

# TESSERACT



THE LECTURE



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# SUBLIMINAL POWERS

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**EFFECT:** The magician explains that the power of the subliminal mind has not been fully explored. He says, *“Back in the 1950’s they found out that advertisers were planting hidden messages in movies by putting single frames with messages like “You Are Thirsty” into the film. The message was repeated many times, but it only registered subconsciously. It worked! Sales of beverages increased. The tactic was made illegal after the book, **The Hidden Persuaders** exposed it. The point here is that the subconscious mind is aware of much more than we know consciously. Let me demonstrate.”* Three experiments are now performed.

**Experiment 1:** Spectator 1 selects a card in the fairest manner. The card is clearly lost in a group of about 30 cards. The packet is riffled toward the spectator, the premise being that the spectator will now subliminally know the location of her card in the packet. This turns out to be true as she locates her own card.

**Experiment 2:** The experiment is repeated with a second spectator. Only this time the entire deck is used. As before the selection procedure is utterly fair. The spectator buries her selection at a random place in the deck – not next to any key cards. But, as before, she is able to locate her selection in the face down deck without ever seeing the face of any card.

**Experiment 3:** Spectator 2 keeps her selection as spectator 1 shuffles the other 51 cards. The magician then flashes the faces of the 51 card deck at his eyes. This time the premise is that subliminally, the magician will have seen the identities of all 51 cards and therefore can deduce spectator 2’s card. The magician names spectator 2’s card for the big finish.

**OVERVIEW:** The methods employed to achieve this very powerful bit of mental magic are a combination of “Mental 24” and “Simple PM.” Performing Experiments 1 and 2 is very easy. Simple math will get the job done. The best way to perform Experiment 3 is to have a memorized deck. However, there is a satisfactory solution that can be achieved without memorization. More on this later. Right now, I’ll assume you’re using a memorized deck. I use Aronson stack, but any stack can be used. It will be obvious what changes are needed.

**SET-UP:** Floating key cards will be used extensively. The lowermost 24 cards must be set

up with three cards you can remember at 22, 23 and 24 from the face. In Aronson, there are exactly three jacks among the lowermost 24 cards. I position them at 22, 23 and 24 from the face and just shuffle the other 21 cards. Only the top 28 cards will be in memorized order.

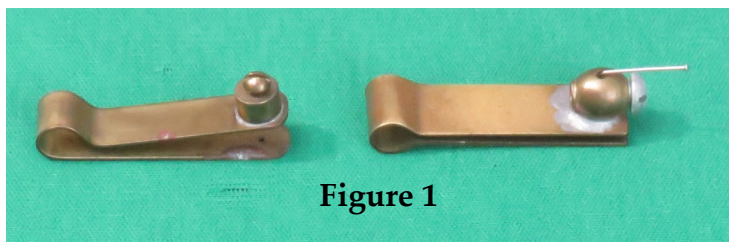


Figure 1

In order to perform experiment 2 without looking at faces, you'll need to be able to **feel** the key cards in that group. This is the basis of "PM+" which uses two selections, and "Simple PM" which has a single selection. In both of these routines there are two special cards which have "punches" in the outer right corner and inner left corner of the face down card. In this context "punch" doesn't mean a hole. Instead, it refers to raised bumps on the card put in with a straight pin or professional card punch. Let's address this right now.

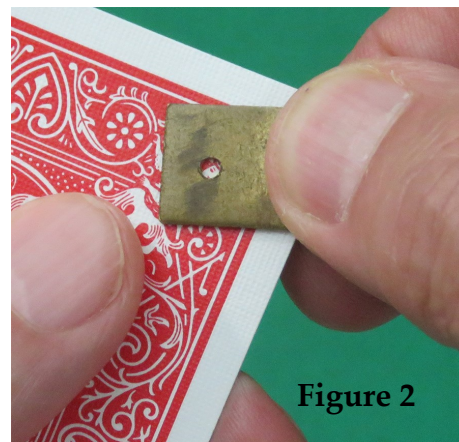


Figure 2

**Figure 1** shows the ideal tool for putting in the punch work. The device on the right came from Jeff Busby. **Figure 2** shows how to use the device. The pin is on the face side of the card pushing toward the back. The hole in the device lets the bump come up on the back of the card. The goal is to create a bump or series of bumps in the positions shown in **Figure 3**. These can be felt by the thumb as it sweeps over the outer corner during the dealing of the card. **Figure 4** shows what the card looks like on the face side after the work has been put in. You can see tiny puncture marks on the heart pip if you look closely.



Figure 3

The work can be put in with a straight pin as shown in **Figure 5**. The card is placed face up on a soft surface. You now carefully push downward with the point of the pin trying not to push completely through the card. Instead you just want to raise a bump or a series of bumps on the back of the card in the location seen in **Figure 3**.

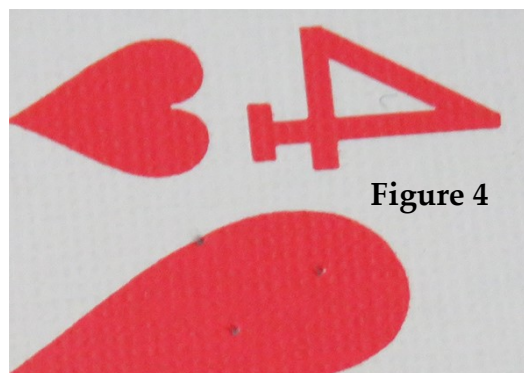


Figure 4

Experiment on some old cards. Once the work is in, you should be able to feel the bumps as you deal. There will be two cards with punches. They're the key cards for Example 2, described above.

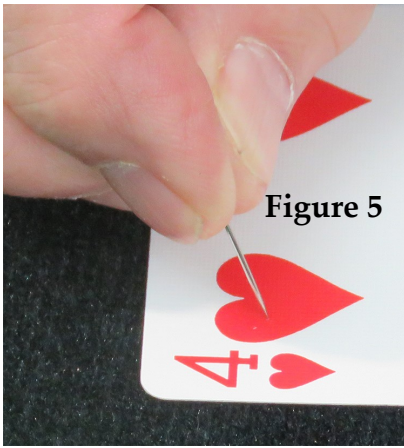


Figure 5

You will need to put punch work into cards number 1 and number 27 in your memorized stack. For Aronson this would be the JS and the 5D. Now, in order that the work in the JS not be seen, **you will move the card from position 28 (the 7C in Aronson) to the top, thus displacing the JS to position 2 and the 5D to position 28.**

**NOTE:** There are 25 cards between the two punched key cards.

**STATUS CHECK:** The deck is now: 7C, punched JS (card 1 in Aronson), 25 cards in memorized order from numbers 2 through 26, punched 5D (card 27 in Aronson). There are 28 cards in this upper group. Below these you'll have the 24 cards with three known key cards (I use the three remaining jacks) followed by 21 shuffled cards.

**REALITY CHECK:** The lower group is as follows: Jack, Jack, Jack, 21 shuffled cards. The upper group is 7C, punched JS, 25 cards that follow the JS in memorized order, punched 5D. With this stack, you will perform three miracle class effects.

**PROCEDURE:** For "Experiment 1" you will need to be familiar with the effects "21 Again" and "Mental 24." By going through those two effects you will learn the "selection procedure" and also how to know when the selection is going to show up as the cards are dealt. "Experiment 1" is essentially "Mental 24." Try it out and be sure you understand the procedure.

When you have completed "Experiment 1," leave the 24 cards face down on the table and pick up the 28 card group with the punched key cards. Hold these cards in left hand dealing position. Now add the tabled 24 cards face down on top as you pick up a left 4th finger break between the two groups. I like to overhand shuffle the upper packet while keeping a break between the two groups. Then cut at the break, tabling the 24 cards above the break. Finally place the lower group on top, thus putting your stack of 28 cards on top. The 7C is the top card. This is followed by the punched JS. You're ready for Experiment 2.

"Experiment 2" is essentially the **first part** of "Simple PM." Here's the patter:

*Say, "We're going to up the stakes. I'm going to ask you (spectator 2) to try to find your selection using all 52 cards! This will certainly be a test of the power of the subconscious mind."*

Riffle the faces of the deck at spectator 2. She is to watch the faces flash by and let her subconscious mind locate the selection. Now perform the actions of "Simple PM" up to the point where the spectator stops dealing and finds that she has located her selection.

"Experiment 3" is essentially the last part of "Simple PM." This is where you name the selection. You'll have to read "Simple PM" to understand the procedure used for Experiments 2 and 3.

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# COUNTERFEIT Q

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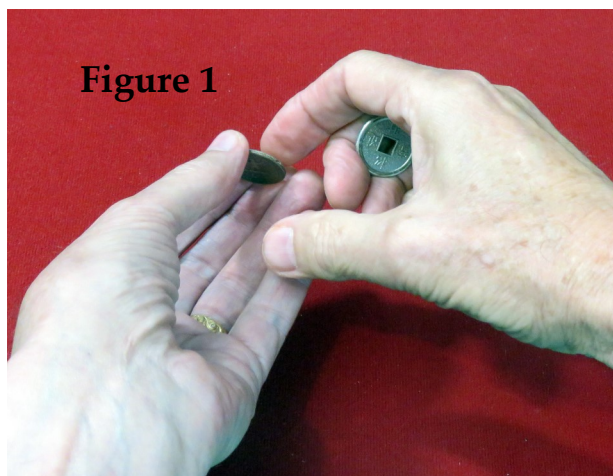
**EFFECT:** The magician shows a quarter as he says, *“Hi folks. I have a quick PSA for you. Be on the lookout for the counterfeit quarters coming in from China? Here’s the test:”* The magician bites out a portion of the quarter as he continues, *“If you can do this, the quarter is counterfeit.”* The 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 silver Chinese coin which is then given to the spectator as a souvenir.

This is a nice, any time anywhere item that only takes 15 seconds to perform. It’s ideal for use on a person checking you out at the cash register. They don’t have time for your Ambitious Card routine. But they can spare 15 seconds.

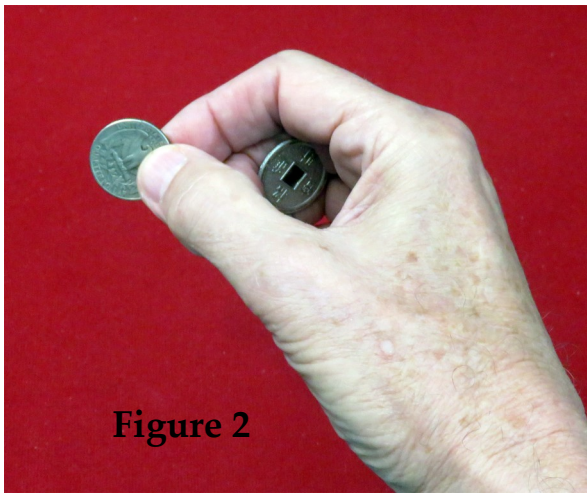
**SET-UP:** You’ll need a Bite-Out quarter and a quarter sized Chinese coin. You can purchase a **Roy Kueppers Bite Coin** on Amazon for \$8.94 with free shipping. Also on Amazon are the **Tatuo 120 piece 1 inch Chinese Coin** for \$8.99 with free shipping. That’s about 7 cents each, so you can give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

The Tatuo coins are brass colored. It’s best to spray the coins with silver paint. I found a perfect silver on Amazon. Search Amazon for *“Dupli-Color BTY1617”* Silver Classic Mica. It’s a very good approximation of the color of a quarter.

