

Dan Garrett's CLOSEUP CONNIVERSY #2



featuring

★ Pin-Demonium ★

Dan Garrett's sensational safety pin routine

★ O.H.S. Card Change ★

Dan's "One Hand Swivel" complete card change

★ Thinkerprint ★

Michael Weber's revolutionary ESP effect using your own fingerprint on back of your business card

plus additional contributions and inspirations by

David Williamson

Phil Goldstein

Han Van Senus

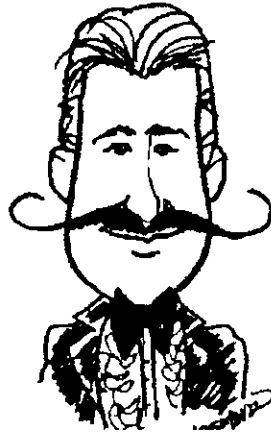
Charles J. Pecor

Steranko

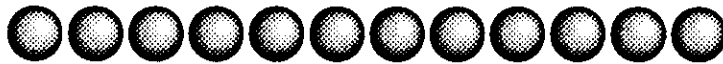
Trevor Lewis

Daryl

Closeup Connivery #2



by Dan Garrett



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**This book is dedicated to my friends ...the co-contributors of the effects.
And to my understanding “computer wife” Carol.**

Special thanks to:

**HARRY LORAYNE
TREVOR LEWIS
BALTAZAR FUENTES**

Cover Art by Wilbert Massenbergh and M. C. Escher

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PIN-DEMONIUM

by Dan Garrett

INTRODUCTION. The first effect in this offering is a variation on a routine entitled *Un-Safety Pins* by Han van Senus which was printed in *Apocalypse*, Volume 5, No. 2 (February 1982). Refer to the original routine for further elaboration and additional ideas.

If you perform any closeup magic at all (and even the big full-time illusionists such as Copperfield, Henning, and Blackstone perform close-up) then you should subscribe to Harry Lorayne's *Apocalypse*. Every month it contains a gold mine of innovative new close-up magic. In our time Harry Lorayne is perhaps the greatest teacher of magic through the printed word. His writing style is not only very lively, but always clear and succinct. Get information on starting your subscription, if you don't subscribe already, by writing to **Harry Lorayne, 62 Jane Street, New York, NY 10014.**

My routine (which is basically a special handling of the Han van Senus idea) is ideally suited for both magicians and laymen. In particular, magicians familiar with the Jerry Andrus Linking Pin set are notably susceptible to being blown away by this one. Two closed safety pins link and unlink with no other explanation other than the apparent penetration of solid through solid.

PREPARING THE PIN: One of the pins is a "soft" pin which can be prepared by hand with about one minute's privacy. See Figure 1.0 for terminology related to the parts of the pin. Figure 1.1 shows how the *pointed bar* is bent backwards to take all the spring tension out of the bar. Figure 1.2 shows the "soft" pin in the "open" position from the performer's point of view. Note that seen straight on from the other side the pin appears to be closed. There is a very slight gap between the point and the head which is not obvious from the angle of the illustration.

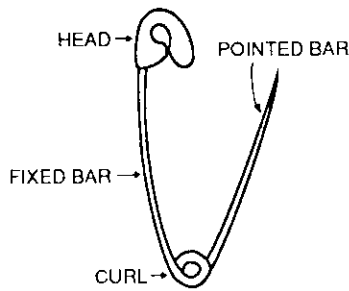


Figure 1.0

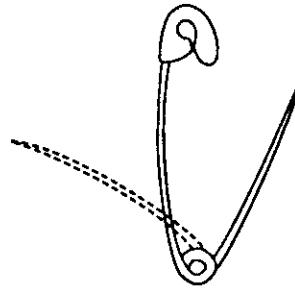


Figure 1.1



Figure 1.2

THE MOVE. One must learn to secretly open and close the "soft" pin, although to the spectator the pin appears to remain closed at all times. The opening and closing is accomplished during the transfer of the "soft" pin from the left hand to right. **To open:** Hold the pin in the left fingers by the *curl* of the pin. The *pointed bar* is down, the *fixed bar* is up. As the right fingers grasp the *head* of the pin during the transfer, the middle finger pushes up on the *pointed bar*, popping it free of the *head*. The pin is now open. **To close:** Again the transfer is from left to right. This time the right thumb pushes up slightly on the *point*, and it engages into the *head* with a slight click. The clicking noise is used during the routine.

THE ROUTINE. One difference in my handling over the original is that I don't provide any "cover" for the soft pin when it is open. I rely completely on angles, therefore the performing conditions are a bit more strict with my handling, but manageable.

Endeavor to have your audience in front of you, not behind you or to the extreme sides. In other words, don't perform this surrounded. Having your viewers seated across a table from you is fine, but a table is not essential since there is nothing to add or ditch.

From the performer's point of view the open "soft" pin is very obviously open, while from the spectators' angle it appears closed shut. If the performer tries to correct the angle during a performance so that it looks good from his/her point of view the "cart will be tipped", so extensive mirror practice to get the proper angle is important and necessary.

PHASE ONE. Show both pins freely. Open the regular pin and unlink the pins. Hold the open pin by the *curl* with the left hand, pointing up. The right hand holds the closed “soft” pin by the head. Re-link the pins by passing the closed pin straight down over the point of the open pin. Close the pin. *You may realize that it is impossible to separate two safety pins linked in this manner without opening either pin.* Hand the linked pins to a spectator and have him/her tug on them a few times (without trying to open either) to verify they are both solid. Perform the old standard “Piff Paff Poof” move, instantly separating the pins which remain closed. See Figure 1.3. *But any magician can tell you that it is possible to unlink two pins in this manner, if you know the sleight-of-hand secret.*

PHASE TWO. Apparently re-link the pins together using the same actions as before (opening the regular pin), but actually *fake* linking them. Slide the “soft” pin along the upward *pointed bar* of the open pin, the “soft” pin actually going in front of the bar rather than linked onto it. Close the pin and grasp both pins at the *curl* in the left fingers. The two pins form a ‘V’ with the *heads* of each pin pointing up. *If you could cause the pins to unlink here at the bottom, where there is no opening . . . then you would really have a miracle.* Have the spectator grasp the *head* of each pin in each hand and separate them. Indicate the head of each pin by briefly touching them with the right fingers. Maintain pressure at the *curl* of each pin so that as the spectator pulls a bit of force must be applied, then the pins seem to pop apart.

