

# TESSERACT



THE LECTURE

# TABLE OF CONTENTS

Counterfeit Q .....	3
Triple Whammy .....	4
PM+ Revamped .....	8
21 Again/Invisible 21 .....	12
21 Card Stud .....	17
Tantalizer/Invisible Card .....	20
Rising Mistake .....	25
Ring Bandit .....	30
Heisting Histed Heisted 3.0 .....	38
Clarke's Third Law .....	46
New Jazz .....	52
The amBIGuous Card .....	58
Strawnomenon .....	61
Captain Hook .....	63



---

# COUNTERFEIT Q

---

**EFFECT:** The magician shows a quarter as he says, *“Hi folks. I have a quick PSA for you. Be on the lookout for the counterfeit quarters coming in from China? Here’s the test:”* The magician bites out a portion of the quarter as he continues, *“If you can do this, the quarter is counterfeit.”* The magician “spits” the broken piece back onto the quarter and says, *“Once the metal is breached the silver just rubs off.”* When the coin is seen again, it has become a quarter sized Chinese coin which is then given to the spectator as a souvenir.

**SET-UP:** You’ll need a Bite-Out quarter and a quarter sized Chinese coin. You can purchase a **Roy Kueppers Bite Coin** on Amazon for \$8.94 with free shipping. Also on Amazon are the **Tatuo 120 piece 1 inch Chinese Coin** for \$8.99 with free shipping. That’s about 7 cents each, so you can give them away freely.

**PROCEDURE:** Finger palm the Chinese coin in your right hand as you display the Bite Out Quarter in Spellbound position in the left hand with the moveable part facing left. Take the quarter by its right edge between the right thumb at the rear of the coin and the 1st and 2nd fingers at the front. Perform the standard bite out and spit-back sequence. Now put the coin back in Spellbound position in the left hand. Put your right thumb onto the finger palmed Chinese coin and move the right hand in front of the quarter. Use the right thumb to push on the quarter, causing it to fall into finger palm in the left hand. Immediately move the right hand away. The empty space between the left thumb and fingers makes it appear that you have taken the quarter with the right hand.

Rub your thumb on the Chinese coin as you deliver the line, *“Once it’s broken, the silver just rubs off.”* Finally expose the Chinese coin and give it to the spectator as you say, *“You can keep this. They’re only worth about a penny.”*

---

## TRIPLE WHAMMY

---

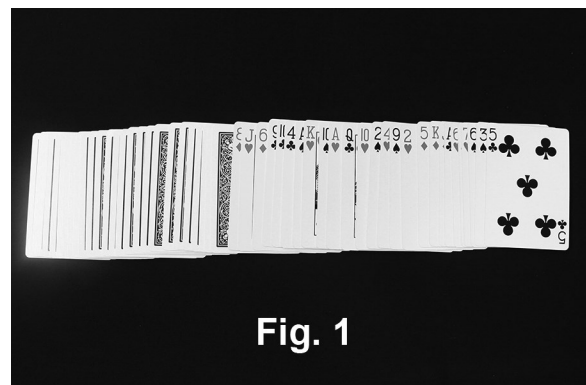
**EFFECT:** Three selections are made under very fair conditions. The first one is found in a flashy way. This selection is then inserted into the face up deck, face down. When the deck is spread, the face down card has located the other two selections. Finally, half the deck is given to a spectator 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](http://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.

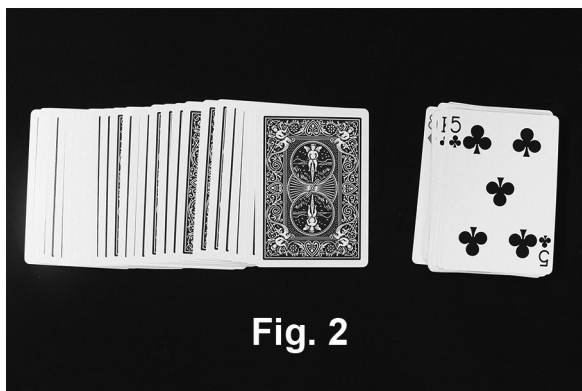
**Selection 1:** Hold the deck face down in dealing position as you demonstrate what the spectator is to do. Turn about half the deck face up and place it back on top of the deck as you pick up a 4<sup>th</sup> finger break under the Breather. (NOTE: The break is just insurance in case you miss the breather 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



**Fig. 1**

point to the face up cards. 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!

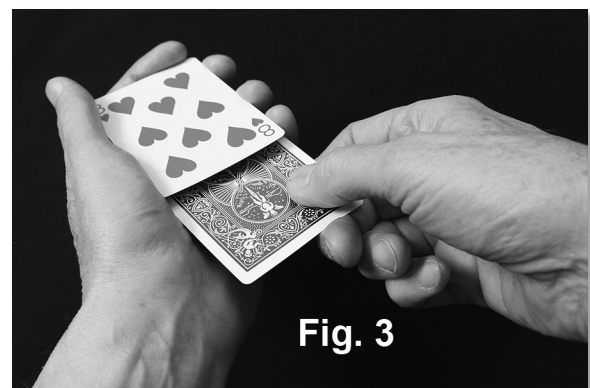
**STATUS CHECK:** Selection 2 is on the bottom. The breather is near the middle with selection 1 above it and selection 3 below it. The breather is also a double backer which will become very useful now.

**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.

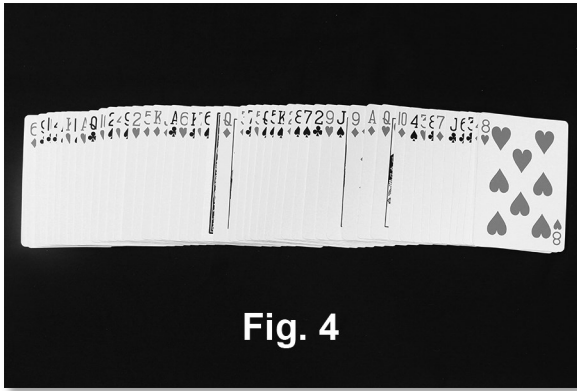
**You will first find Selection 2:** This selection is on the bottom. There are many, many good ways to reveal it. You could use a **Criss-Cross Force\*** making it seem that the spectator located her own card. You could Bottom Palm\* the card and produce it from your pocket. You could reverse the card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



**Fig. 3**



**Fig. 4**

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 2<sup>nd</sup> 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 2<sup>nd</sup> 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”

---



## PM+ REVAMPED

---



**SCRIPT/PRESENTATION:** *“I’m going to show you the oldest trick in the book. You two will each select a card and I’ll find those cards. The only way to make this interesting is to make the conditions totally impossible. To find the cards I’m going to employ a sophisticated sorting algorithm. But for it to work, I have to slightly restrict your selections.”*

*“John, you have to select a card in the top half of the deck. Jane, you’ll select a card in the bottom half of the deck. If I let you choose a card from anywhere in the deck, my sorting algorithm might fail.”*

*“I’m going to turn away so I can’t see what you do. John, I’ll ask you to pick up less than half the cards and look at the face card like this. (The magician demonstrates what he wishes John to do.) You’ll have the option of replacing the cards and cutting again. Just be sure that you cut less than half the deck. When you’re happy, just hold onto your cards.”*

*“Jane, you’ll cut as well. But you must cut into the bottom half of the deck. Otherwise my algorithm might fail. You also will be able to replace the cards and cut again. Do you understand? Great! Here we go.”*

The magician turns his head aside so he cannot see where the cuts are made. John cuts less than half the cards, looks at the face card, and hold those cards. Then Jane cuts into the bottom half of the deck, looks at the face card and holds her cards. The magician instructs John to replace his cards on the tabled portion. Finally, Jane places her cards on top of the deck. The magician instructs Jane to even up the cards and then place the card box on top so that he cannot see the top card or where the cuts were made.

**EFFECT:** The magician says that he will “sort” the cards face down without looking at them. He hopes to find the two selections under these impossible circumstances. The magician turns his head aside, removes the box, and begins dealing cards into a face down pile.

He deals a number of cards and then pauses. He now begins dealing a second pile and eventually stops dealing. Still with his head turned aside the magician instructs John (on

his right) to look at the top card of the pile in front of him. John validates that this is indeed his selection.

The magician turns to Jane (on his left) and says, “Wait—the algorithm is in a plus or minus one state... I’m pretty sure I’m one off. Move the top card of your pile aside. It’s that next card that’s yours. Check it. Was I correct?” Jane validates the card is her selection! All this was done without ever looking at the cards.

(N.B. Achieving the effect as written is self-working. A stronger ending where the magician not only stops on the selections but also **names both of the cards** is possible with minimum work. This BONUS effect will be explained after the basic procedure is understood.)

This truly “impossible” location is based on a mathematical principle and requires no skill. The level of impossibility is extremely high since the selections are completely free and **the magician never even looks at the cards!**

**METHOD:** Two “key” cards are used to achieve this extraordinary location. The key cards have tiny raised punches at their outer right corner that can be felt by the thumb as the cards are dealt face down. How to create the “punches” was explained in the lecture.

**SETUP:** Let’s say that the two key cards are the JS and the 5D. Position the JS on top of the deck and the 5D at position 27. Thus there are 25 cards between the two key cards. Finally, move the bottom card to the top. Now the key cards are at position 2 and 28. The reason for the X card on top is to make sure that the punches in the upper key card are not seen. You’re ready to rock! (**Note:** The first time through you might want to turn the punched cards **face up** in order to see how they will locate the two selections. Ultimately you will simply *feel* the punches to perform the location.)

**CUTTING PROCEDURE:** The two selections are completely free but there is a restriction. The first person must cut *less* than 26 cards and the second person must cut past the original 27th card. This is built into the presentation. The ostensible reason for this restriction is that your “sorting algorithm” might fail unless these restrictions are followed. Now, let’s see how the PM Principle works.

Be sure the punched cards are at position 2 and 28 in the face down deck. Now, with your right hand, cut less than half the cards (about a third) and look at the *face card* of the cut section. We’ll call this **packet A**. Hold packet A for the moment. With your left hand, cut about half the remaining cards and again look at the face card of the cut section. Call this **packet B**. (You may want to write down the identities of the selections for this experiment. Let’s say you cut the 7 of Diamonds in packet A and the Four of Spades in packet B.) You must now replace the packets as follows: Place packet A (the one in your right hand) onto the portion remaining on the table. Finally place packet B (left hand) onto the tabled deck. This *reverses* the order of the packets since packet A was the former top section of the deck. Think about what happened. It appears that the two selections are completely lost. Actually, the

second selection is two cards above one of the keys and is easy to locate. It's the first selection that seems impossible to locate. That's where the PM Principle comes into play.

Follow the directions below and you will locate **both** selections: Hold the deck face down in the left hand in readiness to deal the cards. Begin to deal cards into a face down pile, **counting backwards from 25** as you deal. (Thus as the first card is dealt you mentally think "25", on the 2nd card you think "24" etc.) Watch for the face up key card (or feel for the punch if the card is face down). Let's say that the first key card **falls at number 14**. Remember this number (14). Continue dealing cards face down **not counting** until you see (or feel) the second key card. Deal this key card to the right of the pile you've created. You're starting a new pile. Your remembered number in this example is 14. You will now count **14 cards past the keycard and stop**. The 14th card past the second key card is the *first* selection!!! The **2nd card** from the top in the pile on the left is now the 2nd selection. The top card of the pile on the right is the 1st selection! This was all done without ever looking at the face or back of any card.

Say to John on your right, *"John, I believe I have stopped on your card. Take a look at the top card of your pile. Is that your card?"* The answer will be "YES!" Now turn to Jane on your left and say, *"Wait. I believe I'm in a plus or minus one state with the algorithm. I'm one off. Move the top card of your pile to the side. It's the next card that you chose. Am I correct?"* Jane will validate that you have found her card. This is the effect of the original PM Principle from 1990.

**PUSHING THE EFFECT:** In the performance I also named both selections. To do this the deck will have to be in a memorized order. I use Aronson. That's why Key 1 is the JS and Key 2 is the 5D. These cards are at positions 1 and 27 in Aronson stack. Let's say your deck is in memorized order with the punched cards at position 2 and 28. Remember you moved the bottom card to the top to cover the punched JS.

In our example above your count backwards from 25 ended at 14 when you felt the punch. You then waited for the second punch and positioned it at the bottom of the new pile. You then dealt 14 more cards onto it. The top card of that pile will be selection 1. But how do you name the card?? It's easy. Since you dealt 14 cards onto the punched card, there are 15 cards in that pile. The top card will be card 15 in your stack. For Aronson that's the 7D. So you can immediately tell the person on your right what her selection is!

To also name the left hand person's selection you have to do a bit of extra work. You have to create a second count as follows:

In our example above, you counted backwards from 25 until you felt the first punch. In that example your count was 14. That number leads you to the identity of the first selection as described above. If you want to name the second selection you must begin a forward count starting with one at this point. You just felt the punch when you mentally said "fourteen." You now reinforce 14 as you add the new count like this: 14-1, 14-2, 14-3 and so on. Let's say you feel the second punch when you're mentally saying 14-12. You now deal the punched

card to the right as you count off 14 more cards.

So what is the number 12 for? The 2<sup>nd</sup> selection will be the card with stack number  $25+12 = 37$ . For Aronson this would be the 4S. Doing the second count allows you to name both cards without ever seeing a back or face. You've also managed to position the selections on top of their respective piles.

Here's a final example of the memorized deck method: The spectators have done the cutting and you're beginning to deal. You are counting backwards from 25 waiting to feel the first punched card. Let's say you go 25, 24, 23.... 18, 17 and you feel the punch on 17. You now keep dealing as you think 17-1 on the next card, 17-2 on the card after than and so on until you feel the second punch as you think, for example, 17-13. You deal the punched card next to the first pile and then deal 17 cards onto it.

17-13 was your double count. The card on top of the right hand pile has stack number  $17+1=18$  which is AD in Aronson. You'll tell the spectator to move the top card of the left hand pile to the side. She now checks the new top card. It is the selection. To name it you add 25 to the second count which was 13.  $25+13 = 38$  which corresponds to the 10H in Aronson. You have now stopped on the selections and named them both without ever seeing anything!

