

# MULTITUDE

VINCENT HEDAN

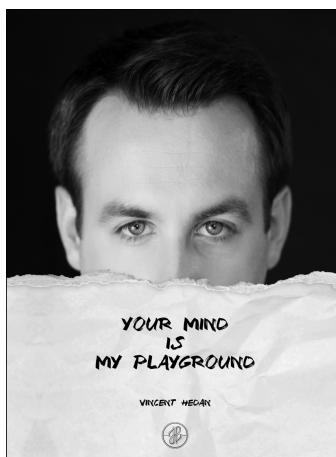
illustrations: Dan Tennevich

© 2019 — Vincent Hedan

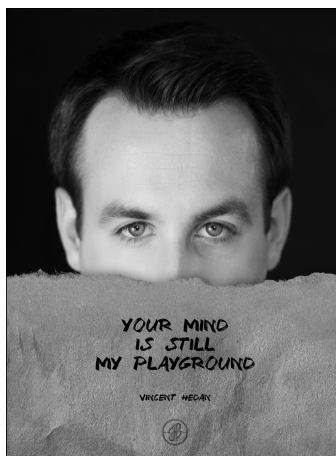
Usage of this content is authorized for non-taped, non-broadcast (video or audio), non-ticketed performances: corporate gigs and informal situations (magic club, family, friends, etc.). Any other usage must first be approved by the author.

# FROM THE SAME AUTHOR

(available on [magic.VincentHedan.com](http://magic.VincentHedan.com))



The first volume in this series reveals 13 routines of easy and impressive mentalism.



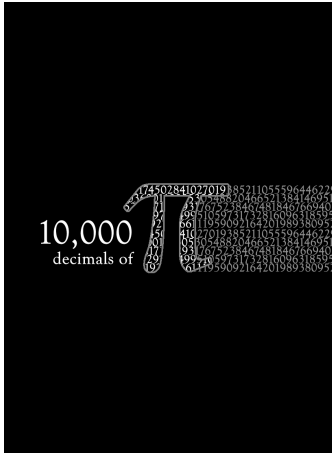
The second volume in this series reveals 11 new routines of easy and impressive mentalism.



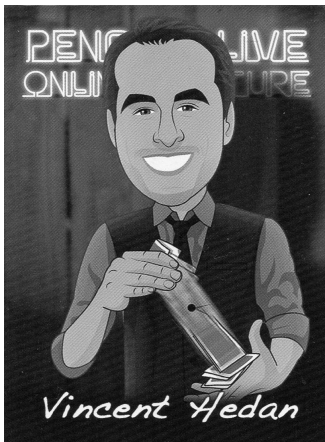
**Babel** allows you to perform book test miracles.



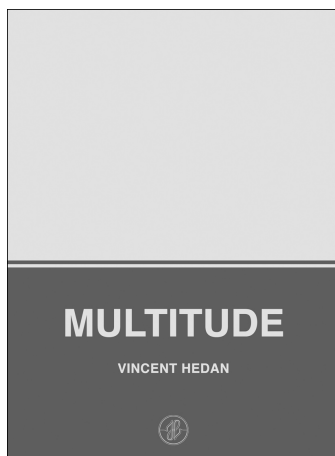
These notes cover a 2-hour lecture on close-up and parlour magic.



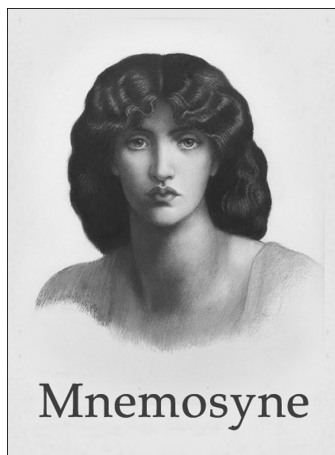
Pi is an impossible memory effect with the decimals of this famous mathematical value.



