

DAVID ROTH'S

EXPERT
COIN
MAGIC

Written and Illustrated
by
Richard Kaufman

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by
Richard Kaufman and Alan Greenberg

ANOTHER BOZO'S FIRST

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Wanted witness
to who I consider
the greatest criminal
manipulator in the
Entire world -
Sincerely, Dan Bishop
Hollywood
1975.

FOREWORD

(DAI VERNON)

First let me state that David Roth has an amazing ability when performing with coins. He is truly a genius.

I have been fortunate to have enjoyed the confidence and friendship of the leading exponents of coin manipulation of the past. T. Nelson Downs, Allan Shaw, Manuel, and Welch Miller all specialized in this branch of the magical art.

To the very best of my judgement, David's ideas and execution far surpass any one of them.

I feel quite certain that if they could witness his performance they would be not only astounded but realize that they had seen the master.

This book most lucidly explains his diabolic methods and he most generously divulges two of his very favorite effects. These up to the present were strictly "sub rosa."

I only wish that when I was young I could have had a book of this quality to learn the true art of coin manipulation.

SECTION ONE

MAGIC IN THE HANDS

INTRODUCTION TO SECTION ONE

Have you ever noticed that you can *tell* when a coin effect is David Roth's? There's just something, well, "Rothian" about it! But what exactly does that mean...*Rothian*? There's always something about a sleight or trick he creates that is recognizably his. Exclude, for a moment, all the tricks requiring odd props — these are discussed and taught in Section Three. For now, think only about tricks using *just* coins, such as "The Hanging Coins," or "The Original Chinese Coin Assembly." If you were to ask the average coinworker what the most popular new effect has been in the past five years he would most likely mention either one of them.

Just why David's ideas seem so attractive to magicians is really quite obvious — they are not a tired rehash of things you already know. If he thinks about doing classics like "Chink A Chink," then he does so in a way which has never been done before. The idea of sliding a coin beneath your palm-up hand in a coin assembly was first used by Ross Bertram in "Coin Assembly" in *THE STARS OF MAGIC*, and Dr. Daley in "Motile" in *MODERN COIN MAGIC*. Both appeared at about the same time and the paternity of the idea is unclear. However, it was this idea, and the further application by Derek Dingle where the hand is palm-down and the coin slides under the thumb base (*DINGLE'S DECEPTIONS*, 1971), that inspired David.

Now these ideas were in print for everyone to see, but the vital thought simply did not occur to anyone else. This is one of David's greatest gifts: his mind makes those mysterious much sought after connections between things the rest of us look at quite indifferently. His genius, as far as "*in the hands*" kind of coin magic is concerned, is one of synthesis. It is, for instance, the application of a folding coin to "Coins Across" so you get visible vanishes *not possible any other way*.

The wonders created by a great synthesis of ideas are even more easily seen in his new routine, "Funnel Coin In Bottle." Instead of secretly holding the folded coin in your hand and loading it manually, David has introduced a prop into the routine which not only adds humor to the presentation, but also does the work *for you*. The folded coin is concealed in the spout of the funnel, and you tell the audience that you will need just such a funnel to get a coin inside the bottle — they laugh, and you openly stick the funnel into the bottle. Done! It is angle proof, easy to do, has a built-in presentation, and it takes the heat off of both the coin and the bottle. At the end, the audience will want to examine the funnel, and so you are home free.

The end result of a great synthesis of ideas is the creation of a *gestalt*, where something ineffable is created that is more than just the sum of the parts. The thoughts fuse together in a magical way and "classic stuff" is born. It's almost indescribably wonderful.

CHAPTER

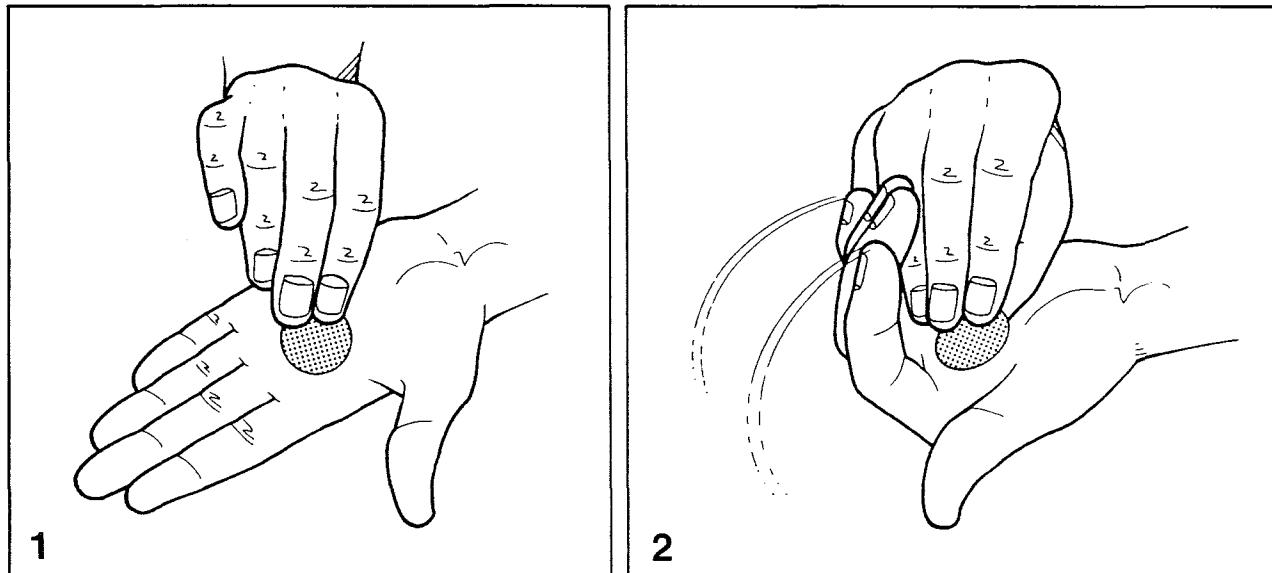
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The Retention Vanish
Fingertip Retention Vanish
The Shuttle Pass
Roth Palm Change
Skinner's Spidergrip Vanish
The Scoop Addunder
Lapping A Coin From The Closed Fist
The Kaps Subtlety
Benzais Friction Palm
Three-Coin Click Pass
The Flurry
Standup Flurry Climax

THE RETENTION VANISH

The first place this type of vanish seems to have been printed is in *THE ART OF MAGIC* on p.243, where it is said to have been "a favorite of the late Harry Stork," and "a specialty of...Mr. T.J. Crawford." Not only does this imply that the sleight was much older, since Mr. Stork was already deceased at that time, but that its paternity is unknown, since it is not definitely credited to either man. Crawford's comments in his introduction to the move when it was later reprinted in *GREATER MAGIC* (p.717), now called "The Illusive Coin Pass," imply that it is of his own independent creation. It is upon this move that Dai Vernon based his sleight, titled simply "A Coin Vanish" (see p.666 in *GREATER MAGIC* and, later, p.30 in *MODERN COIN MAGIC*). What David uses, and has come to be known as the "Retention Vanish," is essentially the Vernon move with minor modifications David has made to suit himself.

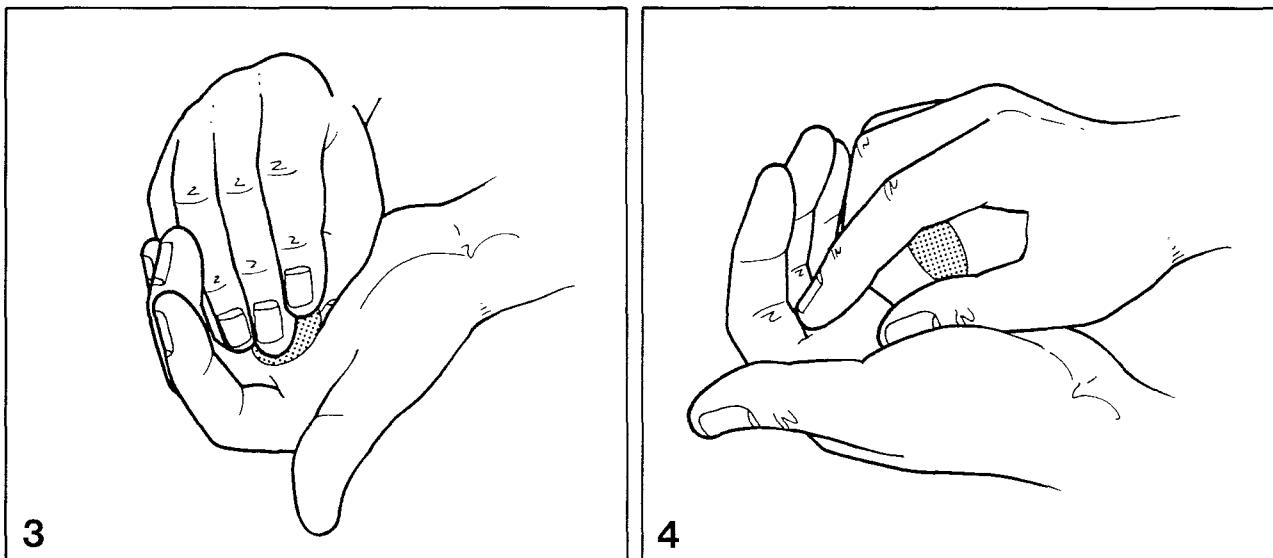
Your right hand holds a half dollar between thumb, first, and second fingers so that as much of it is exposed as possible. Your left hand is held palm up a few inches to the left. Your right hand moves over to your left hand with the intention of placing the coin into it. Lower the coin over your left palm, just above the bases of the first and second fingers, until the back of your right thumbnail touches your left hand (fig.1). Do *not* actually let the coin touch your left hand — a space must remain beneath it to facilitate the steal.



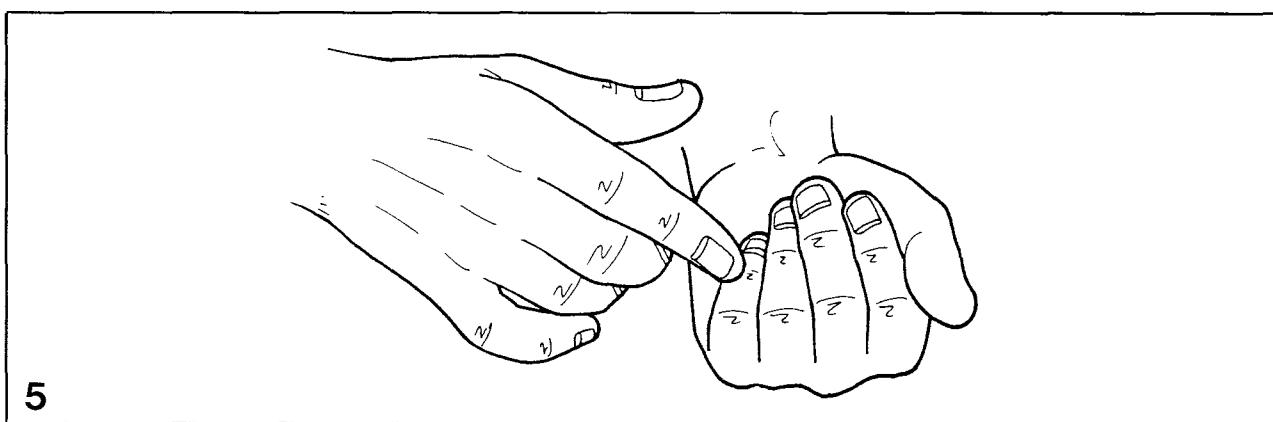
Don't let go of the coin, and don't pause, either. Immediately begin to curl your left fingers until your left pinky touches your right pinky (fig.2). (Dai Vernon has recently stated that he *folds* the left fingers upward at the point where they meet the hand to provide greater cover.) When the two little fingers touch you know that your left fingers are forming an

adequate screen. You don't even begin the next part until it feels as if there is no room in your left hand in which to do it.

While your right thumb and first finger continue to lightly grasp the coin, your second and third fingers extend onto its face (fig.3). *They do not extend over the far side of the coin and cover it completely*, but just as far as they can go comfortably. Your right thumb and first finger release the coin. To continue, curl your second and third fingers taking the coin into fingertip rest (fig.4). Your right thumb and first finger do not move at all. There's a tremendous tendency to pull back with your first finger, but that will cause the knuckle to pop up. You must concentrate on keeping your thumb and first finger immobile.



