’s Traveling Card now has a worthy ending. I think Eddie would approve.



I.T.H. TRIUMPH



Marlo contended that the Triumph effect suffered from a confusing ending. When the cards are spread, two features split your attention - 1) The reversed cards have been straightened 2) the selection has been found. The Triumph effect about to be described has been sequenced so that three clear-cut magical effects occur one at a time. It also uses a great Triumph convincer published in Larry Jennings' *Up In Smoke*. Furthermore, it has the advantage of being done without the aid of a table or close up pad, thus the I.T.H. (**In The Hands**) in the title.

EFFECT: A card is selected and "lost" in the deck. The magician then takes half the cards face up and shuffles them into the other face down group. The cards are clearly face up into face down. The packets are pushed together. The magician says that the top face up card (say the jack of clubs) is a "magic card." The top card is turned face down as the magi says, *"If the face up jack is turned face down, all the other face up cards follow his lead."* The deck is spread between the hands showing that indeed all the face up cards are now face down! The deck is squared. Now the jack is turned face up. When the deck is spread, the other 51 cards have magically followed his lead and turned face up. Finally, the deck is given a shake and the jack disappears from the face. The magician says, *"The jack of clubs is looking for his brother the jack of spades. Together they will find your card."* The deck is spread face up and the two jacks are found in the middle of the deck. Between them is a single face down card. The card turns out to be the selection!

PROCEDURE: Spread the deck toward yourself and locate a pair of "mates" e.g. the jack of clubs and the jack of spades. Cut one on the bottom of the face up deck and openly position the other one at the face of the deck. During this open culling process say *"I'm going to have you select a card but I want to be sure it's not my "magic card" so I'll place the magic card on the bottom of the deck. Select any card except the bottom card."* Spread the deck face down for a selection. Tell the spectator to show the selection to the others. Turn your back while this is transpiring, apparently to give privacy. While your back is turned, take the lower half of the face down deck and turn it face up underneath the top half. Maintain a right thumb break between the two sections. (The deck is held in right hand Biddle Grip during this process.) Your left thumb then peels the top card into the left hand. Immediately the right hand places the deck onto this card as the break between the reversed halves is picked up by the left 4th finger. This may sound like a lot of business but it only takes a few seconds. Turn around and take the selection from the spectator. Hold it up for a moment and tell the spectators to remember the card since they won't be seeing it for a few minutes. You now insert the selection into the break held by the left 4th finger, finally obtaining a left 4th finger break **over** the selection.

STATUS CHECK: From the top down: 1) approximately half the deck face down above the left 4th finger break 2) the selection face down beneath the break 3) approximately half the deck face up 4) a face down card on the bottom. (N.B. It's a good idea to have slightly more than half the cards face up below the break. This makes the impending shuffle easier.) Also note that the bottom card of the deck

is one of the black jacks as is the face up card directly below the selection.

Say, *“We’ll get back to the selection in a little bit. First let me shuffle in a strange way.”* Spread the face down cards until you come to the break. (Be careful not to expose the face up cards.) Take the upper half face down into the right hand, slightly spread. Say, *“First I’m going to shuffle these (indicate the right hand’s group) into these (indicate the left hand’s group) - but not the normal way.”* Turn both hands palm downward momentarily flashing the bottom card of both packets. Then turn the hands palm up again. This just sells the idea that the condition of the deck is normal. Square up the right hand’s cards and turn the right hand palm down. Bring both packets together as shown in **figure 1** for a faro type butt shuffle. The shuffle does not need to be a perfect faro but the **top two** cards and **bottom** card of the left hand’s packet must remain in their respective positions after the shuffle.