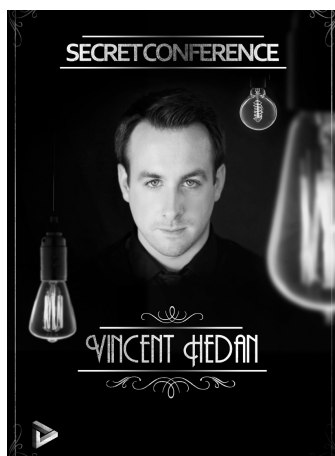
This lecture, filmed live for Penguin Magic, presents Vincent's mentalism and ideas with new demonstrations and impossible effects.



**Multitude** unveils the amazing principle of the Multieffect deck, as well as 16 unbelievable routines that have been part of Vincent Hedan's professional repertoire for years.



**Mnemosyne** is a free PDF with several routines designed for Mnemonica, without having to memorise the stack.



Cette conférence, filmée en français, vous invite à repenser votre façon de voir le mentalisme, et à intégrer de nouveaux miracles à votre répertoire.

# SOMMAIRE

FOREWORD .....	15
----------------	----

## **THE MULTIEFFECT DECK .....21**

DECK DESCRIPTION .....	23
------------------------	----

HANDLING THE DECK .....	29
-------------------------	----

<i>Cut on the table</i> .....	30
-------------------------------	----

<i>Cut by the spectator</i> .....	32
-----------------------------------	----

<i>Cutting in your hands</i> .....	34
------------------------------------	----

<i>Riffle shuffle on the table</i> .....	36
--	----

<i>Riffle shuffle in your hands</i> .....	37
---	----

<i>Juan Tamariz' subtlety</i> .....	39
-------------------------------------	----

<i>Shuffle by the spectator</i> .....	41
---------------------------------------	----

<i>Overhand shuffle</i> .....	42
-------------------------------	----

<i>Error correction</i> .....	44
-------------------------------	----

## **THE ROUTINE .....49**

OVERTURE .....	51
----------------	----

SIMPLE CARD .....	57
-------------------	----

VISION OF THE FUTURE .....	77
----------------------------	----

TWINS .....	87
-------------	----

OUT OF THIS MULTIWORLD .....	101
------------------------------	-----



FOLIE À 3 .....	113
SANDWICH.....	127
TACTO MÁS QUE FINISIMO.....	135
IMPOSSIBLE .....	143
THE DECK & THE HAND .....	161

## **EVEN MORE EFFECTS .....187**

DIPROSOPUS.....	191
BONUS.....	197
BIDDENDEN .....	205
ASSASSIN TWINS .....	215
MENTAL SQUARE.....	221
MONOAMNIOTIC TWINS.....	225
ZYGOSITY.....	235

## **VIDEOS.....253**

## **REFERENCES.....257**

# THE ROUTINE

# VISION OF THE FUTURE

## *Effect*

*"How many times did you want to shuffle the deck at the beginning? Three times, OK."*

The deck is shuffled again.

*"How about we try this again? But this time I will not touch anything, to avoid cheating. I will spread the deck on the table, then I will turn around and close my eyes. While I am looking away, please take any card, have a look at it, show it to the audience then put it away in the card case. Go ahead."*

The performer spread the deck face down on the table, turns around and closes his eyes. The spectator takes any card, memorizes it, shows it to the audience and puts it away in the card case.

*"Ah, I can hear the card case so I think you may be done? Yes? Thank you. Before I come back and face you again, I must be honest: at the position where you took your card, there might be a small gap indicating the former position of your card. To avoid this being seen as a clue, please square the deck very gently. Are you done? Perfect, thank you."*

The performer turns back toward the audience.

