

OMERTA

Paul Wilson breaks the code of silence

These notes have been compiled for my 2001 lecture tour. They constitute a body of work that dates back to 1988 with one item as recent as April of this year. The routines in this book are all audience tested. Some have appeared elsewhere, on video or within periodicals; they have never appeared in any lecture, however. The style of writing here is very short and to the point. I never illustrate my notes. A book on my magic containing concise, illustrated instructions is on the way. If, however, you wish to learn anything herein, simply obtain the necessary props and follow the text; you won't have any problems. As these notes go to press, three major products are being released under my name. Two are from Michael Maxwell and A-1 Magical Media. These videos reveal my professional table hopping act and several pet effects, which I use regularly. The third product is a card effect that, in my honest opinion, is one of the strongest effects possible with the pasteboards. Ricochet is the first product from Benchmark Magic, a joint venture between my friend, Lee Asher, and myself. We intend to release products as we find them and new ideas are always invited. Soon you will also be able to obtain cards for my effect Gypsy Monte. This set will include a new ending you might enjoy. For now, thank you for purchasing these notes, I sincerely hope you find something to share with your audiences.

R Paul Wilson, April 2001

Tip/less

This silk to note routine is one of my favourite stand up effects. It has been designed to look as fair as possible and to fool those spectators who might be aware of the thumb tip.

To perform you will need a large denomination bank note that is wide enough to hold the thumb tip when rolled into a tube. I find US currency a little narrow but it is a simple matter to obtain a British note or any currency that suits the bill (no pun intended). You will also need a thumb tip; I use the large Vernet tip and a silk handkerchief that fits comfortably into the tip. Before you begin, cut the tip of the thumb tip off (cut about one third of the thumb nail off) so a small hole exists at the end of the tip.

Place the tip on your middle finger of the right hand, put the bank note in your right trouser pocket and the handkerchief goes anywhere that the left hand can easily retrieve it.

I won't bother with any patter here as I am sure you can work out your own. I usually perform this in silence for reasons that should become obvious.

Show the silk briefly in your left hand as the right goes to the pocket to retrieve the note. The note is produced from your pocket gripped between the right first and second fingers. The first finger toward the audience, the second finger behind the note (your right palm should be toward your body). The note is held at its approximate middle (length wise). You can now show the other side of the note (and your empty palm) by rotating your hand toward the audience. As this is done, your right first finger switch places with the second finger as if you were about to cross your fingers but still keeping the fingers straight. This will cause the bill to rotate, hinged between your fingers, so that the second finger (wearing the tip) is once again behind the note. Try this a couple of times, it's a lot simpler than it reads.

Turn your right palm toward your body once more, repeating the finger rotation to conceal the tip. Place the note gingerly between your lips and show the silk, displayed briefly between both hands (always keeping the tip hidden - in this case behind the silk). Hold the silk in the right hand as the left hand is shown empty then rolled into a loose fist, thumb uppermost. The right hand now drapes the silk over the right hand. As this is done the right second finger goes down into the fist for a split second, leaving the tip behind as the silk is laid over the closed left hand.

Show the right hand empty before pushing the silk steadily into your fist. In actual fact the silk goes into the tip. Try and push the corner nearest you in first followed by the rest of the silk. Poke the silk down into your fist with your right first and second fingers, stealing the tip on your second finger once the silk is inside.

As soon as the steal is made, the right hand moves up to your mouth and removes the silk gripped once more between the first and second finger. The second finger nearest you (behind the note, as the audience sees it). Your right hand is wide open in an act of fairness. Wave the note over your hand, then open it slowly to show the silk has vanished.

The above sequence should be performed with the body turned slightly to the left.

You will now roll the bill into a tube. Experimentation with the tip on the second finger will show that the bill can be shown on both sides by merely bending the second finger in towards the palm as the bill is turned over. Once you've shown the bill, the second finger aligns the tip with the width of the bill (which is held vertically) and leaves it there as the right and left hands roll up the bill around the tip. The open ends of the bill are now on the left and right. Turn the tube so that the ends are at the top and bottom (i.e. hold the tube vertically) but ensure no one sees inside the tube. It is important that the open end from the right is uppermost after you rotate the tube (this is the original open end of the thumb tip - before you cut it).

Holding the rolled up bill in the left hand (hold it firmly), reach into the top with your right hand and remove a corner of the silk from inside the tip. Then reach up into the bottom of the tube and pull out a corner from that end too (this is why you cut that hole in the thumb tip). You have now reproduced the vanished silk inside the rolled up bill. One half of the silk is protruding from the top, one half from the bottom. By grasping the upper half of the silk and pulling up, you will notice that the silk will come out of the tube carrying the thumb tip along (half the silk still protrudes from the smaller hole at the end of the tip). You will need to loosen your hold with the left hand, of course. When you remove the silk and, secretly the tip, do so with your palm towards your body, gripping the silk so that the tip is covered by your right hand as it leaves the note. The tip is then finger palmed (with the silk still running through it) as the bill is snapped open with the left hand and also shown empty. Everything may be examined by simply holding onto the tip with the right fingers as the silk is pulled free.

This fools people badly and, if they know about thumb tips, this fools them even more. I also have a sucker ending to this with an odd coloured silk (a sort of dye tube ending) and one where you remove a much smaller silk at the end only to push it through your hand and return it to normal size. A little thought on your part will reveal these methods to you, they use the same thumb tip as described above.

Missed In The Mist

This is one of the variations I worked out on John Carney's excellent 'Coins in the Mist'. There were a couple of bits in the routine that didn't suit me. First I don't like turning to the side, I prefer to face the guys throwing tomatoes. Second, I wanted to routine it into a production, vanish, production then vanish again type of effect.