PHASE THREE. Patter: *I just realized something. You may have thought that I only pretended to link the pins together, (!) so I'll do that once more. This time be sure they are really linked before we start.* Re-link the pins (genuinely this time) and hand them to the spectator. The pins will be confirmed as being ungimmicked without the spectator accidentally opening the “soft” pin.

Take the “soft” pin in the left fingers at the *curl* as described in “THE MOVE” above. At this point the regular pin is linked and hanging down from the *pointed bar* of the horizontal pin.

Transferring the “soft” pin from left to right, the right middle finger secretly opens the key. Transfer back to the left hand. *You can see they are really linked; the lower pin is hanging from the upper one.* The right hand takes the head of the pin hanging down and swings it around about 200° counter-clockwise, while secretly guiding it through the gap. The left thumb and finger are now holding both pins at the curl end in a “V” shape as before. The pins are now unlinked even though they were just shown to be undeniably linked! Again ask the spectator to grasp the head of each pin. As you touch the head of each pin in indication, the right thumb secretly closes the key pin. The spectator again pulls as in PHASE TWO and the pins separate.

PHASE FOUR. Take the “soft” pin and hang the other pin over it as in Figure 1.4a. Tilt the *curl* end down and allow the hanging pin to slide off the end into your left hand. *If I tilt the pin the other pin slides off because they are not linked.* Transfer the pin from hand to hand, secretly opening the key. The left hand holds the key pin at the curl. Pick up the hanging pin to show it clearly separate (Figure 1.4b). *The pin is not yet linked. It's just resting on top.* This is the exact moment you do the dirty work. As you replace the pin, the bar nearest you simply glides through the open key gap (Figure 1.4c). The right hand takes the “soft” pin by the head as the thumb prepares to close the pin. Tilt the pin down as before. As soon as the hanging pin slides to the curl, push the open pin closed with the thumb. There is a slight click heard. The two pins are dangled vertically, obviously linked! To the audience the click seems to occur at the moment of the link.

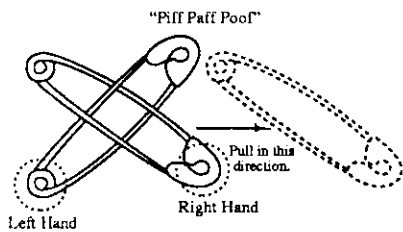


Figure 1.3

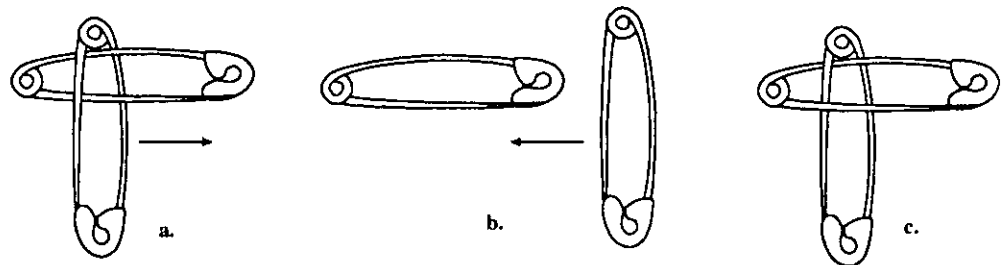


Figure 1.4

PHASE FIVE. Unlink the pins and close the regular pin for the final phase. This idea was inspired by *Rhett Bryson* of Greenville, South Carolina. Secretly open the “soft” pin as before and hang the regular pin over the top. Remove the hanging pin to show it still separate and secretly slide it into linked position as it is replaced. (So far, this is a repeat of the steps in PHASE FOUR.)

Now the right hand alone holds the “soft” pin by the head, the right thumb in position to close the pin. The left hand holds the bottom of the hanging pin and pulls it down against the top bar of the gaff. This motion masks the closing of the key pin with the right thumb. The right thumb now moves below the head of the key pin. The left hand tugs its pin once more, while the right thumb pushes up on the head, making a half turn of the key pin. At this instant the right hand is lowered slightly so the horizontal pin remains in approximately the same position (Figure 1.5a,b). The regular pin seems to penetrate the bar and link. This move is just a quick twist of the horizontal “soft” pin, similar to a paddle move without turning the wrist. Very slowly and deliberately (so as to rule out any possibility of a switch) hand the pins to the spectator and ask him or her to pull on them to prove they are really linked (and solid)!

ALTERNATE HANDLING: After the final loading sequence (the secret link) the left hand flicks the hanging pin as the right thumb simultaneously closes the key and twists the “soft” pin. This simulates the flick linking with the Jerry Andrus key pin!

I remind you again to **force** yourself to practice angles in a mirror, because the angles will be terrible from the performer’s point of view. You will tend to want to correct the angle to yourself in performance, but you must learn to trust your memory of the proper position you learned in the mirror. This routine has been a reputation-maker for me. It can be for you.

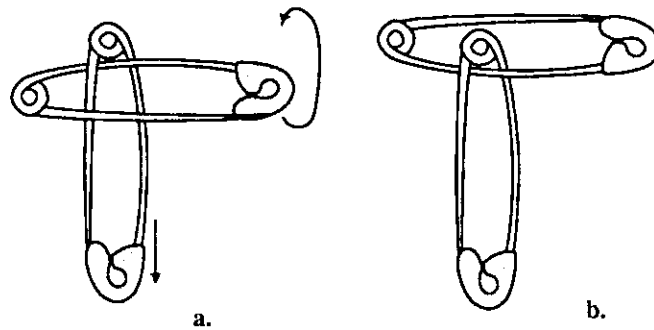


Figure 1.5

FOUR CARD REITERATION

by David Williamson and Dan Garrett

BACKGROUND: It's been a few years since David Williamson, the first winner of the I.B.M. Gold Cups Award for close-up magic, showed me the basic routine and gave me permission to publish it. I've added a bit of patter and "window dressing" to the handling, but not enough to brag about. For David, the routine evolved further into a four-card version of Edward Victor's 11 Card Trick, which is the way he presents it today. I still stick with the original effect, and I swear by it. I taught this version to Larry West, and he suggested its use in trade shows. He and I have used the routine extensively in our trade show work. Soon after, it became a favorite trick in Meir Yedid's card repertoire. Meir even begged me to release the effect to him so he could publish it. But I've held on to it, and it has been known only in the so-called "magic underground" until now.