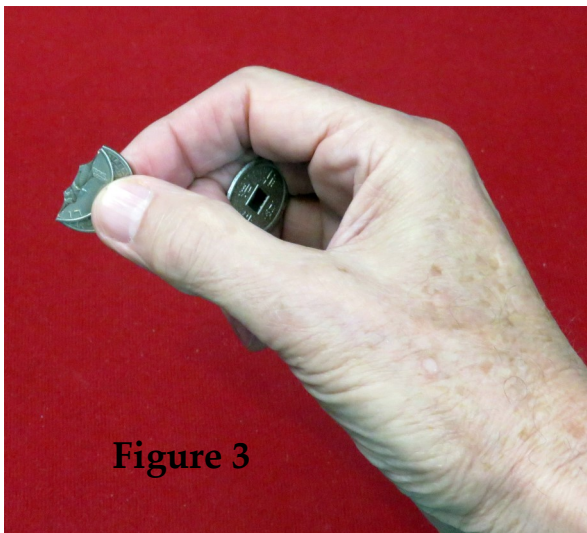
**PROCEDURE:** Finger palm the Chinese coin in your right hand as you display the Bite Out Quarter in Spellbound position in the left hand with the moveable part facing left (**Figure 1**). Take the quarter by its right edge between the right thumb at the rear of the coin and the 1st finger at the front (**Figure 2**). Perform the standard bite out and spit-back sequence. **Figure 3** shows the coin from your view just before spitting back. Now return the quarter to 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



**Figure 1**



**Figure 2**



**Figure 3**



**Figure 4**

quarter, causing it to fall into finger palm in the left hand (**Figure 4**). 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. This is the standard Spellbound move.

Rub your thumb on the Chinese coin as you deliver the line, *“Once it’s breached, 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.”*

**FINAL THOUGHTS:** This is a quickie that can be performed for a cashier without taking up too much time. Be careful of the people behind you. Be sure that they don’t see the inner workings of the trick. They’ll be entertained too! I often use this item as a way to approach a table in strolling work.

I have noticed that occasionally the person who sees the bite-out phase will turn away to bring another person in. They think the trick is over. So, you may have to wait for the Spellbound change. I wouldn’t recommend doing the bite-out again. Just change the quarter to the mini-Chinese coin and give it to the cashier. She’ll tell everyone about the bite-out part.

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# SIMPLE PM



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**OVERVIEW:** This is a simplified version of “PM+.” With “Simple PM,” only one selection is used. Simple PM forms the basis of Experiments 2 and 3 in the effect “Subliminal Powers.” To achieve the desired result of Experiment 3, viz. knowing the identity of the missing card, you will need a memorized deck or an index you can look at to know a card’s identity from it’s location in the stack.

As with “PM+,” there will be two key cards that can be identified **by feel**. They will have tiny raised bumps at their outer right corner that can be felt as the right thumb sweeps over that area during dealing. It was explained in *Subliminal Powers* how to put this work into a card using a pin or a special punching device.

Since there will only be a single selection in “Simple PM,” only the upper half of the deck needs to be in memorized order. You will put the punch work in the cards at positions 1 and 27 in your memorized deck. For Aronson that would be the JS (position 1) and the 5D (position 27). You will then take the card at position 28 (7C in Aronson) and move it to position 1. This cover card will ensure that the punches in the JS (now at position 2) won’t be seen by a wary spectator.

Thus there are 28 cards in the stack. This frees up the lowermost 24 cards to be used in “Mental 24.” Here you’re using three 8 card packets.

**EFFECT:** A card is selected and lost in the deck in a very fair way. It’s clear that the selection isn’t next to any known card and is truly lost in the deck. The magician asks the spectator to watch the cards as he riffles the deck. Only the spectator can see the faces as the cards fall. The premise is that subliminally, she will know the location of her selection since she has seen the faces of all the card in order.

The magician deals cards face down until he gets near the center of the deck. The remaining cards are handed to the spectator who continues to deal face down. She has been asked to give a subconscious indication when she deals her selection. At one point in the dealing, the magician notes that she has indeed subconsciously given such an indication. The spectator checks the card. It is her selection!

She is asked to keep her hand on the card so that the magician cannot see its face. The re-

maining 51 cards are shuffled by a spectator. The magician then riffles the faces toward his eyes, intending to subconsciously note the identities of all the cards. He points out that this information will allow him to subconsciously identify the missing card. He correctly names the card for the big ending.

**PROCEDURE:** The top 28 cards are in memorized order with a cover card on top followed by card 1 of the memorized stack (JS in Aronson) which has been “punched” (see Subliminal Powers) so that it can be identified by feel. The cards are in memorized order down to the 28th card which is actually card 27 (5D in Aronson) in the stack since you added a cover card on top. The remaining 24 cards can be in random order. However, if you plan to perform “Mental 24” first, you would position three cards (not punched) on top of this group. I use the three jacks that are in the lower half of the deck in Aronson stack.

Have the spectator cut about 1/3 of the cards. Be sure she does not cut past the 28th card or the trick will fail. She is to look at the face of the cut portion. She is now to bury her cards in the center of the tabled portion as follows: Instruct her to lift about half the tabled cards with her free hand and to then place the cards with her selection onto the cards on the table. She now must place the cards she lifted on top of all, thus burying her packet in the middle of the tabled portion.

It seems impossible to find the selection and yet simple math and the two punched cards will get the job done.

Take the deck and begin to deal the cards face down as you sweep your right thumb over the outer corner. You are feeling for the punches. Count backwards from 25. The first card dealt is 25, then 24, 23 and so on until you feel the punch. Let’s say your count is 13 when you feel the punch. This number, 13, is your “target number.” Burn that number into your memory as you continue to deal without counting. You are feeling for the second punched card.

When you feel the punch you will begin to count off the next group of cards starting at 1 and ending on your “target number” which is 13 in this example. The punched card is **not** in the count. The count of 1 is on the card immediately after the punched card. The selection is the card that is dealt **ON** your “target number!” You have found the selection without looking at the face of any card!

For “**Experiment 2**” in “Subliminal Powers” you do something slightly different. After you feel the second punch and know that the selection is your “target number” of cards away, you hand the deck to the spectator and say, “*You should deal. You’re the one who knows where the selection is. Just signal me subliminally when you deal it.*” All you have to do is count off your “target number” of cards and act as though you detected the spectator’s subliminal message. Apparently the spectator knew where her card was in the deck!

For the BIG ending, you can name the selection. Its stack number in your memorized deck is one higher than your “target number.” So in our example where the target number is 13, the stack number of the selection is 14. In Aronson this is the KD. Now only did your or the

spectator stop dealing at the selection, you also named the card! This is the basis of "Experiment 3" in "Subliminal Powers."

For "Experiment 3" you have the spectator remove the card she stopped at and verify that indeed it is her selection. I like to have her cover the card with her hand so that it's clear that if the card were marked, you couldn't see the marks. That's the end of "Experiment 2."

You now say that you will try a third experiment. Have a different spectator shuffle the other 51 cards as spectator 2 continues to hide the selection. You now take the shuffled group and riffle the faces toward you as you did earlier to the spectators. Say, "*My subconscious should be able to memorize all these cards and then figure out which one is missing.*" As mentioned above, the selection's stack number is one higher than your "target number." In our example that's 14, the KD in Aronson. Thus you complete the trilogy of experiments by naming the selection.

**FINAL THOUGHTS:** "Simple PM" is very useful as the third phase of "Subliminal Powers." However, PM+ is stronger since it accomplishes a similarly impossible location using two selections. Check it out.

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## PM+ REVAMPED

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**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 back-up 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).

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# 21 AGAIN



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## READ THIS FIRST

### INTRO & SELECTION PROCEDURE FOR “21 Again”, “Mental 24”, and “21 Card Stud”

My “Card Corner” column in *The Linking Ring* in February 2009 was titled “21 Again.” This routine along with a variation was recently published in my book, *TESSERACT* (2019). Subsequently a couple of other variations have emerged. The selection procedure and the method for finding the selection are common to the three routines that follow this introduction - “21 Again”, “Mental 24”, and “21 Card Stud.” So, an efficient way to proceed is to first teach “21 Again.” This will establish the “Selection Procedure” and also the method used to locate the selection. I can then refer back to these common elements when describing the other two routines.

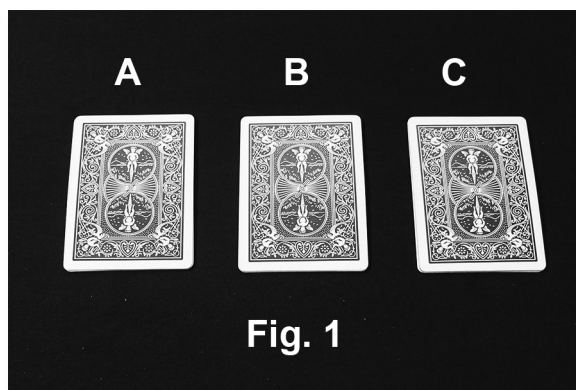
**Be sure that you run through “21 Again” with cards in hand and completely understand both the selection procedure and the math involved in locating the selection before you try “Mental 24” and “21 Card Stud.”**

**EFFECT:** The magician explains that he is about to perform a classic of magic. It’s the incredible 21 Card Trick! He extracts three piles of seven cards from the deck and places them on the table. While the magi’s back is turned, the spectator is told to pick up and shuffle any pile and then to remove a card and commit it to memory. Let’s say it’s the seven of diamonds (7D). This card is replaced face down on the remaining six face down cards. Now the spectator is instructed to cut some cards from one of the other piles and to add them on top of the selection, burying it under an unknown number of cards. To make the selection’s location completely unknown, the spectator is now instructed to bury the packet into the center of the unused packet on the table. Finally, the small packet on the table is shuffled and placed on top of all.

The magician points out that the selection is now buried inside the 21 card packet at a ran-

dom location. This is true. He proceeds to deal out the familiar three column, seven row pattern face up. However, one card is dealt face down during the dealing. When asked if the spectator knows which column the selection is in, she indicates that it's not visible! Of course, it is the face down card.

**SET-UP:** You will create three piles of seven cards. You must know the identity of the top card of each pile. For now, remove 18 spot cards and 3 picture cards. For variety, use one jack, one queen, one king as the top cards. You are beginning as in **Figure 1** with three face down piles. Each pile has a picture card on top and there are no other picture cards in any pile. Later I'll suggest an impromptu method for getting into this set-up.



