

# PLATIMAGICS

By Marcos Platiquini



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# PROLOGUE

It is a pleasure and enthusiasm to share with the magical community, this my little grain of sand, some ideas that have come to me, very sprinkled in time, throughout my already 20 years of hobby.

This e-book would not have been possible without the inestimable inspiration of magicians like Daryl, Flip, Howard Hamburg, Aldo Colombini or Juan Luis Rubiales... My sincere thanks to all of them, especially to Rubiales, for giving me the permission to publish my version of coins from hand to hand, with similar structure, but with some details at the beginning, I think improve it a bit, although with the inconvenience of using a gaffed coin.

I have included varied magic tricks, with the aim that those who read this book come to present at least one of the routines. For those who like stage or lounge magic: my bracelet and rope routine. For those who like card magic: card-clip transposition and miniambitious to the box. For those who like coin magic: coins from hand to hand.

I think that a good image is worth a thousand words, especially when one is trying to learn a complex psychomotor task, or positions of the hands or fingers that would be very tedious and annoying to describe only with text. So, I have spared no effort in attaching many high-resolution photographs from the magician's point of view, without neglecting the clarity, brevity and accuracy of the text.

With the hope that you find something useful, enjoy it and illusion your audience, receive an affectionate greeting from Marcos Platiquini.

Toledo, October 1st, 2011.

# MY BRACELET AND ROPE ROUTINE

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**Effect**

The magician gives to the audience a solid ring and a rope to be examined. Right after spectators check everything is what it seems, the magician proceeds to link and unlink the ring on and off the rope several times in impossible conditions, ending with the ring on a knot. The spectator can untie the knot, and everything can be examined again.

This routine can be done as parlor or stage magic, talking or with music.

## Background

First, I learnt Daryl's bracelet and rope routine that appears in "Fooler Doolers 3" DVD. I eliminated Tony Anverdi's first pass (dutch magician). I added a pass from Flip (also Dutch magician) at the end. In addition, the penultimate pass (the last one in Daryl's original routine), which is called "Hitch knot", I do it in a slightly different way: Daryl unlinked the ring backwards, leaving the rope in front of the ring from the audience perspective, and I unlink it forward. This detail may seem to have no importance, but I think it looks better.

## **Materials**

You can try with different diameters and weights of rings and different types and lengths of ropes, but I recommend you the ones I use, as they are perfect for this routine. See picture 1a.