METHOD: Begin with a coin finger palmed in each hand (both coins identical?). You will now imagine that you have two sky hooks in front of you, one to the left and one to the right. Pluck a coin from the left hook with the right hand, pushing the coin to fingertips sharply as you do. Perform a shuttle pass, supposedly transferring the produced coin from the right hand to the left. I use Ramsay's Favorite vanish as a transfer here.

Now produce the right hand coin from the right hook. Push the left hand coin to the fingertips and place the right hand's coin beside it, fanned to the right, ready for Fingertip Vanish.

Perform the fingertip vanish and pretend to hang the coin on the left hook. Show your hand empty and take the left coin into the right (the vanished coin is still in left finger palm).

Turn slightly to the right as you maneuver the RH coin into Titian Grip, clipped between the base of the first and second fingers and close your fist. Your thumb lies across the top of your fist (rather than across the clenched fingers) and squeezes down, forcing the fingers open and covering the coin as the fingers spread. The third and fourth fingers fully open but the first and second remain in contact the tip of the thumb as if holding an INVISIBLE coin at the fingertips.

Pretend to hang the coin and move your hand back, opening your first and second fingers as the thumb takes control of the coin, in a sort of "forward Down's Palm". The right hand palm should be facing the audience.

This is a momentary display. After a brief pause the coin is retaken into Titian as the right hand casually bends at the wrist so that the palm faces your body and the back of the hand is seen by the audience, freeing the thumb. Use the Titian subtlety to its full as you reproduce the RH coin, false transfer to the left hand and produce the coin from the left hook as described for the production sequence.

Display both coins at LH fingertips, the one closest you fanned to the right. Appear to take this coin with the right hand, actually allowing it to fall into the left finger palm. Repeat for the remaining coin and a click will be heard as the two coins meet in the left hand. This is perceived as coming from the right hand. The left hand relaxes at your side as the right apparently hangs both coins in the air.

Wise Guys

Outside the Magic Castle one evening, Bill Goodwin showed me a startling revelation of three cards, trapped, collectors-style between four aces. It was visual and stunning. I developed the following, simpler routine, as a result. Since the objective is to get to the revelation at the end, there is only one selection here that manages to locate its mates with the aide of four aces. Cull four of a kind to the top of the pack as you openly remove the four aces (or begin with the four stacked on top). Place the aces face up on top of the face down deck and spread briefly to show them, catching a break under the two face down cards directly beneath the aces. Square up, adding the two cards to the packet and table this to your right, on top of the card box. Force one of the two cards remaining on top of the deck and reverse the other in the middle. To do this you can use a riffle force followed by a Braue reversal. A novel approach is to cut one of the cards to the face then riffle down the deck inviting someone to call stop. Now execute the Braue reversal of the top card, cutting at the break. It gives the impression that the new face card (one of your foursome) was freely selected. Take this card from the face, table the deck and continue.

With the deck tabled and the selection in their hands, pick up the aces, with the two face down cards secretly beneath. These two cards will secretly be interlaced between the aces as follows. Holding the aces face up in right hand biddle grip, the left hand squares the packet slightly. As this is done the left pinky pulls the bottom card of the packet down so a break may be taken with the right thumb. The first ace is drawn into left hand dealing grip with the left thumb. The second is taken in the same manner but the card beneath the break is also taken under that ace. The left fingers aid in this action and the left pinky must maintain a break under these two cards. The next ace is taken, side jogged to the right and the last ace (two cards as one) is added to the right of that. The right hand does not release its card yet. The right hand takes over the left pinky break and moves all the cards above to the right to form a spread of four aces. The left thumb now comes down onto these cards, holding them in place so the right hand can move away briefly. Try this sequence a couple of times cards in hand. The right hand will now take the top two aces, thumb on top, fingers below and still spread (there is a card secretly trapped between them) as the left thumb takes care not to let its cards separate. You now hold two aces in each hand, both spread. You now have the spectator present their card face down and take it between the two packets in each hand, so it is centralised, face down amongst all four aces. Both hands now hold the packet. With a simple spreading action it is a simple matter to reveal the other two hidden cards as you wave the packet near the deck. This is a stunning appearance. My friend Bebel has worked on similar productions independently. Remove the face down cards to show three of a kind. Wave these over the deck and spread to show the fourth mate reversed in the centre. Note that if you have the four of a kind separated into red, red, black, black from the outset the card in the centre will be the selection's mate. I find that to be worthwhile.

The ConCam Incident

Close friends know that the term "ConCam" indicates a certain pride on my part. This simple method achieves a devastating effect. It was based on a trick shown to me by David Regal, which finds its roots in Scarne's Triple Coincidence from Stars Of Magic. David's method uses two gaffed decks and no moves. It may be found in his book Close Up and Personal. This uses two ordinary decks and a rudimentary card sleight performed at exactly the right moment. The real key to this is acting. The presentation is based firmly on David Regal's but in this case his ageing relatives do not receive any criticism from me.

You need a red deck and a blue deck. Remove any three cards from the blue deck (I like to ensure they vary in colour, suit and value). Remove the same cards from the red deck and ensure each group of three are in the same order. Place the blue cards on top of the red deck, all face down. Place any red card on top of the blue cards and place the deck in its box and close the flap. Now insert the three duplicate red cards into the box, between the box and the flap, so they cannot coalesce with the rest of the deck. Replace the blue deck in its box and put these into a pocket. We will assume you are wearing a jacket for this effect. Ensure the outside right pocket is not cluttered with chop cup loads.