Once your second and third fingers have curled, your right hand moves away and your left fingers close completely. Lift your right thumb slightly to complete the illusion (fig.5).

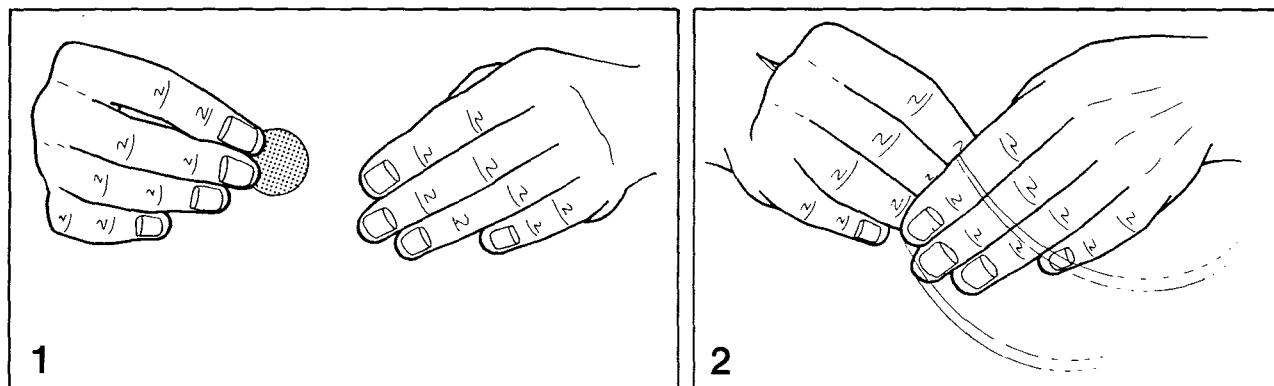


Don't make the common mistake of palming the coin as the hands separate. Wait until either the left hand opens, or the right hand reaches for something or points. Properly performed, it appears as if the coin is still in your left hand after the right hand has moved away.

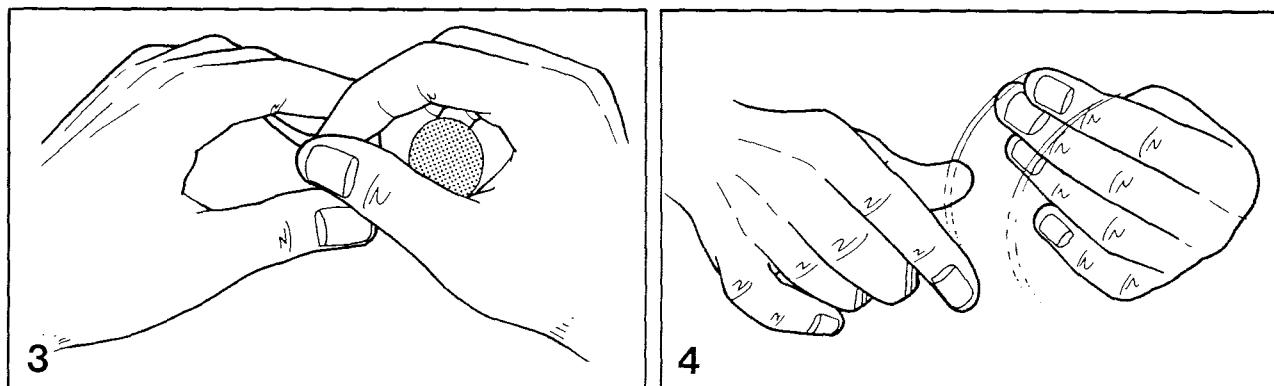
FINGERTIP RETENTION VANISH

In this handling of the move, your right hand does exactly the same thing as before — it's your left hand's action that changes. There are certain circumstances in a routine when you don't want to dwell on the vanish. It must be gotten out of the way fairly quickly, and this handling is *faster* than the ordinary move.

Your right hand holds the coin as just taught for the "Retention Vanish," between thumb, first, and second fingertips. Your left hand is held palm down, fingers relaxed and **slightly** curled, just to the left of your right hand (fig.1). Note that your left thumb is behind the fingers.



The fingertips of both hands simultaneously move toward each other until the coin is concealed behind your left fingers (fig.2). The hands should form a V. Your right second and third fingers extend onto the face of the coin and pull it back to fingertip rest (fig.3). Separate your hands, your left hand turning palm up and your right hand palm down. Your left thumb presses against the insides of the fingers as if holding a coin there (fig.4).

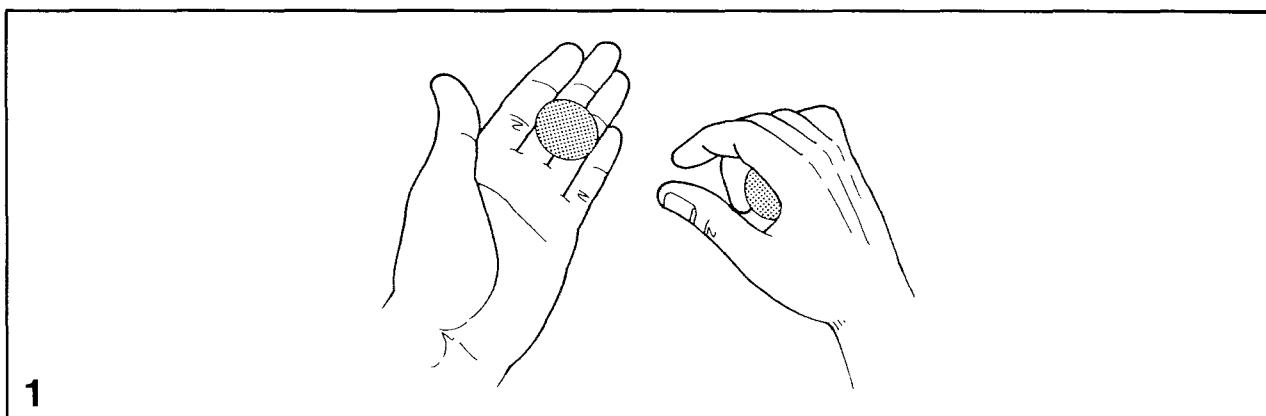


Your right hand settles to the table in a relaxed fist as your left hand moves forward. Crumple your fingers and open them to reveal the vanish.

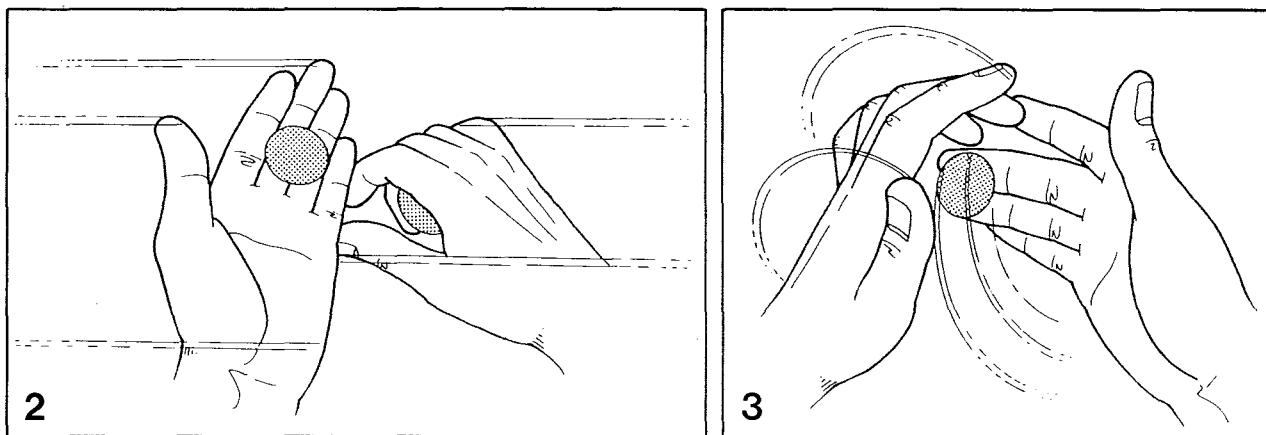
THE SHUTTLE PASS

The *idea* of the shuttle pass is very old. Simply substituting one coin for another as you apparently toss it from hand to hand is, in fact, a shuttle pass. David's handling is a very graceful and firmly convincing way of doing this move at the fingertips.

Figure 1 shows the starting position. A half dollar is displayed in open finger palm in your palm-up left hand. A second half dollar is in fingertip rest in your right hand, which is palm down in a relaxed fist. The hands are anywhere from four to six inches apart.



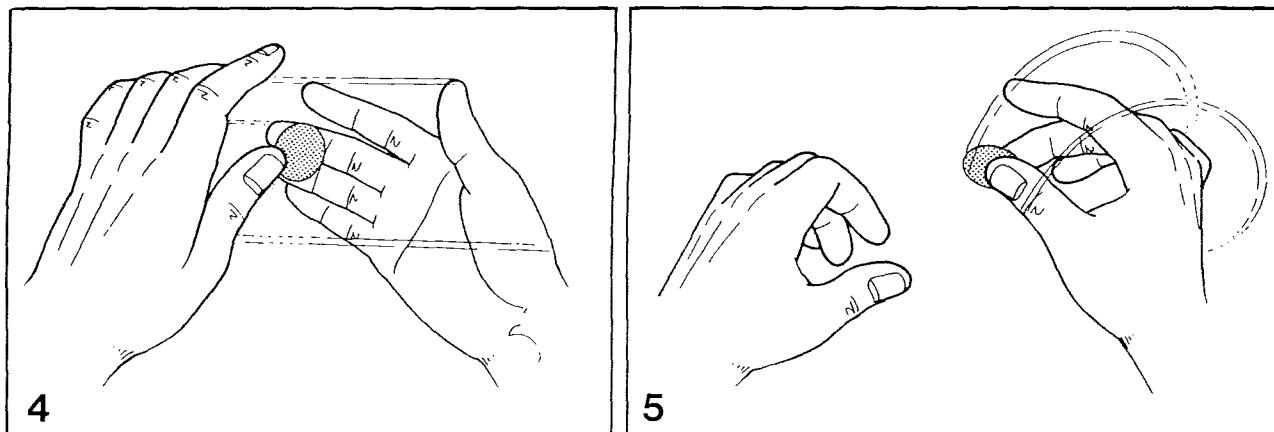
This is a balanced action because both hands begin and finish moving at the same time. Begin moving your hands toward each other. Continue until your right thumbtip practically, but not quite, touches the side of your left hand (fig.2).



Both hands now turn over at the same time — your left hand palm down and your right hand palm up. Your left hand moves just a bit quicker, retaining its coin in finger palm as it turns over. When your right hand turns palm up, its fingers carry the coin in fingertip rest

beneath your left hand (fig.3). It appears as if you are dumping the coin from your left hand onto your right fingertips. Raise and curl your left pinky a bit to give that hand a flatter appearance.

Immediately move your right hand to the right, bringing the coin into view (fig.4). Lower your right thumb onto the coin and turn that hand over, pushing the coin to your fingertips. At the same time your left hand settles to the table in a relaxed fist (fig.5).



You may notice that the description of this move is different than that which appeared in *COINMAGIC*. That is because, in this book, all the tricks are routined so that the coin in your right hand will always be in fingertip rest just prior to the move. The description in *COINMAGIC* taught how to do the move directly from classic palm, a situation that never occurs in this book.

Now, there are many different ways in which the "Shuttle Pass" is used throughout the book. In some, you cannot show the coin that's taken by your right hand (as in the "Wild Coin" routines). In that case your right hand turns palm down *before* it moves the switched-in coin out from beneath your left hand.

In other cases, you must do the move **backward**. This is called a "Reverse Shuttle Pass," and is exactly the same as what's been taught - except that you transpose all the "rights" and "lefts." The visible coin starts in open finger palm in your right hand and is apparently carried away by your left hand.