*“Now I am going to ask you some questions about the card you chose and I will ask you to answer these questions, but to answer them only in your head. Because this can be a bit strange, we will start by doing an example, for practice. For example, if I ask you to think of the suit of your card, maybe you are thinking of Diamond, but this is only in your head, you are not saying anything out loud. And if I ask you to think of the value of your card, maybe you are thinking of a Jack, but this is only in your head, you are not saying anything out loud. So if, for example, the exact card you are thinking of is the Jack of Diamonds, this is something that you keep in your head, you are not saying anything out loud.”*

The performer looks at the audience playfully and they react to confirm that the Jack of Diamonds from the example is actually the very card that the spectator is thinking of!

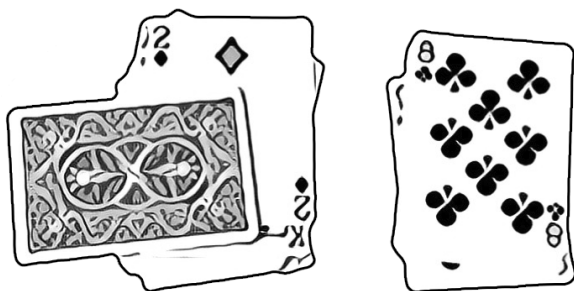
# TWINS

## *Effect*

The deck is shuffled then two packets of about twenty cards are dealt on the table; one packet for the spectator and one for the performer.

In his packet, the spectator looks at a card and remembers it. In his packet, the performer reverses one card without showing it but he leaves it sticking out, face down, from the packet.

When both packets are compared, the audience realizes that the spectator's card and the performer's card are at the same level in both packets. In addition, the reversed card of the performer is the mate of the spectator card!



## *Method*

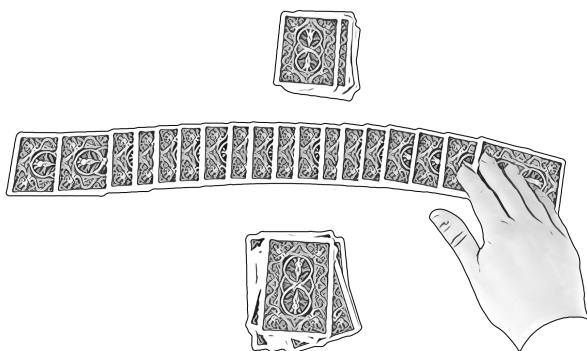
Here is another example of an effect that would usually require a preparation, an arrangement, some math or sleight of hand. Thanks to the Multieffect deck, it becomes completely self-working.

# OUT OF THIS MULTIWORLD

## *Effect*

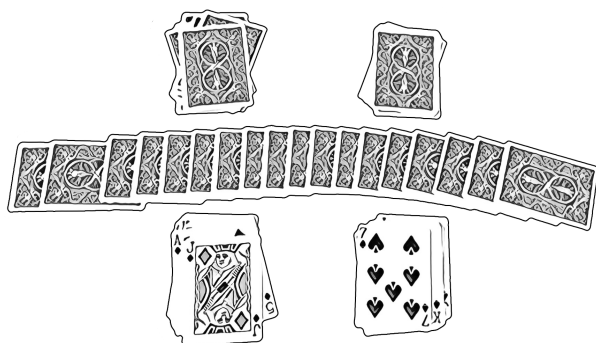
The deck is shuffled then two packets of about twenty cards are dealt on the table; one packet for the spectator and one for the performer.

The rest of the deck is spread face down to form a line separating the spectator from the performer, who explains that this line represents a mirror and the spectator is the reflection of the performer.



If the performer puts one of his cards on the left-hand side of his part of the table, the spectator puts one of her cards in front of it; if the performer puts one of his cards on the right-hand side of his part of the table, the spectator puts one of her cards in front

of it. The only difference between the performer and the spectator is that the performer deals his cards face up; the spectator deals her cards face down. Following this logic, the performer and the spectator deal all their cards by mirroring each other.