To begin, introduce the deck and offer to perform a mathematical effect you just learned. Remove the red deck from the box, retaining the three red cards above the flap with the left thumb. The deck is tabled face up so there is no chance of flashing the blue backs under the top card. Ribbon spread the deck, close the red box and place it in your right pocket as you talk about the remarkable qualities of the number 52. As you talk, look at the spread and stop, apparently confused. Appear to count along the spread. You must now act as if three cards are missing and seem quite annoyed. Propose a simple solution. Close the spread and hold the deck face down in the left hand. Take the blue deck from your pocket, remove it from its box and ribbon spread it on the table in front of someone. Be sure to toss the empty blue box on their side of the table.

Ask them to push any three cards from the blue deck. As this is said, obtain a pinky break under the top card of the red deck. Take each card they choose face down onto the red deck, sidejogged. You now square these onto the red deck as you ask the spectator to gather up the blue cards and replace them in the box. As they do this, palm all the cards above the pinky break and push the new top three cards to the right with the left thumb. Table the deck with the right hand, the top three cards still sidejogged.

As they are replacing the cards in the box, go to your right jacket pocket and retrieve the red case, leaving the palmed cards behind. Table the red box, take the blue deck and place that in your pocket. The method is now complete.

Cut the deck into four piles and place the blue cards onto the three leftmost packets, the top blue card going furthest to the left, followed by the next two. You now place the rightmost packet on top of the packet directly to its left, these go onto the next packet to the left and then again onto the remaining packet. Ribbon spread the deck to show three blue backs throughout the deck. Now patter again about the number 52, casually picking up the red box in the process. Appear to notice something inside the box. Open it and remove the three missing cards. Pause a moment, then look at the ribbon spread. Your audience will soon catch on. Deal the cards in a row then remove the blue cards one at a time to show they match exactly.

D-Generate Gamblers

Here I offer a routine with two phases from others and one from myself. It is a three-phase comedy blackjack routine. The first phase is Darwin Ortiz', the last belongs to Don Alan. The middle sequence is my own. I have adjusted the timing on the Ortiz sequence, a small change with a big payoff. The whole outline owes thanks to Lew Brooks' Bughouse Blackjack. You need an ordinary deck and a matching fourteen of spades (or whatever suit you can get). Remove the sevens, six ten valued cards (any ten or court card) and an ace, three twos, two threes and two fours. Set these up as follows:

Stack (X=10 value): X,7,X,7,7,X,A,X,2,4,2,3,2,3,4,X,7,X,14

Turn this stack face down on top of the deck. Place the deck in its box and you're ready. Remove the deck and false shuffle retaining top stock.

Your patter will be about a time you were cheated in a dodgy casino outside of Las Vegas. You play the part of the dealer. Explain that the game was very attractive because the dealer never hit his hand (never took any additional cards). Explain the rules of blackjack briefly if required.

Cut your stock to the top and deal one card face up to the spectator, one face up to yourself, a second face up to the spectator and then a card face DOWN to yourself. Here's the rub: the second card you deal yourself must be a double. The double deal is a gamblers move rarely used in magic. Jerry Sadowitz is to be thanked for properly introducing this useful move to magic in his book *Inspirations*, which includes several excellent effects in addition to the double deal technique itself. To take the double, push two cards to the right with the left thumb, square these with the right thumb and fingers as the right hand takes the card (cards) and immediately slides it UNDER the first, face up, card. This last action really covers the double deal. If it had to be dealt on top of that card, you might have problems.

State that with twenty in their hand and seven up on the dealers, it seemed like a sure thing. Pick up your cards and place in left hand dealing grip. Take the top card, count "seven" revolve it face down onto the double beneath and flip that face up, keeping the first card face down, counting "plus seven", now revolve the first card face up again and count it again "plus seven equals twenty one". Turn the packet face down. The audience will laugh a little. Deal the three cards face up in a row saying "seven plus seven plus seven IS twenty one". Gather the dealt cards and place them under the deck. Deal the same way as before, this time without a double deal. Show concern about the ace then turn the two cards over so the two is now face up in your hand. Now their twenty against your two is a sure thing. Palm the top six cards from the deck into the right hand as you say this. The left hand slides the two away from the face down ace beneath as the right hand lowers onto it and spreads the palmed cards to the right, as if you were spreading the single card into seven. This is a nice moment. Count up all your cards to reveal that you got twenty one.

Now deal again, no doubles, no palming. Reveal you have twenty one yet again (seven plus fourteen) and recommend they never play anywhere outside of Vegas...

Wilson On The Jazz Two Step

The following handling of Peter Kane's Jazz Aces was worked out whilst waiting for Lee Asher to wake up one morning. He finally surfaced at 12am. This was the result.

Remove four aces and table them face down then take five middle value (6,8,9) black spot cards from the top of the deck. These five are counted as four. Set the deck aside and pick up the aces, dropping them face up onto the face down spot cards. Spread seven cards to show four aces in red, red, clubs, spades order all face up and four face down cards (last card is a double). Raise the hands to show the four spot cards visible, lower and close the spread, catching a break under the top six cards (four aces and two spot cards).

Lift the cards above the break in RH biddle, peel off the first ace with the left thumb and flip it face down, taking it under the cards in the right hand. Repeat, this time maintaining a right thumb break above the second ace. This ace is added to the top of the left hand cards as the third ace (clubs) is peeled off, revolved face down and taken under the right hand packet. Repeat for spades and drop the packet, forward jogged for half it's length, onto the left packet. Deal three cards from the Ace packet in a row, right to left. The last card is the ace of spades, actually a double card. Show the face and then table the double face down as one card (see "Wilson Tabled Double") to create the familiar "T" formation (Vernon).

Perform a triple turnover to show a black spot card. Name it, turn the triple down and deal the top card of the left hand packet onto the double card, side jogged, taking care not to split the double.