**DANGER SPOTS:** If the first spectator cuts past the 27th card, the effect will fail. If the second spectator fails to cut past the original 27th card (second key card), the effect will fail. Since you are going to turn your back as the spectators cut, you must be certain that they understand what to do. The presentation tells the first spectator to cut into the top half and the second spectator to cut into the bottom half. The premise is that your sorting algorithm might fail if they don't do this.

**INSURANCE:** Because you are way out on a limb after all the buildup, you need a backup system in case one of the spectators fails to execute the directions properly or you fail to feel a punch. I always carry an "Invisible Deck" just in case. This way you can bail out and get something strong if things go haywire.

**CREDITS:** I originally put out the PM Principle as a manuscript with a "bonus sheet" in 1990. It was a three phase mental routine involving a single selection. The bonus sheet detailed many variations, including the double selection. The mathematics involved was explained and there was also a method given for undoing the cut and positioning the selection at a known location. The manuscript is available for free on my website at [www.mallofmagic.com/](http://www.mallofmagic.com/). Alex Elmsley's work in this area can be found in "The Collected Works" (1991). Simon Aronson has recently published some interesting work in "Try the Impossible" (2001).

---

## 21 AGAIN/INVISIBLE 21

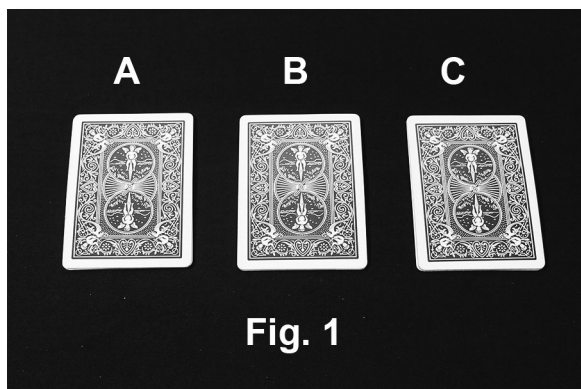
---

**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



Fig. 2

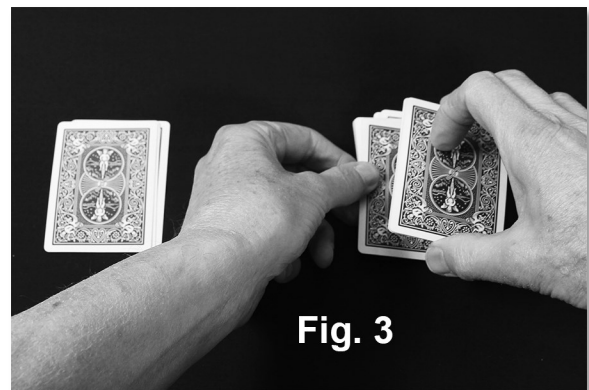


Fig. 3



Fig. 4

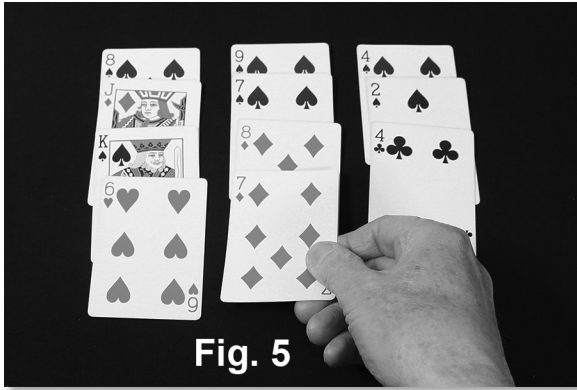


Fig. 5



Fig. 6

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.)

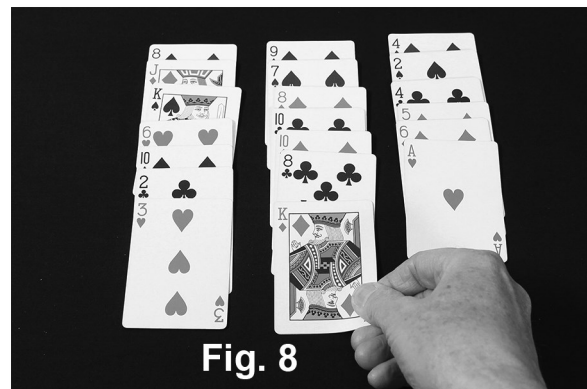
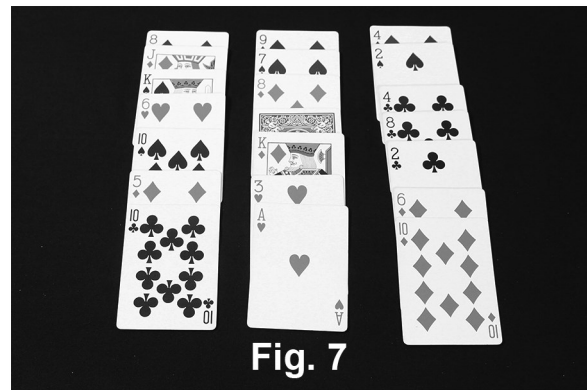
**PROCEDURE:** As mentioned above, you need a packet of 21 cards containing exactly three picture cards which are positioned seven, fourteen and twenty-one from the top of the face down packet. Quickly spread the cards face up as you say, "The cards are all different and well mixed." Flip the cards face 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."

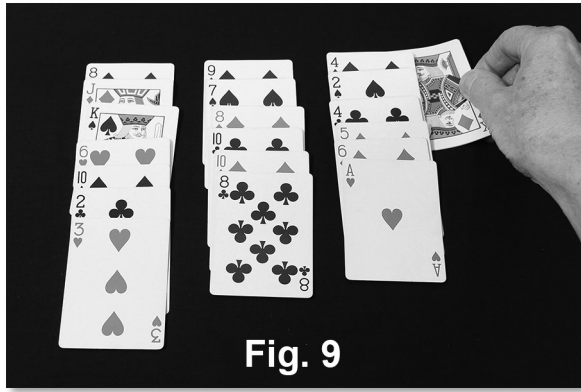
You have guided Jane through the process you went through above. The key cards are set, and the math will lead you to the selection.

**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 double 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.

---



# 21 CARD STUD

---



This effect is a spin-off of “21 Again.” While preparing for my lecture at the 4F convention in April 2019, I realized that the “21 Again” trick from *TESSERACT* could be done face down! The three key cards used in the “21 Again” routine in these notes and in *TESSERACT* could be replaced by three cards that are **punched** in their upper right corners as specified in PM+. This way, instead of dealing face up and watching for picture cards as in “21 Again,” you could deal face down and **feel** when a key card had been dealt!

My original idea was to note where in the three columns the selection landed and then force that column on the spectator via Equivoque. I had various scenarios in mind for getting to the selection e.g. a PATEO force.

After my lecture at 4F, during which I taught “21 Again,” Jason Ladanye came to me with a great idea. I had mentioned to him that “21 Again” could be done face down using punched cards as in PM+. He had reimagined the presentation as a pseudo gambling routine involving Seven Card Stud and reading the spectator’s tells as follows. This is a great idea!

You will need to read “21 Again” and familiarize yourself with the mechanics of the selection procedure. That same procedure will be used here in a slightly different way.

**EFFECT:** The magician deals a three handed game of Seven Card Stud, but deals all seven cards face down as he explains that it would be better if he didn’t know the identities of any of the cards.

The “player” is allowed to choose any of the three seven-card hands. He is then instructed to shuffle the cards and look at, and remember, the top card. He is further instructed to take some cards from one of the other hands and drop them on top of his cards. Finally, he is to bury the cards he holds in the middle of the unused seven-card hand and to throw the few remaining cards on top. This is the exact procedure of “21 Again.”

The magician takes the cards and again deals three seven card hands. He says, “*John, one of these hands contains your selection. I’m going to show you the cards from each hand and each time I show you seven cards I want you to say ‘no.’ This is a test of your ability to keep a poker face. At one*

*point you will be lying. I'm going to try to read your tell and identify which hand has your selection. Here we go."*

The magician shows the faces of each of the seven card hands to the spectator who says "no" each time. The magician never looks at the faces of any cards. Nonetheless he correctly identifies which hand contains the spectator's card. The magician points out that this is only a one in three chance. He then says, *"Your tell was very clear. So this time try to be more deceptive. I'm going to show you each of the cards in this hand and, as before, I want you to say 'no' to each card. I won't look this time. I'll only be listening for your tell."*

The magician turns his head aside and shows the faces of each card to the spectator who says "no" to each card. But, as before, the magician correctly identifies the selection and says, *"John, you don't want to play poker with me. You'll never be able to bluff. I've got your tell."*

**PROCEDURE:** The three key cards in this variation of "21 Again" are cards with raised bumps in the upper left corner. These cards start on top of the deck so it's an easy matter to shuffle the cards while maintaining these three key cards on top.

After shuffling, deal three hands of seven cards as you talk about Seven Card Stud and explain that you're dealing all the cards face down so that you won't know anything about them. Since the three key cards started on top, there is one key card at the bottom of each seven-card hand. Have the spectator pick up any hand. Now pick up one of the other hands and shuffle the bottom card to the top as you demonstrate what the spectator is to do i.e. shuffle his cards. Pick up the unused hand and shuffle the bottom card to the top as you say, *"Let's mix these a bit too."* Replace the cards face down on the table. There is now a key card on top of each of the tabled packets of seven just as in "21 Again."

Have the spectator follow the procedure established in "21 Again" i.e. shuffle his cards; look at the top card of his hand; take some cards from one of the unused hands and drop them onto his selection; bury his cards in the middle of the unused hand; and finally place the few cards left on the table onto the larger packet containing the selection.

Use the method described in "21 Again" to, this time, deal cards face down as you count backwards from 7. The punches tell you when you're dealing the key cards. Thus you will know from the mathematics you learned in "21 Again" when you are dealing the selection.

Take note of both which hand it's in and where it is relative to the top card. My method is to deal the card and then count how many cards get dealt onto it as I finish dealing the hands. I see where the card ends up and then say to myself, *"one, two, three"* or whatever as cards are dealt onto it. If I deal three cards onto it, which is the most likely occurrence, it's the fourth card in its packet.

From here on, it's all theater. You know which packet the selection is in. And you know where it's located in the packet. So play out the "tell" presentation, first by showing that

you knew which hand the spectator lied about. Then turn your head aside as you show each card in that hand to the spectator who is instructed to say "no" each time. You know when he sees the selection. I like to deal it to the table and then pause as though I'm thinking. I then pick up the tabled card and say, *"You just lied about this card didn't you? This is your selection, isn't it?"*

Apparently you can read this spectator's tells flawlessly. End with the line, *"John, you don't want to play poker with me. You'll never be able to bluff. I've got your tell."*

---



## TANTALIZER/INVISIBLE CARD

---



There's a wonderful card control/location principle in *Scalbert's Selected Secrets*. It's used in "The Sunken Key Again." Here it will be used to control a very free selection to a position twenty-second from the top. There's a very cool way to create the needed starting point using a prior trick – a trick that uses twenty-one cards. I can recommend two such items from this book viz. "The Lying Traveler" and "21 Again/Invisible 21."

I will describe two solid tricks that are natural followers to any trick that uses twenty-one cards. One of them is the well known "Tantalizer" from *The Royal Road to Card Magic*. The other is a routine from one of my sets of lecture notes. It's another "Invisible Card" concept. In the previous incarnation, the selection and control process were very baffling, but took a bit of time to achieve. Here, you are virtually ready to go as soon as you complete the trick using twenty-one cards.

So, keep in mind that I am assuming you just finished a trick using 21 cards – Try "The Lying Traveler" or "21 Again/Invisible 21" from this book.

**EFFECT 1 – The Tantalizer:** Having completed a trick using twenty-one cards, the magician offers the spectator a chance to win some money. The magician will front all the money. So, the spectator has nothing to lose.

The spectator selects a card and loses it in the deck in a very fair manner. The magician begins dealing cards back and forth, ultimately creating two piles of twenty-six cards each. He says, "*If your selection is in your pile, you get the money. If it's in my pile, I keep my money.*" Then, in an effort to be more than fair, the magician says, "*O.K. I'm going to give you better than even odds of winning.*" The magician picks up his pile of twenty-six and deals them back and forth as before. He ends up with thirteen cards. The spectator now has thirty-nine cards. The back and forth dealing continues until the magician has a single card – yes, it's the selection and the magician keeps the money. (See "PROCEDURE" below for the method.)

**EFFECT 2 – Another Invisible Card:** Having completed a trick using twenty-one cards, the magician has the spectator select a card and then lose it in the deck in a very fair man-

ner. The cards are spread face down as the magician mimes pushing a card out of the spread. This “invisible card” is placed aside as the magician says, *“This is your selection. I’ve made it invisible and, I can prove it.”*

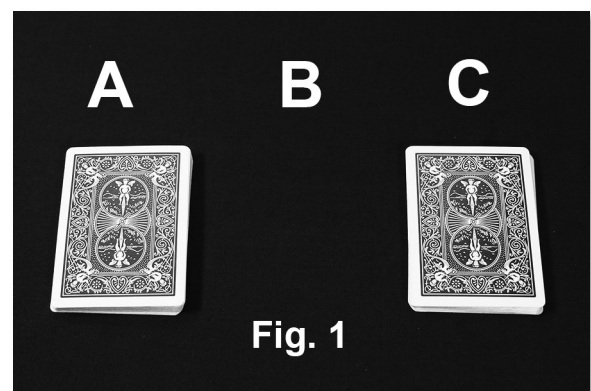
Cards are taken face up in groups of ten as the spectator verifies that her card is not in the group. After forty cards have been removed, the magician carefully counts the remainder. There are only eleven. The selection is not found among those cards either. The magician picks up the “invisible card,” “looks” at its face and then names the selection. He puts the invisible card back into the deck which is then spread face up. There’s a reversed card near the center. The magician says, *“Oh, I must have put the card in upside-down.”* The reversed card is removed and seen to be the missing selection.

**SET-UP:** None needed. However, a pencil dotted (or edge marked) bottom cutting **Breather Crimped\*** card in the deck can make the control flow better.