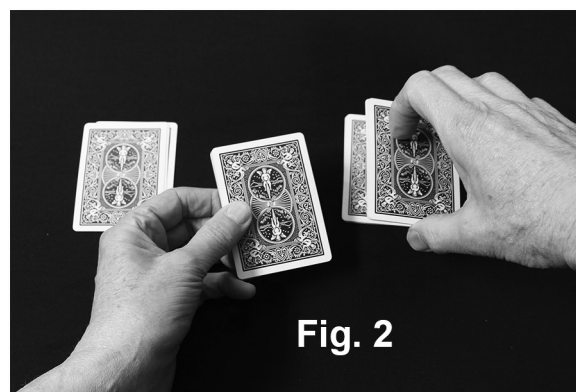
**SELECTION PROCEDURE:** Once the three piles of seven cards are created as in Figure 1, you will have a card selected as follows:

1. Have the spectator pick up any of the three piles and shuffle it.
2. Have the spectator look at the top card of her face down packet and memorize it. This is the selection. Have her replace the card face down on top of the other six cards.
3. Have the spectator pick up some (not all) cards from either of the other two piles and drop them face down onto the packet with the selection.
4. Have the spectator bury the cards she is holding in the middle of the unused pile. **Figures 2 and 3** shows this in progress. Be sure to point out that there's no way to know where the selection is located after this step.

5. Finally, have the spectator place the few remaining cards onto the larger pile. It really appears impossible to find the selection at this point. And yet you will easily find the selection!

Each of the two routines that follow "21 Again" will use this selection procedure. Now let's see how you will find the selection given the seeming impossibility of locating it.

In each of the three applications of the principle,



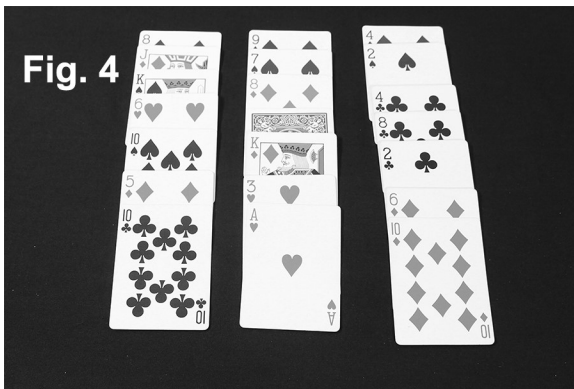
# TESSERACT

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there will be three piles. The top cards of the three face down piles must be memorable. They are KEY cards. In this example you have been told to contrive to have the top cards of the piles be the only PICTURE cards in the groups. I like to use one each of jacks, queens and kings for variety.

To see how you can locate the selection you should set up the three piles as described and run through the SELECTION PROCEDURE (see above). You now have a selection in mind that has been buried in a way that makes finding it seem impossible. Here's how to find it:

**FINDING THE SELECTION:** Hold the packet face down in dealing position and begin to deal cards into a face up horizontal row of three cards from left to right. However, as you begin the first row you must **count backwards from seven**. The first card is "seven," the next card is "six" and so on. You are looking for the first picture card to be dealt. Continue dealing a second row. Let's say you have mentally said "four" when you saw the first picture card as in **Figure 4**. The JD is the first picture card to be dealt. Four, then, is your "secret number." Stop counting at this point as you continue to deal cards face up. Just remember "four."



You are looking for the next picture card. When you see it, deal it face up in the emerging pattern of seven rows of three. In Figure 4, the second picture card is the KS. The selection is **your secret number of cards AFTER the picture card**. So, after you have dealt the picture card (KS), you'll deal three more cards face up. **The next card is the selection! Deal it face down.**

Try this out. It works every time. As soon as you see the second picture card, you know that the

selection is the fourth (or whatever your secret number was) card from that point i.e. not counting the picture card among the four.

How you handle this knowledge is what distinguishes the following two routines from 21 Again. Each one is quite different from the others. Try the selection procedure and location a couple of times before trying out the other routines.

**NOTE:** Before I begin to deal I say, "Keep an eye out for your selection. You'll have to know which column it's in." After all the cards have been dealt I pretend to just notice the face down card and say, "Wait. What's this?" I remove the card and show its face as I say, "Is this your card?" Of course they answer in the affirmative. I say, "Well then, we're done!" as I push all the cards together. This is particularly effective on magicians who assume that you'll be dealing the pattern two more times. It really kills!

**QUICKLY SETTING UP:** You need to create three piles of seven cards each with a picture card on top of each pile. Here's what I do: From a shuffled deck, just spread the cards with

faces toward you, looking for a king, queen or jack. Upjog that card and six non-picture cards after it by skipping over any other picture cards. **Figure 5** shows this process in action. The KD was upjogged. The KS was skipped as six spot cards were also upjogged. You can now rotate this group of seven out of the deck and table it face down. Do this twice more creating a stack of 21 cards with picture cards at positions 7, 14 and 21. Now you can deal seven cards face down from the face down group ending with a picture card on top. Do this twice more. You now have three face down piles of seven with picture cards on top of each pile. They are the only picture cards among the 21 cards.



**FINAL THOUGHTS:** Knowing when the selection is about to turn up can lead to many excellent endings. Dealing it face down is just one way. Check out “21 Card Stud” for a completely different approach.

My friend Mark Doetsch from Conjuror’s Corner in the Chicago area had a cool ending for 21 Again. Mark simply deals all the cards face up and takes note of where the selection falls. He then says, “*Concentrate on which column your card is in.*” He pauses and then says, “*OK column 3 (or whichever column the selection is in).*” He continues with, “*Now concentrate on the color of your card.*” He then says, “*OK it’s red (or whichever color it is)*” and then removes all the cards of the wrong color. He ends by saying, “*Now concentrate on the card’s identity*” and finally pulls it from the group.

Mark’s presentation is done tongue in cheek with a comedic demeanor. The big mystery is how he could possibly know these things given the very fair nature of the selection procedure. Thanks Mark!

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# MENTAL 24



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**OVERVIEW:** “Mental 24” is essentially the same as “21 Again” only using 24 cards instead of 21 cards.

In July 2019 I did an on-line lecture for Aaron Fisher’s “Conjuror Community.” “21 Again” was one of the highlights of the lecture. Subsequently Richie Dombrauskas contacted me and suggested that after the selection has been made, instead of dealing the 21 cards into three columns as in the standard 21 Card Trick, you could deal one pile and use a mentalism theme to find the selection. I came up with the presentation that follows and sent it to Richie. He really liked it and used it to fool everyone in a session of the Conjuror Community. Here’s what I came up with:

**EFFECT:** A spectator selects a card via the “Selection Procedure” (See “21 Again”). It is truly lost in a packet of 24 cards. The mentalist explains that the human brain has many amazing abilities that can be tapped through the subconscious mind and offers a demonstration.

He asks the spectator to watch the faces of the cards as he quickly riffles the packet. The cards go by too fast for any conscious recognition. The mentalist suggests that subconsciously, she knows the exact location of her selection and offers to prove it. The spectator is told to deal the cards face up from her face down packet onto the mentalist’s outstretched palm. After about ten or twelve cards have been dealt, the mentalist says, “*Stop for a moment. You haven’t seen your card yet, have you?*” The spectator verifies that this is true. The mentalist turns the cards on his palm face down and says, “*Continue to deal slowly, but deal face down so you can’t see the faces. Subconsciously you’ll know exactly when your card is going to be dealt and I’ll be able to see that moment in your facial expression.*” The magician gazes into the spectator’s eyes as she deals several more cards. Suddenly the mentalist says, “*Stop! This is it. You don’t know this consciously do you? It’s subconscious. Let’s check.*” The spectator names her selection as the mentalist slowly turns over the last card dealt. It is the selection!

**SET-UP:** As with “21 Again” you will need to know the top card of each of the three pack-

ets. You can use the same set-up used in "21 Again" i.e. the top cards of the packets are picture cards and they are the only picture cards among the group of, in this case, 24 cards. So let's assume for teaching purposes that this is the case – there's a picture card on top of each packet of eight cards. (In "Subliminal Powers" I use the three jacks as the needed key cards.)

**PROCEDURE:** Have a card selected using the standard "SELECTION PROCEDURE" described above in "21 Again." At the end of the procedure, there will be a packet of twenty-four cards with key cards in new positions. The method used above in "21 Again" will be used to locate the selection. However, the premise will be different due to the different presentation. You won't be dealing three columns of seven as in "21 Again." Instead, the spectator will do the dealing from the full packet of 24 cards.

In "EFFECT" the patter involves the notion that you'll be using the power of the subconscious to locate the selection. As described in "EFFECT" take the packet of 24 cards face down and riffle the faces at the spectator. She is to watch the cards flash by and allow her subconscious to note the exact location of her selection.

Hand her the cards to hold face down and explain (as in "EFFECT") that she is to deal the cards face up onto your outstretched palm. You have already learned in "21 Again" how to know when the selection is about to show up by counting backwards from 8 as she deals until you see the first key card. (**NOTE:** In "21 Again" you counted backwards from 7 because that's the number of cards in each packet. In "Mental 24" there are 8 cards in each packet. So you count backwards starting from 8.) Let's say that this occurs on the count of 5. This means that the selection will be the fifth card dealt **after** you see the second key card (picture card).

When you see the second key, say *"Stop here. You haven't seen your selection yet, have you? I would have known had you seen it already. Since you subconsciously know its exact position, you can deal face down. So, continue to deal slowly, only deal face down. You'll know when you've dealt the selection and you'll telegraph that to me by your facial expression. OK, here we go..."*

You know from your count that the fifth card dealt will be the selection. It seems impossible to know. It's just math. But luckily, the math is completely hidden. I like to wait until the spectator is beginning to deal the sixth card i.e. one after the selection and say, *"Wait. Don't deal that one. I'm pretty sure you telegraphed to me that this one (the fifth card) is your selection."* Remove the card and table it face down. Have her finish dealing face down. When she runs out of cards say, *"Yes. That's the one (referring to the tabled card)."*

You can briefly recap, pointing out how the spectator controlled everything and how the selection was buried in a random place. You want to reinforce the impossibility of locating the selection. It must have been due to her subconscious knowledge of its location. Finally, ask for the name of the selection and slowly turn over the tabled card for the BIG ending.

N.B. You must have read "21 Again" to understand how to know when to tell the spectator to stop. It's not always on the fifth card. Be sure you've done your homework!

**FINAL THOUGHTS:** Be sure you have read “21 Again” so that you understand the selection procedure. It’s the same for “Mental 24.” Also note that there are always three packets of cards containing the same number of cards. In “21 Again” there are three packets of 7. In “Mental 24” there are three packets of 8.

You count backwards from 7 in “21 Again” whereas you count backwards from 8 in “Mental 24.” If you like, you can have three packets of 10 cards each. Then you’d count backwards from 10. The count always begins with the number of cards in each packet.

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# 21 CARD STUD

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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! See “**Subliminal Powers**” for details on how to put the punch work into the three cards.

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."*

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# MEM-MENTAL

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**EFFECT:** Four spectators are assembled on stage. The magician shuffles a deck of playing cards which is then cut by a spectator. The magician says, *“I’d like each of you to cut a packet of cards. Not just two or three but not half the deck either. Leave some cards for the next person! Hold your cards against your chest so that no one can see the card at the face.”* Following the instructions, each spectator cuts a packet of cards. The magician now instructs the spectators as follows – *“Take a peek at the card that’s at the face of your packet. Memorize it and then shuffle your cards so that even you don’t know where the card you’re thinking of lies.”*

Without looking at any of the cards held by the spectators, the magician is able to “divine” the thought of cards.