Pick up the outer left card (an ace) and insert it into the three cards in your left hand. The card goes second from the top and is face down. Wave the packet over the leader cards, flip it face up and Elmsley count to show four black spot cards. Drop these to your left and scoop up the leader packet in the left hand (this is done quickly to conceal the extra card). Flip these face up and pull out the bottom card to show a red ace and the ace of spades. Table these face up as two cards (the ace is still a double).

Repeat the first phase for the middle outer card. At the end you will actually have four spot cards in the left hand. To show the second ace has arrived, simply turn the face down card face up onto the other two (the double should stay square). Do not pick up the whole packet!

You now have three aces face up in front of you and one apparently face down in front of those. Actually all four aces are in the leader pile and the extra spot card is the face down "ace".

Showing your hands empty, pick up the leader pile, turn it face down and place it under someone's hand. The last face down card is added to the four spot cards and five cards shown. Flip the packet face up and get a break under the top two cards with the right thumb. If you throw the packet down, executing the Wilson Tabled Double, the top two will jog forward as one, the three bottom cards tend to stay in a loose pile but, if you spread those sharply to the right, the double rides along without splitting. A very fair and convincing display. Alternately simply spread three cards to show four spot cards and have them check under their own hand. This is a powerful ending to Peter Kane's Jazz Aces, I hope you try it.

ConCam Rendezvous

This is a very strong location effect in the impossible category. It uses a principle of Alex Elmsley's. The presentation and blocking provided, however, help make the climax remarkably strong. You need a deck of fifty two cards, no jokers. Take a square of notepaper and write "29 Cards Down" in the centre, fold it in half twice to form a small folded square of paper write SUIT followed by VALUE on one side, with arrows pointing to left and right (see illustration). Carry this in your wallet.

Have a deck shuffled. As this is done, take the slip of paper from your pocket, taking care not to let anyone see the writing on one side. Table this and ask them to remember that it has been in full view from the start of the effect. As you table it, ensure it is oriented so that, when you turn it over later, you'll know that the SUIT arrow will point to the left and the VALUE arrow to the right (or vice versa if you prefer, just know which side is which).

Take the deck, run through and remember the twenty sixth card from the face. Continue spreading and remove any card of the same value, placing it to the side of the prediction (where value will be pointing) and then any card of the same suit, placing that to the other side of the prediction. Table the deck face down.

Ask someone to cut deep into the deck, leaving a small packet on the table. Around eight to eighteen cards is fine. Take the top portion from them and ask them to shuffle the packet on the table. As they do this, cut your packet around the centre (this does not have to be exact, but if they are not equal, ensure the upper portion has more cards than the lower). Faro these packets from the bottom up, the original bottom card staying on the bottom.

Have them count their pile and remember the number. Without changing their order, show them eighteen cards from the top of your packet, taking one under the other into the right hand, which raises to display each card as you count out loud. Ask the spectator to remember the card at their number. After you have shown eighteen cards, thumb a further three off with the left thumb and catch a pinky break under them, place the right hand cards back onto the left and cut or make a pass at the break (cutting 21 cards from top to bottom). Take back their packet and add it to the bottom of the deck. Table the deck.

Ask them to name their card. Turn over the paper to show Suit and Value pointing to the cards at either side. Turn over those cards to reveal the prediction is correct. Act as if this is the end of the trick then open the paper to reveal the second prediction. Allow them to count to the twenty-ninth card and locate their selection.

Pithleavis Aces

This, I think, is a new(ish) plot in magic. Lose four aces in the deck then find all four instantly. It's not mine, Jack Birnman has a wonderful method in John Bannon's Impossibilia. Blooming Aces and Asher's Ambitious Explosion could also qualify. This handling is a little different in that the aces are seen to be lost at the outset and then re-appear. Remove four aces from the deck, transferring them to the face as you find each one. Take these aces, and the three

cards directly beneath (secretly), into the right hand Biddle grip as the left hand flips the deck face down. Peel the upper most ace face up onto the deck, holding a break under it. Take this back under the right hand cards. Take the next ace in the same way but the right thumb and fingers lift about twenty cards off the deck as the thumb peels the ace onto it. It appears as if you peeled it onto the top but in fact you are centralising it. Apparently take this card back under the right packet. In actual fact you mime this action as you really replace the twenty or so cards onto the deck, losing the ace. This is a Marlo technique. Probably.

The third card is taken in the same way as the first and taken back under the right hand packet, with a thumb break to keep it apart from the rest of the cards above. The fourth ace is not peeled off but merely shown and named. Place the packet onto the deck for a moment, the left pinkie taking over the right thumb break. Raise the front of the deck so the top cannot be seen. The right hand then pushes everything above the break forward, re-grips at the front of the packet and turns it all face down onto the deck. Ensure no one sees the face up ace you leave on the deck as you do this. Once done you are set to lose the aces.

Take the top card and open a break about eight cards from the bottom of the deck with the left thumb. Apparently insert the right hand card into the break. In actual fact the card goes straight to the bottom, the left thumb losing the break as the card approaches. Square it into the deck and insert the next three cards into different parts of the deck, one above the last. Take care not to expose the reversed aces as this is done.

To reveal the aces: Pick up a break at the back of the deck with the right thumb and slip cut the top card into the centre of the deck, outjogged, replacing the upper portion back onto the deck. That's it.

You now have an ace face up on top, deal that to the table. Remove the outjogged card, another ace. Turn the deck face up, another ace on the face. Spread the cards to locate the reversed card. Voila! All four aces at once.

Antipathy

For a while there, this trick was a big secret. I wish it could have stayed that way. It has fooled some well-posted people. You need to learn the mechanics of the Anti-Faro to do this. This is Christian Engblom's esoteric move that has circulated the underground for some time. I won't try and describe it here. Genii magazine, May 2001 has all the details, fully illustrated. Read on with confidence, however, as you do not need a perfect anti-faro for this trick.