**PROCEDURE:** Get set up for your twenty-one card trick as follows: First have the spectator shuffle the deck. You’ll now need to peek the bottom card. (Note: If you have a pencil dotted bottom cutting Breather\* in play, now is the time to cut it to the bottom. It will be your key card.) Either way, the bottom card is your key. Remove twenty-one cards for your trick, leaving your key in place on the bottom, and proceed with the trick. (See “The Lying Traveler” and “21 Again/Invisible 21” for two good choices of tricks that use 21 cards.) Don’t forget the key card!

At the end of the trick with twenty-one cards, have the spectator shuffle the group of twenty-one and table them face down. Pick up the remaining thirty-one cards and place them onto the group of twenty-one. This puts your key card twenty-two from the bottom. Have a card selected and then seemingly lost in the deck as follows:

**SELECTION PROCEDURE:** Have the spectator cut about half the cards and place them face down a bit to your right. (Note: It’s important that they not cut past position thirty-one.) Let’s label the three key positions A, B and C from left to right (**Figure 1**). The spectator has cut the full deck at A and put those cards at C (leaving space at B). Point at the top card of packet A and say, *“This is the card you cut to. Now take about half of those cards (the ones at A) and cut them to here.”* Your intention is that the spectator cut packet A and place the cut cards at B. The selection is now the top card of packet B. Your key card will be in packet B, assuming that the spectator didn’t cut more than 31 cards to position C.



Have the spectator look at the top card of packet B, remember it, and then cut packet B. She can cut it repeatedly if you like. Point out that she freely cut to her selection and then cut it

to a random place in packet B. For magicians, point out that it's not next to any known card. This is true. But the "floating key" is in packet B. And it's about to work its mathematical magic!

Have the spectator shuffle packet C and table it in its original position as you pick up packet B and say, "*Your selection is in here somewhere. You made sure that it's in a random spot.*" **If you are working with a random key card**, you'll have to spread this packet face up and spot the key. Injog the key a bit, so that after you turn the packet face down again, you can obtain a left 4<sup>th</sup> finger break *under* the key card. Finish by cutting at the break and adding the cut cards to the top of packet C. Place the cards you're still holding on top of packet C. (Note: This is the same as cutting the key to the bottom of packet B and then adding those cards on top of packet C.)

**If you are working with a bottom cutting Breather as your key**, you may find (via a peek) that the spectator has cut the key to the bottom. If so, simply place packet B onto packet C. If the marked key is not on the bottom, spread the cards face down looking for your pencil dot as you patter about the free choice of the selection. Square up, as you obtain a left 4<sup>th</sup> finger break *under* the key card. Finally, as above, cut at the break and place the cut cards onto packet C. Finish by placing the remaining cards in your hand on top of packet C.

In both cases – finish the procedure by having the spectator shuffle packet A and place those cards onto packet C.

**QUICK REVIEW:** The deck has been thoroughly shuffled and then cut into three piles. The spectator looked at the card she cut to (top of packet B). She buried it to a random place in packet B. Packet B was placed onto shuffled packet C. Finally, packet A was shuffled and placed on top.

**THE MATH:** Mathematics has positioned the selection twenty-second from the top! How cool is that? Try this out and amaze yourself. With the selection now twenty-second from top, we move on to the two possible follow-up effects:

**THE TANTALIZER:** Those familiar with this trick (from *The Royal Road to Card Magic*) already realize that you are now ready to do the dealing. Twenty-Two from the top is the needed position for this effect to work.

I will just describe the process. You will need to find a presentation that keeps a very procedure-heavy process moving along to a strong ending. The general idea that has gained popularity in recent times, is to make the trick about money. Someone may win some of your money. Of course, you will be the winner! If you put money on the table, be sure that your deck begins with fifty-two cards and that the procedure has been followed exactly so that the selection is twenty-second from top. I disclaim any responsibility for your losses. The math works. If the trick fails, it's on you!

Here's the procedure: Hold the deck face down and deal two face down piles by dealing alternately, first to the spectator and then to yourself. Deal all the cards, ending with two piles of twenty-six. The selection will be in your pile. Patter about money going to the person whose pile has the selection. Then explain that you want the spectator to have a better chance.

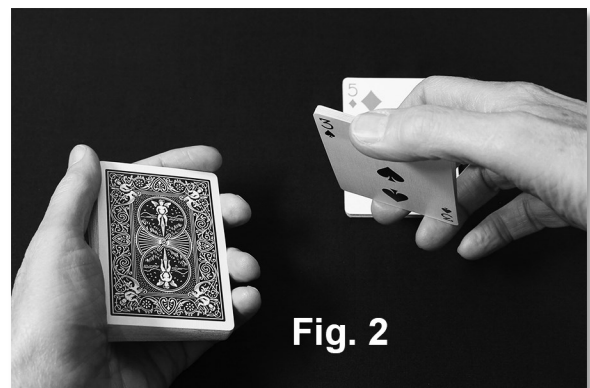
Pick up your pile and deal it back and forth as before (starting with the spectator). The spectator now has thirty-nine cards to your thirteen. Say, *"I'm feeling lucky. I'm going to give you even more of my cards."* Take your thirteen and deal them back and forth. This will give the spectator seven more cards for a total of forty-six to your six. Repeat the dealing, making it forty-nine to three. Say, *"Oh, let's go all the way."* Finally deal your three cards as before. You end with one card – the selection!

This can be great fun if you milk the concept that you're helping the spectator. If you're confident that you can't miss, you should put some money on the table. That always generates interest!

**THE INVISIBLE CARD:** The "Invisible Card" concept allows you to position the key card in a natural way as follows: When you pick up packet B to cut the key to the bottom, simply spread the cards, looking for the key as you say, *"Even though you've randomized these cards, I can find your card."* Cut the key to the face of the face up spread and show it to the spectator as you say, *"This is your card!"* She'll answer in the negative. Say, *"Not the 10S (or whatever card is at the face), it's **this** card."* Now, mime removing an "invisible card" and place it on the table as you continue, *"Your card is invisible. I'll prove it."* Now place packet B onto C and then A on top of all as described above. Remove the top card and say, *"Your card isn't on top, right?"* The spectator will validate that this is true. Replace this card in the lower half of the deck. Now the selection is at twenty-one.

Say, *"I removed your invisible selection. It's here (point to where you "dealt" the invisible card)."* Spread the face down deck in groups of two as you count off ten cards. Flip the ten cards face up on top of the deck. Ask the spectator if her card is among the ten as you then begin to square up and catch a break under the face up cards. Lift the packet in right hand Biddle Grip\* as you tilt it away from you a bit. Angle it just enough so that you can see the back of the bottom card. You're establishing a procedure that will let you both hide the selection from view and allow you to peek its face. Table these cards face up as you say, *"That's ten cards."*

Repeat this with the next packet of ten. However, before squaring the face up cards, obtain a left 4<sup>th</sup> finger break under the eleventh card (the selection). Now, square up all eleven cards. This time when you pick them up in right hand Bid-



dle Grip, tilt the packet forward as before. This will bring the face of the selection into view (**Figure 2**). Glance down at the packet as you say, *“Was the selection among these ten?”* The answer will be *“no.”* You now know the selection’s identity for the big ending. Let’s say it’s the three of spades.

Place the eleven cards (as ten) onto those already tabled. Count off another ten and repeat the sequence of asking whether the selection is present. Also repeat the square-up and tilting of the packet (Figure 2). The tilting bit is simply for consistency. You already have the information you need. Table the ten cards as before as you say, *“That’s thirty.”* Repeat the entire process as you then say, *“And forty.”*

You now have eleven cards. Flip them face up and count them carefully as eleven. The selection is not there! Emphasize that the deck only had fifty-one cards and that the selection was not present. Evidently the “invisible card” is the selection.

Pick up the tabled portion and place them onto your eleven cards. This puts the reversed selection closer to the center. Now reach over to where you had previously placed the “invisible card.” Feign picking it up. Now tilt its “face” toward you and say, *“The three of spades.”* This will garner a big response. How could you know the selection’s identity? Finally, mime sliding the “invisible card” into the deck a little below center as you say, *“If the invisible card is placed into the deck, it will become visible again.”* Flip the deck face up and spread it across the table. A face down card will show a little below center. Say, *“Oh. I must have put the card in facing the wrong way.”* I really like this line. I think it enhances the feeling of magic. Remove the face down card and show that it’s the three of spades for the big ending.

**FINAL THOUGHTS:** The premise of “Two Way Split” is that the Scalbert control following a trick with twenty-one cards, leads seamlessly into either “The Tantalizer” or “The Invisible Card.” It can also lead to a Faro Sandwich effect that requires a selection to be twenty-six cards from a pair of sandwich cards. All you have to do is displace four cards from top to bottom and you’re ready to rock. The “Sunken Key” concept is very deceptive and quite versatile.

My pal Al Stratyner suggested that when the spectator is shuffling the 21 cards, you could use a milk shuffle to shuffle the 31 cards with key on bottom. You could also have a spectator shuffle the 31 cards if you could subsequently peek the bottom card.

**CREDITS:** The originator of the “Tantalizer” idea is unknown. It appears in *Royal Road to Card Magic*. Recent uses of the concept have come from Denis Behr, Woody Aragon, Bob Farmer, Pit Hartling, Darwin Ortiz and others. Check [www.conjuringarchive.com](http://www.conjuringarchive.com) (Thanks Denis Behr!) for other creators who have used this concept.

---

## 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**)!



**Fig. 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 2<sup>nd</sup> 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 4<sup>th</sup> finger break near the center of the deck. Now take the cards above the break between the right thumb and 2<sup>nd</sup> 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 4<sup>th</sup> 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 4<sup>th</sup> 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 4<sup>th</sup> finger contacts the double at its lower right corner. Use the 4<sup>th</sup> 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 2<sup>nd</sup> and 3<sup>rd</sup> fingers slightly away from the right long edge, allowing the double to jog as seen in Figure 6. Now, push upward with the right 4<sup>th</sup> 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 1<sup>st</sup> 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).

---

# RING BANDIT

---

**EFFECT:** Ring Bandit is a three-phase “rubber band off ring” routine. The ring I use is a 1-inch inside diameter (1.25 inch outside diameter) stainless steel ring that is produced magically and then given away at the end. You can purchase a supply of the rings on eBay or Amazon. I paid about \$25 for a bag of 100 rings. Try **landco317** on Ebay. This deal may no longer be in force. If you can’t get them at a reasonable price, you likely won’t be able to give the rings away. The routine is still a lot of fun to perform in a walkaround environment. Note that it can also be performed with a finger ring.

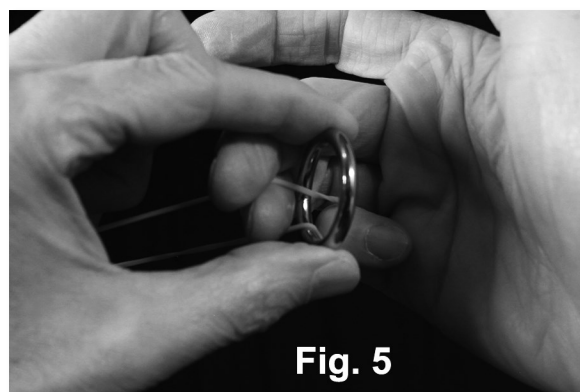
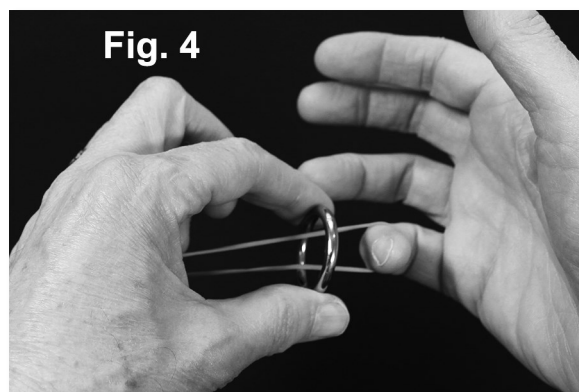
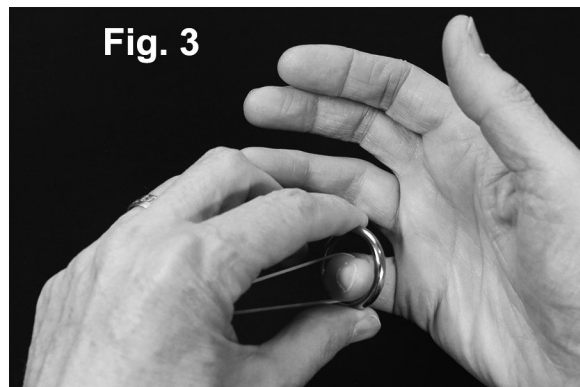
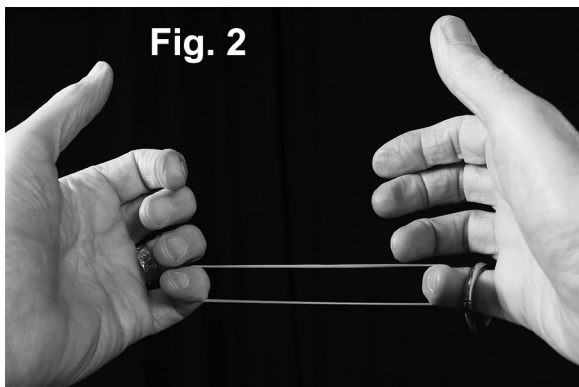


**PRODUCING THE RING:** Maneuver the ring into thumb palm in the right hand (**Figure 1**). Now hold the left hand palm upward and wave the palm down right hand over it, starting the hand over the wrist and moving outward past the fingers. Now move the right hand back over the wrist again. Do this twice more. On the third cycle, as the right hand is moving from past the fingers back to the wrist, drop the ring onto the left fingers. The left fingers immediately close so that no flash of the ring is seen. Your left hand is now loaded.

Turn the closed left hand palm downward and back to palm upward as you snap the right fingers. Now slowly open the left hand revealing the ring. Say, “*This isn’t just any ring. It’s*

*a magic ring!*" If you plan to give the ring away, say, "I'll prove that it's magic and then it's yours! You'll get to keep it." Now for the proof of the ring's magical properties.