**SET-UP:** It would appear that a memorized deck must be used. That is one way to accomplish the effect. However, a Si Stebbins stack can be used to achieve the effect and with this stack, no memory is needed.

Begin by putting the deck into either your memorized order or Si Stebbins order. If you’re unfamiliar with Si Stebbins, here’s what to do:

**SETTING UP STEBBINS:** Remove the AC and place it *face up* on the table. You will now follow a mathematical pattern as you add cards to the stack. You will always **add three** to the numerical value of the previous card. So, since the first card is an ace, the next card will be a 1 + 3 = a four. The suits will follow the famous CHaSeD order i.e. Clubs, Hearts, Spades, Diamonds. So, since the first card is a club (AC), the next card will be a Heart. We added three to ace arriving at 4. So the next card is the 4H. Now add 3 to 4 getting 7 and move to the next suit in CHSD order. That’s the 7S. Now add 3 to 7 getting 10 and move the suit to Diamonds i.e. 10D. So the stack is now, face up from the bottom up, AC, 4H, 7S, 10D.

For the fifth card add 3 to 10 getting to 13 which is a king (jack is 11, queen is 12 and king

is 13). Since we've reached the end of the four suits with Diamonds, we return to the beginning i.e. Clubs. So the fifth card is the KC. Now we have to add 3 to king. But king is the last card of the 13, so we return to the beginning as we count three more past king.

That's 1 (ace), 2, 3. The sixth card is the 3H. So we now have: AC, 4H, 7S, 10D, KC, 3H. It should be clear that the next five cards are: 6S, 9D, QC, 2H, 5S.

There are patterns in the sequence that make it easy to set up if you separate the suits and put them in sequential order. **Figure 1** shows Stebbins order in four rows of 13 cards each.

**N.B. READ THIS:** Turn your deck face down. Aronson order would be JS, KC, 5C, 2H, 9S, AS etc. from the top down. Stebbins order would be AC, 4H, 7S, 10D, KC etc. from the top down. You must now **REVERSE the order of the cards** so that the JS becomes the bottom card of the Aronson deck and the AC becomes the bottom card of the Stebbins deck. This isn't necessary, but it will make identifying the spectator's cards easier.



**Figure 1**

**PROCEDURE:** Bring four spectators on stage with you. False shuffle the deck if you are able. Then have a spectator give the deck a straight cut. Each spectator will be asked to cut a packet from the deck as described in EFFECT (above). Each time a packet is cut you will **Double Cut\*** the top card to the bottom of the deck. It will appear that you're mixing the cards a bit before the next spectator cuts. Actually, you are moving the card that's immediately after the selection to the bottom of the deck.

Let's say you're using a **reverse ordered Stebbins deck** and the first person's selection (face card of their packet) is the 2S. Because the deck is in reverse order, this would leave the card just **before** the 2S on top of the deck. The card before the 2S is the QH. So if you looked at the top card (QH) you'd know that the person's selection is the **NEXT** card in Stebbins i.e. the 2S. It's easier to add 3 than to subtract 3. This is the reason for the reverse order.

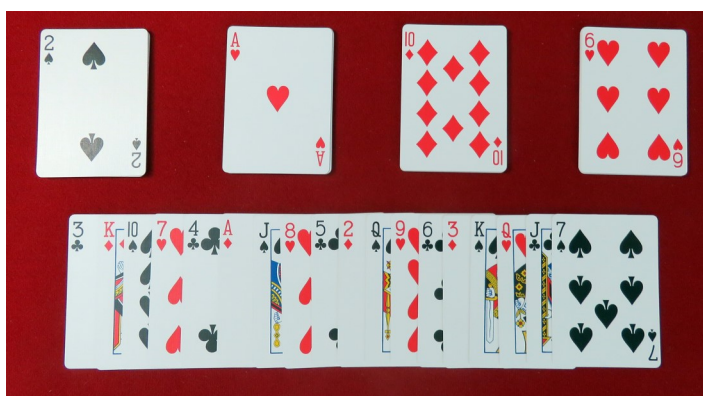
**One more time:** Let's say that a spectator has cut a packet and that has the AH at the face. This is the selection. Look at the top card of the deck. It will be the JC. To identify the selec-

tion just ask yourself what the identity of the NEXT card in Stebbins is. From JC you get to the AH. If you look at the top card after a spectator cuts you add three and move the suit up via CHSD to determine the identity of the selection.

The same principle is at work with any memorized order. Remember, you put the deck in reverse mem order. Therefore, after you learn the identity of the top card, you know the selection is the card immediately **following** this card in mem order. So, for Aronson, if the top card is the 7H, then the selection was the QH – the card immediately AFTER the top card.

**BACK TO THE PROCEDURE:** One spectator has cut and held the cut portion against her chest. You have Double Cut the top card to the bottom of the deck. Repeat this process two more times. Each time a spectator cuts, you Double Undercut the top card to the bottom. Finally, have the fourth spectator cut a packet. This time you do nothing. Just leave the deck as is.

**STATUS CHECK:** Each spectator has a packet of cards against their chest. You are holding



**Figure 2**

a packet whose top card is the key to finding Spectator 4's card. The bottom card is the key to finding Spectator 3's card. The 2<sup>nd</sup> from bottom card is the key to finding Spectator 2's card. And the 3<sup>rd</sup> from bottom card is the key to finding spectator 1's card. You have all the information you need. **Figure 2** shows a possible situation. Let's look closely at this figure.

Spectator 1 (on the left) has cut to the 2S. Spectators 2, 3 and 4 have cut to the AH, 10D and 6H respectively. These packets are being held against their chest. When spectator 1 cut her packet, you Double Undercut the top card to the bottom. That was the QH (third from bottom at this point.) When spectator 2 cut the AH, you cut the top card (JC) to the bottom. Then spectator 3 cut the 10D. You cut the top card (7S) to the bottom. Finally, spectator 4 cut to the 6H. That left the 3C on top of the deck and you left it there.

So the top card lets you identify selection 4. Just add 3 to the 3C and move the suit up. You get 6H—spectator 4's selection. Similarly, the 3<sup>rd</sup> card from bottom, QH identifies spectator 1's card. Add 3 to Q and get 2. Move the suit from H and get Spades. Spectator 1 is thinking of the 2S. It's easy!

Now have the spectators peek at the face card of their packets. Emphasize that they are to memorize the card and then to shuffle the packet so that even they don't know the location of the card they're thinking of. I like to look at each spectator and then say, *"You each have a card in your mind. Only you know what it is. Don't forget the card! Later I will ask you to create a mental image of the card."*

**READING MINDS:** By looking at the bottom three cards and the top card you can read the mind of any spectator. It would be theatrically abysmal to simply name all the cards. There are many paths to creating a theatrically satisfying performance piece. Here's one way:

Let's say the spectators are in a row from left to right with spectator 1 (first selection) on the left side. Stand in front of this spectator and say, *"You've shuffled your cards and you have one in your mind. Hold your cards like this and put the image of your thought of card in the front of your mind."* Suiting action to words, spread your cards in front of you and look at the third card from the face. **The NEXT card in your stack is the card she is thinking of!** So for Stebbins people, you'll just add three to the value of the card you looked at and move the suit up via CHaSeD. Mem deck people just think of the next card in the stack. So, in our example of Figure 2, the 3<sup>rd</sup> card from the face is the QH, Stebbins calculates to the 2S while Aronson people get 5D since QH is 26<sup>th</sup> in Aronson and 5D is 27<sup>th</sup>. Clearly you can now go into mindreading mode. However, I prefer to do this at this point:

With your cards still spread say, *"Something is wrong. Someone here has an extremely vivid imagination and is creating an overlapping image."* Peek at the lowermost card in your spread i.e. the one farthest to the left (3C in Figure 2). The card after that card in your sequence is the card the person on the far right (spectator 4) is thinking of. For Stebbins that's the 6H. Move to the person on the far right and say, *"Are you thinking of the 6H (or whatever card you determine)?"* This should really shock the spectator. You have unexpectedly just named her card. Take her packet as you say, *"Please don't think of that card any more."* The implication is that her vivid imagination caused you to have trouble reading spectator 1's mind. Return to spectator 1 and say, *"This is better. Yes, keep your card in the front of your mind. Yes, it's black. It's a spade. It's the two of spades isn't it?"*

At this point there are two more cards to name. The keys to their identities are the cards 2<sup>nd</sup> from the face of your packet (key to spectator 2's selection) and the face card of your packet (key to spectator 3's selection.)

We're going to put this concept on steroids now. You not only know from the card second from face (JC) that spectator 2's card is the AH, you can name every card she is holding by applying the Stebbins math i.e. add three and move the suit up. After the AH is the 4S and then the 7D etc. Furthermore, she has shuffled the cards so they're not in order but you what they are!

Look at spectator 2 and say, *"Wow. You're sending so many images. Let's do this. Take your selection and put it in your pocket or let her (spectator 1) hold the card. Great! Look over the other cards. Yes, I see it. Hand me the 4S. Now hand me the 7D. Now the 10C."* Continue to add three and name the next card until she no longer has any cards. You will have extended your right hand palm upward so she can place the cards you're naming there. Finally say, *"And there's one more. The one in your pocket. It's the AH right?"* Bam! This is a very strong sequence. The premise is that you're confused by her looking at other cards. Therefore she removes the selection as you name all the cards she's looking at. If you're lucky it will be assumed that you're naming the card she looks at each time! You're being given credit for

some amazing mind reading power.

**FINAL THOUGHTS:** This is a very strong piece of mentalism. It has a similar feel to “Heisting Histed Heisted 3.0.” The difference is that in HHH 3.0, the selections are actually thought of which makes that somewhat more impossible. However, HHH 3.0 has a longer set up. You have to keep things moving along or the effect can bog down. But even if it’s a bit slow, your ending is utterly impossible. You are telling people what they are thinking!

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## RISING MISTAKE

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

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



# TESSERACTION

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

**PROCEDURE:** Launch the Kenner app before you approach your spectators. You will have been instructed by the app on how to make the screen look like a normal iPhone screen. Have a card selected and control it to 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:



**Fig. 8**



**Fig. 9**



**Fig. 10**

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).

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# RING BANDIT

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**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.