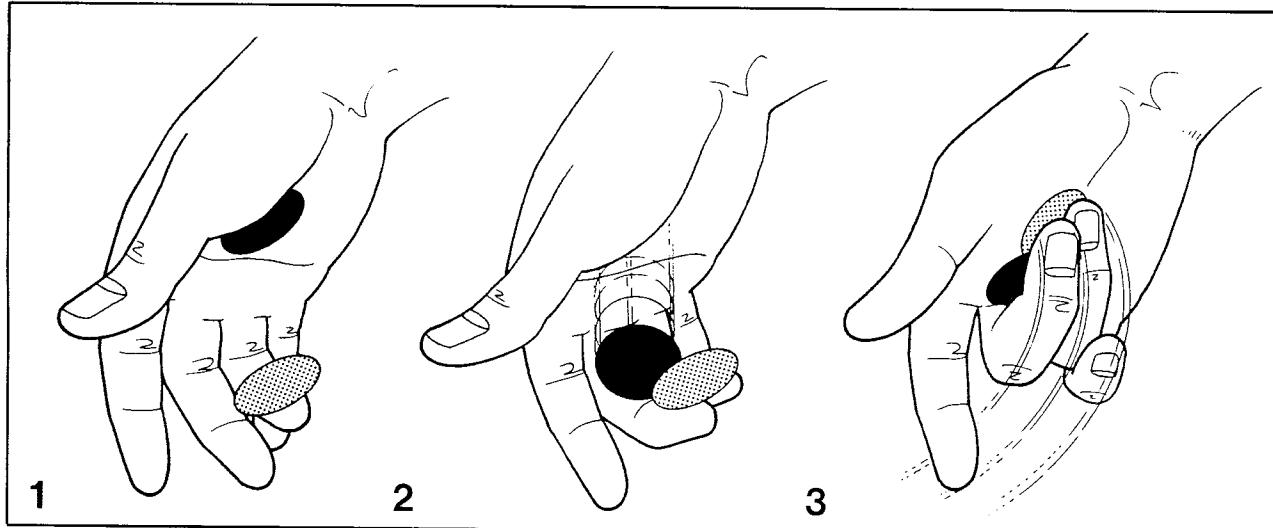
The "Half Shuttle Pass" is simply a way of doing the standard finger palm vanish using the established shuttle pass movements as a guide. In other words, assume there is a coin in an open finger palm in your left hand. Begin the "Shuttle Pass" and continue until your hands are together, right hand palm up and left hand palm down. Now, turn your right hand palm down as if it has taken the coin from your left hand and move it away. The "Half Shuttle Pass" is used in "The Flurry."

The "Shuttle Pass From The Lap" is a clever and economical way of retrieving coins from the lap using the shuttle pass movements as an open cover. One coin rests in open finger palm in your left hand, which is at the table edge. The other coin is in your lap. Under proper misdirection, your right hand drops into your lap and grasps the coin between thumb and fingers. Lift your right hand, while simultaneously beginning to turn your left

hand palm down. Time it so that just as your left hand has reached its palm down position, your right fingers, with the coin resting on them, have moved under your left hand. Now continue the action as usual. The "Shuttle Pass From The Lap" is used in "The Sleeve," and "The Tuning Fork" and is a true utility move for getting a coin out of your lap.

ROTH PALM CHANGE

The "Palm Change" with coins is based on an old dice switch used in gambling. The first person David saw use this dice move with coins is Earl Johnson. David's technique differs from both the method published in *COINMAGIC* and that used by the late Fred Kaps.



Classic palm a copper coin in your right hand. Hold a silver coin between your thumb and second fingertip. Turn the hand palm down so the fingers are loosely curled and the silver coin rests on your third fingertip (fig.1).

Relax your palm and allow the copper coin to *drop straight down* into finger palm (fig.2). Curl your third finger up and around the copper coin, carrying the silver coin upward into classic palm (fig.3).

Once the silver coin is palmed, your fingers drop so your thumb can move onto the copper coin. Push the copper coin onto your second fingertip, where the silver coin was, as your hand turns palm up to display the coin using "The Kaps Subtlety."

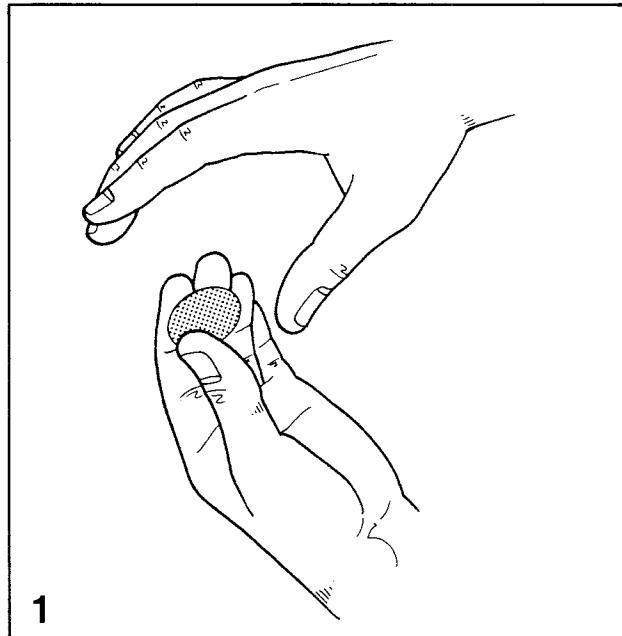
The most difficult part of the move is curling your second finger around the just-dropped coin so that it doesn't hit the coin moving up into your palm. Since the concealed coin is in classic palm at both the beginning and end of the sleight the hand maintains an extremely natural position before and afterward without either bent fingers or an immobile thumb.

SKINNER'S SPIDERGRIP VANISH

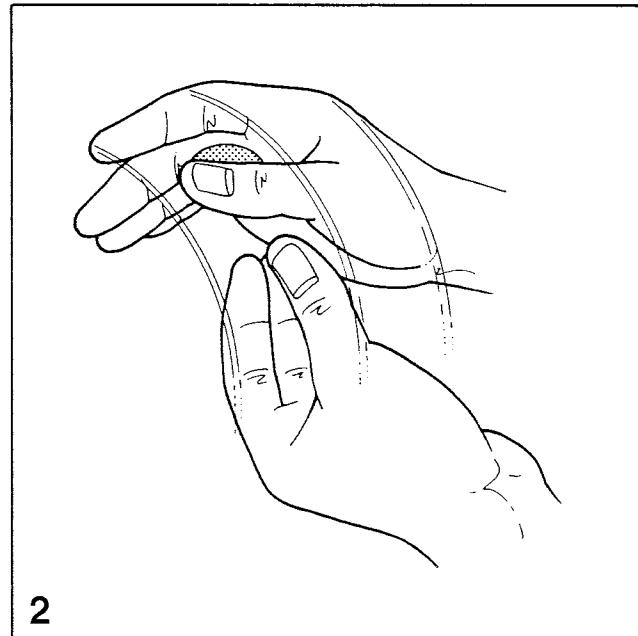
Ross Bertram printed the precursor of this type of sleight in his "Coin Assembly" in *THE STARS OF MAGIC* (1951). Six years later Ed Marlo published "The Spider Vanish" in *COINING MAGIC*, which was a different handling of the same type of idea, that being to apparently take a coin in your right hand. You really do take the coin in that hand, but simultaneously create suspicion that it's still in your left hand. That takes the heat off your right hand, so you can make the coin vanish simply by spreading the fingers of the palm-down hand, which you could not do under ordinary circumstances. It simply would not be convincing enough. Once your right hand has opened, the audience is positive that the coin is in your left hand, which is then shown empty. By that time your right hand has already started doing something else, robbing them of any time to backtrack.

Michael Skinner's handling is actually somewhat of a combination of both the Bertram and Marlo sleights, though it begins in a position different than either of those methods.

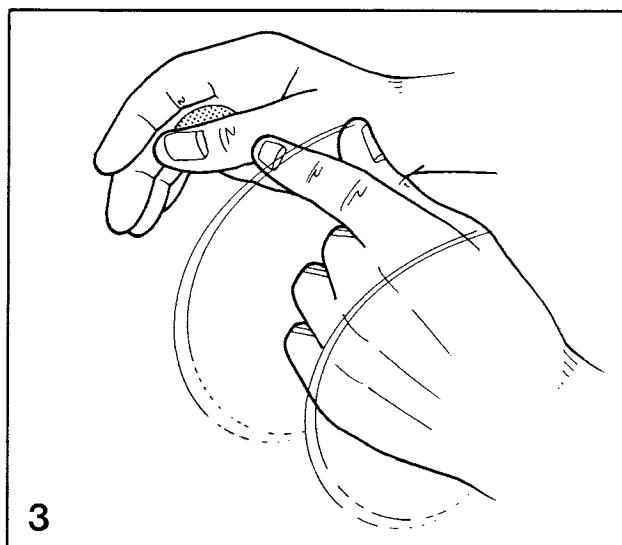
Your left hand holds a coin in "Spellbound" position. Your right hand, held palm down, moves in front of the coin (fig.1). Your right thumb moves up behind the coin and presses it against the inside of the right fingers. Raise your right hand a few inches, taking the coin (fig.2). This should exactly duplicate the actions of a "French Drop," though you actually take the coin.



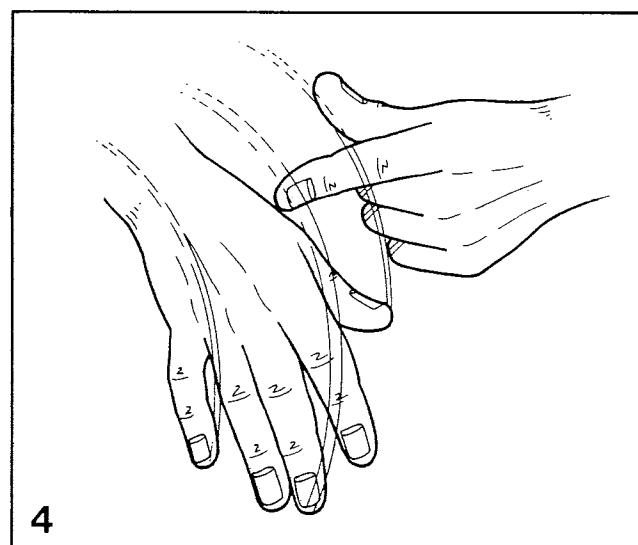
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4

a routine). As your hand moves, classic palm the coin. Make a small tossing motion downward and spread your right fingers far apart (fig.4). You've got the audience off balance here — since they half suspect that the coin is still in your left hand you can get away with **giving the impression** that your right hand is empty in this way.

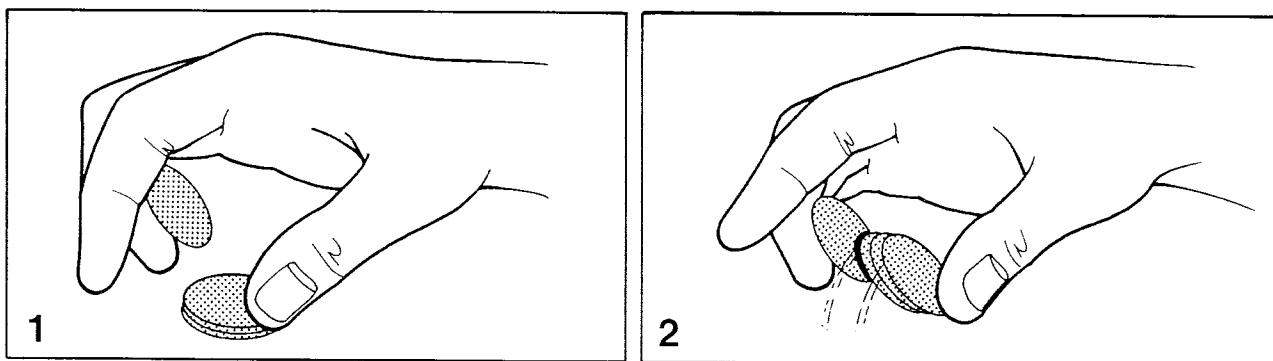
Now, turn your left hand palm up and open it, showing it empty. Immediately continue on with whatever is called for in the routine. Do not, under any circumstance, emphasize the sucker aspect of the vanish — it is both insulting and rude to the audience. Just do it, show your left hand empty, pause for a beat, and continue.