In the end, the audience can see that the performer has dealt his cards face up to form a pile of red cards and a pile of black cards. On the other hand, the spectator has dealt her cards without looking at them, face down. Nevertheless, when she turns over the pile she dealt in front of the red cards of the performer, the audience can see that she too only dealt red cards in this pile! And when she turns over the pile she dealt in front of the black cards of the performer, the audience can see that she too only dealt red cards in this pile!

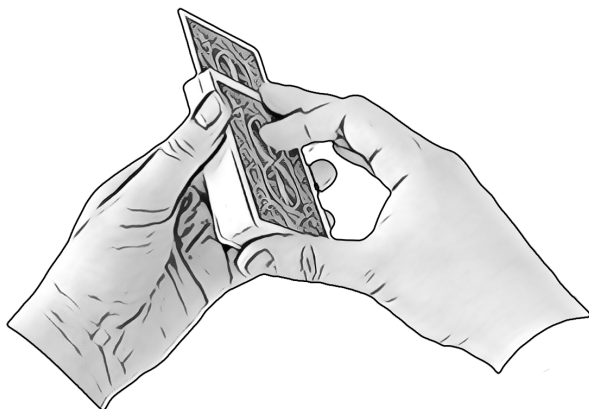


# IMPOSSIBLE

## *Effect*

*"I told you that this was a useless skill, however that is not entirely true. For example, let's imagine that you want to cheat during a card game and you know that there is an ace at the twenty-third position. With this skill, you would be able to cut exactly on the ace and to use it as an advantage in the game. In order to do this, you must first be able to follow the card you want in the deck. I will show you."*

The deck is shuffled and a spectator freely chooses a card that is then shown to the audience. The spectator places her card back into the deck, half of it still sticking out.



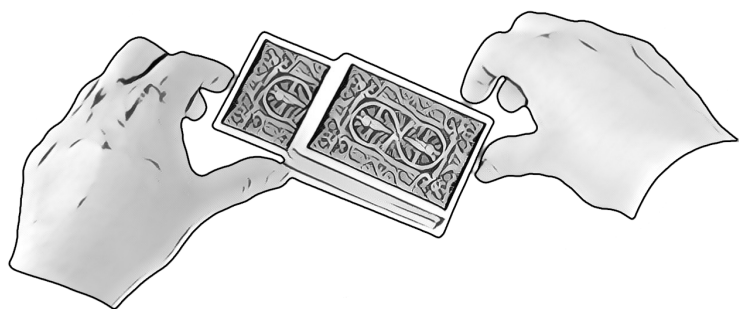
*"Right now, your card is easy to follow, because we can see it sticking out. If I cut the deck, I had to estimate the number of cards being cut to calculate the new position of your card."*

The performer cuts the deck and completes; the chosen card is still sticking out from the deck.

*"It is even more difficult for me if it is someone else cutting the deck, because then I have to estimate the number of cards that you cut to calculate the new position of your card."*

The spectator is invited to cut and complete the deck; the chosen card is still sticking out from the deck.

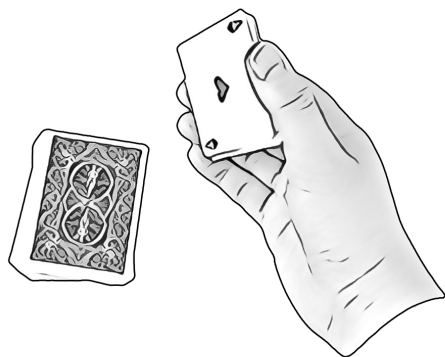
*"And of course, right now it is easy, because your card is sticking out. It would be even more difficult if it was squared with the deck and if you cut several times."*



The performer slowly squares the selection with the rest of the deck then the spectator cuts and completes several times, thus losing her card in the deck; meanwhile, the performer seems to be focusing on the numbers of cards cut by the spectator.

*“Good, despite your cuts, I think I was able to keep track of your card. I think I would be able to cut your card exactly.”*

The deck is placed face down on the table. The performer focuses on it, approaches his hand, cuts a small packet and shows the card on its face.