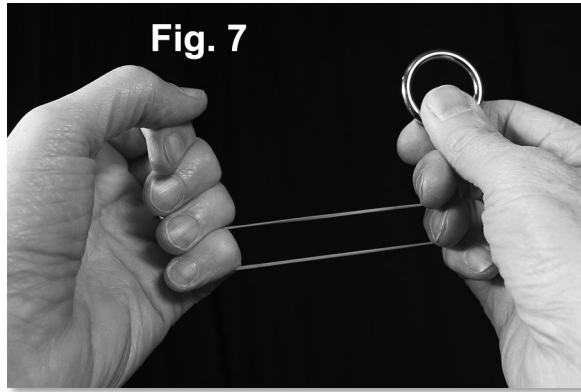
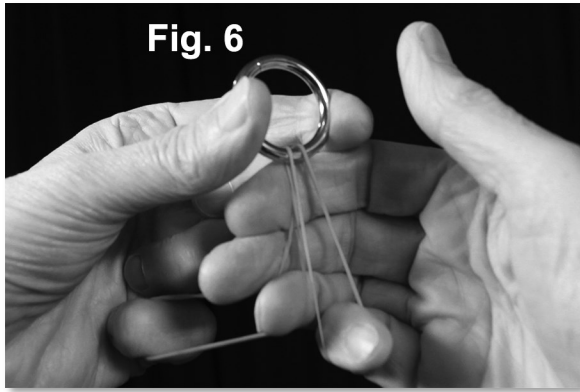
**PENETRATION 1:** This is basically Danny Garcia's rubber band penetration. I made a small change at the beginning that allow you to set up in front of the spectators. Originally, the set up was best done under wraps. I met Danny in Houston some years back and he graciously gave me permission to teach this effect. Note that the initial position will be used again in Penetration 3.



**Garcia Position:** Place the ring on your right 4<sup>th</sup> finger and stretch the rubber band between the left and right fourth fingers as shown in **Figure 2**. Reach to the right with your left 1<sup>st</sup> finger and thumb. Grip the ring as shown in **Figure 3**, with left 1<sup>st</sup> finger on top and thumb below. Don't let the band fall off the left 4<sup>th</sup> finger. Pull the ring over the right 4<sup>th</sup> finger, ending as in **Figure 4**. Take a good look at Figure 4. The left hand is still gripping the ring as it was in Figure 3. The band is still looped over the left and right 4<sup>th</sup> fingers.

Now the right 2<sup>nd</sup> and 3<sup>rd</sup> fingers get involved. First put the right 3<sup>rd</sup> finger between the two strands as in **Figure 5**. Note that the 3<sup>rd</sup> finger is more or less in contact with the ring. Finally, put the right 2<sup>nd</sup> finger on top of the 3<sup>rd</sup> finger, squeezing the upper strand between the two fingers. Be sure you're in this exact position. Look at Figure 5 and look at your fingers.

Now examine **Figure 6**. Note that the band is still looped over the right and left 4<sup>th</sup> fingers.

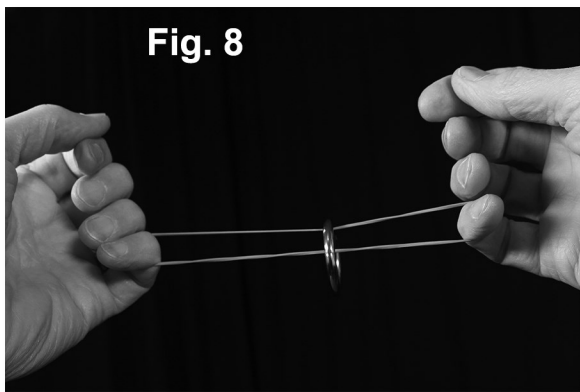


Note also that the right 2<sup>nd</sup> and 3<sup>rd</sup> fingers are squeezing on the upper strand. To get to the position of Figure 6, you must pull upward on the ring with the left thumb and 1<sup>st</sup> finger. A fair amount of tension will be created, and you'll have to squeeze tightly on the ring with the left 1<sup>st</sup> finger and thumb or it may get loose. Note that the "dirty work" is hidden from the spectators in front of you. Look at Figure 6 again. You are about to move your right thumb onto the ring, covering the two strands that wrap around the ring at its lower perimeter. The ring will be squeezed against your right first finger. You end as in **Figure 7**.

The band appears to be running from hand to hand with the ring held separately a couple of inches above it. There is a discrepancy. The band appears to be wrapped around the right 3<sup>rd</sup> finger, when it should be wrapped around the 4<sup>th</sup> finger. No one has ever noticed this. So don't worry. The illusion is perfect.

I like to point out the "opening" in the ring. It's actually welded there, but it looks like there might be an opening. I want my spectators to believe that there is one. I rotate the ring using the left thumb and 1<sup>st</sup> finger if the weld joint is hidden. I say, *"You can see the little opening here. What I'm going to do isn't magic but it's very difficult. I'm going to throw the ring so that the rubber band goes right through that tiny opening. Watch."*

You may have to practice the next "move" to get the timing right. It's not difficult, but you



may goof it up on your first try. Rotate the right fist clockwise a bit. You're going to throw the ring toward the center of the stretched band so you're giving yourself a bit of room to do this. Count down by saying, *"One, two, three, GO!"* On "Go" throw the ring toward the center of the band. You'll have to pull your right 3<sup>rd</sup> finger out of the band just as you're releasing the ring. If you time it correctly, you'll end up in the position of **Figure 8**. The ring appears to have penetrated the

rubber band. Apparently, your aim is dead on. You were able to line up the little "opening" with both strands! Later, when the ring is given away, or examined, the specta-

tors will realize that this sequence involved a magical penetration as did the other two. End of Penetration 1.

**PENETRATION 2:** The technique used here is basically identical to that used in the famous “Crazy Man’s Handcuffs,” a rubber band penetration popularized by Michael Ammar. In the original routine, the penetration is “soft.” One band seems to melt through the other. In this application, the band will seem to snap through the ring in a very visual manner. The basic technique was shown to me by “Crazy Walter” from Harlingen, Texas. Walter, a sand sculptor by trade, showed me his version of “Crazy Man’s Handcuffs” years ago, around 1990, when I lectured in Harlingen. Walter did it with two rubber bands. Here we’re using a solid ring and a rubber band. But the technique is the same. If you already know how to do “Crazy Man’s Handcuffs,” you’re most of the way to this penetration already.

Put the rubber band through the ring and insert your right thumb and 1<sup>st</sup> finger, arriving as the position of **Figure 9**. Take the ring between the left 1<sup>st</sup> finger and thumb as you simultaneously move the right second finger onto the nail of the 1<sup>st</sup> finger, trapping the rubber band between the fingertips. Begin to pull the ring to the left using the left thumb and 1<sup>st</sup> finger, stretching the band as shown in **Figure 10**. Note how the band is no longer wrapped around the right 1<sup>st</sup> finger. It is held in place by the pressure between the right 1<sup>st</sup> and 2<sup>nd</sup> fingertips.

Begin to move the right fingers toward the right thumb, finally inserting the right 1<sup>st</sup> finger into the loop going around the right thumb (**Figure 11**). Look closely at Figure 11. The only thing preventing the band from getting loose at this point is the pressure between the right 2<sup>nd</sup> and 3<sup>rd</sup> fingers. Without this pressure the band would fly off. This is the basic position used in “Crazy Man’s Handcuffs.” However, to affect the penetration, you’ll have to do some things differently. Be sure you’re in the position of Figure 11, with your right 1<sup>st</sup> finger in the loop around the right thumb.

You are about to release the pressure between the right 2<sup>nd</sup> and 3<sup>rd</sup> fingers. If you do that





now, the loop you had been squeezing will go through the ring, and the band will then go flying across the room. This may happen to you the first time you try the technique. In order to prevent that from happening, you must move the right 1<sup>st</sup> finger away from the right thumb. And you must do this *quickly*. **Figure 12** is worth looking at, but it doesn't represent the situation you're trying to create. In Figure 12, the right 1<sup>st</sup> finger is doing its job properly. It's moving away from the thumb. However, the band is still over the right 2<sup>nd</sup> finger. You must release the band from between the right 2<sup>nd</sup> and 3<sup>rd</sup> fingers, *just as you quickly move the right first finger away*. Then the band will loop back through the ring so quickly as to not be seen. You end as in **Figure 13**. It looks like the band visibly jumps through the ring. I suspect you weren't quick enough the first time and are now looking for the rubber band! It'll only take a few tries to get the knack.

During this sequence I like to move the "opening" to the position of Figure 10 i.e. noticeably far from where the band contacts the ring, and say, *"This time the little opening is here,"* as draw attention to it. I continue with, *"And the rubber band is way over here."* Everyone can see that the band isn't near the "opening." Have them burn the location of the band on the ring as you execute the move. It looks fantastic. It looks like the band pulls right through the metal. Magic!

**PENETRATION 3:** This third penetration is a bit difficult to describe. It's basically a way to get into the position of the original ring penetration from Bill Kalush. Bill's routine appeared in *Richard's Almanac*, September 1983, p. 120. It was called, "Rubber Ringer." In that same issue, you'll find Bob McAllister's "Greenwarp," a wonderful version of Walton's "Card Warp." The following issue, October 1983 contained Bro. Hamman's seminal, "The Signed Card." *Richard's Almanac* contained some outstanding work. It should be in everyone's library. Sorry for digressing, but I pulled the book to check the reference on "Rubber Ringer" and starting paging through it. O.K. back on track:

To get set up for this final penetration you will once again get into "Garcia Position." See above. This is the starting position for this penetration. Figure 7 is "Garcia Position." Figures 2 through 6 show how to get into the position of Figure 7.

Penetration 3 is the most difficult to describe. You will have to pay very close attention to the details in each of the Figures used to describe the key positions as the effect progresses. I as-



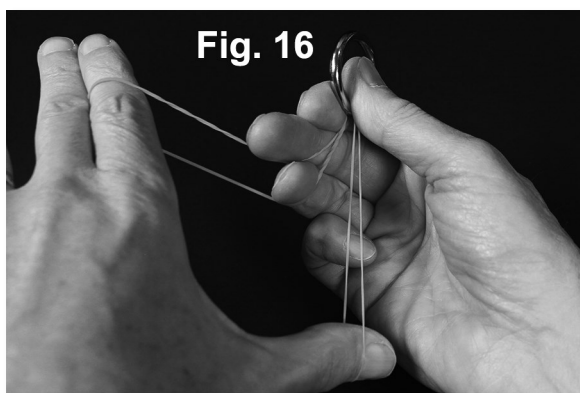
sume you have gotten into “Garcia Position” and are ready to progress from there. Here we go:

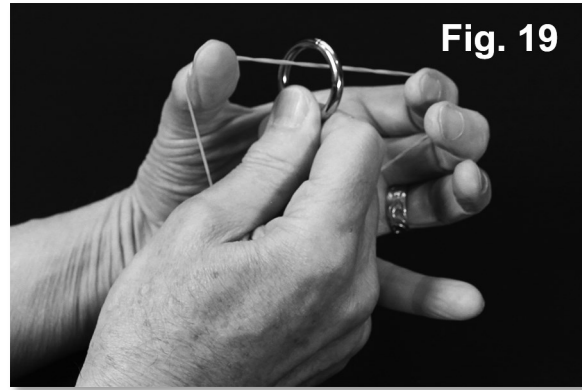
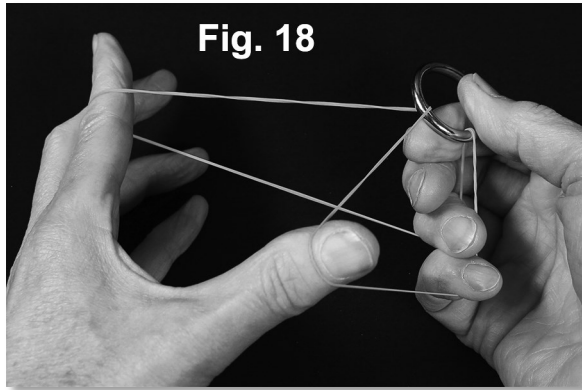
In Figure 7, the band is looped over the left 4<sup>th</sup> finger. The first step here is to insert your left 1<sup>st</sup> finger into the loop, ending as in **Figure 14**. Note that the finger goes through the loop from your side and ends pointing outward as shown in Figure 14. **Figure 15** shows an exposed view of the situation inside the closed fingers of the right hand.

You must now insert the left thumb into the loop going around the right 4<sup>th</sup> finger. Insert the thumb at “A” in Figure 15. Don’t go behind the looped section. Insert the thumb into the loop from the front. Once the thumb has been inserted, pull outward on the right strand of the pair, allowing the loop to come off the right 4<sup>th</sup> finger and ending as in **Figure 16**. Note that the right 4<sup>th</sup> finger is completely out of the loop at this point.