It's the application and routining that make this sequence work.

THE SCOOP ADDUNDER

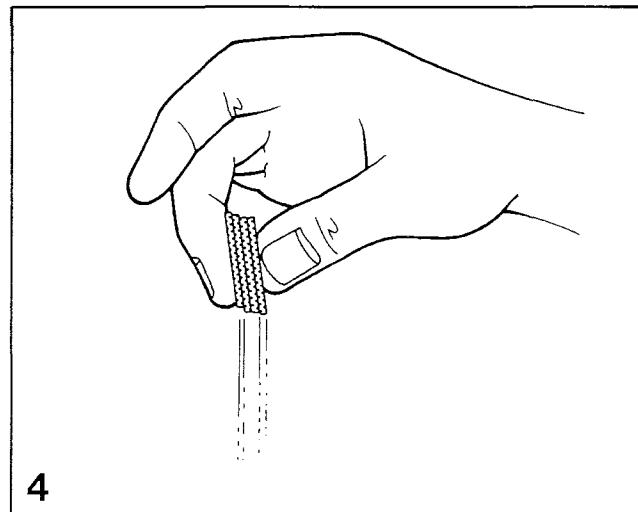
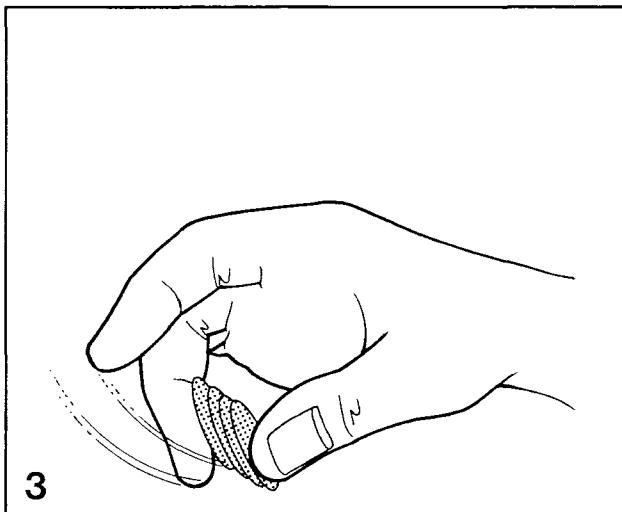
You must be working on a soft surface in order to use this sleight, which enables you to secretly add a coin or coins beneath another group as it is lifted off the table.

Say that three coins are stacked on the table and the coin that you want to add to them is in fingertip rest in your right hand, which is held palm down in a relaxed fist. Lift your right hand and move it around and in front of the three stacked coins. Your right hand begins sweeping back toward you in a circular motion, your right thumb coming to rest on the inner edges of the tabled coins (fig.1).



Press down on the inner edges so the outer edges lever upward (fig.2). Your fingertips carry the fourth coin under the stack as they slide beneath it (fig.3).

Flatten your thumb against the top of the stack as you raise your hand, firmly gripping the coins between thumb and fingers (fig.4). At this point in a trick you would probably place the coins in something — your left hand, a purse, etc.



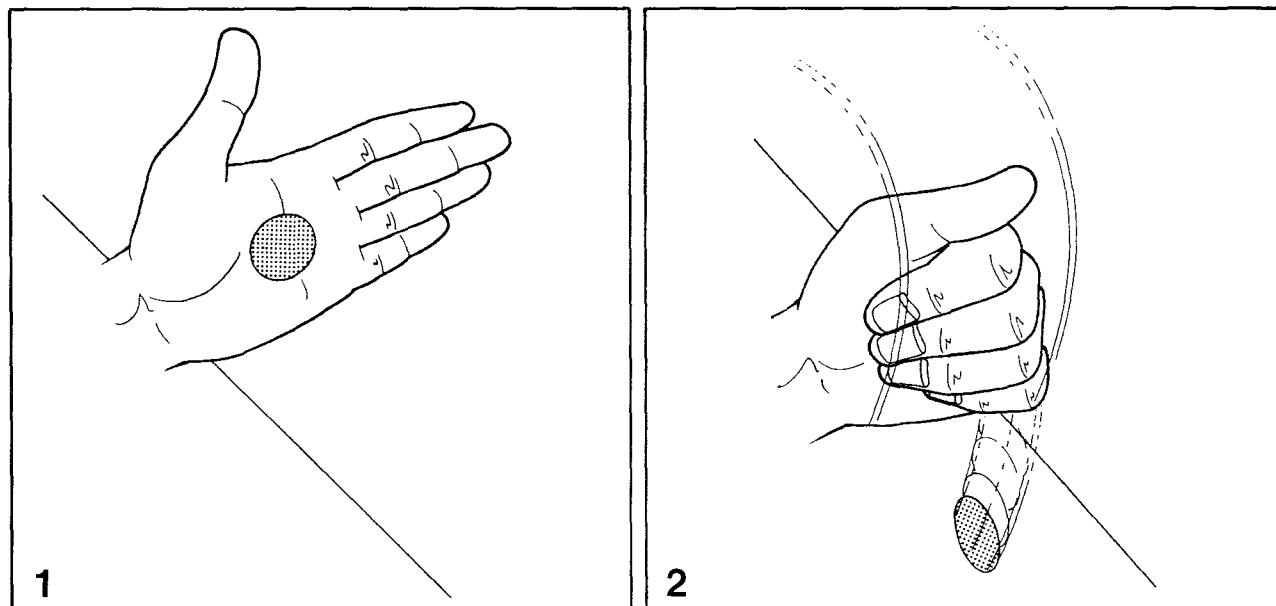
An almost identical technique, though for adding a coin **between** two others, called "Scoop Addbetween" is taught in "Twentieth-Century Coins." The sleight can also be used to load a coin beneath a coin box or purse (as in "The Rainbow").

LAPPING A COIN FROM THE CLOSED FIST

There are many times in the book when you're told to lap a coin held in your closed left fist. David has two ways of doing this and he uses them interchangeably. Both are fairly simple, though the "Closed Revolve Vanish" requires a dryer hand.

TAP LAP: A coin rests on the center of your palm-up left hand, held a few inches in front of the table edge (that's over the table) (fig.1).

Close your hand into a loose fist. Your pinky, in particular, must not be curled too tightly. Simultaneously rotate your fist to a vertical position (thumbhole end up) and move it back, holding it a few inches above the edge of the table. Bring your hand sharply downward — the lower side of your fist, just below the knuckle, should strike the table. The sudden stop will propel the coin out the pinky side of the fist and into your lap (fig.2). *Immediately raise your hand again.*



Understand that your right hand will be doing something at the same time so that the audience's attention will not be on your left hand. Its action will go by as a simple gesture.

CLOSED REVOLVE VANISH: Slydini's classic move is in the repertoire of every coin man who works sitting at a table. David is no exception, though he has changed the technique slightly to suit his personal style of performing. The starting position is identical to

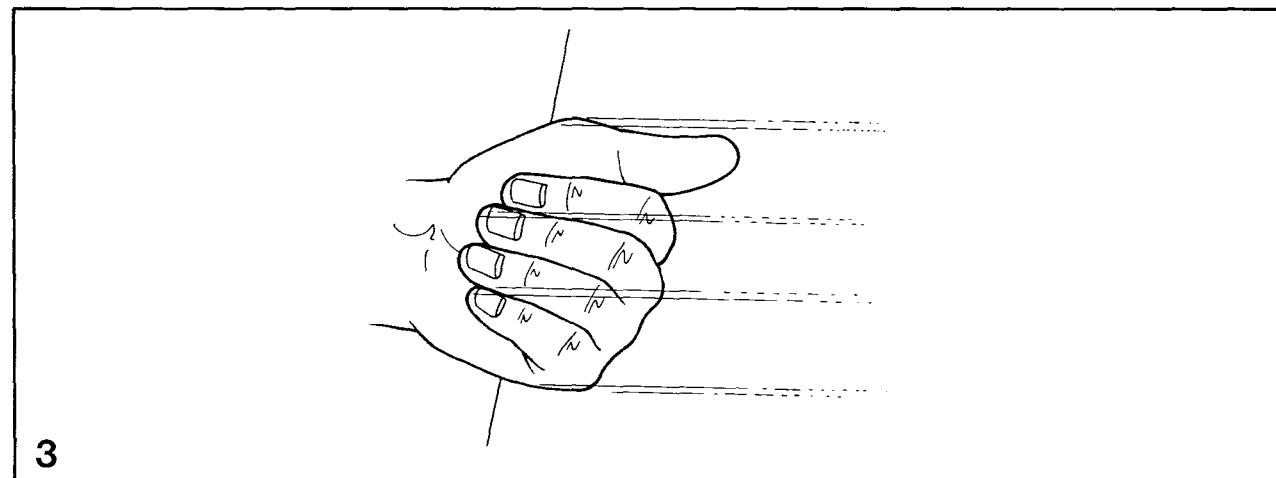
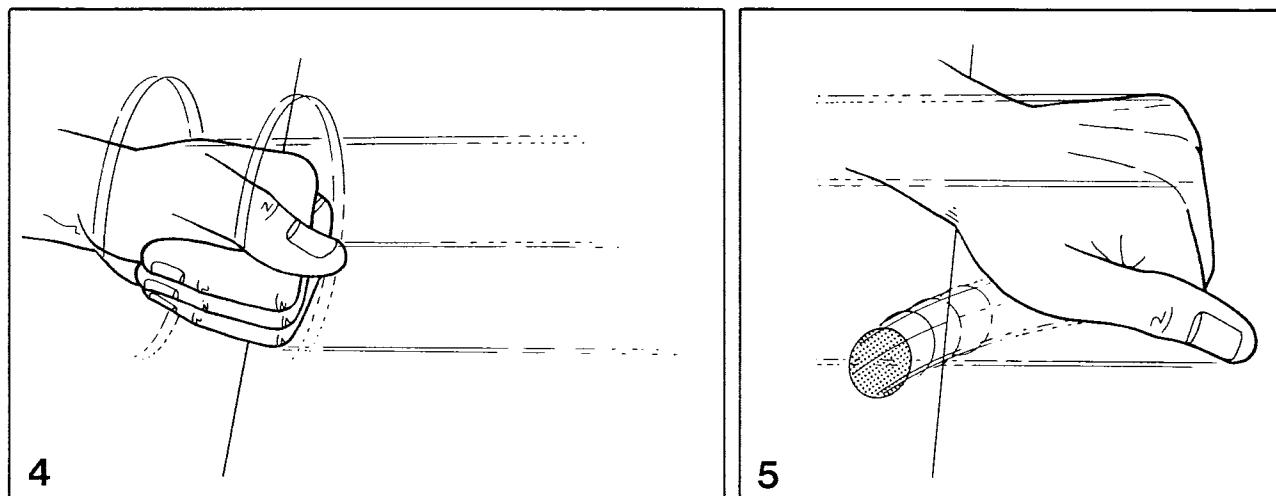


figure 1 of "Tap Lap." Begin moving your left hand inward, at the same time closing your fingers into a loose fist (fig.3). You must time things so that your fingers just *finish* closing when your hand reaches the table edge.

Now, go back and begin again, this time also turning your hand palm down as the fingers close. Your fingers should just be closing as the hand reaches the table edge (and is now palm down) (fig.4).