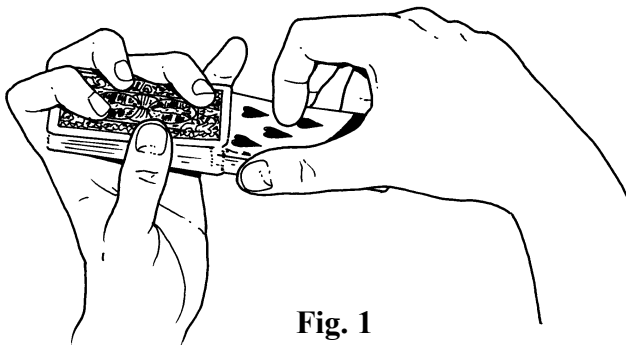


Fig. 1

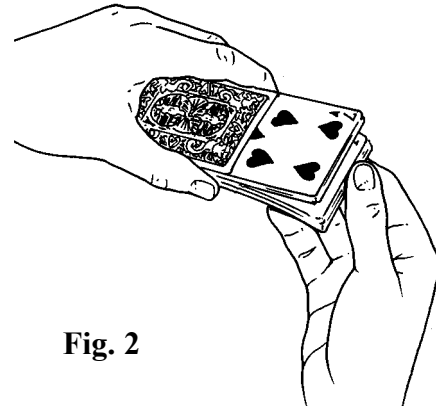


Fig. 2

Push the right hand packet into the left hand packet for about 1/3 of its length. The right hand now momentarily holds the partially shuffled deck so that the left hand can re-grip it as shown in **figure 2**. Now use the right thumb to riffle the front edge as shown in the figure. The spectators see that all cards in this block are face up. The right fingers now reach under the packet and pull the bottom card (black jack) from the left side to flush with the right side. While these actions are taking place say, *“If I were to push these packets together we’d have what magicians call ‘a mess’.”*

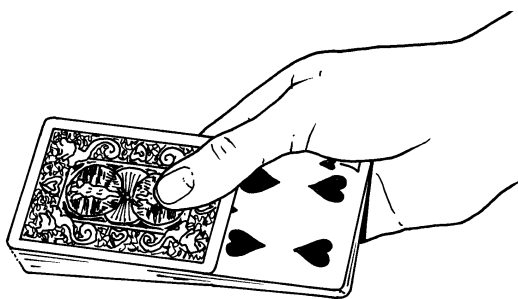


Fig. 3

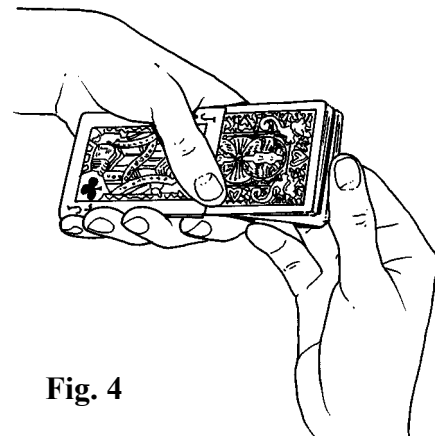


Fig. 4

Now for the final convincer: The right hand grips the pack as shown in **figure 3** and turns palm down. The pack is now placed into the left hand with the inner group of cards roughly in dealing position. Note that the face down group will be pointing a bit to the left at this point. The left hand now rotates the deck clockwise, reaching the position shown in **figure 4**. The right hand now moves to the outer edge of the pack and riffles the face down group (as in the figure), showing clearly that all those cards are face down. (Note that the bottom card may not be shown.) This sequence should totally convince

the spectators of the supposed condition of the deck.

Openly and cleanly push the two halves together being sure that it is absolutely clear that nothing “fishy” is taking place. Say, *“It would take the average person about 25 seconds to straighten out the 26 face up cards. Luckily I have a very powerful card. It’s the one I placed on the bottom earlier.”* Name the top face up card (one of the black jacks) as the magic card. Say, *“If I flip the jack face down, all the cards are forced to follow his lead.”* Suiting action to words, flip the top card face down and then spread the deck, showing that all the reversed cards have turned over! (Be careful not to flash the bottom card!) This very clear moment of magic is not made confusing by the presence of the reversed selection as in the standard Triumph.

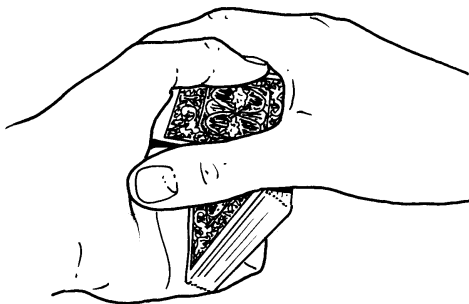


Fig. 5

Now, while the magic is sinking in, you must perform a **Half Pass** of the 51 cards below the top card. **Figure 5** shows this action in progress. (You simply flip over the 51 cards under the top card.) The “deceptivity” of the move can be increased by immediately rotating the deck clockwise 180 degrees (The Christ Twist). At this point 50 cards are face up below the top two face down cards. The 2nd card from the top is the selection. Say, *“Did you see your card?? Of course not. The cards were face down. I’ll just turn the jack face*

up and look...” Suiting action to words, flip the top card (the black jack) face up being careful not to spread past the 2nd card. Immediately spread the cards, keeping the top few cards in a tight spread so as not to flash the reversed card 2nd from top. Apparently 51 cards have magically reversed themselves. This really kills because the handling is so clean. It is also a second very clear moment of magic.