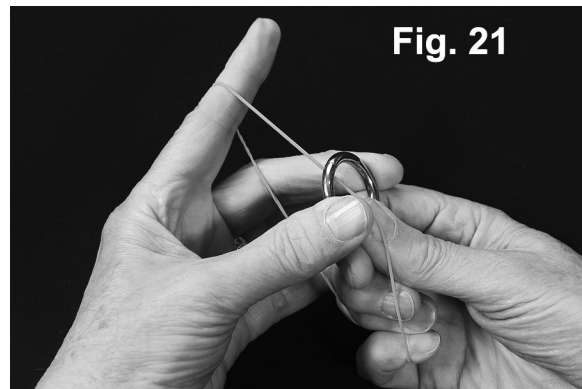
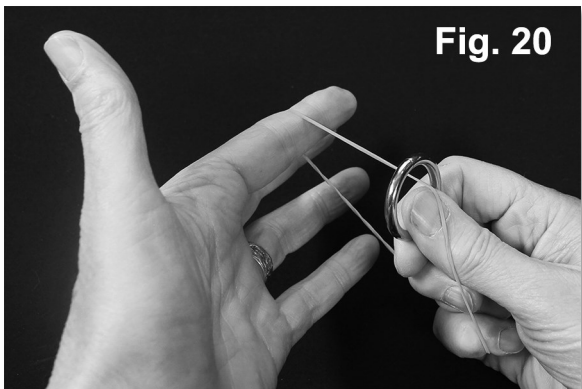
There are two strands coming from the left thumb. Reach out with the right 4<sup>th</sup> finger, grab the strand closest to it and pull it back toward the right palm. Now, rotate the left hand counterclockwise a bit, pulling outward with the left thumb and ending as in **Figure 17**. There is a bit more tension in the triangle created by the left thumb, right 4<sup>th</sup> finger and right thumb. The right 2<sup>nd</sup> finger is NOT through the loop in Figure 17, although it’s close. Here comes the first penetration:

Be careful here as you move the right 2<sup>nd</sup> finger off the strand directly below it. If you then loosen the pressure between the right 1<sup>st</sup> finger and thumb, a strand will pop up inside





the ring, apparently penetrating it. If you do this sequence correctly, you'll end up as in **Figure 18**. Pulling to the left with the left thumb and 1<sup>st</sup> finger will facilitate the apparent penetration. When the penetration has occurred (Figure 18) you can move the right hand to the left, straightening the strand running through the ring. Note that the back of the right hand hides all the dirty work. Also, the right fingers should be a bit more closed, thus making sure that no one can see what's really going on. The final configuration is that of **Figure 19** where it really looks like the band is looping around the fingers with the ring having a single strand running through it. Be sure to give the spectators time to view this amazing image. Thanks to Bill Kalush for this!



**REMOVING THE RING:** To end this sequence, you'll apparently pull the ring back through the band, making everything examinable. First, release the loop going around the left thumb, allowing the strand to lay across the back of the right thumb as in **Figure 20**. Be sure that the loop around the right 4<sup>th</sup> finger remains in its position. Now grip the ring between the left thumb and 2<sup>nd</sup> finger as in **Figure 21**. Note that in Figure 21, the band is still wrapped around the right 4<sup>th</sup> finger. Now for the final release:

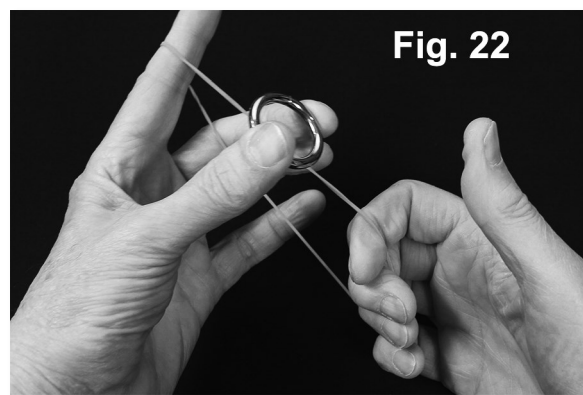
Pull the right 4<sup>th</sup> finger out of the loop surrounding it. Let the strand slide off the right thumb and onto the right 1<sup>st</sup> finger. The right 2<sup>nd</sup> and 3<sup>rd</sup> fingers remain looped through the band as seen in the final figure, **Figure 22**. It's not necessary that the right 1<sup>st</sup> finger end inside the loop. It will appear that the band was pulled through the ring, freeing the ring from

the band.

I suspect that the first time you go through the steps of Penetration 3, you will overlook some important detail. Go back through it and pay very close attention to the details. Ultimately, it's not difficult. But it definitely requires careful study.

**FINAL THOUGHTS:** The weld mark on the ring will certainly create suspicion. One way to handle this is to hand out the ring at the outset, so that the audience can validate that it's a continuous, unbroken loop. I prefer suggesting that the weld is an opening during Penetration 1. I then move the weld mark to the side for the other two penetrations. Moving it to the side allows everyone to see that the penetration is taking place through solid steel. Then, at the end, I give away the ring. Now the audience discovers that there is no opening. Even Penetration 1 must have been magic. If you're unable to obtain el cheapo rings to use as give-a-ways, you should at least hand out the ring at the end, making it clear that there's no opening. And, as mentioned at the beginning, you can use a finger ring. I would recommend against using a borrowed ring. There are many horror stories about borrowed rings that went flying. Be sure your insurance is paid up before you try this with a borrowed ring!

This routine has been a real "worker" for me. I hope you'll put in the time to master the various moves. It should become a worker for you too!



---



# HEISTING HISTED HEISTED 3.0

---



**OVERVIEW:** “Heisting Histed Heisted,” from my last book, *Power Plays*, created a bit of a buzz. The updated version (2.0) was a big hit in my Penguin lecture. Since that time, I have given a lot of thought on how to make the routine accessible to as many magicians as possible. My original routine is self-working. However, my more advanced 2.0 version required a memorized deck to make the routine look like real mind reading. After the Penguin lecture, I figured out a way to eliminate the memory work with only a few simple calculations using a Si Stebbins set up. Once you understand the self-working method, you will be able to significantly increase the power of the routine using a deck in any memorized order or a simple calculation from Si Stebbins order. You will then take full advantage of the pseudo mind reading aspects of the method.

The remainder of the write-up will explain how to squeeze out the maximum power of the concept. Feel free to use the self-working method only, but I’d recommend sticking with the program and ultimately exploring the full possibilities using a memorized deck or Si Stebbins math. Whatever approach is used, the results will look like true mind reading!

**EFFECT:** Five people are each given a packet of 5 or 6 cards. They are to mentally select one of their cards and not tell anyone their choice. They each shuffle their packets and then assemble them into a single packet which is given a final shuffle by one of the spectators. Even though the selections are genuinely “thought of” the magician is able to determine each person’s card in progressively more mysterious ways.

**SET-UP:** The staging is best if you are using a table. It’s possible to work without one, but things will be easier if you have a table on which you can leave the deck and also on which you can place cards that are no longer in use.

You will need two decks of matching back designs to set up for this effect. For those who do mem deck work, remove and place in order the first twenty-five cards of your mem deck. For Aronson, that would be JS, KC, 5C, 2H.... 3D, 7H. Use the second deck to create another stack of twenty-five in the *same order* – JS through 7H.

Those who don't do memorized deck work will set their two stacks in **Si Stebbins** order (positions 1-25 only). So, face down from the top, your cards should be:

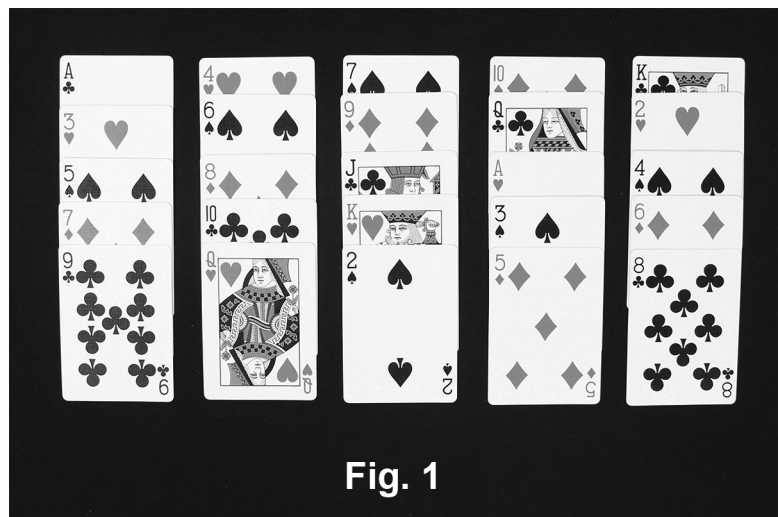
**STEBBINS ORDER: Face down from the top:** AC, 4H, 7S, 10D, KC, 3H, 6S, 9D, QC, 2H, 5S, 8D, JC, AH, 4S, 7D, 10C, KH, 3S, 6D, 9C, QH, 2S, 5D, 8C

The fast way to set this up is to remove the **A K Q J 10 9 8** of Clubs; **A K Q 2 3 4** of Hearts; **2, 3, 4, 5, 6, 7** of Spades; **5, 6, 7, 8, 9, 10** of Diamonds. Then reorder them as shown above.

If you're unfamiliar with Stebbins order, note that it's far from random. Note also two things: (1) You get from one card to the next by adding 3. After King you start with Ace again. Ace is 1, so next is 4 followed by 7 followed by 10 and so on. (2) The suits follow **CHaSeD** order, with the capital letters are **C H S D** representing the suits **C**lubs, **H**earts, **S**pades, and **D**iamonds. This pattern is followed for all twenty-five cards.

You now have two twenty-five card stacks in identical order. The explanation that follows assumes you are using Si Stebbins order. Those using a mem deck, such as the Aronson or Tamariz stack, will simply modify the instructions for the particular stack.

Put one of the stacks aside and perform the following actions with the other one: Hold the 25 cards face-down in left hand dealing position. Now deal *five cards face up* from left to right. Let's label these positions 1 2 3 4 5, respectively. Continue dealing, again from left to right until you have five, five card packets face up. **Figure 1** shows the resulting situation derived from Stebbins order.



**Fig. 1**

Collect and square the packets (face up) placing packet 5 onto packet 4, then adding the combined packet onto packet 3 and so on until all 25 cards are stacked into a single half deck. Place these cards face down onto the other 25 cards, also face down. The bottom 25 cards are in Stebbins order. The top 25 cards have been reordered through the dealing process as follows: **AC, 3H, 5S, 7D, 9C, 4H, 6S, 8D, 10C, QH, 7S, 9D, JC, KH, 2S, 10D, QC, AH, 3S, 5D, KC, 2H, 4S, 6D, 8C**

# TESSERACT

---

**PROCEDURE:** Invite a group of five diverse spectators to join you, explaining that you're going to engage in an experiment in pure mind reading. Hold the deck face down in dealing position. After appropriate introductions, hand each of the spectators, in order from left to right, a group of five face down cards from the top of the deck. Spectator 1 will receive the cards shown in column 1 (Figure 1) – the **AC, 3H, 5S, 7D, and 9C**. Similarly, spectators 2, 3, 4 and 5 will receive the cards in columns 2-5, respectively. Have each spectator shuffle their cards and then look at them. Explain that each of them is to merely think of one of the cards they're looking at. It is truly a free choice. Be sure each spectator has noted and remembered one of her cards before continuing. Have the spectators shuffle their cards once more before passing them to Spectator 5 on the end, who then shuffles all 25 cards together.

How will you be able to read the minds of these people? They are merely thinking of a card. That's true, but we will get critical information in just a second. Remember, you are holding twenty-five cards that are in Stebbins order. Furthermore, the cards given to the spectators were not in a random order, they were created by dealing out the five packets from the original Stebbins order.

Approach spectator 5 and take back the packet from her, face down. Place these 25 cards onto the cards you're holding as you obtain a left 4<sup>th</sup> finger break between the packets. You must now secretly cut the deck at your break, bringing the ordered bottom half to the top. You can use some sort of secret shift e.g. Herrmann Pass or Midnight shift. Or you can simply double cut to the break as you seem to be just toying with the cards. You have now positioned the 25 cards stacked in Stebbins (or your mem deck) order on top and moved the shuffled cards to the bottom. Place the deck onto your table for the moment.

Turn and face your audience as you say, *"Each of the five volunteers is merely thinking of a card. Please concentrate on your card. Don't forget it."* Continue with, *"Each of you shuffled your packet before and after thinking of a card. Finally, our last volunteer (indicate spectator 5, on the right) shuffled all the cards together, totally destroying any evidence of whose cards are where."* This is true but because you switched packets, the cards on top are in a very special configuration.

Look at each spectator in turn as you address the group, *"In a moment I will try to determine the card you're thinking of. Let's begin this way."* Return to your table and pick up the deck. Spread the cards face down and take the top five, still spread, face down into your right hand. Place the remaining cards on the table. Say, *"Maria (spectator 5) shuffled the cards. We don't know where your thought of cards ended up. One of them or even more than one may have ended up near the top. I'm going to call out the names of the cards I'm holding. Then I'll ask if anyone has heard their card. Don't raise your hand until I finish reading all the names."*

Turn the faces of the cards toward yourself. **Figure 2** shows what you will see. (If using a Mem deck, you will see the first five cards of your stack. Figure 2 shows Stebbins order.) Let's now expose the method that underlies the entire effect so you'll see how you will

know what card each person is thinking of.

**METHOD:** Read the names of the five cards slowly and clearly. Figure 2 shows what you're reading - **AC, 4H, 7S, 10D and KC**. Now look back to Figure 1. These cards are comprised of the **first card** in each group of five handed to the spectator. Furthermore, and more importantly, note that there is exactly one and only one card from each spectator in this group of five. Also, the cards are in order by spectator. In other words, the AC is the only card from spectator 1's group and it's in position 1. The 4H is the only card from spectator 2's hand and it's in position 2. A similar relationship applies to the 7S, 10D and KC (i.e. the KC is the only card from spectator 5's hand and it's in position 5).



Fig. 2

When you're done reading the names of the cards say, "*Did anyone hear the name of their card?*" Let's say that spectator 4 heard her card. Since the only card in the group of five that came from spectator 4's hand is card 4, the 10D, you know that it's the card she's thinking of. The only card from spectator 4 in the group is in position 4! If spectator 2 hears her card, then it's the 2<sup>nd</sup> card in the group you read. This is true for all five spectators. How easy is that?

What happens if two spectators hear their cards among the five? Let's say spectator 1 and spectator 3 hear their cards in the group **AC, 4H, 7S, 10D, KC**. Then spectator 1's card is card 1, the AC, and spectator 3's card is the 3<sup>rd</sup> card, the 7S. It's just that easy to know what card they thought of.

What happens if no one hears their card in this group? Then you table the five cards and take the next five cards. Repeat reading the cards and asking if anyone heard their card. Once you get a hit or two hits, it's all theater. You know what they're thinking. Continue the process until you've read all five minds. This is the original self-working Heisting Histed Heisted from *Power Plays*.

**ENTER MEM DECK OR STEBBINS DECK:** The self-working version just outlined above doesn't require a special order i.e. memorized order. You can take any group of 25 cards and create a duplicate group from your second deck. You then reorder by dealing as explained above and follow the procedure of reading the names of the cards. So why use a memorized deck or Si Stebbins order? Glad you asked!