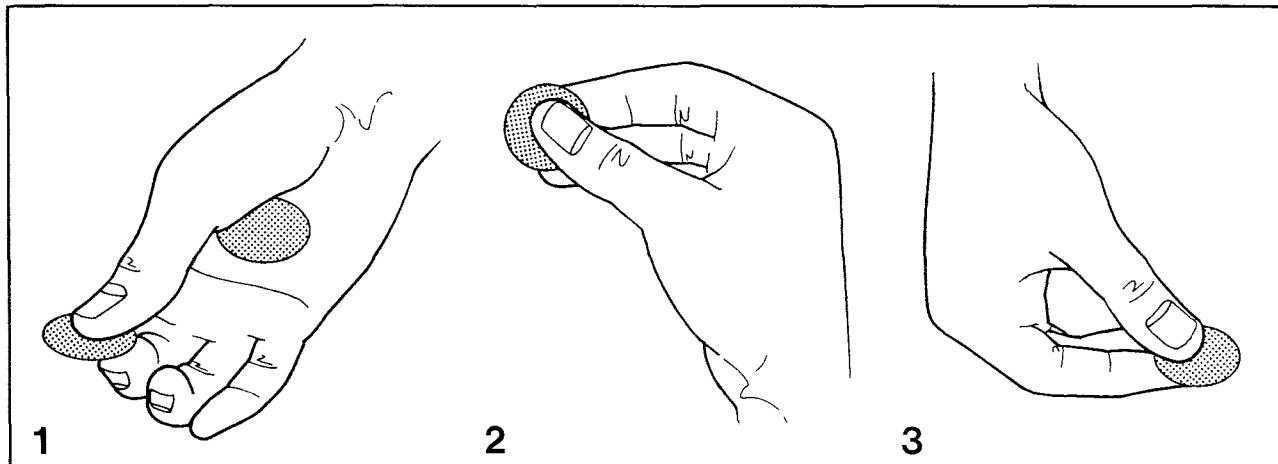
At that instant your hand stops dead, then reverses direction and begins moving forward back over the table. At the moment that your hand stops moving, the coin will shoot out above the fingertips (which are not completely closed yet) and fall into your lap (fig.5).

When done smoothly, the hand moves inward as it's closing and turning over, then outward again. As with "Tap Lap," this is always used while your right hand is busy so there's some misdirection. If you have a moist hand you'll have trouble with this, and Slydini's original technique will work better for you.

THE KAPS SUBTLETY

Developed by Fred Kaps, this is an extremely simple and subtle way of holding your hand so that a classic palmed coin is simply not seen by the audience - even though the hand is palm up.

Classic palm a coin in your right hand, then grasp another coin between your thumb and fingers. Figure 1 is an exposed view, showing the position of hand and coins. Figure 2 shows how the hand is held so that the coin in classic palm is not seen. It's concealed beneath the base of the thumb, which is folded over because the thumb is reaching to the visible coin. Figure 3 shows the audience view, which gives the impression that the hand is empty except for the visible coin.

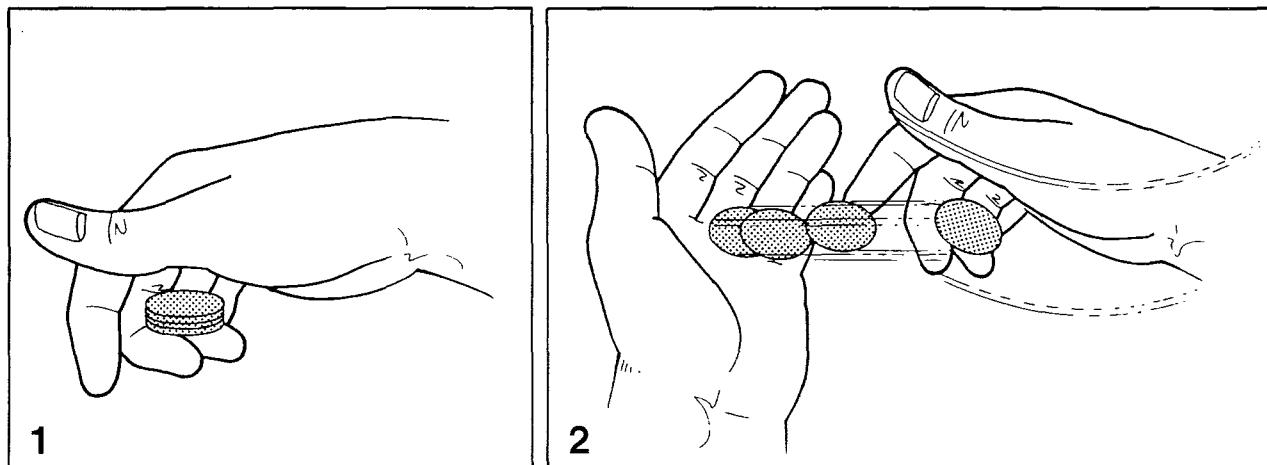


The lower your hand is held, the greater your good angles. Also, avoid using this too often.

BENZAIS FRICTION PALM

The late Johnny Benzaïs was extremely clever, and there are many quirky and unexpected pleasures in his only book, *THE BEST OF BENZAIS*. This sleight appears on p.7 of his book, and it has been mostly overlooked. It automatically leaves a coin in fingertip rest while several coins are tossed to the other hand. It is used in a number of routines in this book because in many cases it is superior to more common methods.

Have four coins resting on your palm-up right hand. Their positions do not matter. Turn the hand palm down, curling the fingers *slightly* — the coins will fall inside the curled fingers, onto the tips (fig.1).



Quickly move your right hand to the left, tossing the coins to your waiting palm-up left hand. The lowermost coin will be held in place simply by the natural friction of your second or third fingertip (fig.2). You do not do anything to aid this! It will happen automatically. The other coins fly into your left hand, which closes into a fist around them so their number cannot be determined.

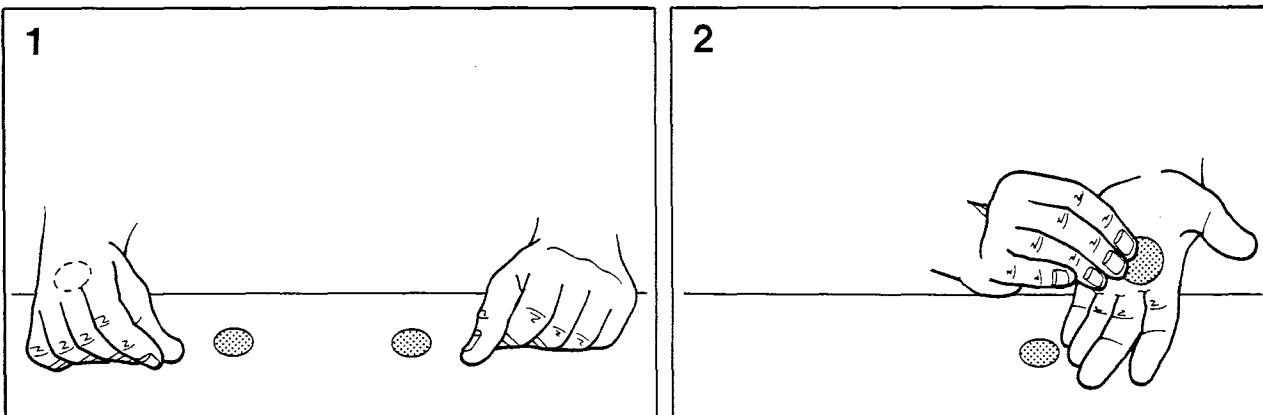
Depending upon the routine, you may want to toss the coins directly onto the table if you're one ahead, holding one back on the fingertips. The nicest part about this move is that there's no get-ready.

THREE-COIN CLICK PASS

Based upon an idea shown to David by Roger Klause in Las Vegas in 1972, this makes use of one of David's favorite deceptions — sound. It's a utility sequence, the type of thing which plugs into other routines. Scotty York, for example, uses it in a coins through table routine.

You must be sitting at a table opposite the audience. Two half dollars rest on the table about three inches apart. A third half dollar is classic palmed in your right hand. Both hands rest on the table in relaxed fists (fig.1).

Your right hand picks up the coin on the right and apparently places it into your left hand, doing a "Retention Vanish" (fig.2). Afterward the coin is in fingertip rest in your right hand, and your left hand has closed into a fist.



Extend your right first finger and lower it onto the coin remaining on the table. Slide the coin toward you, off the table until your thumb is able to move behind it to complete the grip. Raise your right hand until it's a few inches above and to the right of your left hand, with the coin dangling downward (fig.3).

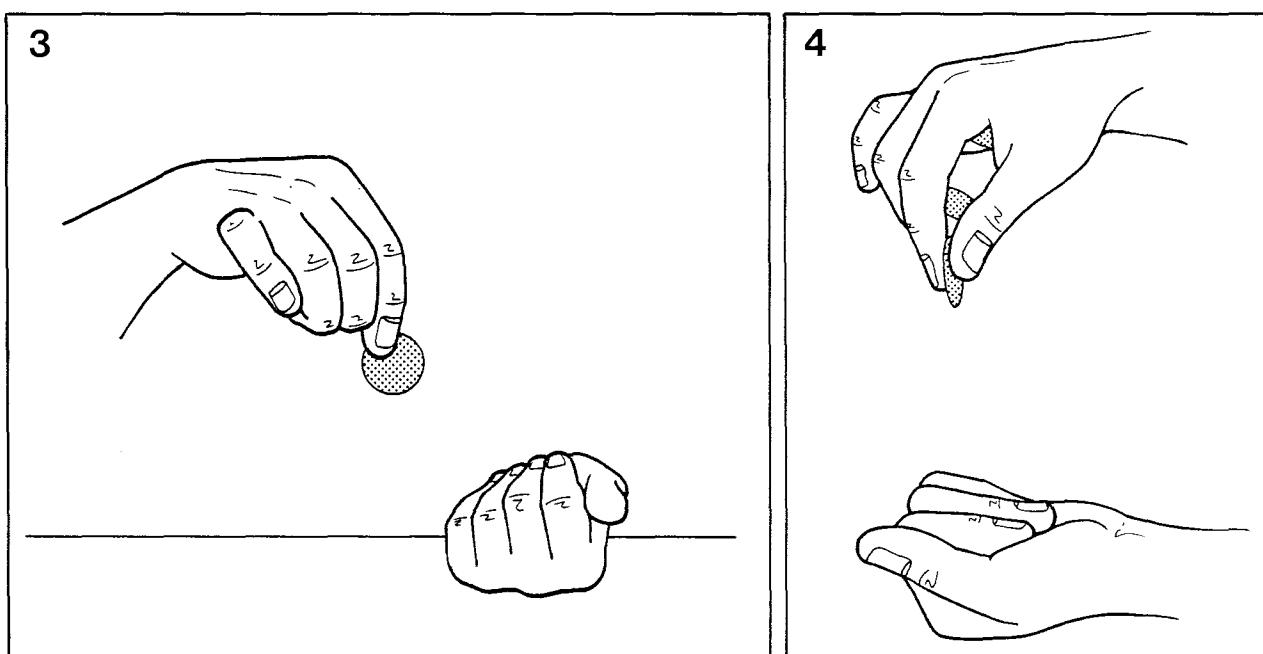
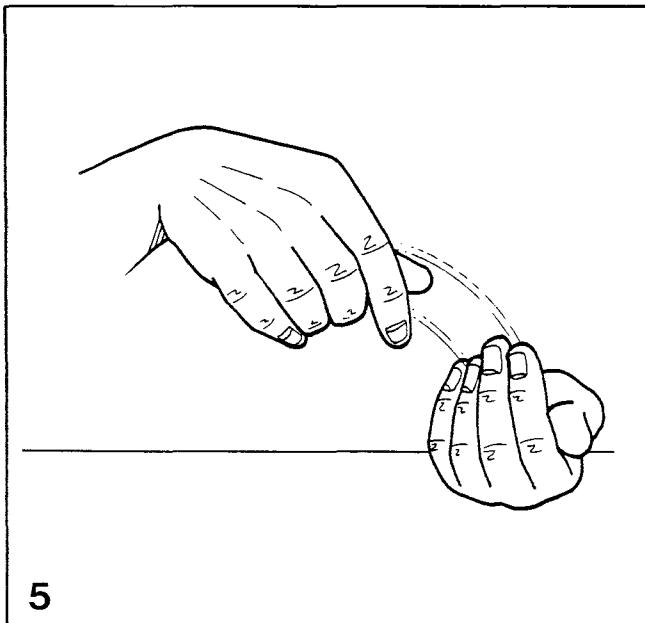
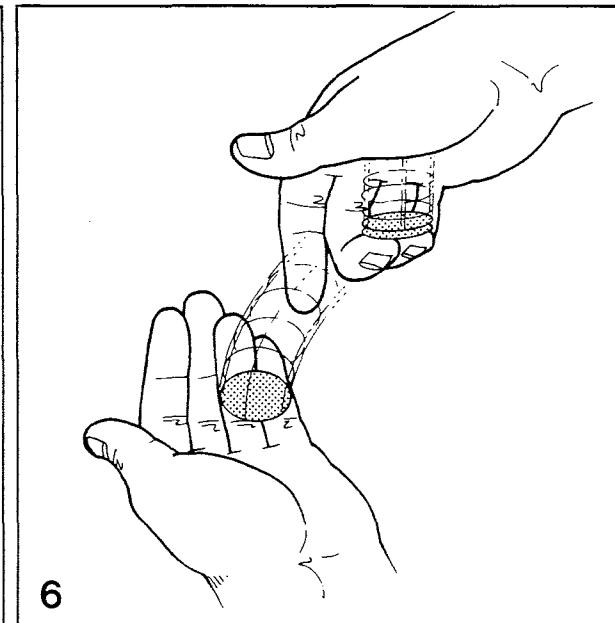


Figure 4 shows an exposed view of the situation. Your right hand contains three coins: one in classic palm, a second in fingertip rest, and a third held between thumb and first fingertip. It will be quite simple to say what happens next, though it's rather more difficult to do. Your right hand tosses the visible coin toward your left hand. Your left fingers rapidly

open and close to catch it (fig.5). At the same time that the coin drops into your left hand, you must relax your right hand so the classic-palmed coin will drop onto the coin in finger-tip rest with a **clink** (fig.6).