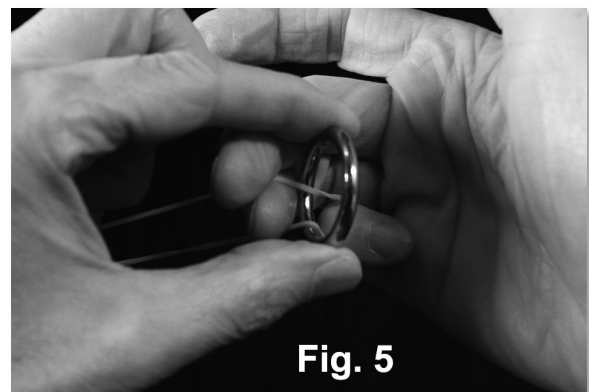
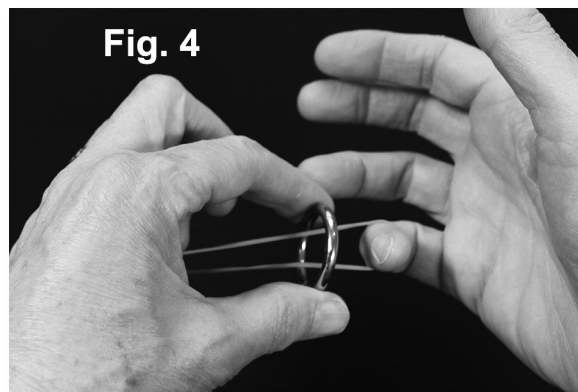
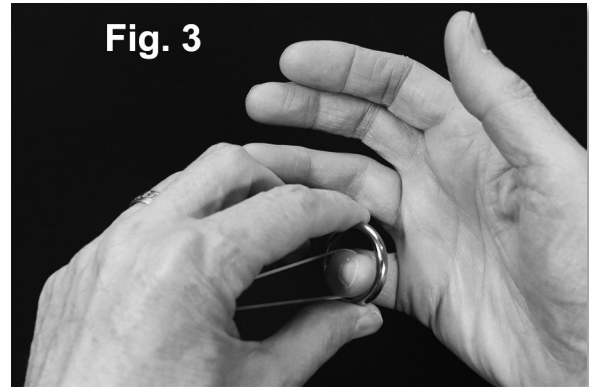
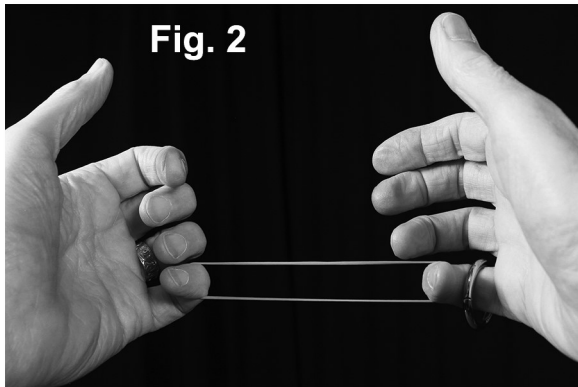


**PRODUCING THE RING:** Maneuver the ring into thumb palm in the right hand (**Figure 1**). Now hold the left hand palm upward and wave the palm down right hand over it, starting the hand over the wrist and moving outward past the fingers. Now move the right hand back over the wrist again. Do this twice 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.

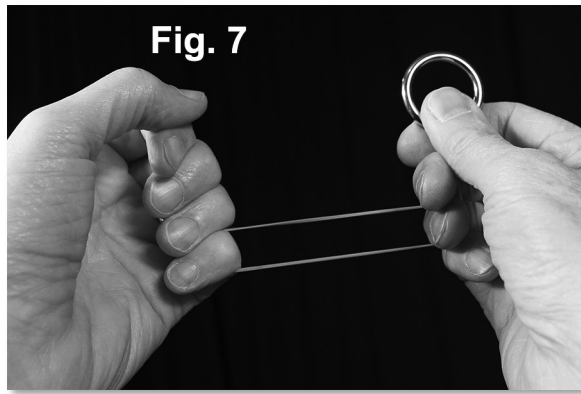
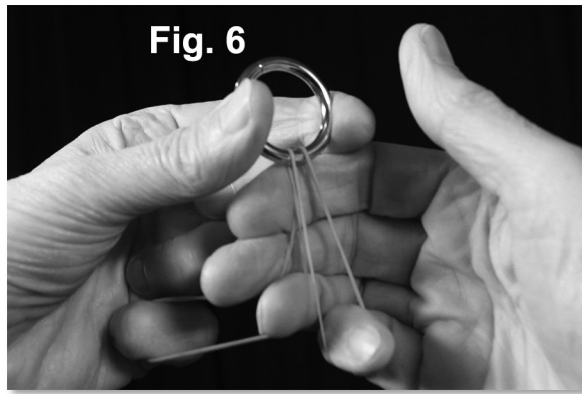
**PENETRATION 1:** This is basically Danny Garcia's rubber band penetration. I made a small change at the beginning that allow you to set up in front of the spectators. Originally, the set up was best done under wraps. I met Danny in Houston some years back and he graciously gave me permission to teach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

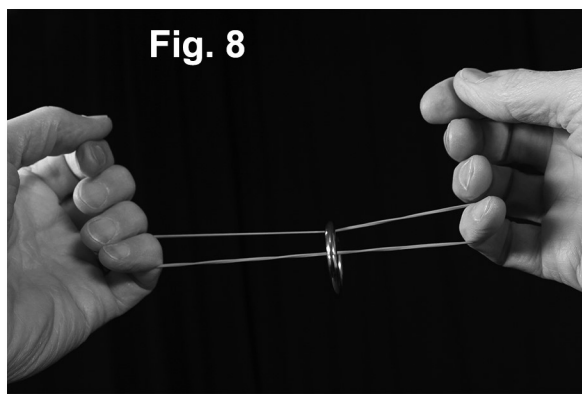


Note also that the right 2<sup>nd</sup> and 3<sup>rd</sup> fingers are squeezing on the upper strand. To get to the position of Figure 6, you must pull upward on the ring with the left thumb and 1<sup>st</sup> finger. A fair amount of tension will be created, and you'll have to squeeze tightly on the 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





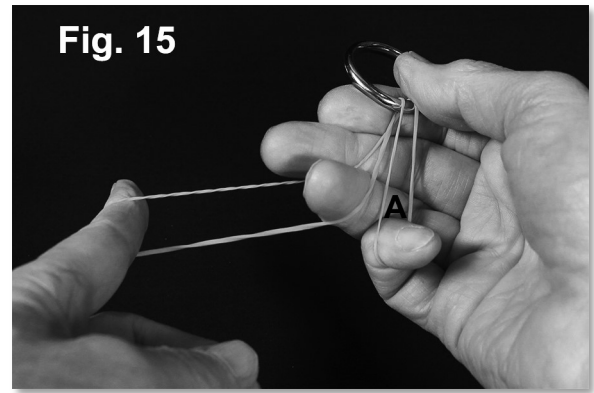
now, the loop you had been squeezing will go through the ring, and the band will then go flying across the room. This may happen to you the first time you try the technique. In order to prevent that from happening, you must move the right 1<sup>st</sup> finger away from the right thumb. And you must 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-



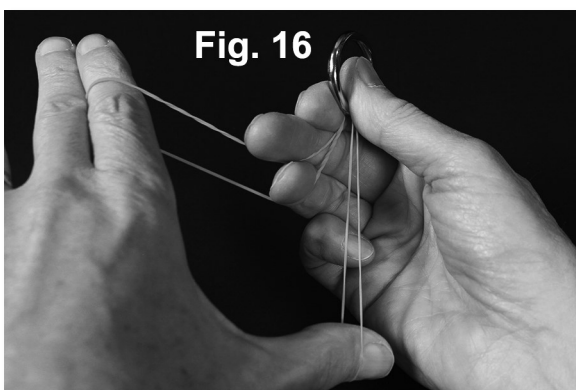
sume you have gotten into “Garcia Position” and are ready to progress from there. Here we go:

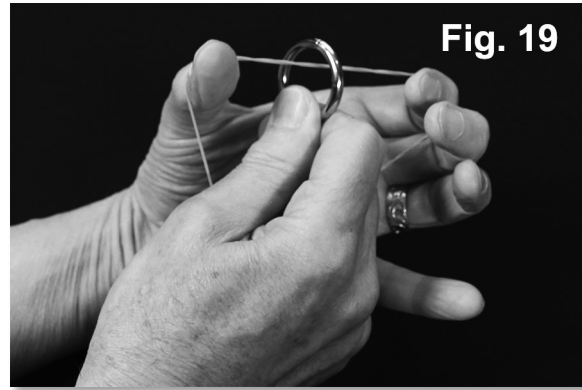
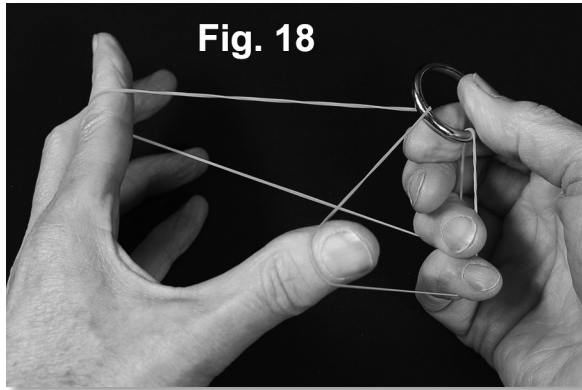
In Figure 7, the band is looped over the left 4<sup>th</sup> finger. The first step here is to insert your left 1<sup>st</sup> finger into the loop, ending as in **Figure 14**. Note that the finger goes through the loop from your side and ends pointing outward as shown in Figure 14. **Figure 15** shows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

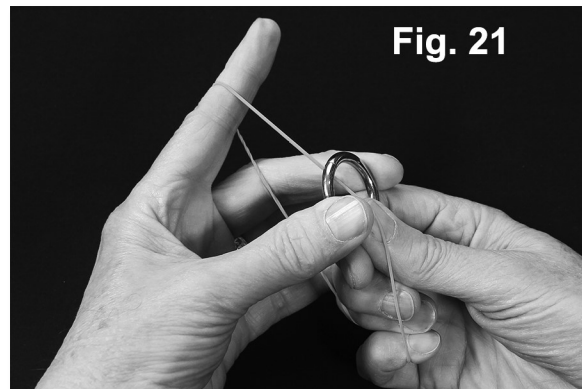
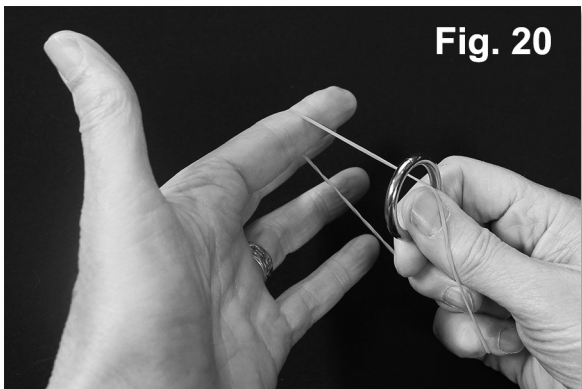
There are two strands coming from the left thumb. Reach out with the right 4<sup>th</sup> finger, grab the strand closest to it and pull it back toward the right palm. Now, rotate the left hand counterclockwise a bit, pulling outward with the left thumb and ending as in **Figure 17**. There is a bit 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:

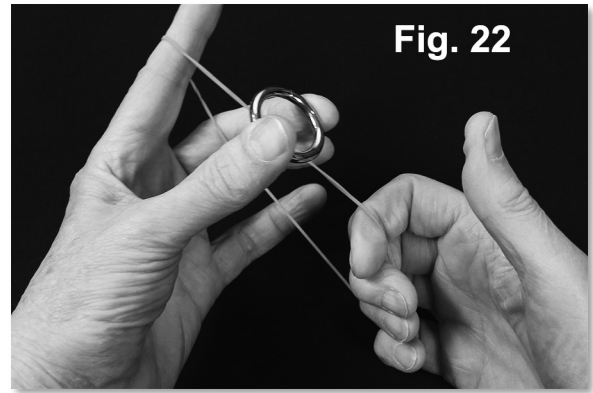
Pull the right 4<sup>th</sup> finger out of the loop surrounding it. Let the strand slide off the right thumb and onto the right 1<sup>st</sup> finger. The right 2<sup>nd</sup> and 3<sup>rd</sup> fingers remain looped through the band as seen in the final figure, **Figure 22**. It's not necessary that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