**ADVANTAGE OF KNOWING THE ORDER OF THE CARDS:** What if instead of reading the names of the cards, you never looked at the cards, you just handed a group of five to the spectators? In our example, you would have handed the AC, 4H, 7S, 10D and KC to

# TESSERACT

---

spectator 1. You'd say, "Look at the cards and see if the card you're thinking of is there. Pass them down the line so that everyone can check for their card." When everyone has had a chance to check the five cards say, "Did anyone see their card?" Let's say that spectator 2 raises her hand. You're not looking at the cards, so how will you know which one she's thinking of?

You know that it's the second card in the group since spectator 2 saw her card. Here's where mem deck workers get a bit of an advantage. If you use Aronson order when you set up the two 25 card groups, you know that the spectators are looking at JS, KC, 5C, 2H, 9S. You know then that spectator 2 is thinking of the 2<sup>nd</sup> card in the group – the KC. Again, it's all theater now. You know what she's thinking.

Once you've finished with the first 5 cards, you then pass out the next group of five with the same proviso – look at the cards and see if your thought of card is there. Using the Stebbins stack, the cards are **3H, 6S, 9D, QC, 2H**. So if spectator 5 sees her card in this group, it's the 5<sup>th</sup> card – the 2H. Using the Aronson stack, the five cards would be **AS, 3H, 6C, 8D, AC**. If the 5<sup>th</sup> person saw her card, it's the AC.

**NOTE:** Memorized deck users have it easy here since they know the cards in order. When they get to the fourth group of five cards, they know it begins with card 16 and ends with card 20.

**STEBBINS METHOD:** Good news for Stebbins users - You don't have to memorize anything difficult. Can you remember **1, 3, 5, 7, 9** and **CHaSeD**? That's all you need in order to get the same results as the mem deck group. Here are the details:

What's with 1, 3, 5, 7, 9? These are the 1<sup>st</sup> cards in each of the five groups you'll be passing out, as shown below. Remember, the 25 cards you're using are in Stebbins order: AC, 4H, 7S, 10D, KC, 3H, 6S, 9D, QC, 2H, 5S, 8D, JC, AH, 4S, 7D, 10C, KH, 3S, 6D, 9C, QH, 2S, 5D, 8C

**Hand 1:** AC, 4H, 7S, 10D, KC

**Hand 2:** 3H, 6S, 9D, QC, 2H

**Hand 3:** 5S, 8D, JC, AH, 4S

**Hand 4:** 7D, 10C, KH, 3S, 6D

**Hand 5:** 9C, QH, 2S, 5D, 8C

I highlighted the first card in each group: A, 3, 5, 7, 9 (ace is 1). You know the first card in every group of five you pass out. But what about the suit? The suit corresponds to the capital letters in CHaSeD (C H S D order). After D (diamonds) you circle around to C (clubs) again. The first cards in each group are: **AC, 3H, 5S, 7D and 9C**. If you just passed out the fourth group of five cards, the first card in the group is the 7D. It comes from 1, 3, 5, 7, 9

and C H S D.

You always know the first card in the group just passed out. What about the other four cards? All you need to remember is that Stebbins order increases by 3 for each next card. Let's test you out. What if you're passing out the **second group** of five cards? What's the first card in the group? (1 3 5 7 9 - C H S D)

It's the 3H! Easy. Now, can you name all five cards in order? You have the 1<sup>st</sup> card. It's the 3H. What's next? Just add 3 to the 1<sup>st</sup> card.  $3H + 3 = 6$  of something. What about the suit? Well, what comes after H? C H S D. It's Spades. After the 3H is the 6S.

Then what? What's after the 6S? Add 3 getting 9 and move to the next suit from Spades. That's D (diamonds). After the 6S is the 9D. You can easily know what card each person is thinking of. Let's do a hypothetical and see if you can follow the thinking. Suppose you've just passed out the third group of cards. Let's say that the 2<sup>nd</sup> person said she saw her card. Don't look back, just use what you've just learned. Here's the thinking:

It's the third group of cards. Remember 1 3 5 7 9. The first card in the group is a 5. But what suit? C H S D. It's S (spades). The first card is the 5S. In our hypothetical, the 2<sup>nd</sup> person saw her card. We need to know the 2<sup>nd</sup> card. The first card is the 5S. Add 3 getting 8 and move the suit up one from S to D. It's the 8D that she's thinking of! It's that easy.

Before getting into the nuances below that help magnify the effect even more, go back over the details to be sure you know what to do and how to know what the spectators are thinking.

**FINE POINTS:** If you read out the names of the cards in order as in the self-working version mentioned above, don't read them in their actual order. Remember, card 1 goes with spectator 1, card 2 to spectator 2 and so on. That pattern can be noticed by the audience. I read them in a random order, trying not to have any card named in its actual position. This heads off the audience becoming aware of the pattern.

**ADDING TEXTURE:** Instead of just reading each person's mind in turn, here's a way to add some texture to the performance:

Read the names of the first five cards as in FINE POINTS above. If no one hears their card, do it again with the next group of five and so on until one or two spectators hear their card read. Now, instead of mind reading, try this: Move near the person and say, *"I'm going to show you the faces of the cards one by one. I want you to say 'no' after you see the card. Do this for all five cards. At one point you'll be lying. Are you ready?"* Take each card in turn and show its face to the spectator. She'll say "no" each time. You should already know her card, either by mem deck or the Stebbins technique just taught. At the end of the sequence you can tell her which card she lied about. Say something like, *"You don't want to play poker with me. I've got your tell!"* Since you always know the card a spectator is thinking of, you have a wonderful

# TESSERACT

---

opportunity to add theater to the mix. Have fun, but don't use too much comedy. This looks real.

Once I have played the "I've got your tell" game, I'll go for real mind reading. In other words, after reading the names and playing the "say no" game, I'll shift gears in the next group of five. This time, instead of reading the names of the cards, I pass out the five cards to the first spectator and say, "*See if the card you're thinking of is here and then pass the cards down the line so that everyone can check for their card.*" If one or more spectators have seen their card, you know by their position (1, 2, 3, 4 or 5), which card among the five cards they are thinking of. Spectator 2 is thinking of the 2<sup>nd</sup> card. Spectator 5 is thinking of the 5<sup>th</sup> card and so on. Once again, you are in a position to read their mind. Stare into the spectator's eyes and concentrate. In fact, the supposed difficulty of reading the mind explains why you are concentrating. Actually, you really are concentrating. Mem deck users are making sure they're going to name the right card. Stebbins users are adding 3 and getting the thought of card by math.

**CHANGING IT UP:** When I get to the fourth person who sees their card, I like to add some sauce to the mix. Since you know the names of all five cards the person is looking at, you can show that your mind reading ability is even greater than exhibited so far. Let's say that three people have already seen their cards. There are two spectators left. Let's also say that you're handing out the *fourth group* of five cards. Using the Aronson stack, the cards would be **8C, 3S, AD, 7S, 5S** (cards 16 through 20). Let's further imagine that spectator 5 saw the card she's thinking of. It must be the 5S – the 5<sup>th</sup> card in the group. Here's another chance for Stebbins users to practice:

It's the 4<sup>th</sup> group of five cards. So 1, 3, 5, 7, 9 with C H S D means that the first card is the 7D. The other cards are 10 (add 3 to 7), K, 3, 6, with suits following D. After D you return to C H S D. So the cards are 7D, 10C, KH, 3S, 6D. Which card goes to spectator 5? The 5<sup>th</sup> card. She's thinking of the 6D in Stebbins world.

Since you not only know the thought of card, but know all the cards, you can go even deeper. Say, "*You're looking at some cards and you see your card among them. Is that correct? Look over all the cards. Can you hand me the 7D? Now the 10C. I see the KH and 3S. Please hand those cards to me. That leaves you with the 6D. Is that the card you were thinking of?*" This is amazingly strong stuff. You never looked at the cards when you handed them to the spectators. The spectators believe that the cards have been shuffled. How could you know any of them, let alone which one the spectator is thinking of?

**ONE FINAL PLOY:** You will be handing out five packets during the course of the routine. It's common that there's at least one spectator who has not seen her card after the fourth round. This means that her card is in the fifth group of five or else she spaced out and missed seeing her card earlier. It's even possible that she's going to throw you a curve ball to see what happens. Let's assume her card is actually in the last group of five.

You're in a unique situation. You don't need to hand out the cards. Her card must be among the last group of five. If you find yourself in this situation say, *"I don't want you to even look at cards. Just think about your card. Create a mental picture of it."* Again, be theatrical and maximize the impact by seemingly struggling to "see" the card. Finally reveal what you know the card to be. This is an extremely strong moment, but it is also potentially the worst place for failure.

If the spectator is confused or messing with you, you need an out. I always carry an "Invisible Deck" for this purpose. Ask what card she was thinking of. Then you can say, *"I had a feeling I'd get this one wrong. So I gave myself a second chance before the show. I reversed one card in this deck. It's a card that kept bothering me. I wasn't sure if it had any meaning. Let me show you."* Use the properties of your ID to show that the reversed card was the card she was thinking of. Now you end strong even in the face of adversity.

**FINAL THOUGHTS:** I use this routine in every show. It garners an incredible reaction. Your audience will feel that they have seen the real thing. If someone asks me about that, I say that I just use psychology and read body language. I don't want my audience to believe in mind reading or psychics. Nonetheless, it feels real.

**CREDITS:** The original "Heisting Histed Heisted," as mentioned above, is from my previous book, *Power Plays*. That version does not use a memorized or Stebbins order. It's self-working. The write-up there also contains a number of other ideas for the principle. The reader may want to visit that version. I had thought that the idea of having two duplicate 25 card stacks in play was original, but Max Maven pointed out that the concept originated in Greater Magic (1938). Adding the memorized deck and the routining are original with me.

---



## CLARKE'S THIRD LAW

---



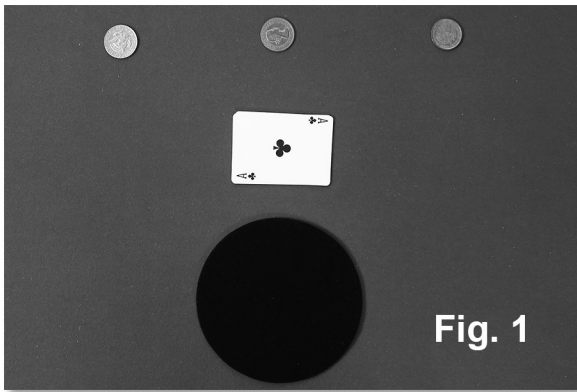
This effect is a variation of an item I published in *Top Secret Stuff* (1990) called *International Matrix Reverse*. Here, three coins are used instead of the usual four and the presentation adds needed context for a Matrix type routine.

**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.

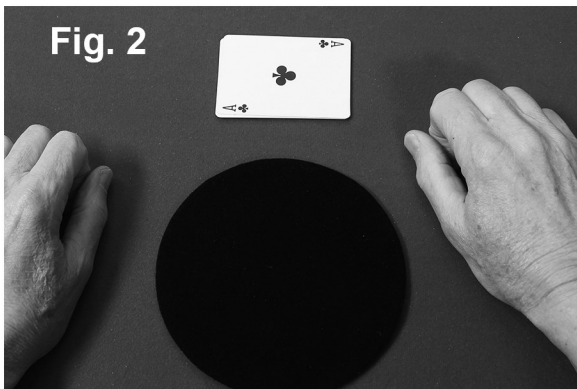
**SET-UP:** You’ll need a Two Copper One Silver gimmick with matching normal coins. A Copper Silver Brass Gimmick will not work in this routine. My gaff is made by Johnson Coins. The coins used are a Kennedy Half dollar, a British Penny and a Mexican 20 Centavo piece. You can purchase other variations 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 3<sup>rd</sup> law says, ‘A sufficiently advanced technology is indistinguishable from magic.’ Will there be magic in the 24<sup>th</sup> 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 1<sup>st</sup> finger as in **Figure 1**, finally gripping the card between the right 1<sup>st</sup> and 2<sup>nd</sup> 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 1<sup>st</sup> 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 1<sup>st</sup> finger on top and

thumb below. Reach under with the left 2<sup>nd</sup> finger and regrip as shown in **Figure 7**. Finally, move the left thumb on top and the 1<sup>st</sup> 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.

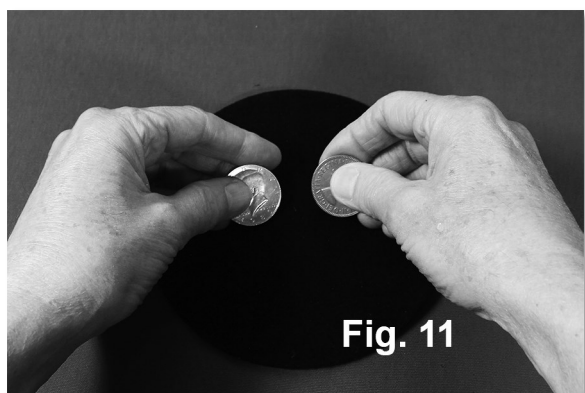
Having transferred the coin, turn the left hand palm downward, bringing the face of the ace into view. It's clear that you're not hiding a coin there. Move the left hand to the outer left bringing the card to a vertical position with long edge touching the pad. Allow it to fall face down where the half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

Use the left hand to hold the half dollar on the pad as the right hand moves its card (with hidden 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 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 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 1<sup>st</sup> 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 Centavo. Again, be careful not to let the Centavo clink against the other coins.



Say, "*This looks like magic to us. But in the 24<sup>th</sup> 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 21<sup>st</sup> 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. Clearly 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 clearly 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 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!

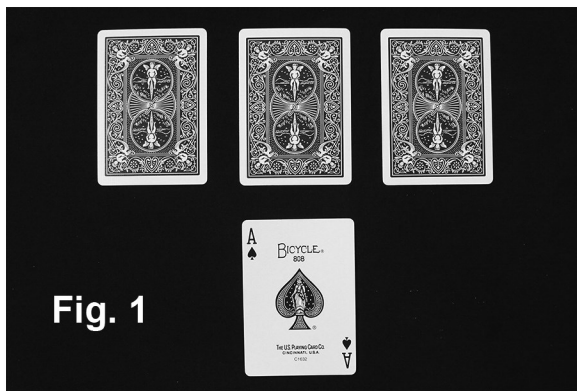
**FINAL THOUGHTS:** Clearly the same handling can be used in a four coin Matrix routine, simply by adding a Chinese coin. You'd begin with the half dollar at inner left, English Penny at outer left, Centavo at outer right and Chinese coin at inner right.