Picture 1a: Detail of recommended bronze ring and cotton rope

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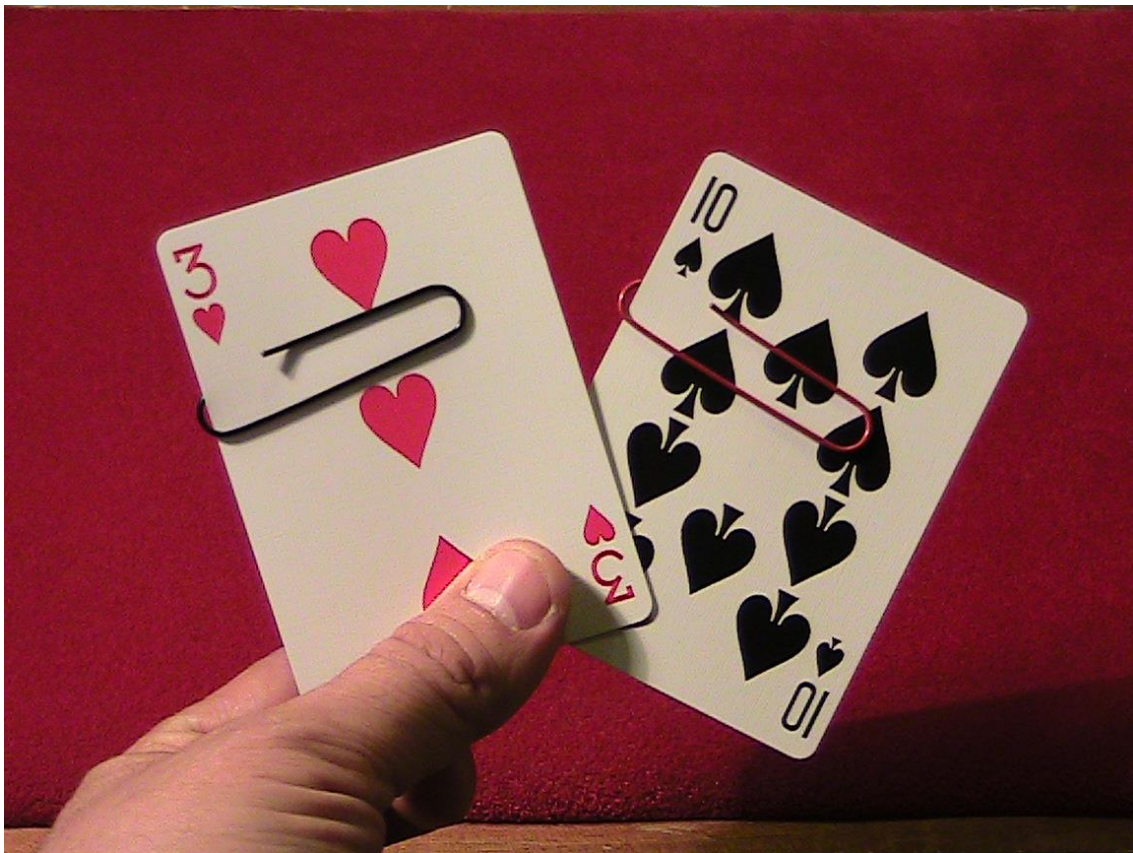
Picture 41a: Result, in which audience can see the ring linked to the rope

Finally, you can give the ring and rope to be examined again, letting a spectator to untie the knot if he or she want. Remember: everything was examined at the beginning, you made several miracles, and finally everything can be examined. In short, a jewel I am sure you will appreciate and enjoy.

Thanks for your attention. Enjoy it!

# CARD-CLIP TRANSPOSITION

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## **Effect**

Magician says he will show a magic trick with a French deck of playing cards and two paper clips, one red and the other black, showing and leaving the paper clips separately.

He extends the playing cards face up between his hands and invites the spectator to point out or name any red card. Once the red card is chosen and signed with a felt-tip pen (optional), the red paper clip is put on the red card and it leaves back up over spectator's hand, that will put his other hand over the card, seeing until the last moment the red paper clip at the card and being this a guarantee that effectively, it is the red chosen card.

Then, magician shows a black ten, putting a black paper clip on it and then, with the card back up but seeing that it still has the black paper clip, will do a few magic passes over spectator hands. Spectator will see his card and, although it remains the red paper clip, he will check that now it's the black ten. Then magician turns his card and, although it remains the black paper clip, now it's the spectator's red card, that even could had been signed with a felt-tip pen.

## **Precedents**

The idea occurred to me when I saw a north-american magician called Howard Hamburg (described by many as the current spirit of the magical castle) make a magic trick in which, with a deck (mixed by viewer, if he wants) and a paper clip, made the miracle in which a playing card marked with the clip and loss by the center raised to the TOP and later transformed into spectator's hands. The game comes as described in the number 6 of the Journal "The manuscript", in the pages 102-105. You can also see him fulfilling it, although he doesn't explain it, in the dvd "Fat Brothers II". Other related references are the description of ambitious card with paper clip in the book "Five Time Five of Japan" and Pepe Carroll's idea in his book "52 lovers", but with a pin.

Based on the idea of card with paper clip change, I got the idea to use two clips, one red and the other black, for the classic trick of magician's with spectator's card transposition, which I will describe below.