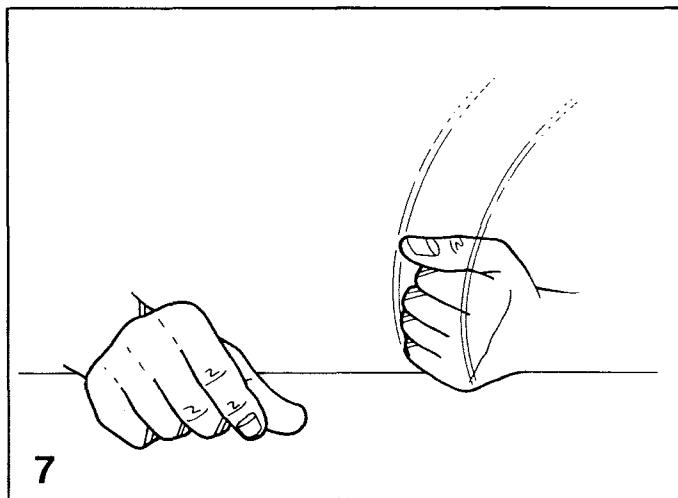


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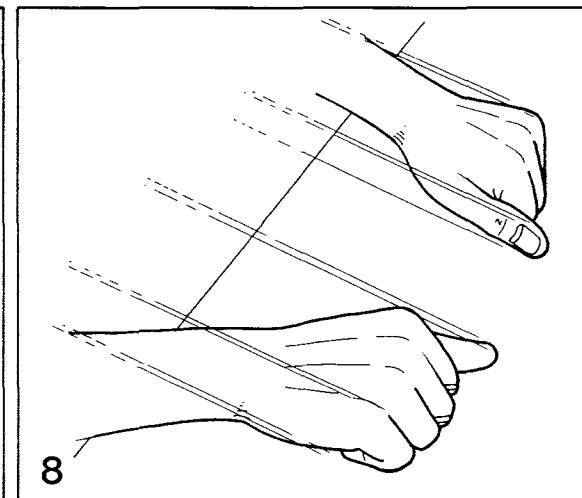


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What the audience sees is a second coin going into your left hand, and they hear a noise as confirmation of that. It will not be apparent that the noise is coming from the "wrong" hand. The timing is everything, and you must practice until the "clink" comes at precisely the right moment so the illusion is perfect.



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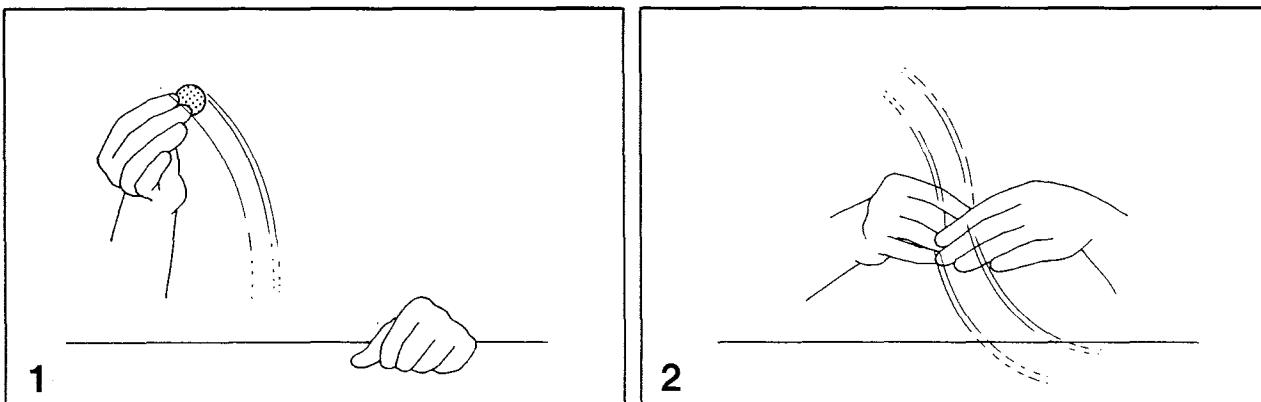
Immediately close both hands into fists (actually your hands should already be in this position). Turn your left fist thumbhole up as you begin to turn it palm down. In the same motion do "Tap Lap," letting your fist hit the table edge so the coin is propelled into your lap (fig.7). Without pausing, it continues to turn until it's completely palm down — then both fists move forward together until they're well forward of the edge (fig.8).

To end, simply open your hands, revealing that both coins have flown across to your right hand.

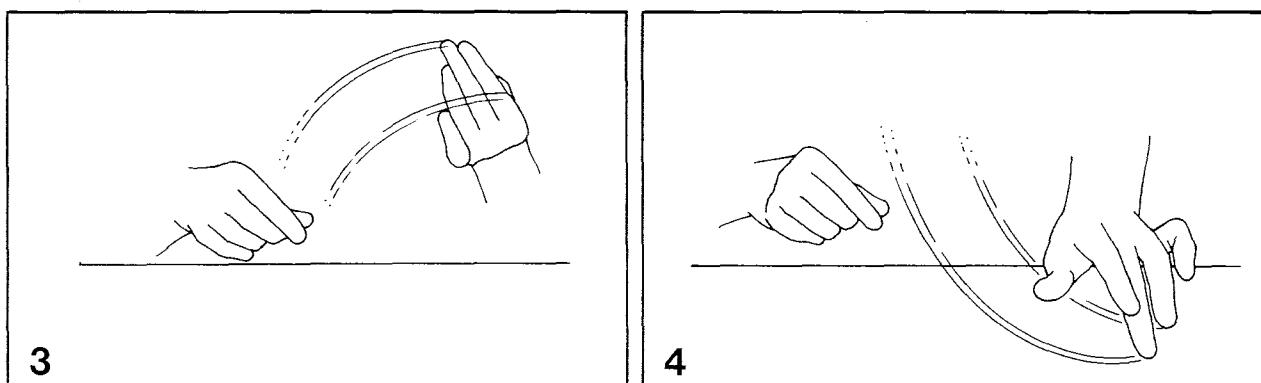
THE FLURRY

This is a highly personalized sequence which, taking its cue from boxing, is really a nothing more than a brief and highly compressed series of vanishes and reproductions. Its aim is to catch the audience off guard at the beginning, and keep them off balance as you move into a routine.

This is only one example of what can comprise "The Flurry." It's something that is not a "definite" — David does it differently all the time. The influence of Slydini is obvious.

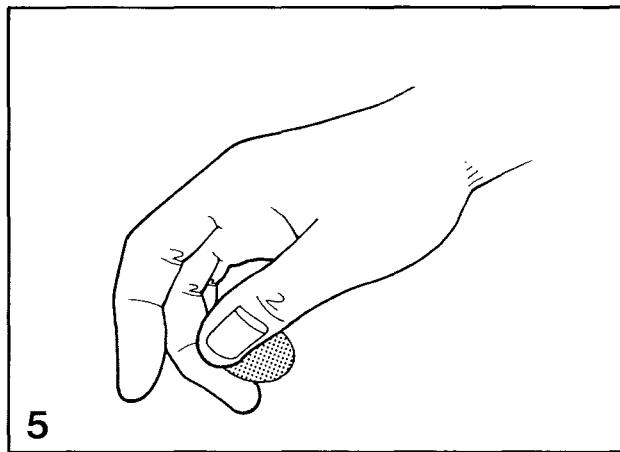


Display a coin held between your right thumb and fingers as you simultaneously show your hands empty. Turn both hands palm down (fig.1). Holding your hands directly in front of you, do the "Fingertip Retention Vanish," apparently taking the coin with your left hand (figs.2 and 3). Your right hand freezes afterward while your left hand moves outward and to the left (turn your head, watching it go). Suddenly spread your left fingers, keeping the hand palm down (fig.4).

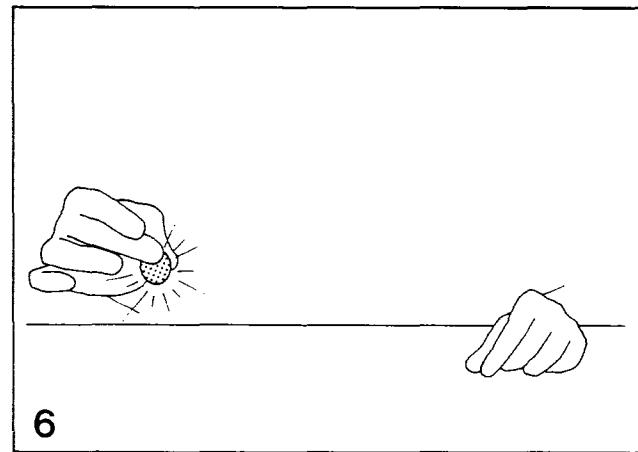


Produce the coin that's in fingertip rest in your right hand by first moving your thumb onto its upper edge (fig.5 is an exposod view). Your thumb pushes the coin to your fingertips, while your fingers simultaneously curl to expose it as quickly as possible (fig.6). The coin must appear instantly, and it will take some practice to achieve that.

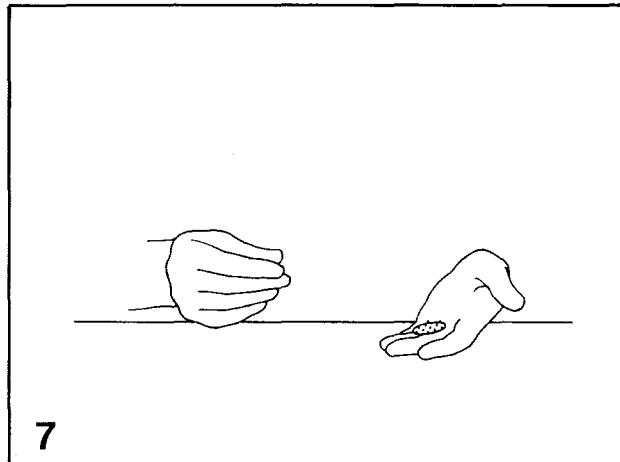
Retract your left hand and drop the coin onto it in open finger palm (fig.7). Do a standard "Finger Palm Vanish," by doing half a "Shuttle Pass." In other words, your hands come together, your left hand turning palm down and retaining the coin in finger palm. At the same time your right hand turns palm up beneath your left hand, as if catching the coin on your