Like all great effects, it is uncluttered and easy to follow, highly entertaining and a knockout bit of magic. It is also easy to do.

EFFECT AND PATTERN: The magician counts off four cards into a spectator's hand. The four cards are then retrieved and the spectator is given the balance of the deck to hold.

I once saw a magician perform a trick with only four cards. (Show 4.) I never understood how it was done. He counted them from hand to hand... one, two, three, four... threw one card away... and he still had four cards! (Count.) I asked him after his show if he would teach me that trick. (Spread and show 4 again.) Which one? The trick where he counted four cards (count) threw one card away... and still had four cards. (Count again.)

He patiently explained that he couldn't teach the trick to a perfect stranger, but I should be able to buy the trick at a magic shop. (Spread 4.) So I went to the magic shop (insert the name of your favorite shop here, if you wish) and asked the proprietor if he sold a trick where the magician counted one, two, three, four cards... threw one away... and still had four cards. (You get the idea now.) He replied that he did, but the cost was \$100. I said, "Heck, give me four of them," because I really wanted to learn that trick.

I went home and practiced hard. I showed my cat. "Look, kitty. I have four cards. If I throw one away... I still have four!" It barely impressed my cat, so I showed my dog. "Look, Spot. I have four cards. If I throw one away... I still have four!" It amazed my dog, so I decided to show my wife. "Look, Carol. I have four cards. If I throw one away, how many do I have left?"

*My wife said, "Four." I said, "No, I only have **one** left." (Only one card remains!) My wife said, "No, I don't mean four cards. I mean that card is a **four**." (The card is shown to indeed be a four.) I never could fool my wife... and I never learned how to do that trick!*

METHOD: Two moves are involved. There are seven cards at the outset, although the audience believes there to be only four. The count is nothing more than the *Elmsley* or *Ghost Count*. You must be able to count seven-as-four, six-as-four, five, four, three-as-four, and finally two-as-four. The moves for an Elmsley Count are made each time. If you are comfortable with the count, the 7-, 6-, 5-, 4-, and 3-as-four will be very easy. The 2-as-four is not hard, but some extra practice is required to make it flow smoothly. Put simply, the top card is counted off, then two exchanges are made for the count of three and four, then the last card is counted. Done smoothly this will pass as four cards. However, the spectators will not be as intent on watching your count at this point as they become wrapped up in the telling of the tale.

The second move is an *Ascanio Spread*. It's a nice extra display subtlety which I throw in two or three times (until I get down to just three cards, of course). Just use your favorite handling of the 4-Card *Ascanio*.

If you are unfamiliar with the *Elmsley Count* or *Ascanio Spread* I refer you to Jerry Mentzer's excellent book on card basics: *Counts, Cuts, Moves and Subtlety*, or other modern card texts.

To perform impromptu, simply cut a 4-spot to the top of the deck, or add your special "message card" to the top. (See ALTERNATIVES.) Naturally, the special card should have a back which matches.

Count four card from the top onto a spectator's open palm. The first card is the four-spot, followed by three X-cards. "We won't need the rest of the deck", you say as you spread the cards. As you close the spread get a left-hand break under the top three cards. The right hand repossesses the counted four. Using the left hand to aid in squaring the packet, the three cards above the break are secretly added underneath. Hand the pack to the spectator. You are now ready to go in the basic set-up: seven cards with the 4-spot being the *center* card.

Each sequence of counts is exactly the same. Begin by *Elmsley Counting* 7 cards as 4. Discard the top card of the packet and *Elmsley Count* again, this time displaying the remaining 6 cards as 4. At this point *Ascanio Spread* showing four cards, but do not change the order of the cards.

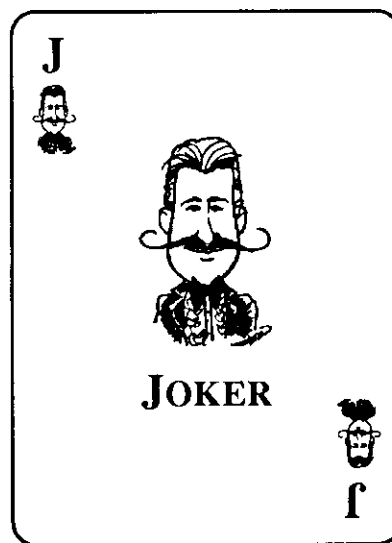
The second sequence repeats exactly. *Elmsley Count* 6 as 4, discard to top card, *Elmsley* 5 as 4. *Ascanio Spread*.

The third sequence begins with the *Elmsley* of 5 cards as 4 once again. After discarding the top card you will be left with truly four cards. It is of the utmost importance that you handle these four cards in an identical manner which you did with seven cards. *Elmsley Count* 4 as 4 and *Ascanio Spread* 4 as 4! Done correctly, even your fellow magicians who know the moves will be confused because they will not know that you have exactly four cards at this point.

Eliminate the *Ascanio Spread* from here on out (naturally!) and build the routine to a crescendo. The patter gets funnier and the pace proceeds a little faster without any pauses. The spectators are bombarded with the "4 card repeat" idea, and the amusing patter takes the "heat" off the slightly difficult, but crucial final sequences. *Elmsley* 4 as 4, (*I showed my cat...*) discard top card, *Elmsley* 3 as 4. (This is not difficult. Simply execute the same moves as an *Elmsley*. At the point where you would normally push off a block of cards as 1, there is only one card.)

Elmsley 3 as 4 again (*I showed my dog...*), discard the top card, and count 2 as 4! Practice this to make it flow as smoothly and unhesitatingly as your *Elmsley Counts*. It's like taking the top card and performing three successive "top changes" with the two cards. Again, your patter and flow of the routine should make this last count pass easily. Discard the top card and you are left with one remaining card ...the four-spot!

ALTERNATIVES: The final card could very well be any card you like, such as a previously selected card, a company logo card for trade shows, or even your business card printed on card stock to give away. Change the patter and punch accordingly.



HAND SANDWICH

by Dan Garrett

EFFECT: A signed card melts visibly through the back of a spectator's hand and ends up 'tween the palms.