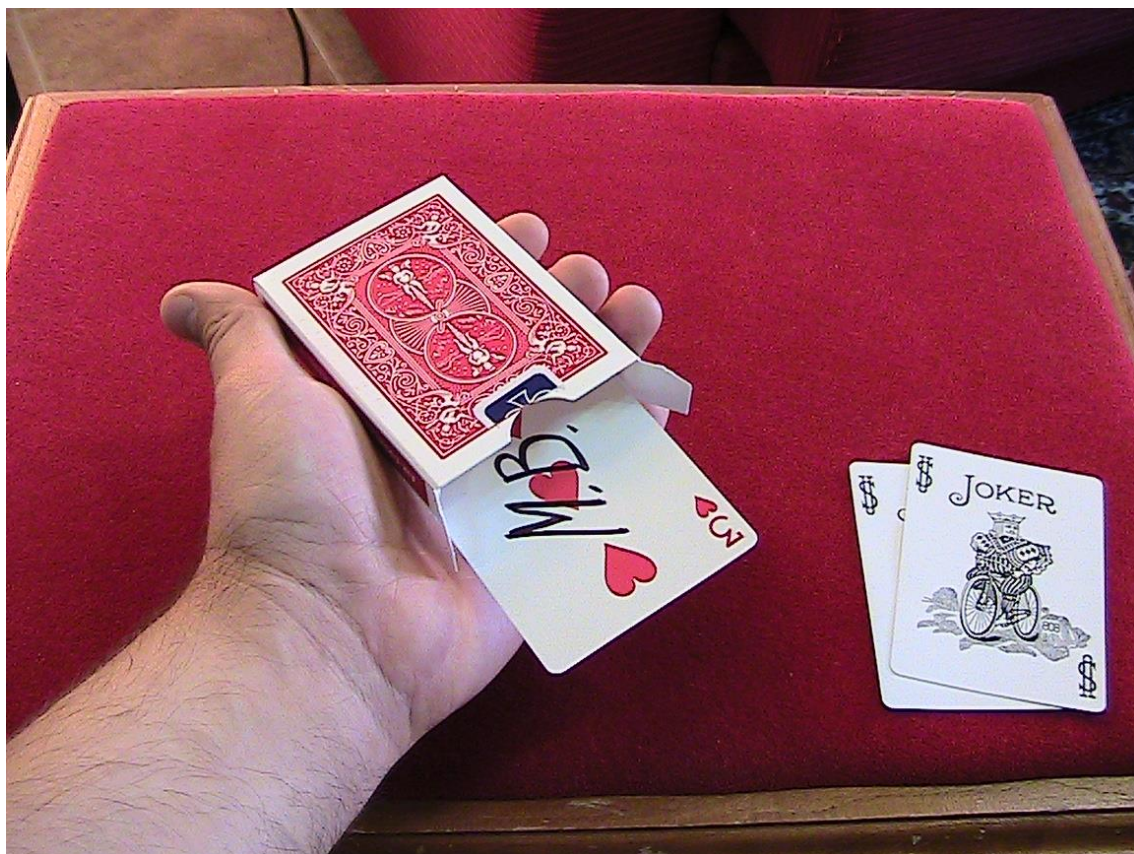
Photo 1b. Howard Hamburg with Tony Picasso





# MINIAMBITIOUS TO THE BOX

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## **Effect**

Three cards: two jokers and the three of hearts. Spectator signs the three of hearts and then the magician performs several times the classic effect of the ambitious card with only three cards, seeing how the signed card clearly rises to the first position after placing it between the two jokers. Now, the three of hearts is put on the spectator's hand and the two jokers get clearly into the case, and the case is placed on the three of hearts that spectator holds on his hand. After a magical pass, it is verified that the two jokers have been left out of the case and the three of hearts are now inside the case; an amazing transposition through the case.

Strengths: 1. Neither the cards nor the case are tricked. 2. The case is shown cleanly on both sides after putting the jokers in. 3. You can hear the jokers inside by shaking the case before placing it on the spectator's hand. 4. Spectator experiences the magic in his hands and can keep the signed card as a souvenir.