Unfortunately, the spectator points out that this card is not the one that she chose.

*“Ah, but if you remember well, I said that I would ‘cut your card exactly’, not that I would ‘cut **on** your card exactly’. What was your card? The Six of Spades? Let’s see...”*

The performer spread the cut packet face down on the table and shows that it contains the exact number of cards necessary to spell the name of the chosen card!

*"But maybe this is confusing, so I have also cut **on** your card."*

The performer turns over the top card of the rest of the deck: it is indeed the selection!



# THE DECK & THE HAND

## *Effect*

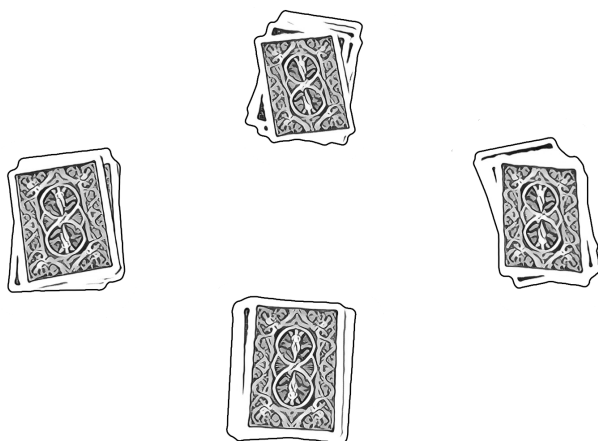
The deck is shuffled and cut several times. A spectator covers the eyes of the performer with his hands.

Now that he is blind, the performer starts dealing the deck into four face-down piles in front of himself on the table. If the spectator or someone else from the audience says “Stop” at any time, the performer stops to shuffle the deck then he continues dealing. These interruptions can occur several times before the performer is done dealing the entire deck. When all the cards have been dealt on the table, the spectator removes his hands and the performer opens his eyes.

*“Let’s recap what just happened. The deck was shuffled several times then I dealt the cards while being blind, quite quickly, and I shuffled the deck again every time you asked me to.*

*Now if we have a look at the cards on the table, you may have noticed that there seems to be about a quarter of the deck in this first packet... and about a quarter of the deck*

*in this second packet... same thing in this third packet...  
as well as in the final packet.*



*And if you look at the cards that I dealt in each packet while being blind, we can see that the all the Hearts are in this packet..."*

The performer takes the first packet and turns its cards over one by one on the table: it contains all the Hearts!

*"All the Clubs are here..."*

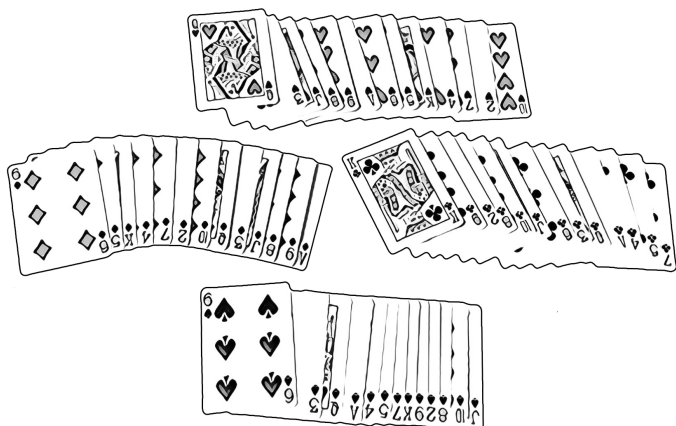
The performer takes the second packet and turns its cards over one by one on the table: it contains all the Clubs!

*"All the Spades are here..."*

The performer takes the third packet and spreads it face up: it contains all the Spades!

*"And, of course, all the Diamonds are here..."*

The performer takes the final packet and spreads it face up: it contains all the Diamonds!