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 4<sup>th</sup> 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 4<sup>th</sup> 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 4<sup>th</sup> 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 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 4<sup>th</sup> 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 magical 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 3<sup>rd</sup> 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 3<sup>rd</sup> 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 the packet of three is completely free from the other cards. Catch a left 4<sup>th</sup> 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

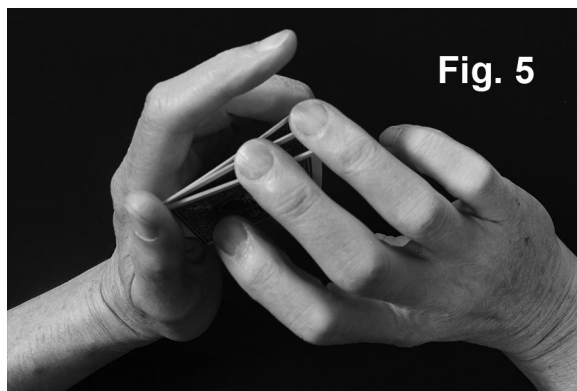
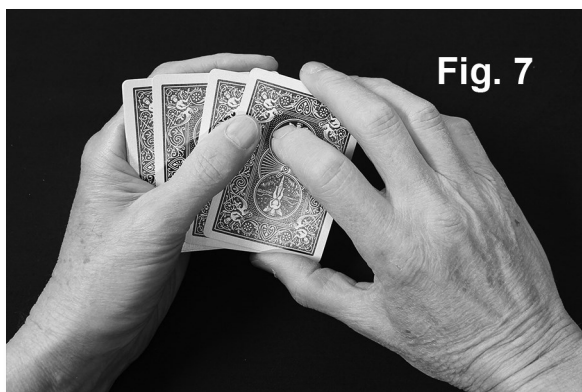


Fig. 5



Fig. 6

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 4<sup>th</sup> 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.

---

## THE AMBIGUOUS CARD

---

**EFFECT:** A selected card is placed face up in the deck. The deck is then squeezed, *pushing the atoms of the selected card closer together*. When the corner of the deck is opened, the selection pops out as a miniature card! The miniature is extracted and **visibly grows** to its normal size. Finally, the normal card shrinks to a miniature again in a *very visual* manner. Everything may be examined.

**REQUISITES:** You'll need a miniature card whose color matches the deck you are using. (For awhile it was difficult to obtain Bicycle miniature cards that match the normal deck colors. Luckily, U.S. Playing Cards has reissued the miniatures with the correct colors.)

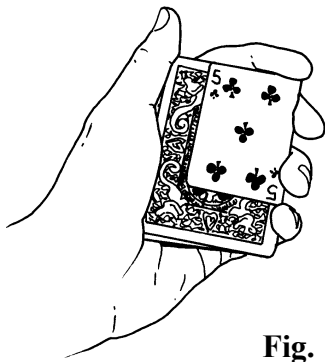


Fig. 1

**SET-UP:** Obtain the normal sized matching card to the miniature. Let's say it's the 5C. Place the normal 5C face down on top of the face down deck and the miniature *face up* about 16 cards from the top. The miniature is positioned at the outer right corner as shown in **Figure 1** (*but about 16 cards from the top*).

**ROUTINE:** Swing cut the upper half of the deck into the left hand. Place the remaining cards on top and hold a left 4th finger break between the halves (over the large 5C). Perform a **Riffle Force**, forcing the large 5C on your spectator. After the force, the right hand places its cards under the cards in the left hand, restoring the deck to its original order. As the spectator examines the selection, obtain a **TILT** break under the top card. (Obviously you can use any method that forces the top card and leaves the miniature in the same position after the forcing sequence.)

Take the selection back from the spectator and turn it face up. Say, "*I'm going to alter some of the physical characteristics of your card.*" As these words are spoken, place the selection *face up* into the **TILT** break. To the spectators it seems to go into the center of the deck, but actually it goes 2nd from top. Squeeze the deck as you explain that this causes the atoms in the selection to move closer together, changing the size of the card. Explain that if the corner of the deck is opened, the release of pressure will cause the selection to jump from the deck. **Now perform the following actions:** Hold the deck with your left hand at its inner left corner between thumb on top and 1st and 2nd fingers on bottom. (See **figure 2**.) The deck should be nearly parallel to the floor and beveled as shown in figure 2. Now the

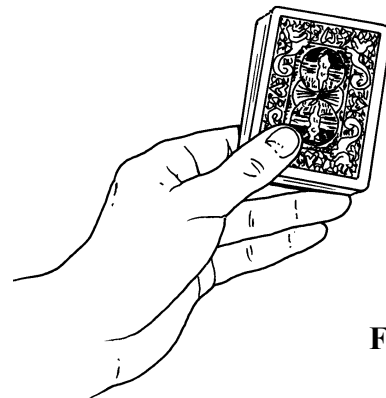


Fig. 2

right 1st finger ruffles upward at the outer right corner. This will cause the miniature card to jump from the deck. By adjusting the positions of your left fingers and thumb and the intensity of the riffle, you can get the card to end up protruding from the deck as in **figure 3**. If the card jumps completely from the deck or fails to protrude to the position shown, reposition the miniature in the deck as in the figure. ( I believe Joe Berg came up with the idea of the miniature jumping from the deck.) You're now going to visibly make the card grow back to its normal size!

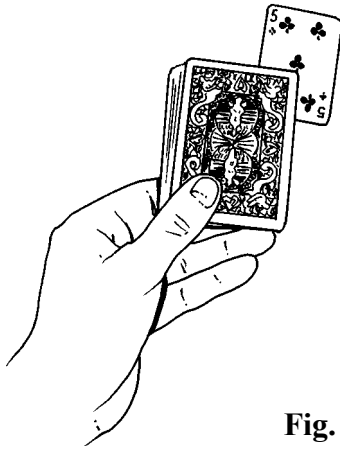


Fig. 3

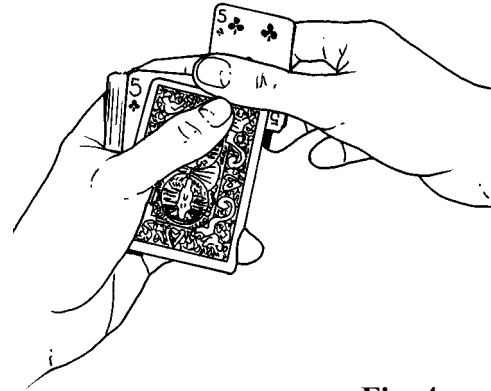


Fig. 4

Explain that pressure must be maintained in order for the card to remain small. If it is pulled from the deck the atoms will expand again. Raise the deck to a vertical position and get ready to perform a **Necktie Second Deal**. The top card is angled over a bit to the right, exposing the upper right corner of the face up 5C. Your right thumb is touching the upper right corner of the 5C in readiness for the second dealing action. **Figure 4** shows the finger positions at this point. Notice how the right fingers are beneath the protruding miniature card. Both hands begin to move downward bringing the deck to a position parallel to the floor again. Now, just as the edges of the cards point at the spectators, your right hand performs the Second Deal. **Figure 5** shows this action in progress. The large 5C will come completely out and ultimately will totally cover the miniature. (Note: The miniature is hidden *under* the big 5C and is held in place by the right fingers and thumb.) It will appear to the spectators that the miniature card was pulled from the deck and visibly grew. You will probably have to try this move a few times to reach the point where you consistently end up with the miniature card completely hidden under the large card.

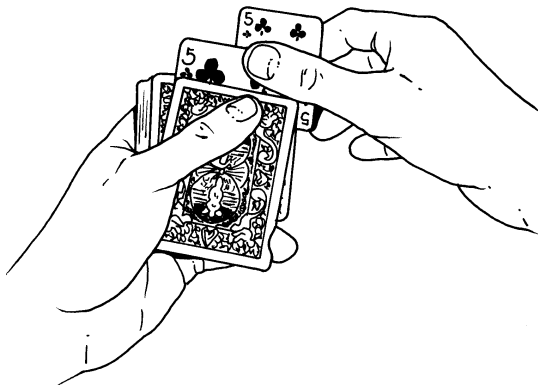
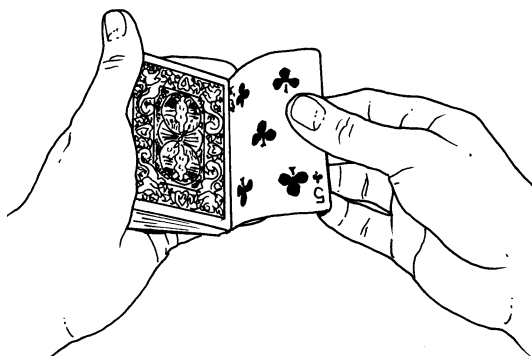


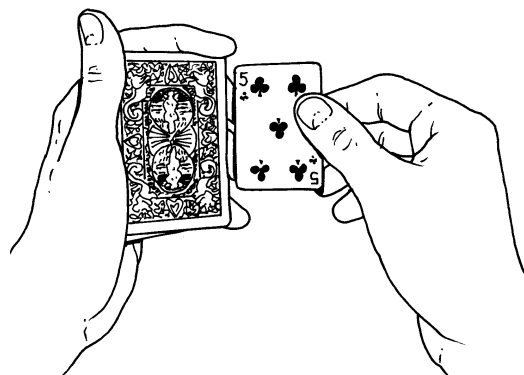
Fig. 5

**The final change:** The 5C (with the miniature hidden under it) is brought over to the left hand, which is still holding the deck. The left thumb and 2nd finger momentarily hold the two cards as the right hand regrips them at the right long edge. Be sure to keep the miniature centralized so it doesn't peek out at the edge. For the final change, the left hand rotates clockwise as the right hand holds the two cards parallel to the floor. When the left hand is nearly palm down, the right hand places the left long edge of the big 5C between the left fingers and the right long edge of the deck for about 1/16 in. Now the left hand begins to reverse the rotation. This puts tension in the 5C

as shown in **figure 6**. The right hand releases the 5C, allowing it to snap onto the top of the deck in the left hand. This is facilitated by pressure applied by the left fingertips. This leaves you in the position of **figure 7**, holding the miniature card. This last change is extremely startling and visual and is based on Ed Marlo's *Face Up Startler*. Be sure the spectators are watching closely for maximum impact.



**Fig. 6**



**Fig. 7**

**FINAL THOUGHTS:** This is a very visual sequence indeed. I always give the miniature card to the spectator since the cost is about 5 cents. If you do give away the card, it is important to palm out or otherwise get rid of the normal selection (5C). The spectators will certainly be curious as to whether there is a normal duplicate in the deck. And given any opportunity to handle the cards, will look for it. Make sure it's not there! It is possible to change the mini card into the normal card one last time. One way is to place the mini face up on the pad. You then turn the deck face up and side steal the bottom card (normal 5C) into the right hand. You can now place the right hand onto the mini, leaving the normal card on top. Apparently the mini has grown back again.

By the way, if you like the shrinking and growing theme, check out my commercial item, **Diminishing Returns**. It is available from most dealers. Here, besides a truly **free** selection growing and shrinking, the **entire deck grows and shrinks** as well. There is a video of both the **ambIGuous Card** and **Diminishing Returns** on my web site at [www.mallofmagic.com](http://www.mallofmagic.com). Check them out. (By the way - you get a free item with the **Diminishing Returns** deck called the **Defective Deck**. There is also a video of this item on the site.)

---

---



## STRAWNOMENON



---

---

As a former physics teacher I am well aware of a number of physics demonstrations that look like magic. Newton's Nightmare (the "trick" where a magnet falls slowly through a copper tube), for example, is the standard demonstration of Lenz's Law. And everyone has used a charged comb to pick up bits of paper. Former physics students will have experienced a lab in which the principles of static electricity are discovered. You may recall that a statically charged object (often a rubber or glass rod) will exert a force on a conductor. This is generally demonstrated by charging a plastic rod by rubbing it with an animal fur or equivalent and then holding the rod near a small styrofoam sphere that is coated with a conducting material. The sphere will be attracted to the rod. Once it touches the rod, it will pick up charge from the rod and then be repelled and jump away, to the great amusement of the class. This principle is exploited here to create an impromptu bit of magic that is a lot of fun to perform.

**EFFECT:** The magician removes a straw from its wrapper and balances it on top of a saltshaker (or capped beer bottle). Just by moving his hands near the straw, the magician causes the straw to move around in mysterious ways.

**NEEDED:** You'll need a plastic straw still inside its paper wrapper and a salt shaker or beer bottle with a metal cap. (Other items can be substituted for the shaker e.g. a catsup bottle with a metal cap will also work.)

**PROCEDURE:** This mysterious effect is accomplished without magnets or threads. The principle has been alluded to above *viz. static electricity*. As mentioned above, a charged object (in this case a drinking straw) will be attracted to a conductor of electricity (your finger). All you need to do is create a static charge on the plastic drinking straw and have a surface on which it can rotate freely with low friction.

Charging is easily accomplished. First, tear off one end of the paper, exposing the end of the straw for about half an inch. Now grip the straw between the right thumb and first finger while pinching the paper against the straw using the left thumb and fingers. You must pinch the paper near the exposed section of straw. Apply pressure with your left fingers causing the straw to flatten a bit. Now pull the straw from the paper using your right hand. You want maximum friction so that the charge will be as large as possible.

Now position the straw so that it is held between the right and left first fingertips. Try not to touch the surface of the straw very much since this will remove some of the charge.