All that remains is to reveal the selection that is reversed 2nd from top. Perform a **Turnover Pass** as you turn the deck face down or openly perform a pass centralizing the selection. (You may alternately simply cut the deck. But a Turnover Pass is the best way to go.) Say, *“Our leader card was able to flip 26 face up cards to face down and then 51 face down cards to face up. This time he’s on a mission to find your card. He’s going to need help so I think he’s going to find his brother - the jack of spades.”* Turn the deck face up and show that the leader card has disappeared from the top of the deck. Spread the cards face up showing that the two black jacks are together in the center of the deck, sandwiching a single reversed card. Allow the spectator to remove the face down card. It’s the selection!

FINAL THOUGHTS: Vernon’s Triumph is one of the classics of card magic. It plays wonderfully in its original form where all cards are face down except the selection. Anyone who has used the original or a variation knows its power. I don’t believe that Marlo meant to cast dispersions on the original but rather meant to suggest that separating the effects might have merit.

CREDITS: The face up/face down convincer sequence used above is from Larry Jennings’ **Up In Smoke** and is attributed to Bill Goodwin.

Varying Variance Variant

EFFECT: The performer purports to do an effect based on principles of physics. The four Kings are removed since they are the "heaviest" cards in the deck. A deuce is then removed since it is a very "light" card. Everyone knows that light things rise. The deuce is placed successively under one, then two, then three and finally under all four kings. Each time it instantly rises to the top. Finally, the deuce visibly changes into a king and the kings are now found to be the four deuces.

METHOD: 1. Openly cull the four kings and place them on the table. During the cull, secretly cull three deuces to the face of the deck. Add the kings to the face without revealing the presence of the deuces. You are now holding the deck face up in left hand dealing position. 2. Spread the cards toward yourself obtaining a left fourth finger break under the top seven cards (the four kings and three deuces). Lower the deck and spread the cards showing only four kings. Say "*The kings are the heaviest cards in the deck. There are also lighter cards in the deck.*" As you deliver the last line, square the kings against the deck and move all seven cards above the break to a sidejogged position on the right for about half their width. This brings the eighth card from the top into view, lets say it is the five of spades.

3. The right thumb assists in obtaining a left fourth finger break under the 5S in readiness for Marlo's ATFUS move. The packet is moved flush with the deck allowing the right thumb to take the 5S under the packet. The right thumb holds a break above the 5S. Now the left thumb exerts pressure on the top king. The right hand moves the remainder of its packet (including the 5S) to the right, allowing the top king to remain and become part of the left hand pack. You must be careful not to flash the top card of the deck. This would be a discrepancy. The right hand returns twice more and each time the left thumb holds back the top king. The right hand returns a final time and leaves the 5S on the left hand packet. (Do not move the king this time.) The right hand then moves away with its now four card packet consisting of a king and three deuces.

4. After the ATFUS action (actually a FUFU action), your right hand moves its now four card packet away from the deck. The spectators see the 5S on the deck and a king at the face of the packet. Everything appears copacetic. The right hand tables its packet face up.

5. Now say "*I need to find one of the lightest cards in the deck.*" Spread the deck to yourself and find the other deuce, being careful not to reveal the presence of the three kings near the face of the deck. Table the deuce.

6. Now pick up the king packet and flip it face down in left hand dealing position. Spread the four cards and say "*These are the heavy cards.*" Openly transfer the top card to the bottom. (You could use a "squiggle" action to place the 2nd card to bottom. The important thing is that you begin with a deuce on bottom and the king second from bottom.) Pick up the tabled deuce face down in the right hand. Flash its face to the spectators and say "*This is the light card.*" The left hand spreads its four cards face down and the right hand inserts the deuce second from top. Square up the 5 card packet. Say "*Do you know what happens when a light card is placed among some heavy ones? Yes- it rises to the top!*"

7. Perform a double turnover showing that the deuce has risen. (you might want to hold a break under the top two cards as you square up to make the double lift easy.) Flip the double face down and take the top card into the right hand. Spread the left hand's four cards and insert the right hand's card under two cards. Square the packet. Say "*Even if I place it deeper in the pile it rises.*" Turn over the top card cleanly showing that indeed it has risen again.