Separate a deck into reds and blacks openly. Refer to this as a stacked deck, for illustration of a secret gambler's move. You offer to show how some cheats can unshuffle a deck of cards. Spread to show the red black set up then close, catching a pinkie break halfway up the lower half and a third finger break halfway down the upper half. Pinched between these fingers will be half of the deck, half red, half black. Explain that this deck would be switched in as the cards went beneath the table edge for a second. Illustrate this, executing a centre block pass, taking the cards between the two breaks and passing them to the bottom of the face up deck. Table the deck face down and continue to patter that sometimes someone will ask to give the cards a quick shuffle. Cut the deck into two halves, riffing the inner end so you cut between the blocks. Both packets will be red/black, red/black. Riffle them together neatly and square. Now explain that you can actually correct this with the anti-shuffle. Perform the anti-faro onto the left hand. This will cause the deck to separate into two halves, half outjogged, half injogged. You only need to create a shuffled like state, not a one for one separation. The important point is to ensure that the uppermost block of cards is towards you not away from you (i.e. injogged). The right hand will apparently "tidy up" the cards, squaring them while retaining their stepped condition. In actual fact everything under the uppermost packet is squared forward to meet the outer cards. At the end you will have two or three cards injogged and everything else outjogged beneath, hold the top of the deck toward the audience so this is not seen. You now take the deck from above in the right hand (fingers on one side, thumb at the other) as the left hand moves forward to strip out the outjogged cards. You will actually strip out the upper third of the outjogged portion while the lower two thirds are squared with the injogged packet on top. Pull out the packet with the left hand as the right pushes the injogged upper packet forward to meet the lower. The middle strip out portion is angled and released with a snap to simulate a real strip out. Place these on top. Ribbon spread face up to show you have unshuffled the deck. A few cards still mixed is not a problem, it actually enhances the effect.

8cardBW+2

This is a simple solution to Nick Trosts Eight Card Brainwave. First of all it uses ten cards. Not the greatest improvement of all time, agreed. Most importantly it does not require a table to perform as the Ollam count has been replaced with an in-the-hands hybrid of Marlo's move. This method also allows for a final show that is quite pleasing, if extremely brief.

You need ten cards of different values, five from a red backed deck, five from a blue backed deck. Interlace these in red/blue order and you're ready to begin. Introduce the cards, without showing any backs. Spread them and invite someone to think of any one and name it. Hand this card to them and cut the packet at point occupied by their selection. You now hold the packet face up in the left-hand dealing grip. Raise the hand so the back of the packet is towards the audience and thumb the face card to the right and into the right hand dealing grip. Lower both hands and thumb the next card over, taking that above the first. Raise again to take the next card, lower for the next and raise, continuing until the cards are all in the right hand. The audience feels as though they saw all the backs and faces. In fact they see all the faces and half of the backs.

Have them turn over their selection to reveal it was the only odd backed card.

For a nice additional show, very slightly injog very second (the cards they do not see the backs of). You can now riffle the end of the packet towards the audience showing all the backs are the same colour, thanks to the injogged state of the odd backed cards, the packet now acts as a pseudo svengali packet.

Roy Walton's Back Into Time

This is not the first effect Roy has allowed me to share with you. Pass At Red, Roy's excellent use of the pass has been a staple in my lecture for over six years. I consider this to be one of Roy's finest ideas. A simple, direct and magical routine that can be performed with any deck at any time.

Have a deck shuffled and ribbon spread it face up for people to see the shuffled state of the cards. Wait a few seconds then pick up the deck and deal into two piles, red cards in one pile, black in the other. Turn the black cards face down onto the red and pick the deck up. Spread to show the face down black cards followed by the face up reds. Square, turn the deck over and repeat to show the black cards face up. Catch a break halfway up the black portion (the lower half of the deck) and perform a turnover pass at the break. Cut approximately half of the cards onto the table. These will be half black cards face down followed by half red cards face up. The audience will assume these to be the black cards all face down.

In your hand you supposedly hold the red cards all face up. In fact the lower half is made up of face down black cards. Riffle to the natural break between these packets and let two face up red cards fall from the thumb. Take the remaining upper packet of red cards and fan them, turn them face down and push them into the left hand cards, faro style. This does not need to be a perfect faro, simply a good mix. All the face down cards must go under the top two face up cards. Table this packet to your left.

Pick up the black packet and repeat the same procedure. Drop two face down cards from the upper block, cut off the rest, turn it face up and fan; then push into the left hand cards, mixing the cards under the two face down black cards. Now flip the whole packet over and double cut the bottom card (a face up black card) to the top. Appear unhappy with this card and repeat the double undercut bringing the other face up black card to the top. Table this packet to the right of the first.

You now have two face down halves of the deck, supposedly mixed face up face down. In fact only the top two card of either packet is face up. The audience also believes the packets are segregated into reds and blacks. In fact they are both mixed.

For the final step, pick up the red packet, turn the top two cards over as one and insert the top card into the centre of the packet. Repeat with the black packet. In both cases ask someone to remember the cards you are losing. Table the packets in their original position.

Everything is set. Propose an experiment in time travel. Turn back your watch a few minutes then show that the lost cards have returned to the top of their respective packets. Replace these face down on top of their packet.

Turn back the watch again and spread both groups of cards on the table to show they are now all face down again.

Place the two halves together to form one deck. Turn back the clock again and spread the deck face up to show they have returned to their original, shuffled, state. Don't pass this trick by without trying it at least once. The strength of the effect combined with the simplicity of method makes this an absolute classic. Thanks to Roy for allowing me to share it with you.