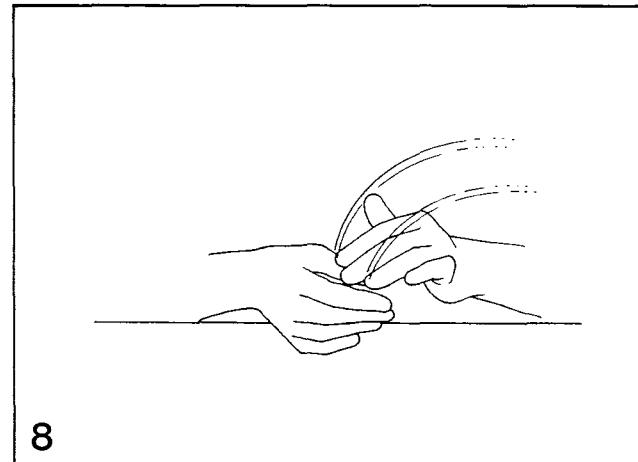
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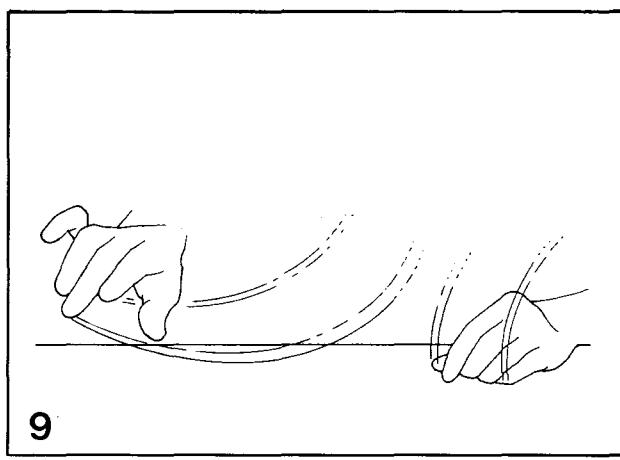
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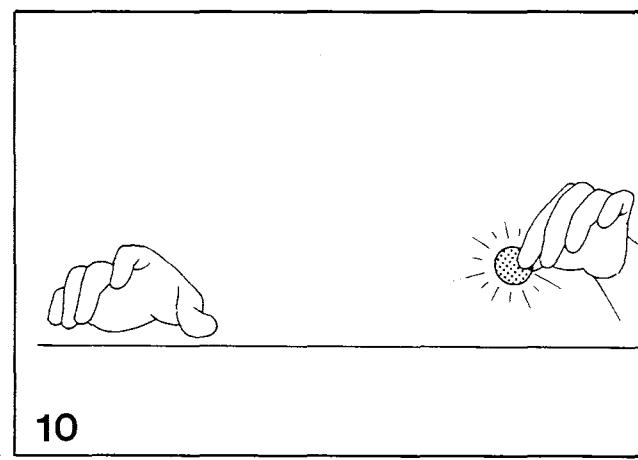
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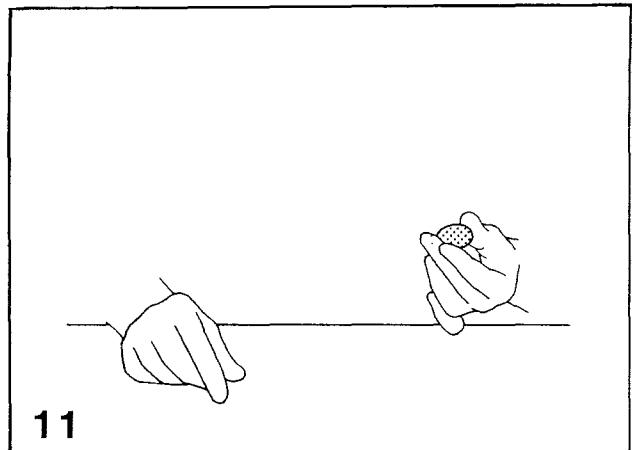
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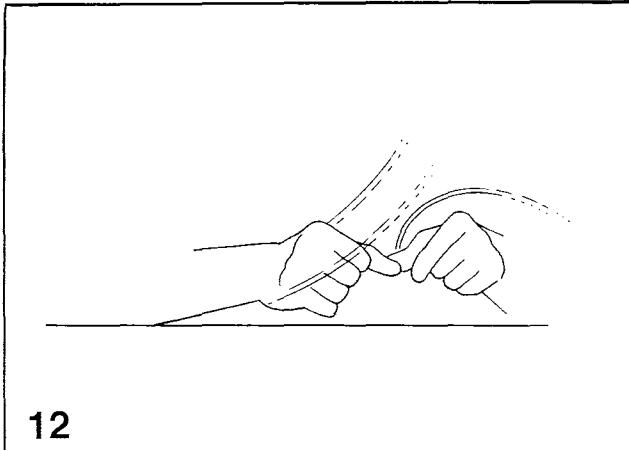
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right fingers (fig.8). Your right hand immediately turns palm down, thumb held behind the straightened fingers, and moves outward and to the right. Suddenly spread your right fingers (fig.9). A split second later, shove the finger-palmed coin to your left fingertips as described (fig.10).

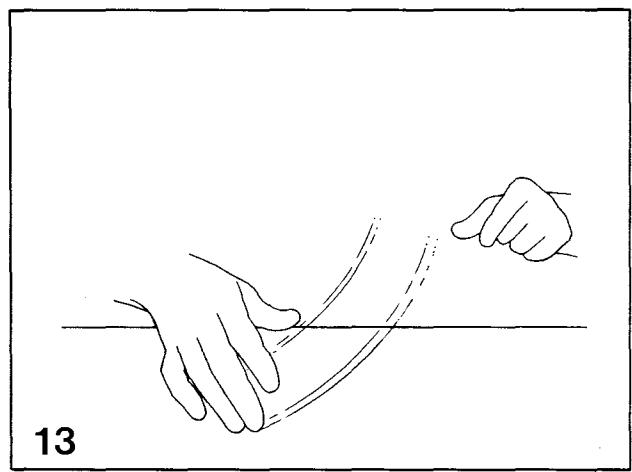
Complete "The Flurry" by doing "Skinner's Spidergrip Vanish" as shown in figures 11 through 14. Immediately cross your arms and reach to your right elbow with your left hand as if looking for the coin (fig.15). Not finding it there, produce the coin from your left elbow (fig.16).



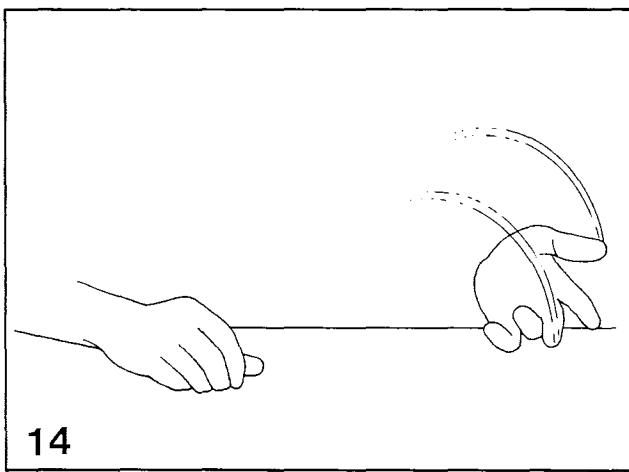
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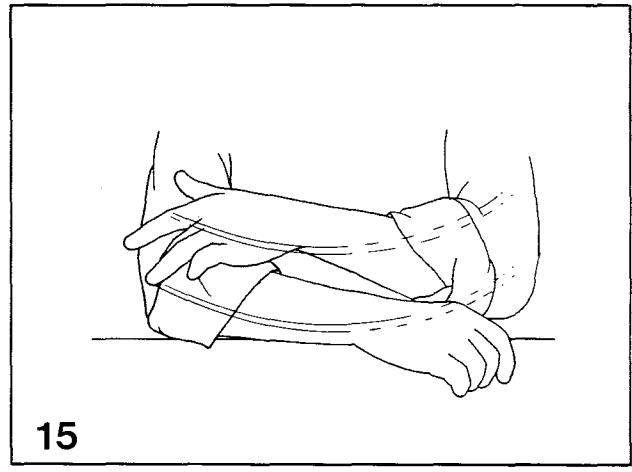
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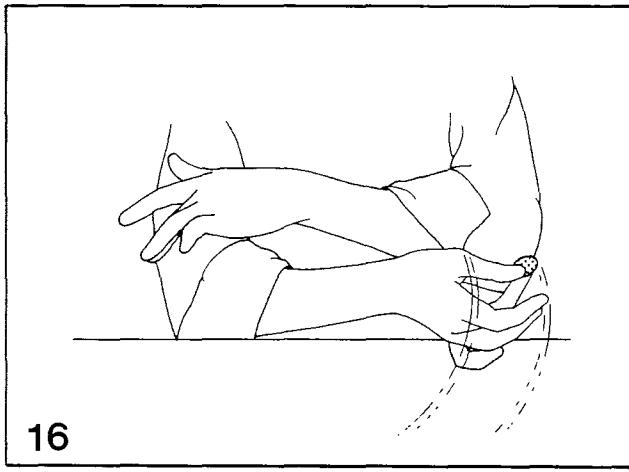
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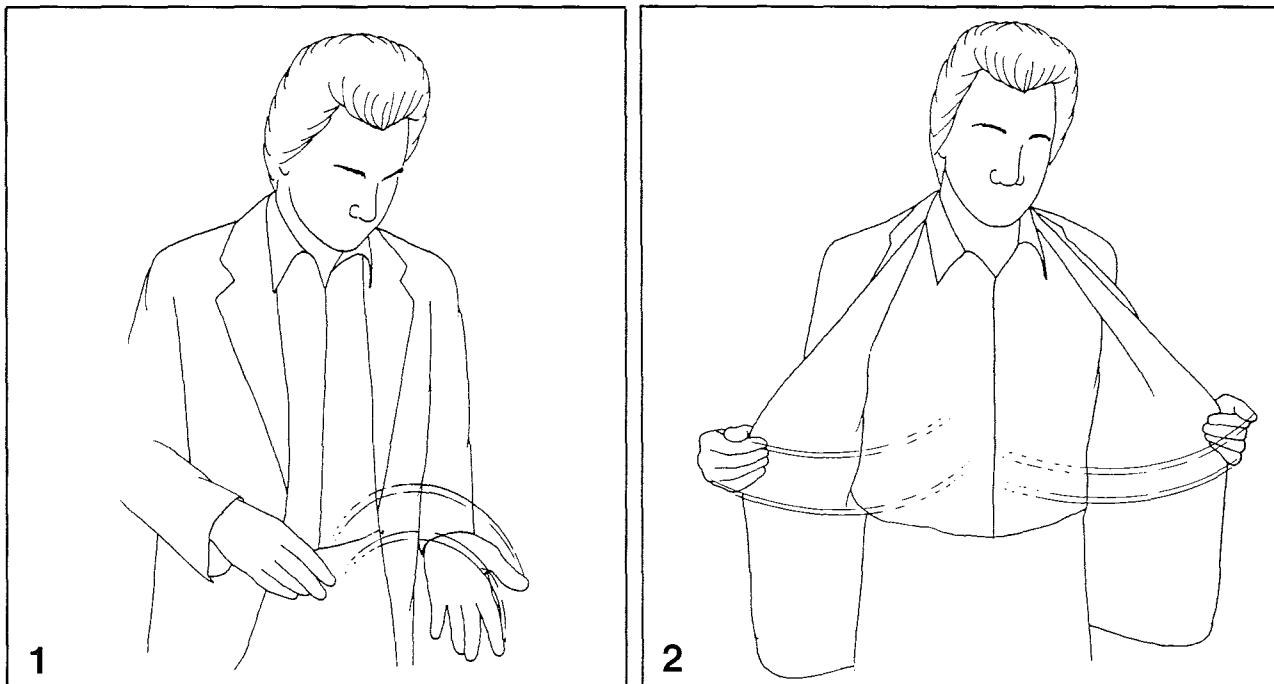


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At this point you would begin whatever routine you're doing and, in the case of the "Linking Coins," it would be by doing another vanish. This is a very magical sequence. It gives the audience the feeling that the coin has a life of its own.

STANDUP FLURRY CLIMAX

One of David's most well-known quick miracles is this standup production of a jumbo coin. The big coin, which can be either three or five inches in diameter, always creates a sensation. The only preparation is to be wearing a sport jacket, and to have the big coin in your left rear pants pocket. A few minutes before you perform this routine casually reach behind you, remove the big coin from the pocket, and shove it into the waistband of your pants, directly above the pocket. The coin must be sticking out above the waist of your pants so you can easily grab it.