8. Say "*I'll place it right in the middle again.*" Place the deuce as before under the top two cards. This time perform a triple turnover, showing that the deuce has risen once again. Flip the triple down and place the top card under three cards. Say "*I'll place it even deeper this time.*"

9. Now perform a double turnover showing that it has risen again. Say "*This time I'll place it on the bottom.*" Flip the double face down and place the top card cleanly on the bottom of the packet. Turn over the top card and show that the deuce has risen through all four "kings." At this point the single king is on top of the four card packet. You must now cause the deuce to change into the king for the big ending.

10. I use a Paul Harris change at this point but there are other options. Harris published a flourish called "**Instant Replay**" in his book "A CloseUp Kinda Guy". As a bonus, he explains how it can be used as a change. Here's what to do in our application: Place the deuce face up on top of the face down packet. Pick up the top two cards as one. This two card packet has a face up deuce showing and a hidden face down king second. The double is held as shown in **figure 1** which is a magicians view. The spectators should see the top card of the double viz. the deuce. Notice how the right 1st finger pushes inward, bowing the card. If the right thumb releases the card(s) they will perform a half flip (180 degrees) and with practice will land

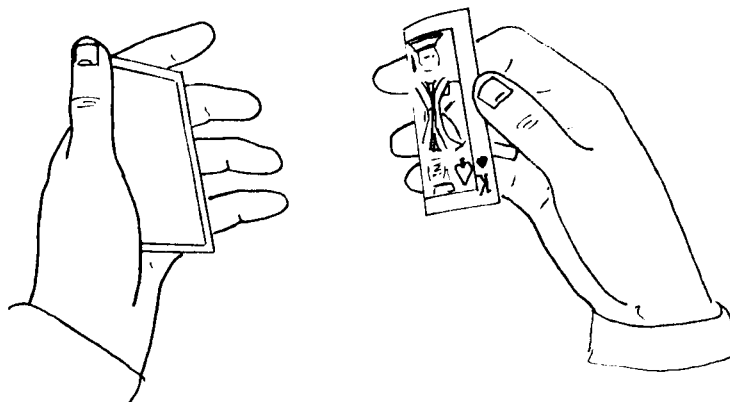


FIGURE 1

squarely on the deck. When done properly, it appears that the deuce visibly changes into the king. It is an excellent change. Say "*The wierd thing is that the deuce changes into a king and the kings change into deuces!!!*" Take the visible king into the right hand and flip the left hand packet face up revealing the deuces.

NOTE: If you aren't up to learning "Instant Replay", here's an alternative. To effect the change at the end, you could turn the deuce face down on the packet, deliver the line and then perform a double turnover showing the king. Now flip over the now three card packet in your left hand to a face up position. Add the face up double and spread the five cards on the pad. This is O.K. except the spectators may notice a discrepancy when the top deuce changes. Actually the spectators should be so shocked by the changes that any inconsistency will be unnoticed. (Other options include the **K-M move**, a **Top Change** etc.)

FINAL THOUGHTS: This is a sort of small packet ambitious card routine with a kicker ending. It really plays well and isn't difficult.

CREDITS: The basis of this routine is Allan Ackerman's "**Variance Variant.**" Ackerman uses a double deal to get the last change. I wanted an easier handling. This variation also sports a visible change at the end.

CYP'S DOUBLE LIFT FROM CENTER

Around thirty years ago, I had a session with Fr. Cyprian while he was on a retreat in South Bend IN. He showed me a double lift from center that I've used over the years. It has remained largely underground. I think it's better than the competition. Check it out and compare.

The feature that distinguishes this double lift from other center doubles is a peeling action that makes it seem impossible that the peeled card(s) is a double. Go through this with deck in hand:

PROCEDURE: When your purpose requires a double from center i.e. beginning an Ambitious Card sequence, hold the deck in left hand dealing position and position your right hand as shown in **Figure 1**. Note the positions of the right 2nd finger and thumb. The 2nd finger will be the stopping point as cards are riffled off by the left thumb. Instruct a spectator to say, "stop" at any point as you begin to riffle down the outer left corner with your left thumb. **Figure 2** shows the situation when the spectator says, "stop."