## *Method*

This is my favorite finale for the routine, and this climax is as impressive as it is impossible for the audience, laymen or magicians alike. The effect is performed without any sleight, without switching the deck, without any setup, you are really blind during the whole sequence and everything can be examined at the end.

There are several ways to present this effect. You could shuffle the deck then go through it face up quickly while pretending to memorize it, then present the dealing of the four suits as a memory demonstration: you are able to separate the four suits because you remember the order of the deck. Personally, I do not use this approach very often and I present this effect almost as “magic”, an unexplained and unexplainable phenomenon where something impossible occurs. It is up to you to decide what is the most appropriate for your own style.



**EVEN MORE  
EFFECTS**

Now you understand that the strength of the Multieffect deck is in its versatility, as well as in the fact that the effects often begin and end in the same position.

This allows you to consider each effect like a building block. During the show, you can choose the building blocks that are more likely to please the specific audience that is in front of you at that particular moment, then you can combine them to create an interesting sequence.

In this spirit, here are even more effects with this versatile tool. Each approaches an original use of the deck or a different principle.

# ASSASSIN TWINS

## *Effect*

A deck is shuffled and the performer turns around. The spectator freely chooses a card, shows it to the audience and keeps it. The performer takes his wallet out, in which a card can be found: the mate of the selection!



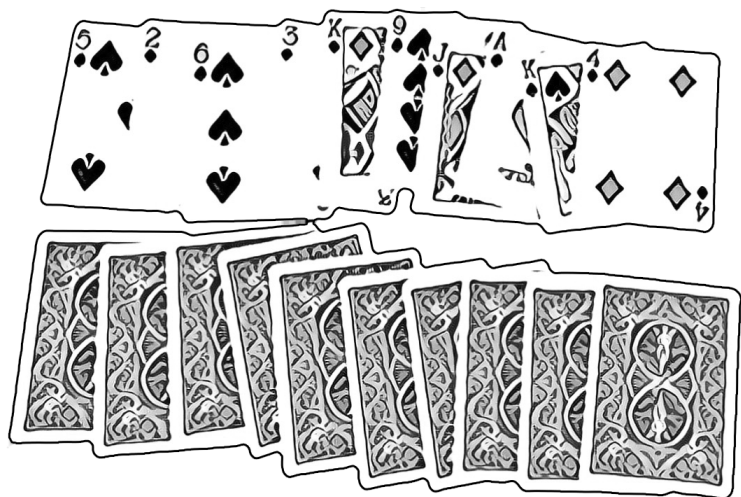
## *Method*

We all know that the card-to-wallet effect has a very strong impact on the audience, but if the traveling card is the selection, it is more difficult to load the wallet secretly. Here, you still have to load a card in the wallet in front of the audience, but this is done while the spectator is looking at his card. In addition, you can present the effect in two different ways. The first approach consists in showing the mate in the wallet as a prediction of the choice made by the spectator; a second approach is to show that the mate of the selection has disappeared from the deck and traveled to your wallet. Personally, I prefer to present it as a mentalism effect, where I reveal the mate as a prediction.

# ZYGOSITY

## *Effect*

The deck is separated in two halves: one for the spectator and another one for the performer. The performer places one of his cards face down on the table. If the spectator thinks that this card is red, she places one of her red cards face up in front of the card of the performer. If she thinks it is a black card, she places a black card in front of it. Continuing with this logic, the performer places several cards face down on the table and the spectator follows her instinct. At the end of this process, about twenty pairs of cards are on the table.



The performer offers to check if the spectator successfully guessed his cards. The last card of the performer was red; the last card of the spectator is red too and it is also the exact mate! The other pairs are check: the spectator placed the correct mate every single time!

Every single time... almost. Actually, the spectator made one mistake by placing a 9 of Spades in front of an Ace of Hearts. The performer then tells the spectator to open a prediction that has been on the table the whole time. Inside, the spectator find a paper on which is written: *"The spectator will make only one mistake, placing a 9 of Spades in front of the Ace of Hearts."*