## **Precedents**

This routine is inspired by two other routines, eliminating the end of the first and using the second modified as a final on the spectator's hands. The first, by Daryl and Edward G. Brown, is described on the DVD "Daryl's Ambitious Card Video," with the title "Thin Ambitious." The second one is by Aldo Colombini, and is described in the DVD "Fireworks", with the title "Jack in the box".

I wanted to link both routines, improving the technique of the second to achieve a powerful end of ambitious card on the spectator's hand, without tricked material and no need for a table.

## **Materials**

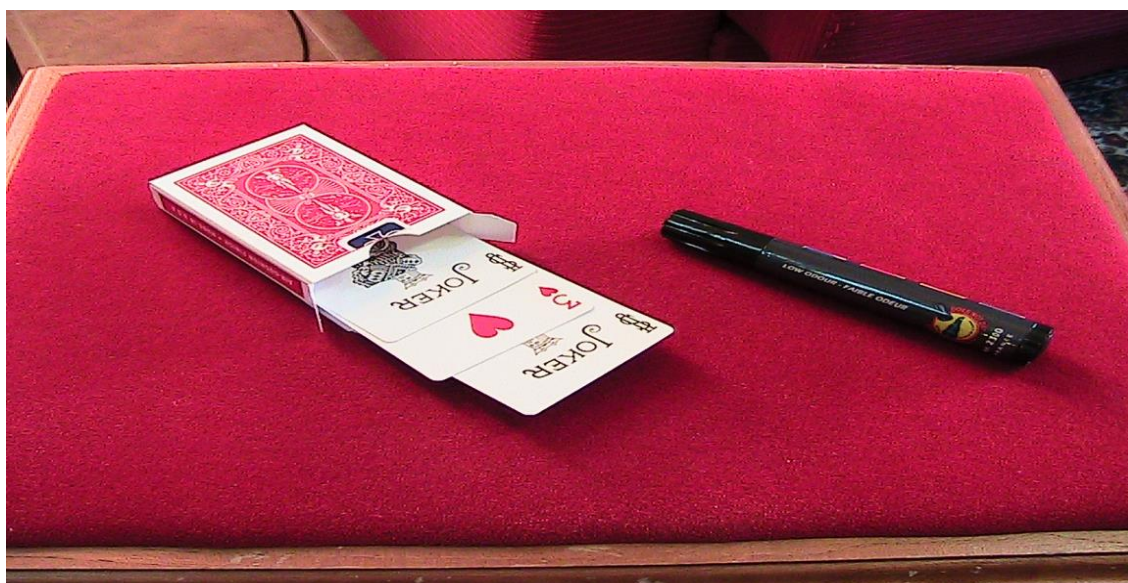


Photo 1c: Detail of the cards, case and marker



Photo 26c: Holding the box and joker with the right hand and showing the left palm.

Without interruption, ask the spectator to lift his hand momentarily from his card to put the case on top. You put the box and the card on top of the one that was already there and tell him to put his hand on it again.

The whole trick is made. Now give it a little theater saying that the signed card has preference over the jokers to enter his home (the case) or any other chat of your preference. After a bit of suspense, tell him to raise his hand and you take the case out so that spectator can check that there are two cards on his hand, which are the two jokers. Open the case yourself with the notch downwards, and very clearly, let the spectator take out the card, which after opening the tongue, will be completely inside.

Thanks for your attention. Enjoy it!



# COINS FROM HAND TO HAND

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**Effect**

The magician clearly shows four coins on his left hand. After clearly showing his empty right hand, the coins are traveling one by one from the left hand to the right hand, finally showing the empty left hand and the four coins cleanly on the right.

## Background

For my version of this classic of magic I have been inspired by the great routine of Juan Luis Rubiales, which is described in his conference notes "Juan Luis Rubiales 2009", and you can see a video of the performance on the YouTube channel "Canal de Magia".