THE MOVE: The *Rub-away Vanish* is a fairly well-known subterfuge in this day and age of card magic. It is described often in print. *Las Vegas Close-up* by Paul Harris, for example, or *Expert Card Technique* by Hugar and Braue (Rub-a-Dub-Dub). Put simply, a card is thumbed off the deck and covered by the right palm. The left thumb draws the card back flush with the deck as the left hand moves aside. Simultaneously the right hand makes a rubbing motion and the card appears to melt away into nothingness. When the technique is perfected — timing is all-important — the illusion is flawless.

BASICS: About two years ago I started performing the Rub-away Vanish on a *spectator's flattened palm*. This sounds bold, but believe me, it **works** ... and the effect is sensational! Here is a very basic routine. Have the selected card on top. Double lift to show an indifferent card. Have the spectator hold out his/her hand flat and palm up. Thumb off the top card and cover with the right hand. Make a rubbing motion. Turn the card face up to show its change into the selection.

Now perform the Rub-away Vanish on the **spectator's palm**. (!) The right hand rubbing action delays the revelation of the vanish slightly, giving you all the *time misdirection* you need. Needless to say, the spectator is shocked to find a card *vanishing in his/her own palm!* It is equally strong, or stronger, for onlookers to see the vanish right in the palm of one of their peers. The possibility of "trapdoors in the table" or "gimmicked close-up pads" is eliminated.

THE ROUTINE: I wanted a routine with my rubbing idea, simple and direct, with which to really electrify my audiences. I decided on the strongest and most direct application of which I could think: visibly rubbing a signed card through the back of the spectator's hand and having it appear between his or her palms! It could very easily become an ending for an ambitious card routine — one of the strongest card effects for laymen yet devised. The sandwich part, besides whetting the appetite, makes the handling and moves truly simple and direct.

While I never had any trouble vanishing the card on a spectator's open palm, I have found that (for the performer with extreme consternation) the tactile senses on the back of the hand are far less than the palm. Vanishing a card in this manner is even more resistant to detection.

In the beginning of the performance a card has been freely selected and signed. Perform *Daryl's Convincing Tilt* from **The Last Hierophant** by Jon Racherbaumer (or use the standard *Marlo Tilt Move*) to apparently place the selection in the center of the deck. Double lift to show the selection on top. Table the top card (brand X-card) face down as the selection.

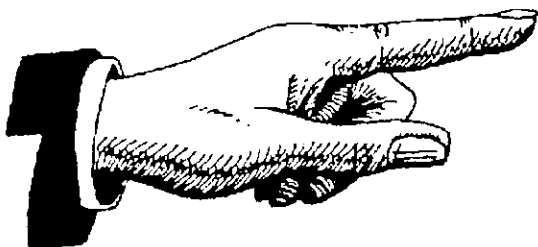
NOTE: *Daryl's Convincing Tilt* is one of the most powerful weapons in your ambitious card routine. Briefly, it is this: You will apparently place the signed selection into the center of the deck, but it will actually be placed second from the top, just as in the standard Marlo Tilt procedure. Display the signed card freely in the right hand as the left hand holds the deck in dealing position. The left hand does a one-handed Tilt get-ready: slide the top card slightly to the right to get a pinky break, pop up the card into *tilt* position supported by the pinky and the fleshy base of the left thumb. Daryl's additional subtlety is to lever up about half the deck from the left side with the thumb while maintaining the tilt. From the front it appears as though the signed card goes into the large visible break, but it actually goes under the top tilted card. For a complete description with illustrations, see pages 39-40 of **The Last Hierophant**.

Now back to the routine. Cull any pair, say, two red aces. Bring them face up to the top of the face-down deck. Secretly add-on the signed selection (pick up 3 cards) and bring it to the center of the sandwich as you thumb off the top ace to the bottom. Place both aces (with the secret sandwich ingredient — the signed selection) between a spectator's palms. Make sure your instructions to the spectator are careful and precise at this point, so that the sandwich is placed without flashing the middle card. Pick up the tabled card and do the now-familiar rub/vanish move on the back of his/her palm. *This is like a "China Syndrome" with cards. Your card melts through the back of your hand and ends up sandwiched between the two aces. Check to see if your signature is still on the card, otherwise, this would be a trivial trick.*

You are left perfectly clean at the end.

ANOTHER WORD: For years I used the classic *Bent Card Ending* for my *Ambitious Card* routine. Briefly, the selected card is "tilted" second from the top, and a double lift is displayed to show the selection back on top. The double card is then bent end to end and replaced on top. The left thumb slides to top bent card off and into the center of the deck, while the right forefinger prevents the remaining bent card from showing on top of the deck. Then, dramatically, the deck is displayed in the left hand with the fingers holding the sides of the deck. The bent top card is released by the fingertips, and the selection seems to pop right up to the top! Recently, I found that the *Hand Sandwich* ending plays even stronger, if that is possible!

LAST WORD: Adapt *Hand Sandwich* to almost any sandwich effect. Nothing more to say here except that this plays as strong for me as any non-mental card trick I can do!



RACKJOBBER

by Phil Goldstein

In Phil's own words...

There are lots of things I like about Dan Garrett, not the least of which is his approach to magic — both creative and practical. One of the best aspects of Dan's work is that he understands the need for simple, direct methodologies. I think the following routine offers an approach of that type, and I am pleased to contribute it.

Most versions of Peter Kane's "Elongated Lady" require complicated gimmicks. Some years back, Eugene Burger told me he wanted a method for performing this effect with jumbo cards. This is my solution. I believe it is the simplest method. It can be done with cards of any size.

You will need four cards: two black spot cards with blue backs, and two identical Queens of Hearts with red backs. Prepare the Queens with roughing fluid — one on the face, the other on the back. Arrange the cards in order from the face: spot card; rough-backed Queen; rough-faced Queen; spot card.

To perform, start by fanning the packet, face up. Because of the roughing fluid, the Queens will hold together as one card. Turn the fan face down, showing (apparently) one red-backed card between two blue-backed cards.

Remove the red-backed Queen (really a double card). Turn the double-card face up, and re-insert it between the face-down spot cards. Square the packet.

Now, to make the Queen "stretch" is very easy. Hold the packet in your left hand, palm-up, gripping the cards at the side edges. The right fingers reach beneath the top card, and pull the second card about one inch out of the packet. If you use a soft touch, only the top Queen will move; the roughing fluid will not hold the Queens together.

With the right hand, pull the third card (the other Queen) about one inch out of the far end of the packet. It will look as if you are making the Queen stretch to a longer size.