Inslow Copper Silver

Simplicity is one of the secrets to great coin magic. I make no claims of greatness here but I do believe this to be an extremely simple and direct method for transposing a copper coin and silver coin *three times*. It won't be easy to describe the key move in print. I cannot recall where I found this move. Let's say Bobo as a catchall (although I really think it is a Ramsay move – I just can't locate it). If you know where, let me know and I'll update these notes accordingly.

I'll begin by describing the key move. It is a one handed switch of one coin for another. One coin is held at fingertips, the other is finger palmed. The visible coin is held with thumb, first and second fingertips. The fingers push this coin down the thumb to the base of the thumb so that, when you bend your thumb at the joint you can grip the coin firmly.

As the thumb bends to grip the coin, the pad of the thumb presses onto the finger palmed coin as the finger opens. The thumb now holds both coins. The original coin is clipped near the base of the thumb, the other is held against the fingers by the thumb tip.

To conclude the coin that was originally hidden in finger palm is allowed to fall out of the hand (which is palm down). The thumb then moves to the side of the hand, palming the coin in thumb clip as the fingers of the hand are opened. Try this a few times. The exchange is almost mechanical. It is possible to do a complete exchange, the coins ending in their original positions, just reversed. To do this you do not drop the coin but push it to finger tips. Doing this the clipped coin will be able to fall into finger palm position.

This is not a move to perform openly. Misdirection is required. Follow the routine carefully and note the misdirection provided.

You need two copper coins and one silver. Begin with a copper coin finger palmed in the left hand. Remove the other two coins from your right pocket and show them. Hold them at the right fingertips, the silver coin fanned to the left and in front of the copper coin. You will apparently take the silver coin. The left hand comes over. As it covers the coin, the silver coin falls into the right finger palm position (a simple relaxation of the right fingers allows this) and the left hand moves away as if holding the coin in its fist.

Ask the spectator to hold out her hand and say "I want you to hold the copper coin tight like this". As they hold out their hand and you say this line, illustrate by making the "key move" with the right hand, raising it for a second as the move begins then lowering to meet their hand and drop the silver coin into their hand. Control them so they close their hand quickly without looking. Only experience will teach this.

Touch their hand briefly with your closed left hand and open to show you now hold copper. They open to see they hold silver.

The right hand now takes their coin and tosses it into the left. In fact you execute a Bobo switch, retaining the silver coin and throwing the finger palmed copper instead. The left hand catches the coin and immediately gives both coins to the spectator, ensuring they close their hand immediately. Now ask them to reach into their hand and take any coin at random.

Illustrate with the right hand that you want them to reach into their closed left fist and extract a coin. It will be copper.

Take the coin and toss it into the left hand, executing a Bobo switch once more. Catch the coin and hold it in the left fist for a second or two. Open to show the silver coin, they have transposed again.

For the final exchange you will take the left hand coin in the right hand fingertips. The left hand now takes their coin as the right executes the key move and deposits the copper coin into their hand. This is a very convincing moment. You really seem to swap the coins over. Open your hand to show it is still copper. Nothing has happened. Hold it in French Drop position. The right hand will now come to take the coin. The left coin falls into left finger palm (ala French Drop) as the right coin is pushed to the right fingertips by the right thumb. The effect is a visual change, which we owe to Pat Page. They open their hands to find the effect

is complete. Hand them both coins to examine as the left hand deposits its coin into the left pocket. Replace their coins into the right pocket and you're ready to go again.

DF Revelation

Recently, whilst visiting my friend Dominique Duvivier at the Double Fond in Paris, I hit upon a novel idea for a card revelation. This is it. It's humorous, entertaining and mysterious. I performed it that night at Dominique's session and was delighted with the result. You will need a red felt pen and a black one too. These should not be heavy permanent markers. You don't want any bleed through to the other side of the paper you will use. There will always be a little but that's no problem. Sharpies don't work for this.

You also need a pad of paper. I use one similar to the one I was loaned in Paris to perform the trick that first night. It is a graph style of paper with small squares. By coincidence, this proved to be the best paper to use for this trick (thanks Pepe!). The lines help conceal the dirty work at the outset.

To prepare. Open the pad and on the *back* of the first sheet draw the rough outline of a card with the black pen. It should be about the same size as a card and follow the lines on the paper. Now draw a three of diamonds inside the box with the red pen. No need to be exact, funky is funny.

Fold the sheet back into place. Now when you open the pad it will appear clean. The drawing on the back of the top sheet may show a little but don't worry. They will never get a good enough look to notice. Close the cover of the pad and you're ready.

To perform, force the three of diamonds from a red backed Bicycle deck in your favourite manner. Table the card face down in front of them and ask them to visualise their card.

Introduce the pad and open the cover, allowing a flash of the empty top page. Drop the red pen and the black pen on the table and stare at them, apparently trying to get "a signal". Pick up the black pen, remove the top and start drawing (don't let anyone see the pad). They will most often think you blew it after picking the black pen. In fact you merely draw the outline of a card (following the lines on the other side of the paper) and replace the pen on the table.

Flash the pad again showing the outline saying "that's a good start".

Now consider the pens one more time and settle on the red one. Smile and start drawing. You will now quickly sketch out a rudimentary bicycle back design. No need for accuracy, just a representation. Shade your work so the card drawn underneath can no longer be seen (this is the key to success! As you draw, begin to look confused. Ask if they are really concentrating on the card. When you're done look at your drawing then turn it around saying "you're concentrating on the wrong side of your card!". This gets the first laugh. Now pick up two sheets as one and pull back as if about to tear off the sheet you just used. This flashes a blank page on (supposedly) the other side of the paper. Appear to get a better idea and let the paper fall back onto the pad. Say you will make it more like their card with magic. Tear off the top sheet (don't expose the other side) and tear out the drawing. Show that now it is the same size and shape as their card. Actually it's almost the same thickness too. In fact, turn over both cards to show that they now look very alike indeed.