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# HEISTING HISTED HEISTED 3.0

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**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:

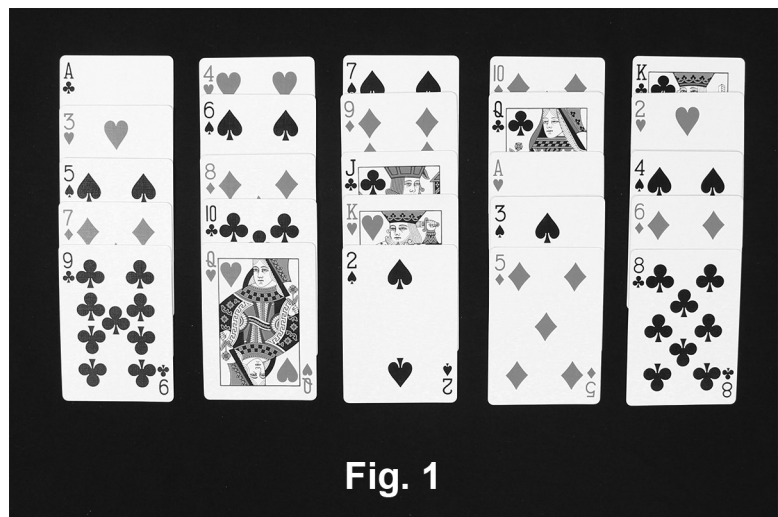
**STEBBINS ORDER: Face down from the top:** AC, 4H, 7S, 10D, KC, 3H, 6S, 9D, QC, 2H, 5S, 8D, JC, AH, 4S, 7D, 10C, KH, 3S, 6D, 9C, QH, 2S, 5D, 8C

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**

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**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

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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

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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.

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## CLARKE'S THIRD LAW

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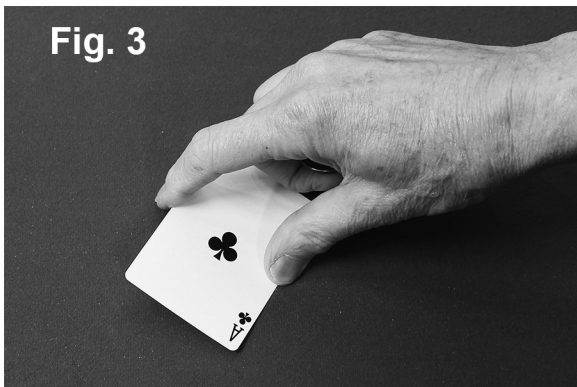
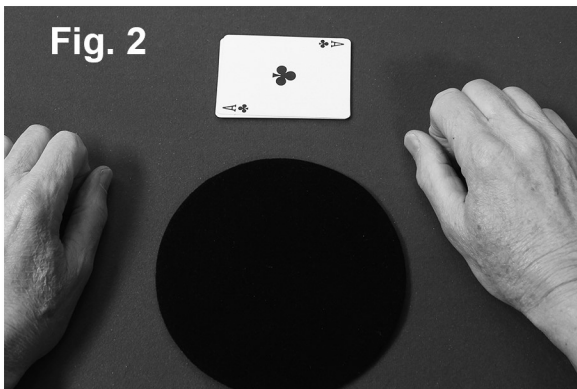
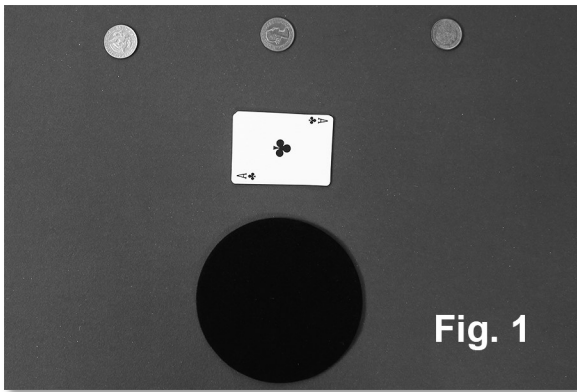
This effect is a variation of an item I published in *Top Secret Stuff* (1990) called *International Matrix Reverse*. Here, three coins are used instead of the usual four and the presentation adds needed context for a Matrix type routine.

**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.

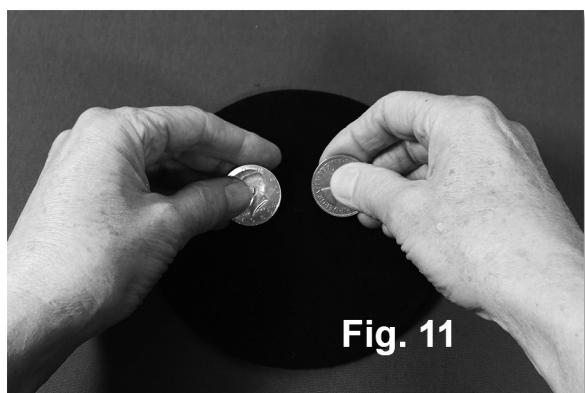
Having transferred the coin, turn the left hand palm downward, bringing the face of the ace into view. It's clear that you're not hiding a coin there. Move the left hand to the outer left bringing the card to a vertical position with long edge touching the pad. Allow it to fall face down where the half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



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

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

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

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# NEW JAZZ

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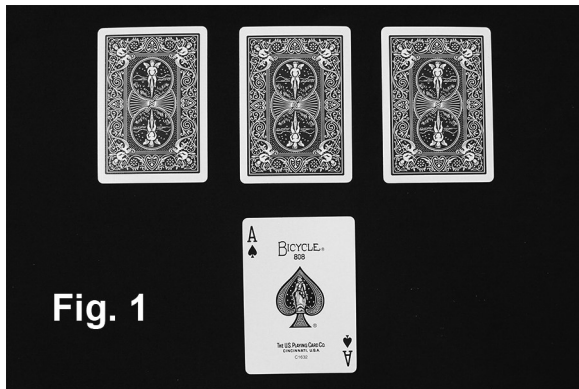


Fig. 1

**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

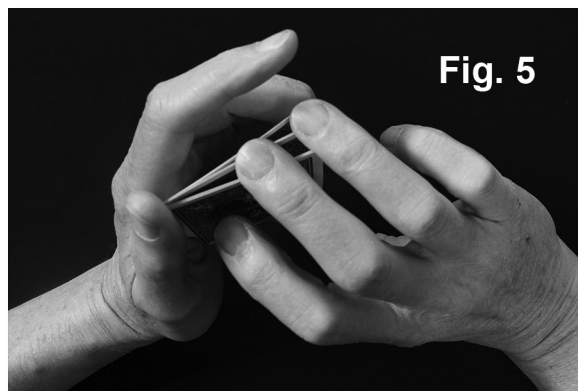
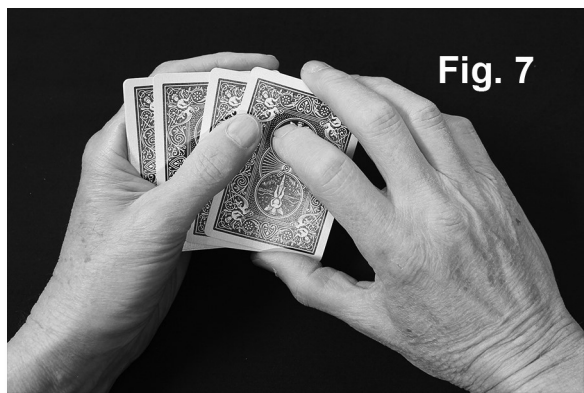


Fig. 5



Fig. 6

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



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

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

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

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

If you're worried about the double splitting, you can alternately move the double to the rear of the left hand's packet and then spread the five cards as four by holding the bottom-most 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.

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## THE INVISIBLE CARD

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Having just performed “21 Again” you can take advantage of a wonderful control/location principle from *Scalbert’s Selected Secrets*. All you need to do to get set up is note the bottom card of the deck after you remove 21 cards for “21 Again.” If your memory is short, you can cut a memorable card to the bottom of the 31 card packet that remains after you remove 21 cards. Let’s say you cut the Ace of Spades to the bottom of the 31 card packet and table these cards face down as you begin “21 Again.”

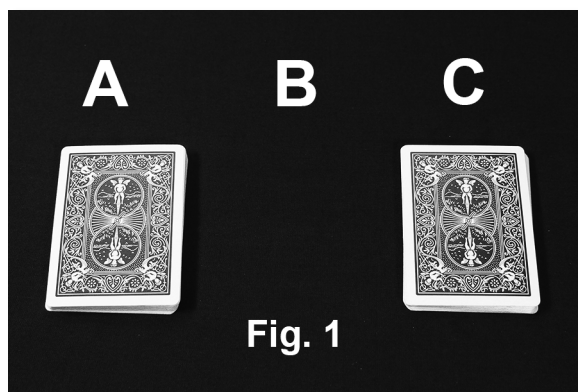
When you’ve finished with the 21 cards, shuffle them and drop them face down on the table. Now shuffle the other 31 cards while maintaining the key card on the bottom of the packet. Drop these on top of the 21 cards. You now know the card 22nd from the bottom.

**EFFECT:** Having completed a trick using twenty-one cards, the magician has the spectator select a card and then loses it in the deck in a very fair manner. 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 now 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.

**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, *“Cut about half the remaining cards (packet A) and look at the face card. This is your selection. Now cut that packet, losing your selection to an unknown place.”* She can cut her packet it repeatedly if you like. Point out that she freely cut to her selection and then cut it to a random place in her packet. For magicians, point out that it’s not next to any known card. This is true. But the “floating key” is in this packet. And it’s about to work its mathematical magic!

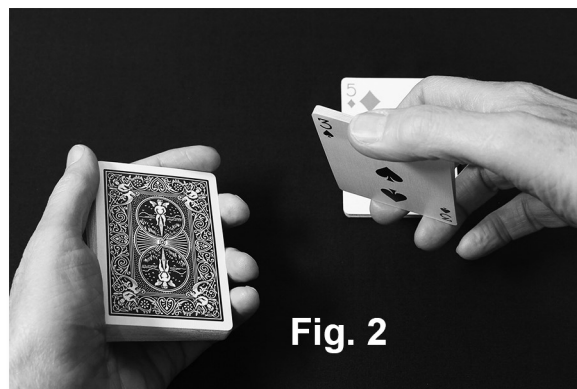


Have the spectator hand you her cards as you say, *“Your selection is in here somewhere. You made sure that it’s in a random spot. No one can know where it is. Nonetheless I can find it. Watch”* Spread the cards with faces toward you and cut your key card to the face. Now lower the packet and say, *“I have it. It’s right here.”* It appears that you are incorrect since the key cannot be the selection. Spectators may verbalize this. Say, *“Oh, not this card (referring to the card at the face). It’s this card—the invisible one.”* Mime dealing the face card to the table as you continue, *“I’ll put it over here.”* Place the cards you’re holding face down onto the cards at C. Now shuffle the cards at A and place them face down on top of all. Say, *“I sense some skepticism about the card being invisible. We’ll check right now.”*

**STATUS CHECK: Believe it or not, the selection is at position 21 from the top of the deck.** This is the magic of the floating key card in action. You will now use that knowledge in a devious way.