Continue pulling from each end of the packet, making the Queen become longer and longer. Figure 4.1 shows what the situation will look like. Figure 4.2 shows the true condition of the cards.

At any point, you can grasp the end of the second card (the Queen which extends toward you), and press down, causing the roughing fluid to hold the two Queens together. Then, you push the double-card back and forth! Both ends will move, helping the illusion that you have one very long card.

To finish, simply push the ends of the extending cards square with the spot cards. Immediately fan the packet. Because of the roughing fluid, of course, it will look like you have only three cards, which can be displayed on both sides.

The method is extremely simple, but looks quite convincing.

SUFFIX: *This will please any closeup performer from hobbyist to professional. It is one of those "maximum effect with minimum technical handling" routines that is a rare find.*

Phil's alter-ego, Max Maven, is one of the top mentalists in the world today. He is the only mentalist whose performance my wife Carol enjoys watching. Now that's about the greatest review anyone could ask for.

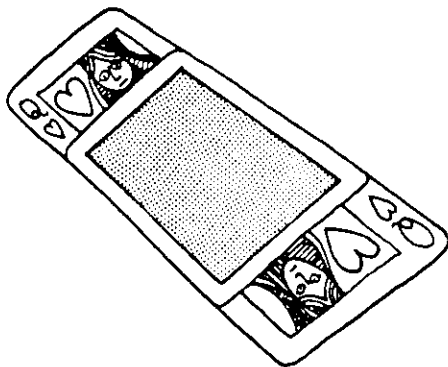


Figure 4.1

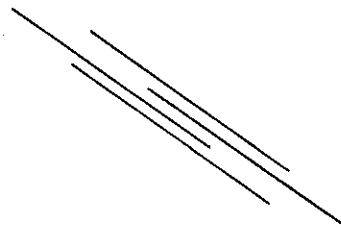


Figure 4.2

THINKERPRINT

by Michael Weber

In Michael's own words...

PREFIX: *When I am going to a magic convention and I hear Dan is going to be there (working or just attending) I automatically know three things: 1.) I am going to get **really** fooled, in a way few people can fool me. 2.) I am going to become inspired by new ideas that are performable, and 3.) I am going to laugh. Laugh a lot, and probably so hard I won't want to laugh again for about a week. These things, combined with the fact that Dan is not only a great magician, but also a true gentleman, make me proud to be able to call Dan my friend.*

EFFECT: The spectator thinks of one of several geometric symbols. The performer shows a normal ink pad used for rubber stamps. Inking his finger, the performer makes a fingerprint. The fingerprint is normal with one small exception — the center of the print forms the thought-of design (Figure 5.1). The hands may be inspected, the finger will now only print normally, the effect *could* be immediately repeated, and nothing is ever added or taken away from the hands or fingers!

- REQUIRED:**
- One soft-plastic design template (Berol® Rapidesign R-59). Figure 5.2
 - One small water-based ink pad (black plastic).
 - Alcohol-based disposable hand towels (Handi-Wipes®).

PREPARATION: Cut five of the smallest designs from the template. The plastic is very soft and can be cut with sharp scissors. Glue the designs to the base of the stamp-pad. Spray the bottom of the stamp-pad with black paint. The designs can not be seen on the bottom of the pad, but by pressing your finger onto one of the designs, your finger will conform to the symbol. When you make a finger-print, the design will be visible in the center of the print. The impression on your finger will subside in a few seconds.

PERFORMANCE: The designs can be pre-printed on a card, or can be drawn freehand on a piece of paper (or use a copy of those in Figure 5.3). The spectator thinks of one of the designs. The pieces of template are on the four corners and the center of the bottom of the stamp-pad. Open the stamp-pad and ask the spectator which design he thought of. Press your finger onto the proper design and ink the tip of that finger by pressing it against the pad. By pressing your inked finger-tip on a piece of paper, or the back of your business card, the thought-of design will be revealed in the center of the finger print.



Figure 5.1

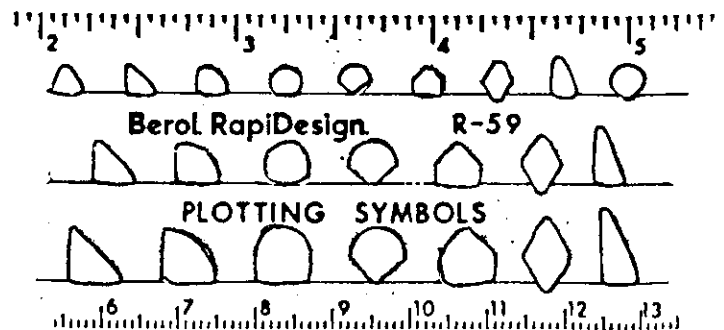


Figure 5.2

OTHER THOUGHTS: The Handi-Wipes® are to clean the ink from your fingers. You could use more designs, but I feel five to seven should be enough. I am now experimenting with taking impressions from raised lettering such as that which is found on credit cards. It would also be interesting to use the spectator's finger, somehow pressing their finger against the template without their knowledge. This effect leaves quite an impression.

SUFFIX: *I don't mean to sound like a mutual admiration society, but everything Michael said about me in his preface goes double for me when I hear the name Michael Weber. This guy must have a trophy case the size of Long Beach! If you read the effect I needn't tell you that this is the kind of different and offbeat magic that really makes reputations! You could obviously obtain the mentally-selected symbol without asking outright by any of numerous mentalism principles. Full manufacturing rights reserved by Michael Weber. — Dan.*

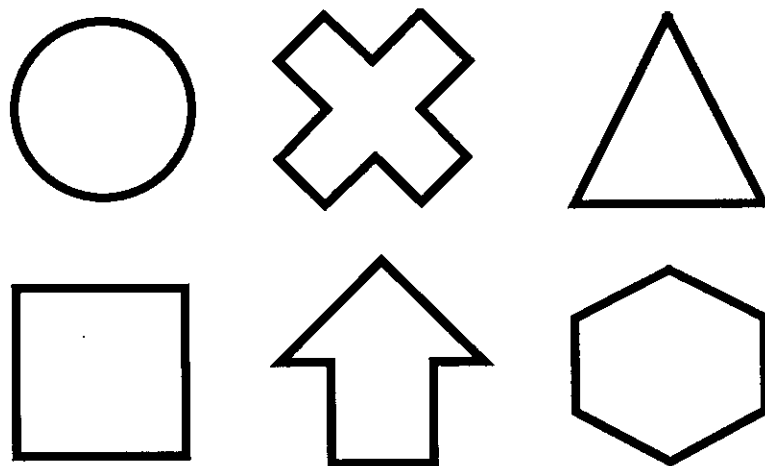


Figure 5.3

THE LATERAL PALM

by J. Steranko

This card palm appeared in the book *Steranko On Cards*, published by Ireland Magic and currently available (I believe) from Magic, Inc. The book contains card magic that is 20 years ahead of its time. The Lateral Palm is a method of concealing a card in the hand with all the advantages of the Tenkai Palm ...and more. With a card concealed in Lateral Palm position the hand remains very relaxed and natural with the fingers slightly spread, the thumb is completely free to move, and the angles are somewhat better than the Tenkai Palm.