Fig. 3

Stop at the exact spot designated by the spectator and offer to go further so that it's clear that there's no force. You will now riffle off two more cards. However, your right 2nd fingertip must angle downward a bit so that the two cards are stopped near the tip of the finger as in **Figure 3**. The pad of the first phalange of the right 2nd finger touches the upper packet as the tip of the 2nd finger extends into the gap between the packets. You'll have to experiment with how far to extend the fingertip over the edge of the upper packet.

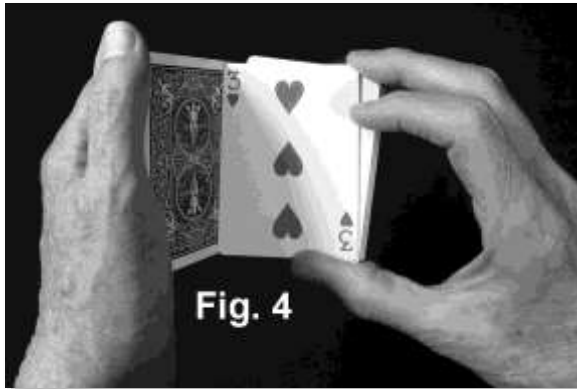


Fig. 4

Apply a little pressure between the right thumb at inner left corner and 2nd fingertip at outer left corner. You will now open the deck at the breakpoint **like a book**. Here are the details:



Fig. 5

Figure 4 shows the opening of the deck in progress. You must keep the left long edge of the double card (the 3H at the face in Figures 4 through 7) in contact with the left hand's cards as the outer right corners of all the cards controlled by the right hand rotate face-up, pivoting on the right 2nd fingertip. The larger block of cards on the right will automatically rotate to an angle with respect to the double card as shown in Figures 4 and 5. The separation at the outer left corner of the face up cards will allow you to seemingly peel the double card onto the deck.

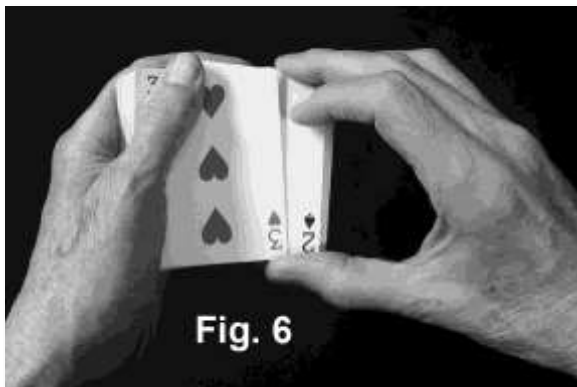
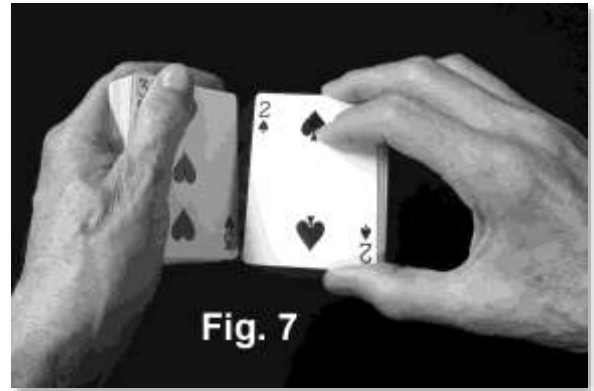


Fig. 6

Continue to rotate the right hand's group until you reach the position shown in **Figure 5**. Note how the double card stays in alignment. If there is a small separation of the two cards, you'll be able to square up in a moment. Continue using the right hand to move all its cards to the left, finally reaching the position of **Figure 6**. At this point you must exert some pressure with the left thumb on the double card at its outer left corner. To create the illusion that you're peeling the card from the right hand's group, you must quickly move the left hand to the left and slightly outward, taking the double card onto the deck in the left hand.

CYP'S DOUBLE LIFT FROM CENTER

This leaves the remaining face up cards in the right hand as in **Figure 7**. In Figure 7, the left hand is in motion. It should end up a few inches away from the right hand. The “big sell” in this move is the sense that a card was peeled from the right hand’s group. When the move is done properly, it’s impossible to imagine that the face up card on the deck (3H) is a double card.