There is a way of doing this effect with any card at all but I prefer this because, for the price of a force, you get a great piece of entertainment. The other way is too much like hard work.

Three bits on the band

Here are some interesting bits of business from my professional rubber band routine. These three moments have come together after years of performance. Use anything you like. I will not describe the entire routine, as it is not mine to describe.

First, here are the effects I do:

Crazy Man's Handcuffs (as it is now known).

Kenner's linking rubber band.

Finger penetration (see below)

Bill Kalush's Rubber Ringer

End with "find the ring" gag and final penetration.

All the information needed to perform this should be available to most of you. My contribution adds up to three touches that you will hopefully enjoy.

Begin by introducing the two bands and performing the standard Crazy Man's Handcuffs penetration three times. The third time I use the subtleties given by Ammar in his manuscript and do the "one strand at a time" bit.

I now do Kenner's linking rubber bands. This was in his booklet "Band Around The Globe" and his book Out Of Control. The important thing here is to do this link and unlink in a completely offhand and matter of fact manner: "You probably think this is just one of those Cat's Cradle things or rubber bands that can link and unlink at will..." Saying the preceding line you set up, link and unlink. The effect on an audience is very strong.

Now place one band aside and ask someone to make an "Okay" sign with their fingers (thumb and forefinger together, other three fingers extended). If you do the move with the band on your right hand, have them make the sign with their right hand too - and vice-versa. Place the band into the "O" of their finger and thumb and get ready for the move. I always steady their hand by holding their other three fingers with my left hand. This also ensures everyone can see what will happen.

Pull the band up against the middle joint of their first finger (the upper part of the "O").

Perform the unlink move as you push down. What happens is they feel the band inside their finger then immediately they feel it on the outside. Do NOT repeat this. This is an incredibly strong bit. I have kept this secret for a long time. It beats the shit out of "hold the other band between your fingers".

Now borrow a ring and perform the Kalush routine until you have the band on a single strand as in illustration 8 of the Richard's Almanac description (page 121). There is an excellent subtlety described after that position in the Almanac - perform that then return to the position in illustration 8.

You will now offer to repeat what you just did by penetrating the OTHER strand of the rubber band. Pull up with the right hand, the left retains it's grip on the ring, concealing the band that is through it. The length of band hidden by the left hand thumb and fingers is pulled free as the right hand pulls up (the fingers of the left hand open to apparently let more people see what's going on). The left hand pinch on the ring ensures that the band appears to be pressed on the OUTSIDE of the ring's lower edge but the audience still can't see that it is already inside.

A slight relaxation of the left hand will allow the band to pop free and apparently penetrate the ring. This is my second contribution.

Finally, I pull on the ring and band, like a catapult, and say "would you like to play a game?" they always say yes. "It's called find the ring!". When they react, release the ring to show it can't come off because it's on both strands of the rubber band. Finally, perform the standard penetration move (ala Crazy Man's Handcuffs).

I always end by saying "Okay, it's your choice, do you want the ring or the magic rubber band".

Fech Me? Fech You!

David Blaine has done magic a great service. His shows have introduced the experience of close up magic to the television audience. The result is a cooler image for magic and, sadly, a more prepared audience. Bite a piece off a coin and you'll hear Blaine's name. Levitate yourself and you'll hear the same. Eddie Fechter's wonderful "Be Honest Where Is It?" is a superb piece of card magic. Blaine used it well in his first show. So much so that people were regularly asking me about it at shows. I decided that I wanted to take the trick one step further. Not because there was anything wrong with the original, simply because I wanted to surprise the now informed audience with something unexpected. So, four cards change completely, not two.

On top of the deck you stack two kings, red ace, red ace, black ace, black ace, two kings, balance of deck – all face down.

Spread the top four cards and take the face down fan in the right hand for a moment, referring to these cards as the four aces. As you take the cards from the left hand, the left thumb pushes two cards to the right and gets a pinkie break under them as they are pulled square. The right hand cards return to the deck and are then turned face up onto the deck. In actual fact the two cards above the break are added to the face of these cards as the turnover

begins. I use a Zarrow technique from Vernon's Lost Inner Secrets series. You may use any technique desired. If you like simply square the four cards onto the deck, pick up everything above the break and turn it all face up (six cards as four). Maintain a break beneath these cards. Spread the top three to show four aces, square and pick up the cards above the break. As these cards are taken in right hand biddle grip, the right thumb secretly lifts up the two face down kings on top of the deck. These are retained beneath the packet with a break between them and the face up cards above. You will now peel the uppermost ace (a black one) onto the top of the deck with the left thumb and flip it face down in the process with the left long edge of the right hand packet. As the card is flipped face down, the right packet naturally comes over the deck. At this moment, drop the two cards beneath the packet onto the deck. Peel off the next black ace and flip it down in the same way, This time with no secret add-on. Place the remaining cards (two aces followed by two kings, all face up) onto the deck, retaining a break between them and the deck. Push off the top aces to show two aces, then square with the right hand and place everything above the break aside, on top of the card box. These actions are performed as you say "we'll use the black aces to demonstrate with but I'm actually going to do the trick with the red aces, which we'll place over here for a moment".

You will now take the top two cards face down and fanned slightly in the right hand. Refer to these as the black aces as the left thumb pushes the top two cards to the right and takes a pinkie break beneath them. Add the lowermost of the two right hand cards to the deck, allowing it to square with the deck (you now have a break under three cards) and turn the remaining card face up adding it to the deck, side jogged to the right. The right fingers now go into the break as the thumb grasps the packet from above. The top face up card and the packet beneath are pulled to the right until the left edge of the packet reaches the right long edge of the deck. The right hand then raises and moves to the left, the packet of three cards will then flip face up onto the deck as one card. Try this once and you'll understand. Replace the upper card onto the deck, again side jogged so two black aces are seen.