Place the center of the straw onto the saltshaker's lid so that the straw is parallel to the tabletop and pull your hands away, leaving the straw balanced on the lid of the shaker. Your hands should move away along the axis of the straw. Otherwise you may attract the straw prematurely and cause it to

## POWER PLAYS

---

rotate and possibly fall off of the shaker. The charge on the straw will cause it to adhere to the metallic lid of the shaker. (see **figure 1**)

Now bring a finger near the side of the straw close to the end. The charged straw will be attracted to your finger and will begin to rotate toward it. Try not to let your finger touch the straw or you will lose part of the charge. Any conductor will also create the attraction e.g. a spoon, knife, a ring etc.

Try positioning a finger from each hand on opposite sides at positions A and B in **figure 2** (top view). This will provide a strong force that will cause a rapid counterclockwise rotation. If you remove your hands quickly, the straw will continue to rotate.

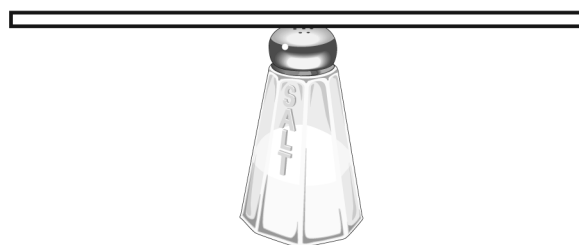
The spectators will suspect that you are blowing on the straw so you should turn your head aside to show that this is not the case.

An interesting way to end the effect is to run the straw through your hands to discharge it and then place it onto the shaker again. This time you do use your breath to make it rotate. Apparently you are still able to cause the movement by “magic.” Now, you can walk away and the spectators will be unable to cause the movement since you have discharged the straw. (N.B. You will have to use a shaker or bottle that has a fairly flat top if you wish to perform this bit with the discharged straw. Otherwise it is likely to fall off since there will not be an attraction between the metal lid and the straw in this case.)

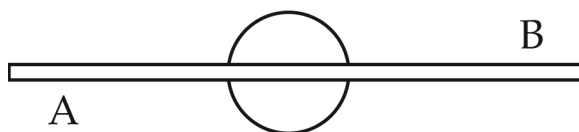
**FINAL THOUGHTS:** This is a fun impromptu stunt. Give it a try. You might also try charging other plastic objects like swizzle sticks using a small piece of wool, cloth or animal fur. Another fun bit is to use a flat finger ring that can roll on a flat surface. Position the ring on a table or counter top and bring the charged straw near it. The force will cause the ring to begin to roll.

Try not applying friction to the straw until it is half way out of the wrapper. Now you’ll have a straw that’s charged on one end but not the other. This makes for some interesting demonstrations.

**CREDITS:** There’s an item in Tarbell 7 called “The Electro-Static Cigarette” that uses this principle. Here you charge a swizzle stick by pinching it between the folds of some fabric (your pants etc.) and then pull it through. The charged plastic is capable of causing a cigarette to roll on a flat surface. I believe that Mike Weber used this idea to cause a cigarette that is balanced on the filter end, to fall over due to the attractive force.



**Fig. 1**



**Fig. 2**

---

# CAPTAIN HOOK

---

*The Classic Magic of Larry Jennings* has always been on my top 10 list of cool books. I immediately gravitated to the card stuff and missed some of the excellent coin items therein. Eventually I discovered an item called *The Hook*. It immediately got into my performing repertoire. Over time I began to streamline the handling. In Jennings' original there are a lot of transfers from hand to hand that I found could be eliminated. The routine below has been restructured so that the production of the coins at the beginning has total consistency of action and no extraneous set up moves. I've also structured the ending so that when the last coin is removed from the hook, you are totally clean and both hands can be shown to be truly empty.

**EFFECT:** Same as Jennings' *The Hook*. The performer introduces an invisible hook and hangs it in the air in front of him. Three invisible coins are introduced and hung on the hook. Each of these coins becomes visible in a very visual manner. Finally, the coins are made invisible one by one.

**REQUISITES:** You'll need two half dollars and an expanded half dollar shell. (You can use silver dollars if you prefer.)

**SET-UP:** One half dollar is in your left jacket (or pants) pocket. A shelled half is in your right pocket.

**ROUTINE:** Ask your spectators if anyone has ever seen an invisible hook. There is obvious comedy byplay that you can engage in here. The left hand now reaches into the left jacket (or pants) pocket and finger palms the half dollar. The left hand comes out, apparently empty, as the right hand goes into the right pocket to find the "hook." The right hand emerges as though holding something - the hook! The invisible hook is briefly "displayed" and then hung in the air in front of you as you say, "*This is the invisible hook. I'm going to hang it in the air right here.*" Your left hand, with finger palmed coin, hangs at your side for the moment.

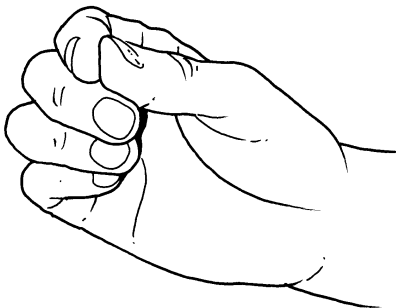


Fig. 1

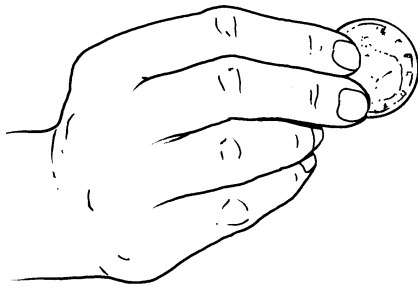
At this point I often pick up a card with my right hand and say, "*Do you know what happens if I hang this card on the invisible hook?*" The expectation is that it may actually hang there. I mimic placing the card on the hook and then let go. As it flutters down I say, "*Would have been cool though. (Pause a beat) The problem is that the card is visible. You can only hang invisible items on an invisible hook.*" Reach into your right jacket pocket (leaving the shelled coin alone for the moment) and emerge with an "invisible coin." Hold the invisible coin between the 1st finger and

thumb with the other fingers curled in as they will be when you finger palm the shelled coin later. This establishes the “normality” of this position. Show the “coin” around and then feign hanging it on the hook. Say, “*Look - no problem with an invisible coin. It stays right there.*” Repeat this with a second invisible coin. Now return to the right pocket, this time finger palming the shelled coin. The shell should be against the fingers. Because of this, you’ll have to use a tighter grip than usual to insure that the coin doesn’t fall from the shell. Again feign placing the invisible coin onto the hook. Your curled fingers will hide the presence of the coin (*Ramsay Subtlety*). See **figure 1**. Be sure you understand the angles involved with the Ramsay Subtlety!

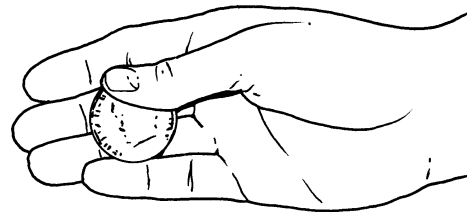
At this point your spectators don’t know if you’re just stringing them along or if something is going to happen. It’s time to make some strong magic!

Say, “*You may not believe these invisible coins are here. Let me prove it.*” Reach up to the hook with your right hand and pretend to extract a coin. Again, the Ramsay Subtlety will prevent the premature exposure of the coin in the right hand. The bad angle for the Ramsay Subtlety is on the far left. You should turn to the person on your left and “show” him/her the coin. I generally say, “*You can’t see this invisible coin, can you?*” This person seems to have a clear view of your right hand. This sells the idea to everyone that your hand is empty. Actually the coin is hidden behind the curled fingers.

You are now going to visibly make the coin become visible using Jennings’ original method. Begin with the back of the right hand toward the spectators. Begin to rotate the hand up and down. Don’t shake your arm. Simply rotate at the wrist. Once the rotation begins, place your thumb onto the shelled coin. On the third down stroke, push the coin to the fingertips and hold it there (**figure 2**). Perform one final up and down rotation and then stop, allowing the spectators to see that the coin has become visible. This is a very magical moment. Let it sink in for a couple of beats.



**Fig. 2**



**Fig. 3**

Once the coin has registered in the spectators’ minds, use the right thumb to pull the coin from the fingertips to the position of **figure 3**. This is done as the right hand is rotated to a palm up position to display the coin. The coin should only remain visible on the right palm for a moment since the shell is against the fingers. If the spectators are allowed to scrutinize the coin, they will notice that it looks abnormal. The right thumb remains on the coin to facilitate the impending switch. The palm down left hand moves near the right hand. Now both hands reverse their orientation - the left hand turning palm up as the right turns palm down above the left hand. The right hand momentarily covers the presence of the coin on the left hand. The right thumb prevents the right hand’s coin from moving. The right hand now moves to the right as its coin is again moved into finger palm. It will seem that the right hand has simply placed its coin onto the left palm. (This is the *Shuttle Pass*.) Allow the coin on the left

hand to be seen for a couple of beats. (Check David Roth's *Expert Coin Magic* for tips on the "Shuttle Pass.")

**PRODUCTION OF COINS 2 and 3:** Repeat the sequence with the right hand taking an invisible coin and shaking it until it becomes visible. The left hand remains palm up and open with its coin in full view during this sequence. The spectators see that a second coin has become visible at the right fingertips. Display both coins making it clear that the hands are otherwise *totally* empty. The right hand again pulls its coin to the position shown in figure 3. This time the shell will be gripped between the right 1st and 4th fingers. The right hand now moves over the left hand and turns palm downward allowing the real half to fall from the shell onto the coin in the left hand. The shell remains in the right hand and is immediately moved into a finger palm position as the coins on the left are bounced a bit for effect.

The right hand repeats its production sequence a third time, this time producing the shell at the fingertips. The shell is now placed onto the two coins in the left hand. The three coins are arranged in an overlapping row with the shell closest to the fingertips and on top of the group of three. Pause for a moment or two to let this very magical sequence sink in. Remember, three coins have been produced from nowhere in a very clean manner.

**PHASE II - The Vanishes:** The three coins are about to made invisible one by one. The shell makes this sequence seem like real magic. Say, "*These coins are not going to stay visible for long.*" Now the palm down right hand moves over the palm up left hand. The right fingertips completely cover the shell and begin to move it inward until it nests on the next half dollar. At this moment the right hand moves away allowing the right thumb to contact the fingertips as though holding a coin in place there. Since it's clear that only two coins remain on the left hand, you must have a coin in the right hand! Blow on the "coin" and then pretend to hang it back on the hook. Your right hand is seen to be completely empty. Your spectators are experiencing some heavy astonishment at this moment!

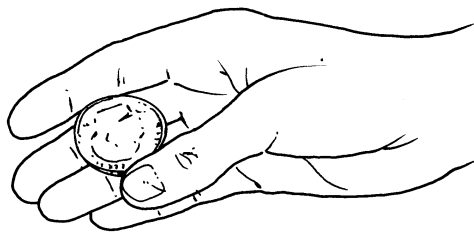


Fig. 4

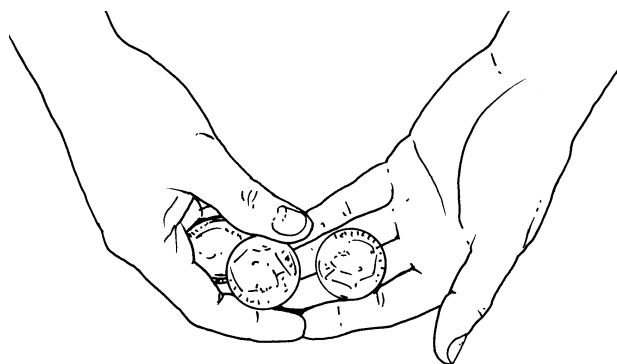


Fig. 5

The right hand now picks up the shelled half from the left hand in the position shown in **figure 4**. Note the position of the right thumb at the inner edge of the shell. A single coin is seen in each hand. You are about to get one of the halves out of play as follows: The right hand begins to move to the left. At this moment, the right thumb begins to lift the shell allowing it to pivot on the 1st finger. This leaves the real half resting on the 2nd and 3rd fingers. These fingers curl inward, taking the real half into a finger palm. (See **figure 5**.) During this action the right hand has been moving to the left. It now deposits the shell on top of the half in the left hand. The shell is not nested on the half but is overlapping it in readiness for the next vanish. You'll need to turn a bit to the left during this sequence so the person sitting on your left doesn't get a flash of the hidden coin.

---

As soon as the shell is in place, the right hand, with its hidden coin, moves to the hook as you say, "*We don't need this one any longer.*" Pretend to take the invisible coin in the right hand. Again the Ramsay Subtlety makes the right hand seem empty. The right hand now goes into the right pocket to ditch the invisible coin. It leaves the real coin there and comes out empty.

Repeat the previous sequence, using the right hand to nest the shell. Again pretend to hang an invisible coin on the hook making sure that your right hand is seen to be completely empty. Now take the shelled half, shell side up, onto the right fingers in readiness to finger palm the coin. Say, "*One last visible coin*" as you turn the right hand palm downward over the left hand. The coin goes into finger palm as *the left hand closes* as though holding the coin. The right hand immediately pretends to take the invisible coin from the hook. Again the coin is replaced into the right pocket where the shelled half is ditched. Be careful not to let the two coins "talk." You are now completely clean but the spectators believe you hold a coin in the left hand!

To end, the right hand reaches into the left hand and pretends to take the "coin" there. The left hand returns to a semi-closed position allowing the spectators to believe that you may have actually left the coin there. The right hand again feigns placing the invisible coin on the hook. Make sure that it is clear that the right hand is totally empty. Pause for a moment and then say, "*I'd better not leave that coin hanging there. Someone may bump into it.*" Pretend to take the invisible coin from the hook with your right hand. Make sure it is seen to be completely empty. Now say, "*I'd better not leave that hook there either.*" Reach up with your obviously empty left hand and take the "hook." It is clear that both hands are empty. Place the hands into their respective pockets, supposedly getting rid of the coin and the hook. Take your bow.

**FINAL THOUGHTS:** Larry used to end by picking up a real hook from his right pocket as the last coin was placed there. Then, at the end, the hook can be made visible. This is a great idea. He would give the hook to the spectator as a souvenir. I had a chance to hang out with Larry some years back when I was working at the Magic Castle. He was a great guy and a fantastic performing magician.

On more thought: This effect can be used close up or from platform. However, from platform you should use silver dollars for greater visibility.