ENDING: Fr. Cyprian used to peel the double to an outjogged position, aligned with the deck. He’d flip the right hand’s card face down onto the deck, ending with a face down deck with a face up, perfectly aligned double, outjogged near the center.

This is one way to conclude the move. Another way is to peel the double flush onto the top of the deck and then table the right hand’s cards, either face down or face up, suiting your purpose. The face of the double could then be signed.

Alternately you can turn the right hand’s cards face down and place them underneath the left hand’s cards. The turnover is a little awkward due to the position of the cards in the right hand. One way to reverse the right hand’s cards is to use a “Stuart Gordon Turnover” type action. Another is to rotate the right hand palm upward. You’ll find a way.

Note that if the double is outjogged face up in a face down deck, it’s easy to use the right 2nd finger to rotate it around the left 2nd finger and out of the deck while keeping the two cards in alignment. All these procedures subtly negate any thought of a double card.

FINAL THOUGHTS: This is a move, not a routine. I hope you’ll find a use for it. It’s very cool! You might try doing the move from a face up deck, ending with a face down double outjogged near center. You can use the Marlo switch where the lower card of the double ends up pushed flush with the deck, leaving a single card outjogged. There are many ways to go from here....

POWERS VARIES KELLY

Allan Ackerman says in *Las Vegas Kardma*, "There are two moves that cause my teeth to grind." One was the "Christ-Annemann Alignment Move." The other was the "Kelly Bottom Placement a.k.a. Ovette Master Move." I agree on both counts. Allan has his own handling of the Bottom Placement called, "Ackerman Varies Kelly" which he published in the *Esoterist* in 1971. This move is expanded into "Ackerman Varies Kelly to a Full Bottom Palm" in *Las Vegas Kardma*. What follows is my attempt to "vary Kelly," ergo the title "Powers Varies Kelly." My handling is quite different from Allan's.

EFFECT: A selected card seems to be "lost" in the center of the deck. In reality it is secretly sent to the bottom of the deck.

PROCEDURE: With the deck in left hand dealing position, riffle down the outer left corner with the left thumb for a selection i.e. spectator says "stop" (**Figure 1**). Take the upper portion in right hand Biddle Grip* and raise the hand so that the spectator can see the face of the card that was stopped at. Move the left hand near the vertical packet and use the left 2nd finger to tap the selection at its lower left corner (**Figure 2**).

Note the position of the upper right corner of the right hand's packet in the space between the right 3rd and 4th fingers. Now, as both hands move their packets to a horizontal orientation, push to the right with the left 2nd finger, causing the selection to pivot at its outer right corner as

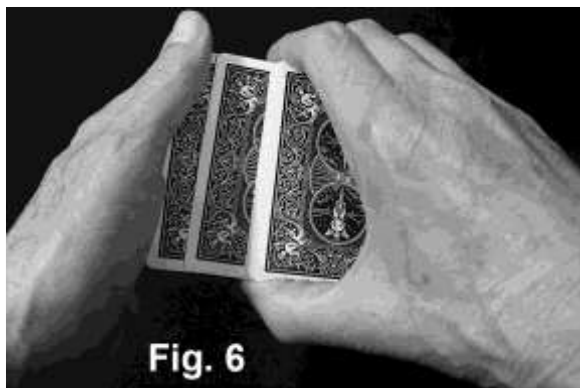




in **Figure 3**. The “dirty work” is hidden by the right hand. When the selection reaches the position shown in **Figure 3**, use the left 2nd finger to pull the 2nd card from the face to the left, ending as in **Figure 4** (spectator’s view). The jogged card will be assumed to be the selection.



Now for the “work.” The inner left corner of the rotated selection protrudes a bit and is in contact with the right thumb. Push diagonally with the right thumb i.e. toward the outer right corner. The selection will buckle away from the sidejogged 2nd card as in **Figure 5** (bottom view). This will allow you to seemingly place the right hand’s cards onto those in the left hand while you actually run the selection to the bottom of the reassembled deck. **Figure 6** and **Figure 7** show this from the top and bottom respectively.



Because the X card jogged to the left is assumed to be the selection, the illusion that the selection is lost in the center of the deck is very strong.



FINAL THOUGHTS: The move can be used repeatedly to stack up several selections on the bottom of the deck. Also, if you buckle the bottom card, you can insert the selection 2nd from bottom and even 3rd from bottom with a double buckle.