Say, *“Let’s check the deck. Your selection should no longer be there.”* Spread the cards in groups of two counting off five groups i.e. ten cards. Flip these ten cards face up onto the deck and spread so that all the faces can be seen. Say, *“Do you see your card here among these ten cards?”* The answer will be “no.” Just as you are delivering this line, square the ten cards and lift the packet away from the deck, tilting it a bit toward the spectator. Establishing this action will allow you to get away with the impending dirty work. Table these cards face up.

Now spread again, counting off ten cards in groups of two. As before, flip these face up and spread so the spectator can see all the faces. The selection is now the top card of the face down deck below this spread. Obtain a left 4th finger break under this card as you again say, *“Do you see your card here?”* Just as you are finishing the line, square up all the cards above the break. This secretly positions the selection face down under the packet of ten. As the spectator says, “no,” you again tilt the packet a bit toward the spectator as in **Figure 2**. You can now look directly at the selection!



Memorize it and place the eleven cards (as ten) onto the already tabled group. The selection is now reversed for the big ending and you know its identity for the extra surprise.

You have now shown twenty cards. Repeat the showing of ten cards and tabling the packet twice more as you note that the spectator has now seen forty cards. To finish, carefully deal the last eleven cards face up as you count to eleven. Finally point out that there are only 51 cards in the deck! This is because you removed the invisible card earlier. Place the larger face up portion onto these last eleven cards. This centralizes the reversed selection.

**BRINGING IT ALL HOME:** Mime picking up the invisible card and say, *“Yes, there are only 51 visible cards since your selection, the Three of Spades (or whatever the card happens to be), is here. It’s the invisible card. I’ll put it back into the deck”* Mime pushing the invisible card into the deck as you finish with, *“Once it’s back in the deck, it should become visible again.”* Now spread the face up deck and note the reversed card. Say, *“Oh, I must have put it in backwards.”* Pull the face down card from the spread and show its face. It’s the selection! Now put it back in face up as you square up the deck.

**FINAL THOUGHTS:** A previous version of “The Invisible Card” appeared in my Card Corner column in *The Linking Ring* (October 2007). It used a different method for knowing where the selection was in the deck. The underlying idea was used by Simon Aronson. Simon’s version used a memorized deck.

The idea of using the floating key card in combination with “21 Again” was published in my latest book, **TESSERACT** in the item *“Two Way Split.”*

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# THE MONEY GAME REVISITED

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**EFFECT:** A spectator freely selects a card which is then lost in the deck. The magician introduces a wallet that contains seven sealed pay envelopes and explains that each of the envelopes contains a different amount of money – one each of the standard bills in American currency. There’s a \$100, a \$50, a \$20, a \$10, a \$5, a \$2 and a \$1 bill. The envelopes are then mixed by the spectator who leaves them stacked on the table. The magician explains that a game will be played that will leave the spectator with one of the envelopes. She will keep the money inside. The game will be completely under her control. Here are the rules:

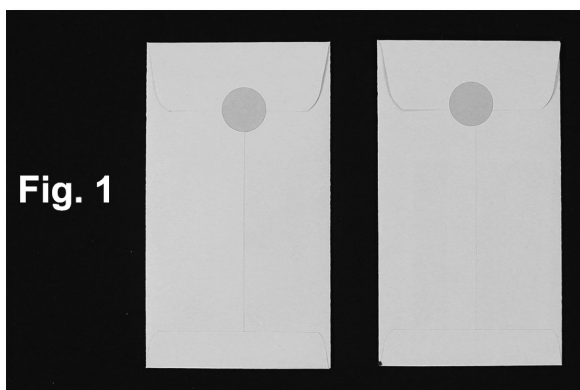
The magician will ask three questions about the spectator’s card and one final question. After each question, the spectator *may lie or tell the truth*. The magician will spell the answers, dealing one envelope for each letter. The last envelope from the last question will go to the spectator. The game is then played. At the end the six remaining envelopes can be opened to reveal all the bills except the \$1 bill. The spectator opens her envelope to receive her \$1 prize. But besides the \$1 bill, she finds her selected card, bringing the effect to a satisfying conclusion.

**SET-UP:** You will need seven “coin” envelopes. The envelopes must be large enough to hold a folded bill and a playing card. I use light brown pay, or “coin” envelopes that are 3x5.5 inches. Amazon sells a variety of suitable envelopes. They should be opaque so that the contents cannot be deduced from the outside. The 3.5x5.5-inch size is ideal.

For a non-palming method, you will also need a deck consisting of forty-four duplicate cards and eight other X cards. A normal deck can be used if you are able to palm a card and load a Kaps/Balducci style wallet. More on that in FINAL THOUGHTS.

I put a \$100 bill, a \$50, a \$20, a \$10, a \$5 and a \$2, into each of six of the envelopes. If you’re short on cash, you can put I.O.U.’s into these six envelopes. Put a one-dollar bill and a duplicate of the force card from your deck into the seventh envelope. You’ll also have to mark the envelope with the dollar bill and card. I find that the envelopes don’t seal very well, so I

put small circular stickers on all of the envelopes to seal them. The stickers not only seal the envelopes, but also provide a way to mark the one-dollar envelope.



In **Figure 1**, the marked envelope is on the right. If you look closely, you'll see a "pencil dot" at the lower left corner on the rightmost envelope. I enlarged it for the photo, but clearly, a smaller is better. Just be sure you can distinguish the one-dollar envelope from the others. To further mark the key envelope, I positioned the sticker so that less than half the area extends below the horizontal line of the flap. Compare the locations of the stickers on the two envelopes in the figure and you'll see the difference.

The forcing deck is set up as follows: Face down from the top – 44 duplicates followed by 8 X cards. One nice feature of this trick is that it's natural to put the forcing deck into your pocket after the force. This allows you to switch in a new deck when the effect has finished.

The envelopes can be banded together and put into your inside jacket pocket.

**PROCEDURE:** I like to preface this effect with a non-card effect. This allows me to pocket my working deck. Then, when I'm ready to perform "The Money Game," I remove the forcing deck from my pocket and begin to explain to the audience that the next helper will have a chance to make some money. You should have no problem getting a volunteer! Uncase the deck and spread some cards face up, being careful not to spread past the first eight X cards. Say, "*In a moment I'm going to have you select a card.*" With the deck face up, run four cards in an overhand shuffle and toss the remaining cards on top. Now the deck has four X cards on top and four on bottom with forty-four duplicates in between. At this point you can simply spread the cards face down for the forced selection. It's very unlikely that the spectator will take one of the X cards. But, should this happen, just have the card returned and perform a flashy reveal. You can then return to this effect.

Have the force card returned to the middle of the deck and then place the deck into the card case. Leave the case on the table for the moment as you now remove the stack of seven envelopes from your jacket pocket. Say, "*This is the part where you get to make some money.*" Place the cased deck into your left, outside jacket pocket with the normal deck as you begin to set the stage for what's going to happen.

Explain that each of the envelopes contains a bill. There's a \$100, a \$50, a \$20, a \$10, a \$5, a \$2 and a \$1 bill. Ask the spectator to mix the envelopes as you explain that she will be in complete control of which envelope she wins. Take back the stack of envelopes and spread them with the stickers upward. Look for your mark at the lower left corner. You must position this envelope *third from the bottom* so that when you turn the stack over, the envelope

with the dollar bill and force card is *third from the top*. This can be done in a very natural way as the rules are explained. To wit:

Tell the spectator that you will be asking four questions. In each case she may lie or tell the truth. Explain that you will spell her answer to each question, dealing one envelope from the stack to the table for each letter. Say, *“Suppose that your answer was ‘diamonds’. I would spell ‘diamonds,’ dealing like this, one envelope for each letter.”* You already noted the position of the gaffed envelope. You can now get it into position, third from the bottom as you demonstrate how you will deal. How you handle this depends on the initial position of the key envelope. You probably won’t be spelling the complete word “diamonds.” Instead, you’ll stop and say, *“Do you understand how this works?”* Just be sure that when you stop, you have the gaffed envelope third from the bottom. Now flip the stack over so that the stickers are on the backside. This brings the 1\$ envelope third from the top. This is where it must start for the spelling sequence to force that envelope on the spectator.

Dave Solomon’s variation of “Steinmeyer’s Nine Card Problem” will be used here to force the \$1 envelope. This is Dave’s “Steinmeyer’s Nine Card Problem with Seven Cards” from *Solomon’s Mind* (1997). Here we are applying the principle to seven envelopes.

**STATUS CHECK:** You have forced the card that is in the \$1 envelope. This envelope is third from the top in your stack of seven envelopes. You have cased and pocketed the forcing deck. Now let’s have some fun!

Say, *“A moment ago you freely selected a card. You remember the card, right?”* Hopefully the answer is *“yes!”* (See FINAL THOUGHTS for a way to handle this eventuality.) Say, *“As I explained, I’m going to be asking you about your card and spelling your answers, dealing one envelope for each letter. The last envelope will yours. You’ll keep the money in that envelope.”* Continue, *“You might think that I know your card and have rigged the stack to cheat you. But when I ask you questions, you can either lie or tell the truth! You’ll be in control, not me. Remember – you can lie or tell the truth. It’s your choice. Are you ready to play? O.K. here we go.”*

Pick up the stack and say, *“There will four questions. You get the last envelope. The first question is this – ‘Is your card red or black?’ Remember – you can lie or tell the truth.”* Whether she says *“red”* or *“black”* you will deal a single envelope to the table for each letter and then toss the remaining envelopes on top. Don’t worry. She will get the \$1 envelope! It’s math. Let’s assume she said, *“black.”*

Say, *“All right then. Let’s move to the next question. I’m going to ask you about the **suit** of your card. It could be clubs, spades, hearts or diamonds. You said your card was black, but I’m not going to limit you to clubs and spades! You can answer with any of the four suits. Remember – you can lie or tell the truth. Here we go – what was the suit of your card?”*

All throughout the Lie/Truth sequence, there is plenty of room to have fun with the spectators. This is a particularly interesting moment, since she may choose a suit that doesn’t

match the color she named. Then you know that she lied at least once. Be ready to engage in some banter here. There is a gold mine of possibilities for fun with the spectators.

As before, you will deal one envelope for each letter. However, there are some restrictions this time. Spades and hearts can be spelled with or without the final "s." You can even offer this as a choice. Clubs **must** be spelled with the final "s." If you only use the four letters of "club," you'll be giving out more than \$1 at the end! **Be SURE** to add the "s" and spell "C L U B S." Diamonds on the other hand spells with eight letters if you include the "s." So, should she name diamonds, just say, "*O.K it was a diamond*" and deal out seven envelopes.