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## Materials

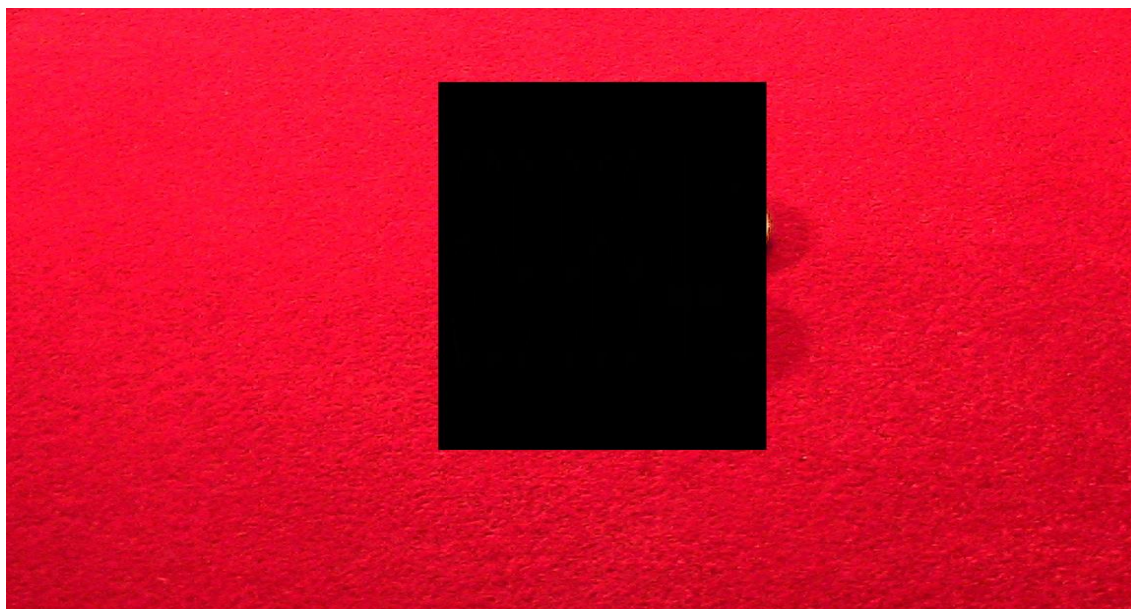


Photo 1d: Censored text.

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Photo 21d: Showing the last coin trip.



Photo 22d: Showing the empty left hand after the fourth trip.

The trick is done. Censored text censored text censored text censored text  
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Thanks for your attention. Enjoy it!

## ABOUT THE AUTHOR

My interest in magic began as far back as the beginning of the nineties, when the magic course "Tamariz's magic world" was published, with which so many Spanish magicians began. I combined the magic with my studies in Psychology, very applicable career for the performance of our art, and I finished it in 2000. I have always liked reading the classic magic ones, as "The expert at the card table" by S.W. Erdnase, or "52 lovers across the mirror", by my admired Pepe Carroll, between others. My formation always has ranged between the self-taught and the occasional exchange of knowledge with other magicians, assistance to conferences, etc..., but especially watching great magic and enjoying it. I am a bit carried away neither of the contests nor of the titles.

My curious artistic name comes from the verb "platicar" (to chat), with the completion "ini", since many magicians have: Houdini, Slydini, Colombini ... When I was a child, people nicknamed me "el platica", nick that was coming to mean to be witty and graceful ... Well, it is a long history...

I have had two appearances in "Castilla La Mancha TV", in the program of varieties "Plaza Mayor", presented by Belinda Washington. Nevertheless, the majority of my shows are of close-up magic at small pub-theatres, from table to table, private parties, etc.

The publication of Platimagic supposes for me a new gait, a new way of expressing in this beautiful art that fills me with enthusiasm and, I hope that in a not very distant future it is continued by Platimagic II...