You will now perform Fechter's original routine. Hand then the first ace to hold, pinched at the tips of their first finger and thumb. This card is face down. Inform them that you let them check their cards once and once only. Have them check that the ace is still an ace. Say you will switch that ace for this one and turn the triple on top of the deck face down. Take the top card and exchange it for the one they hold, sliding your card under theirs, between their fingertips and extracting the ace they hold. State that they probably felt that because they can feel the top of their card and the bottom so they easily felt you make the switch. As this is said, top change the card in your right hand (the ace you just took from them). Now feed this card back between their fingers. They now hold two kings. This is Fechter's classic. All of this has led up to the following simple addition that really adds to the effect.

Now pick up the aces on the table, place them onto the deck and push off one card to show the red aces. Turn the top four cards face down, take the top two and feed them between the cards they are holding, at a right angle to those cards (criss-cross style). Make some sort of faux move then have them extract the red aces and turn them over to show they have changed. Now have them check out the other two cards – they changed too!

An alternate handling for picking up the tabled aces is to take them in Biddle grip. Peel the top ace onto the deck with the left thumb, flipping it face down as before with the edge of the right packet. Finally use the Stuart Gordon double to turn the remaining "ace" face down and continue as described. If you are working walk around, and have no surface to use, simply place the face up red aces (and the extra kings beneath) to the bottom of the deck and retrieve them later. One of the finest presentations for this effect belongs to James Lewis. If you get a chance, I recommend asking him about it.

The Camel's Back

I generally don't like releasing items like this. To begin with two of the main components of the effect are not mine. One was shown to me by Mac King and was a bar stunt he picked up which in turn is based on a number of items I've seen since. Another is based on a principle shown to me by Michael Weber and included in his lecture notes. The final phase is based on a very old table trick that you all know.

What I offer here is the routine, one I have cherished for a long time. I showed the initial phase around the bar of the Desert Magic Seminar one year and it became an instant hit. Since then I have heard of one person lecturing on it and another has invented a card trick

around the premise. When this card trick appeared in MAGIC magazine my name was mentioned. When it was republished my name disappeared from the credits. The technique given in that card trick was not the same. Again, I must re-iterate that it was not mine. I have expanded on the concept and added touches of my own. I have also added two phases to make it complete.

Sit down at a table. You need a small piece of paper about two inches by one inch, folded in half lengthways and opened to form a tall corner of paper. Stand this on the table about arms length from you, centralised, with the inside of the corner towards you. Now, holding your right hand flat, fingers closed and straight, thumb against the side of your hand, wipe the right side of your face, then the left side then come straight down smoothly, neither slowly nor quickly, so that your hand performs a sort of karate chop about three inches away from the centre of the paper corner. The idea is that the paper will fall. What makes it fall is the air current created by taking the right hand straight down from the left side. Get the paper and try it. Keep doing it until it works. Bring the paper closer or move it away. Just practise until it works. I can't teach you any more than that. Once you start getting it, try to make your movements slower and straighter. Go STRAIGHT down. Don't try to make the air current. It happens whether you like it or not. Try it with a bigger piece of paper. Make sure the paper isn't too stiff.

Okay, lets say you can now do it. Go get some paper wrapped straws from McDonald's. Begin by introducing this as the only psychic experiment that the experts can't explain. Introduce the paper and stand it up. State clearly that you absolutely will not blow on the paper. Perform the knock down sequence described above. Do it a few times (I find even five or six is okay). Have someone check for blowing.

Now say you will do it on request. Begin wiping your face and chopping. This time, however, wipe the left side then the right. Keep going until they say "go". When they do (or you see they are about to) wipe right then left and the paper will fall.

Now say you will concentrate your energy into an object. Get a straw. Open it and withdraw the straw, squeezing the paper as you do so, creating a static charge on the plastic. Hold the straw to your mouth and suck through it. Slowly approach the paper with the end of the straw and it'll be sucked onto the paper (it's really static).

Now say that, since this trick sucks, it might as well blow as well. Stand the paper up then hold the straw up to your mouth, pointed away. Blow through the straw and, with your free hand, block the end with your finger. This causes an audible "thwip". Holding the straw between both hands, one finger covering the end away from you, lower it towards the paper. Inhale as you do this. As soon as the straw is pointed at the paper, with the finger blocking the end closest to the paper, pause a beat then slowly remove the finger. As all attention is here, you actually blow the paper down, taking care not to make any noise with your mouth. It appears as if air rushed out of the straw to topple the paper.

This is an almost completely impromptu trick. I hope you use it because I have had great fun with it for several years.

Location Less Possible

This is the effect I did not explain in the lecture. It is simplicity itself and is based on an idea of Chris Kenner and Gary Ouellet. You need a one way back design, all set to face the same way. Have the deck shuffled. If they disturb the one way set up, do another trick. If not, set the deck in front of you, long side towards you as if ready for a riffle shuffle. Cut half to the right, as if you were about to riffle shuffle. You will now grasp each half of the deck from above and turn them so the inner short ends (the short ends that would normally be riffled together) are turned towards the audience (away from you). You immediately spread the cards towards yourself to form two narrow ribbon spreads.

Invite someone to take a card from either spread, peek at it and replace it in the other spread. Mime the actions so they know what to do. Turn away. When they are done, ask them to square the packets but not to pick them up (in case you get a flash of a card). You are turned away but keep an eye on them to ensure they don't turn a packet around.

Turn back then rotate the two packets so the original inner ends are facing one another again. Have someone riffle these packets together. Now have them shuffle as desired.

The card they selected is the only one way back that has been reversed. Find it any way you desire.

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