Continue with, "*Now we're down to the type of card you chose. It may have been a two, or a queen, or a five. Again, you may lie or tell the truth. It's up to you.*" I like to name choices that clearly spell with different numbers of letters as with "queen," "two," and "five." This accentuates the fact that the number of cards dealt is random. Whatever she chooses, spell as before, dealing one card for each letter and tossing the remaining envelopes on top.

Say, "*We're down to the last question. You have controlled everything so far and you're still in control. You either "lied," told the "truth," or "both." In a moment I will point at you and you will say either "lied," "truth," or "both."* Continue with, "*I love this part because the possibilities are so mind blowing. You can tell the truth about lying! You can lie about telling the truth! You can lie about lying! The possibilities are staggering.*" I really like to get very effusive during this sequence. The big ending seems to depend on this answer.

Say, "*O.K. this is it. What will it be? Lied, truth or both.*" You must spell with either four or five letters at this point, to get the proper ending. Should she rephrase and say, "*It was a lie,*" you'll immediately say, "*Oh, so you lied.*" This pulls her answer back into a word that spells with four letters. If she says, "*Lied,*" or "*both,*" you will end exactly as before by dealing, in this case, four envelopes and throwing the rest on top. This will put the \$1 envelope on top of the stack. However, should she choose "truth," which is rare in my experience, you'll have to alter the handling slightly. Deal very slowly until you reach the fifth letter, the "h." Hold that envelope and say, "*I told you earlier that the last envelope will be yours. This is the last envelope.*"

Cleanly place the envelope in front of her. If she chose "lied" or "both," pick up the top envelope and say, "*This is the last envelope. This one is yours.*" Place the envelope in front of the spectator. Now, before opening the envelope, I like to build the tension as follows:

Having put the \$1 envelope in front of her, there are now six envelopes in the stack. If she said, "lied" or "both," I point out that the new top of the stack would have been hers had she said "truth." I open the envelope to show that there's real money inside. It appears to the spectators that this would have been hers had she made a different choice. Again, have fun with this moment. It's gold.

When she says, "*truth,*" you end up putting the envelope that comes on "h" in front of her.

You're still holding two envelopes. Point at the top envelope of the four in the tabled stack and say, "*Had you said 'lied' or 'both,' that one would have been yours.*" Table the two you're holding and open the envelope you just referred to. Have fun with the situation.

Now, bring it all home by recapping, "*You made all the choices along the way. You could lie or tell the truth as you wished. There's the envelope you ended up with. I guess it's time to see how much money I'm going to lose. Don't worry. If it's a \$100, I can afford it. I'm getting paid well!*" This undermines the thinking among the spectators that she couldn't have a large denomination bill. It makes it "clear" that you don't know what's in that envelope.

Before opening the envelope say, "*You said the card was black. Then you said that it was a heart. You said it was a seven. For the first time, tell me what the card REALLY was.*" This is another opportunity for fun. She likely lied at least once. If not, it's even more interesting. Why didn't she lie? The other purpose of asking about the selection is to inform everyone what the card's identity is. Remember, you have a duplicate of the card in the envelope.

Pick up the envelope and open it so only you can see inside. Play this any way you like. I like to look disappointed. I say, "*Oh boy*" and pause. I then reach into the envelope and, as I withdraw the \$1 bill say, "*I was hoping you'd do better.*" The tension is relieved, and the spectators may begin to talk. Head that off by saying, "*There's one more thing. You said your card was the three of spades?*" Pause and extract the card from the envelope to thunderous applause! This kills.

**FINAL THOUGHTS:** Because of the initial set up, this routine is not really suitable for a walk-around environment. It's best in a formal show, even a show playing to larger audience. The premise and procedure can be appreciated even from a distance.

As far as the sequencing at the end goes, it's clear that you can invert the two big events i.e. finding the \$1 bill and finding out that the selection is in the envelope. I like to ask for the selection's identity before removing the bill. But you may prefer to show the bill and then ask about the selection. It's up to you.

If the working deck in your pocket has previously had the force card removed, you can get the normal deck into play as you simultaneously reinforce the notion of a random selection. Just remove the deck from the case and spread the cards face up. Now, take the force card and put it into the deck. This subliminally shows that any card could have been selected.

Note also that the deck doesn't have to be your original working deck. It can be a third deck in memorized or otherwise stacked order. Don't overlook this possibility.

One final thought: I used to show all the bills and seal them in the envelopes in front of the spectators. This way they *know* that real money is involved. However, I found that this slowed the show down too much. Now, I have six envelopes pre-sealed with stickers. The seventh envelope is not sealed. I introduce a genuine \$100 bill and openly seal it in the un-

sealed envelope. This way, it's clear that real money is involved without too much time being burned. I think it's important that the spectators are aware that you could lose \$100.

What if the spectator forgets her card? It's always a good idea to carry an Invisible Deck for this situation. Here you might say, "*You forgot it? No problem. Just imagine any card you like. Got one? Great.*" Now you continue the game using the new thought of card. At then end, just remove the \$1 without showing the force card. Just show that the new card is reversed in the Invisible Deck.

**ALTERNATE METHOD:** If you are familiar with palming cards and loading them it into an envelope via a Kaps/Balducci wallet, you can work from a normal deck and have the card signed. This is how I wrote up the trick in *Power Plays*. The Kaps/Balducci wallet allows you to load into an envelope which ends up sealed. It's perfect for this effect.

**CREDITS:** "The Money Game" originally appeared in my book, *Power Plays*. The method described there involved palming which is the "kiss of death" for many readers. If you're one who, like me, took a long time to add palming to your tool kit, you might check "Palmaphobia" from my Card Corner column in *The Linking Ring*. That was the May 2015 column.

As already mentioned, the underlying method is from Dave Solomon's "Steinmeyer's Nine Card Problem with Seven Cards" from *Solomon's Mind*. I deviated slightly from Dave's presentation. Dave goes with the words "true, false or both." I went with "lied, truth or both." Any set of words having either four or five letters will work.

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## THE AMBIGUOUS CARD

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**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.)

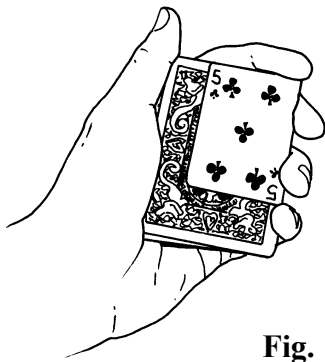


Fig. 1

**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

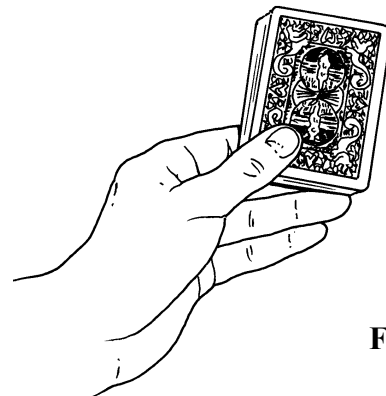


Fig. 2

right 1st finger riffles 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!

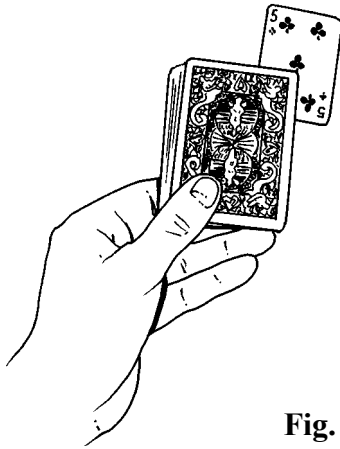


Fig. 3

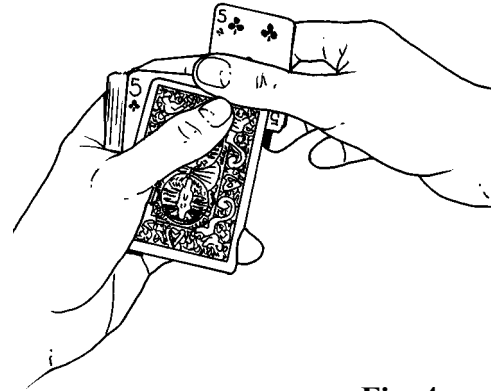


Fig. 4

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.

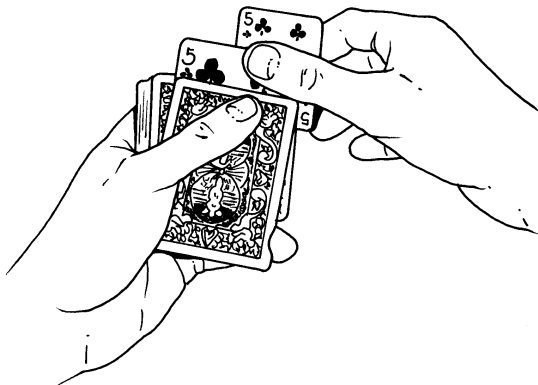
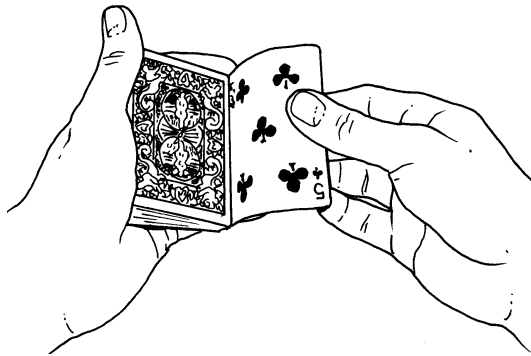


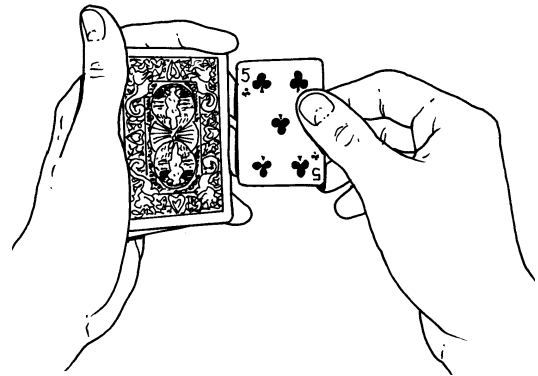
Fig. 5

**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.)

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## STRAWNOMENON



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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

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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.

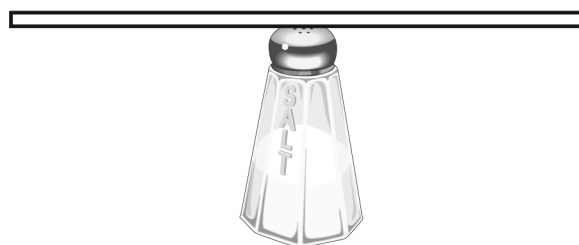
The spectators will suspect that you are blowing on the straw so you should turn your head aside to show that this is not the case.

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.)

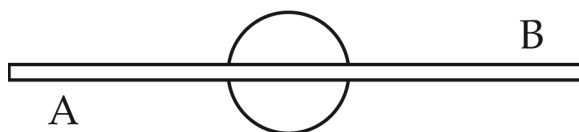
**FINAL THOUGHTS:** This is a fun impromptu stunt. Give it a try. You might also try charging other plastic objects like swizzle sticks using a small piece of wool, cloth or animal fur. Another fun bit is to use a flat finger ring that can roll on a flat surface. Position the ring on a table or counter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