With the four corners of a face-down card labeled **A**, **B**, **C**, and **D** (as in Figure 6.1), the right hand holds a card thus: The fleshy part of the middle fingertip holds the corner at **A**. Corner **B** goes into the fork between the middle and ring fingers (2nd and 3rd). The edge of the card **BC** rests flush against the palm of the hand. This card edge fits right along the natural palm line which points toward the wrist (Figure 6.2).

The palmed card is totally under the control of the slightly curved middle finger – the only thing holding the card. By checking your angles in a mirror, you will find it possible to flex and spread the fingers, and wiggle the thumb (it is totally uninvolved in holding the card in any way) without flashing the card. The card is basically edgewise to the audience's line of sight, and is hidden by the middle finger and palm of the hand. Because the card is deeper in the curve of the hand, the angles to the performer's left (the trouble spot) are better than those of a card in the Tenkai Palm.

Try this. Totally relax your right hand at your side. Lift up your arm and look at your relaxed hand. It is now in its most natural position. It is possible to place a card in Lateral Palm in your "natural" hand without any movement of that hand whatsoever. Nothing appears palmed because the hand is perfectly natural, relaxed, not tense.

El Paso magician *Baltazar Fuentes* was the first to show me some amazing uses of the Lateral Palm at a T.A.O.M. Convention. I was particularly impressed with his brilliant Ambitious Card sequence. Baltazar also uses the Lateral Palm extensively in his stage manipulation act.

After much experimentation on my own, I devised many effects which utilized the Lateral Palm, and often greatly improved card effects I was already performing. These included a color change, a signed card transposition routine, a single card bare-handed vanish, plus several others, including the next two effects described here (most of which I put on a non-commercial videotape which boggled and stumped a lot of magical minds)!

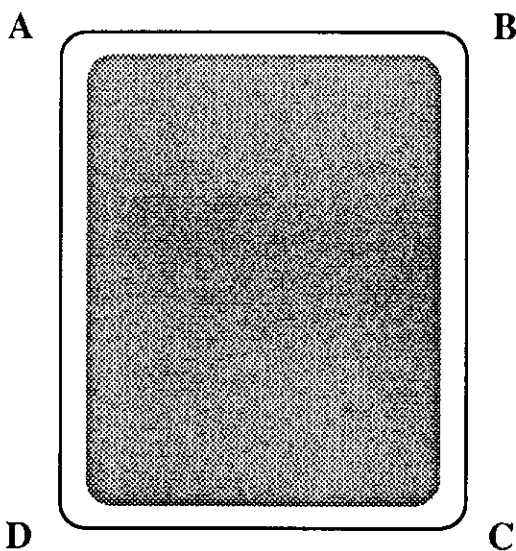


Figure 6.1

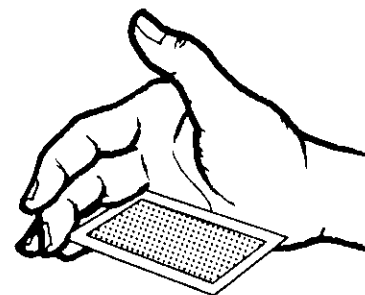


Figure 6.2

FLABBERGASTING SIGNED CARD TO POCKET

by Dan Garrett

This is a real stunner which borrows a few ideas from Trevor Lewis, Danny Korem and Roy Johnson. It all comes together to be one of the most startling impromptu signed card to pocket presentations I know. The only requirement is that the performer must be wearing a sports jacket or blazer, business suit or tuxedo. And although the signed card is produced from the inside coat pocket, an actual inside pocket is not strictly required.

What is required is the Lateral Palm, and the ability to pick a card off the top of the deck into the Lateral Palm position in the right hand without any movement of that hand. Let's say the deck is held in the left hand dealing position. The right hand (in its natural, relaxed position) approaches the deck and the fingers cover the front edge, briefly blocking the deck from view of the audience. The left thumb slightly outjogs the top card and the right middle finger picks it up in the Lateral Palm position. At no time during the entire sequence do any of the right fingers show any motion whatsoever. The left hand moves away from the right hand. The right hand with the card remaining parallel to the floor, comes to rest just above the waist level. From the front it is impossible to detect the steal of the top card.

In the card to pocket sequence you will be stealing the top card of a packet of three in the same manner. It's even easier than stealing from the deck! I often, if conditions are right, will follow the HAND SANDWICH routine with this one. At the end of the Hand Sandwich, you have two red Aces and a signed selection. Fan the 3 cards face out to the audience with the selection between the Aces and upjogged about half its length. Perform the Trevor Lewis *Monte Move* from *Trevor Lewis Close-Up* by Phil Willmarth. This accomplishes the secret displacement of the selection from the center of the fan to the top card in the process of turning the cards to face yourself.

Briefly: The left hand rotates palm out to the audience and takes the two leftmost cards of the fan (an Ace and the upjogged selection). The right hand (palm still towards yourself) retains the rightmost card. Simultaneously rotate both wrists in opposite directions turning all three cards to face you. As this happens, the left pushes its Ace to the right. See Figure 7.1. Due to the subtlety of this action, the upjogged card is no longer the selection, but in the audience's mind, it is!

Push the upjogged card downward with the flat of the right hand to make the cards even, square and hold them in face-down dealing position. The signed card is on top. Gesture with your right hand (showing it empty) and state flatly the the signed card will vanish and appear in your coat pocket (right hand taps the right breast of coat). In fact, you claim, it has gone *already!* The right hand moves to further square the packet and steals the top card in Lateral Palm. The left hand then turns the two remaining cards up to face the audience. Two Aces! Take one Ace in the right hand (card still in palm) and lightly flick the two visible cards against each other. Now refer carefully to Figure 7.2.

The right hand with palmed card now takes both Aces in a two-card display. The left hand, shown *unmistakably empty*, apparently reaches into the right inner breast pocket. Under cover of the coat (shown transparent for clarity) the hand bends down and steals the card from the Lateral Palm, drawing it back inside the coat. The hand comes out removing the signed card which seems to come from the inner pocket. The illusion is perfect.

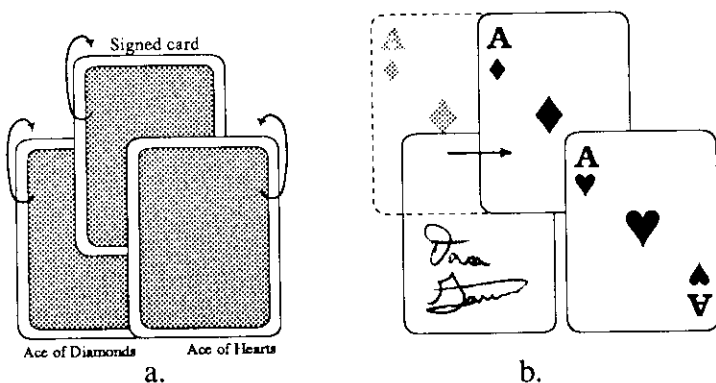


Figure 7.1

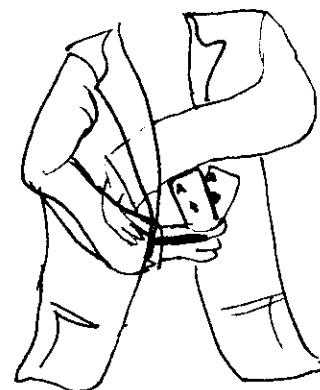


Figure 7.2

O.H.S. CARD CHANGE!

by Dan Garrett

That's the ONE HAND SPIN CARD CHANGE. It is technically a bit difficult to learn, but it looks absolutely fantastic. What the audience sees is the performer spinning a card in his hand by the diagonal corners. The card suddenly changes to a completely different card and is spun around again. Each time while the card is spinning it is clearly seen front and back, and the hand is otherwise unmistakably empty.

The card can be freely changed back and forth. Only one hand is used (my right), making it a perfect vehicle for a one-armed magician, or two-armed showoff.

It started with an old flourish to display two cards as one. The double card is gripped diagonally between the right thumb at **C** and middle finger at **A** (referring back to Figure 6.1). The right index finger then twirls the card(s) clockwise, showing front and back to the audience, using the fleshy part of middle finger and thumb as the pivot points.

At a point where the face of the card(s) is facing the audience the forefinger reverses direction and brings the double facing down and parallel to the floor. It is now out of the audience's sight for a split second. Corner **B** goes into the middle fork of the right fingers (Aha! We're in Lateral Palm country). The thumb at **C** now lifts up the topmost single card and tilts it up towards the vertical, pivoting it clockwise again to face the audience. The card has changed! The bottom card remains horizontal hidden in the Lateral Palm. Separating the cards with the thumb is a knack thing requiring some serious practice on your part.

Now the (you're kidding!) hardest part: *the recovery*. With the aid of the first two fingers (middle and index finger) clipping the visible card at **C**, corner **A** snaps off the thumb and the card is wiggled slightly at the audience. A slight adjustment is now necessary. Re-grip the card at **C** with the thumb in back and the first two fingers in front. The original card remains in Lateral Palm all the while, and remember, this is all being done with one hand. Move corner **C** of the visible card until it just clears corner **A** of the palmed card and starts to go beneath the palmed card. Use the first two fingers to pivot the displayed card against the thumb, under the palmed card and perfectly aligned against it in Lateral Palm (whew)!

As soon as the cards are aligned the middle finger pulls **A** forward and the edge **BC** kicks away from the palm. The thumb reaches down to **C** and picks up both cards, now a double again, and begins twirling as in the beginning.

Learn this change and you have really accomplished something. Use contrasting faces *and* contrasting backs and the O.H.S. CHANGE will change the **back** as well as the front of the card!

Sometimes I get an itch to show off, and I perform the O.H.S. CHANGE with *three cards*, making a *double* change possible. This is a direct offshoot from a Baltazar Fuentes idea. If they were all easy, everyone would be a magician! — D.G.



THE FICKLE FINGERS OF FONG-CHUR

by Charles J. Pecor

Charlie tells it in his own words...

AS THE SPECTATORS SEE IT: The magician writes a prediction on a small sheet of paper and seals it in a metal cigar tube. Five jumbo ESP cards, each card bearing a different design (circle, cross, wavy-lines, square, and star) are shown to the spectators. The cards are turned face down and mixed by any spectator. The spectator selects any one of the five cards and the prediction is opened. It proves to be absolutely accurate.

PROPS AND GIMMICKS:

- 1) Five jumbo ESP cards, each bearing a different design.
- 2) A metal cigar tube. The finer cigars come in such tubes. Most of them are aluminum. You want an aluminum tube. Buy such a cigar or befriend a smoker who is in the process of killing himself with the foul habit.
- 3) A pad of cigarette papers.
- 4) A rubber band (also known as a “*variable tension gripper*” if purchased by the U. S. Government).
- 5) Four METAL *finger* (NOT THUMB) tips. I know they are hard to find. If they were easy to find, *anyone* could do the minor miracle! You will probably need to re-paint them to match your flesh color. (If your flesh color matches the color on most finger and/or thumb tips, you are dead or at least in bad shape.)
- 6) Make a holder for the finger tips. Cut a piece of stiff (but not corrugated) cardboard small enough to fit into your right jacket pocket. Weave a strip of elastic through the cardboard so that you have four “pockets” for the four finger-tips. Attach a safety-pin to each end of the cardboard so that the entire gaff can be pinned inside the pocket. (If you don’t do this, you could easily have the entire holder coming out of your pocket at the very worst time.) See Figure 8.1.

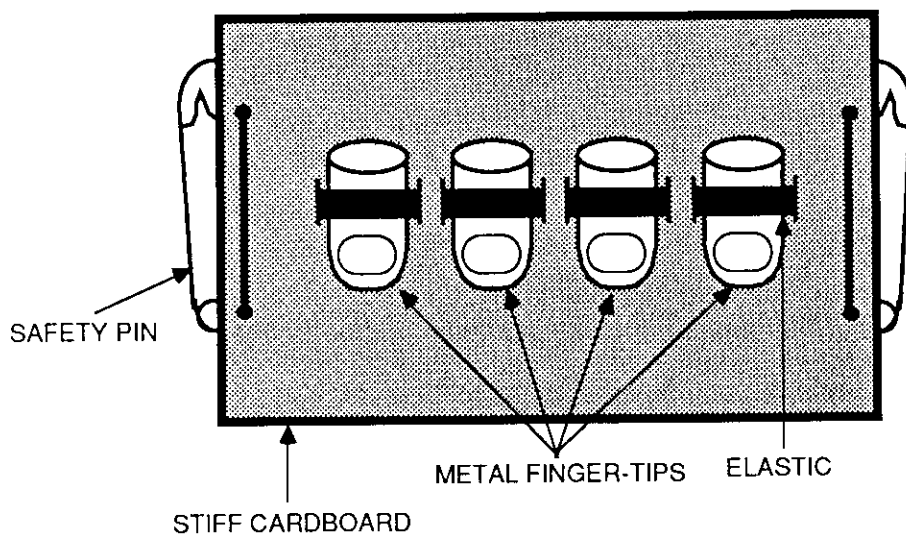


Figure 8.1

SET-UP: Write “circle” on one piece of cigarette paper, “cross” on another, “wavy-lines” on a third, and “square” on the last. Crumple each piece and place each piece in a separate finger-tip. Place the four finger-tips in the holder and pin the holder in the right jacket pocket.

PRESENTATION: Introduce the metal cigar tube and pad of cigarette papers. Point out that you are going to make a prediction. Suit the dialogue to your style — serious or tongue-in-cheek. Write “star” on one of the cigarette papers; let the audience see that you are writing something but do *not* let them see what you are writing. Crumple the paper and drop it into the cigar tube. Using another sheet of the cigarette paper, form a “drum head” over the mouth of the tube and use the rubber band to hold it in place.

Put the sealed tube in full view on the table to your left.

Show the five ESP cards and allow a spectator to shuffle them and deal them face down in a row on the table.

Now ask the spectator to turn any of the five cards face up. If he turns up the star you have a miracle. Make a **big** point of his free choice. Also make a point of the fact that you will come nowhere near the sealed prediction. Have the spectator break the seal and dump out the prediction. Have him open and read it.

On the other hand, suppose he does not turn up the star. Have him continue, one at a time, to turn over three of the four remaining cards. Let us say that the last face down card is the square. Once again make a big point of his free choice and while you are doing this get the finger-tip containing the piece of paper with “square” written on it on the index finger of your right hand.

Pick up the tube in your left hand, and using the index finger of your right hand, with the finger-tip on it, break the drum head, leaving the finger-tip with the piece of paper with “square” written on it inside the tube.

Gently squeeze the side of the tube, near the mouth, with the fingers of the left hand, and dump the piece of paper onto the table or into the spectator’s hand. The piece of paper with “star” written on it will be trapped in the tube beneath the finger-tip. While the spectator is opening the paper in his hand, you will have plenty of time and sufficient misdirection to palm away the finger-tip and extra piece of paper. If the audience should catch a glimpse of the interior of the tube during the operation, the interior of the finger-tip will be taken for the interior of the tube. ***Credit Where Credit Is Due:*** The idea of using the finger-tip came from an early issue of Bascom Jones’ periodical *MAGICK*. You might want to look up this effect if you are interested in the principle.

THE DOUBLE MIRACLE PRINCIPLE: So you say, “Okay, this is not bad since I have a world-beater one time out of five and I have my outs.” Not so mind-bender breath! You can really have a minor miracle *two* times out of five, not just *one* time out of five. Assume that the spectator does not turn over the star on the first turn. Do not make an issue of it. Simply ask him to turn over another card. Let us assume that he turns over four cards and that none of them happens to be the star. This means that the star is the *last* face-down card. Make an issue of this. Point out that the spectator has eliminated *all* the cards *except* the star. Point out that you will come nowhere near the tube, *etc.*, and have him open it.

You will be surprised how many times this works *without* having to use your “outs.” And, as Bob Carver, one of my mentors says, “Reputations are built on such.”

I hope that you enjoy using this bit of mental magic. Try it on magicians. They will go crazy when it “hits.” One of the basic principles of magic is that the best way to hide an effect is to publish it, since most magicians either can not or will not read.

SUFFIX: *Charles Pecor’s doctorate studies constitute an important contribution to magic history. He is the author of The Magician on the American Stage — 1752-1874, published by Emerson and West. Charles is also the author of The Craft of Magic published by Prentiss-Hall, one of the finest beginning books of magic I know. Known to friends as the “Wizard of Wit”, Charles is not one to rest on his laurels and reputation. He is always exploring new ideas in magic, and new lifestyles in general with his family of super-beings: Claudia, wife; Chuck and Amanda, offspring. Here is another effect from a friend that will make your reputation if only you have the initiative to go out and do it!*

I must tell this story to you, dear readers, before Charlie does. While Carol and I were driving back from a magic convention in Florida—some several years back—with Charles ride-sharing, I became deathly ill apparently from food poisoning. Upon arriving at Charles’ home in Macon I lay on my back in the Pecors’ living room to ease the nausea. In a few minutes Charles came in and began performing the Six-Card Repeat on my chest, the idea being that if I were to die, the last thing I would see would be a card trick. This is not made up, folks. It is actually true.

— Dan Garrett.

About the author:

Dan Garrett has been accused and convicted of being into magic for more than 75% (about 26 years at this writing) of his life. His honors and awards in the field are numerous, including the I.B.M. *Linking Ring Award*, and contest trophies for close-up, stand-up, and originality. He occasionally writes a column "Pandora's Box" for *M-U-M Magazine* of the Society of American Magicians.

Dan has lectured to magicians across the United States, and overseas in England, Ireland, and Japan.

Dan performs magic full-time and does some computer typesetting at home part-time. He and his wife Carol live in Lithonia, a suburb of Atlanta, with a black cat (Merlin), rabbit, dove, and Macintosh// computer. Dan's hobbies include music (piano and guitar), origami, juggling and golf.