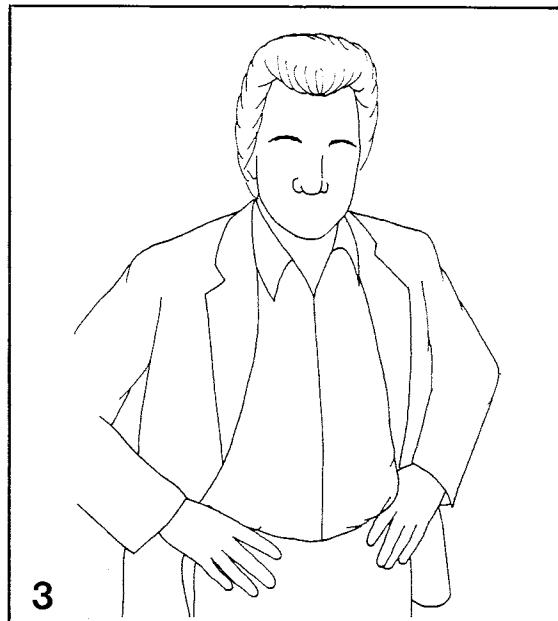


Perform "The Flurry" as already described. At the end of that sequence, you will be making a palm-up gesture with your left hand to show that the coin has, indeed, vanished (fig.1). Immediately grasp your jacket and pull it open (fig.2). Note that the jacket itself hides the coin classic palmed in your right hand.

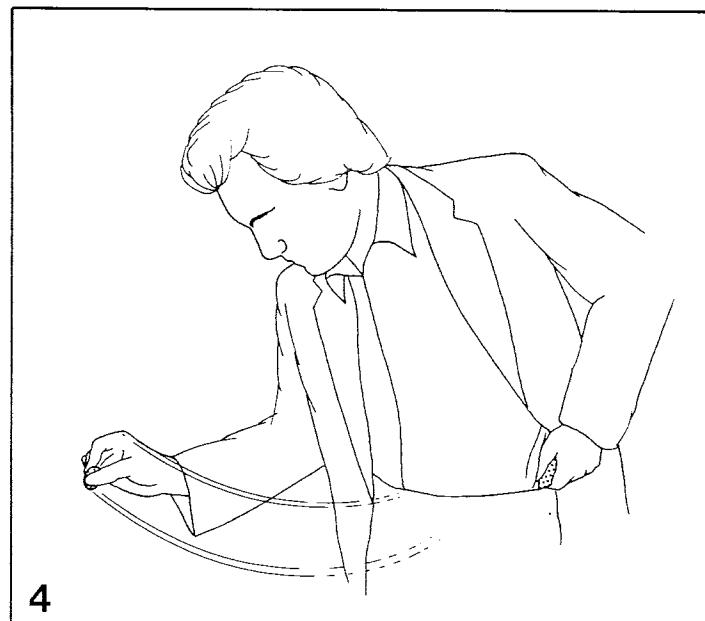
From the position shown in figure 2, lower your hands onto your hips, keeping your jacket pushed back (fig.3). While in this position it's an easy matter to casually slip your left thumb between the big coin and your body.

Reach out with your right hand and produce the concealed coin at your fingertips. Lean forward as you do this, into the action. At the same time your left hand naturally turns at the wrist and grasps the big coin (fig.4). See how well the steal has been set up? Your left hand

hardly has to move — it's already in position when your hands are on your hips! It simply swivels around and grabs the coin.

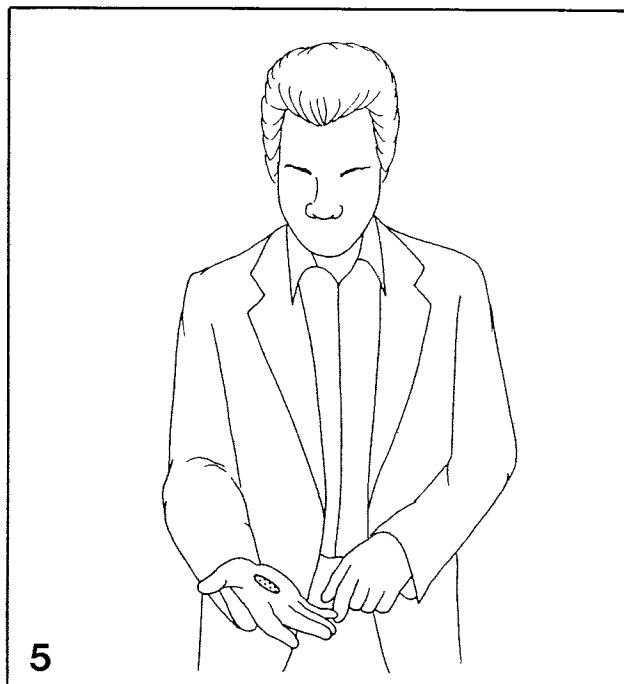


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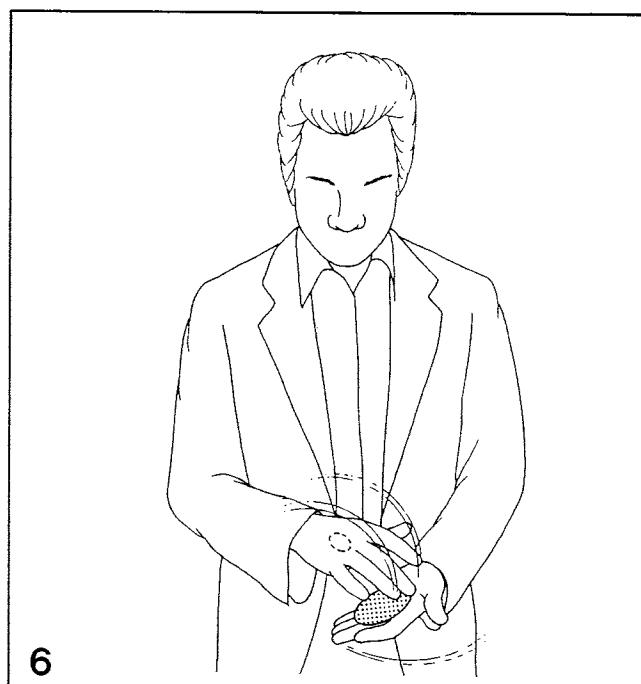


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Stand up straight again and bring your hands in front of you, displaying the coin on your right palm (an open classic-palm position). The big coin is concealed in your palm-down left hand, being pressed flatly up against your palm by your fingers.



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Once your hands are fairly close together, simultaneously turn your left hand palm up and your right hand palm down (fig.6). The regular coin is retained in a right-hand classic palm, and the big coin is revealed on the left hand. The illusion should be that the coin grows as it falls from your right hand to your left.

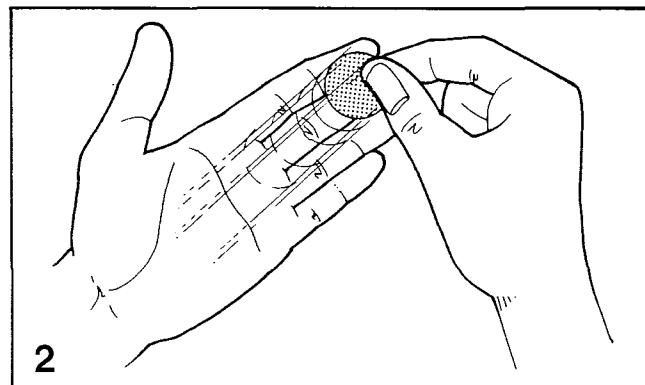
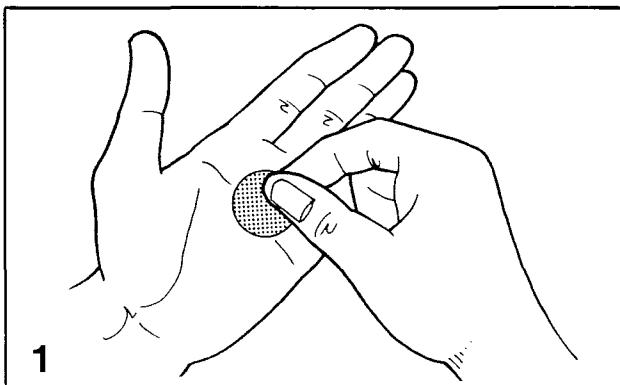
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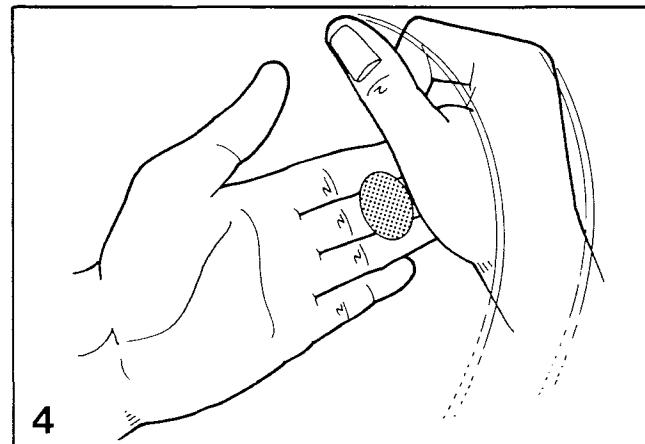
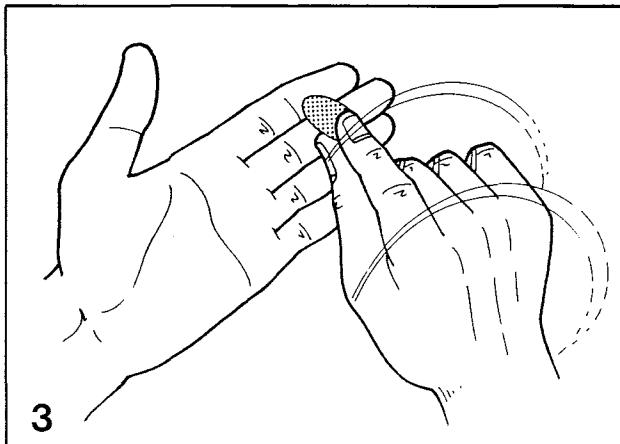
Deep Palm Tenkai Pennies
Deep Palm Tenkai Double Vanish
Deep Palm Tenkai Merge
Karate Coin For Professional Performance
Continuous Spellbound
Pulling Off Ten Cents
A Mighty Squeeze
Squeeze It
A Funnel Coin In Bottle
New Wave Coin In Bottle

DEEP PALM TENKAI PENNIES

The "Tenkai Pennies" (*MODERN COIN MAGIC*, revised edition, p.363) involves using a form of back clip which has erroneously come to be known as "The Goshman Pinch." Why Bobo credits the move to Al Goshman (who *did* popularize it) while simultaneously teaching a routine of Tenkai's which is much older than any of Goshman's material will remain a mystery. Regardless, Tenkai's method is a classic, and David has simply eliminated the back pinch.

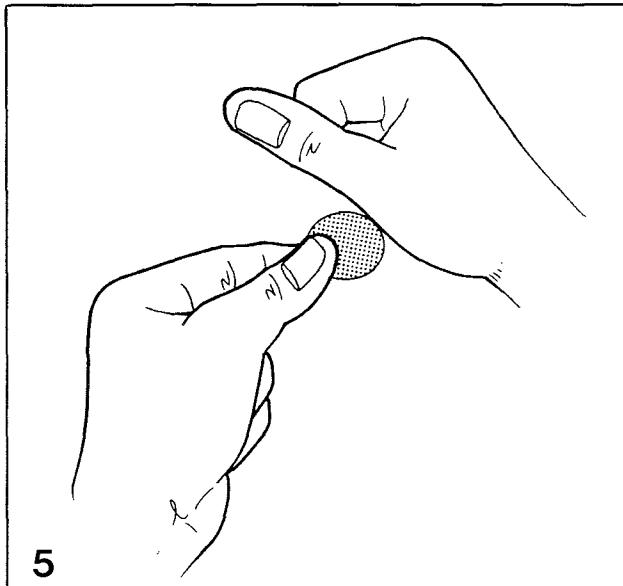


Display a half dollar on the palm of each hand, holding them about six inches apart. Turn a little to the left so you're giving more of your right side to the audience. Close both hands into fists, turn them palm down, and classic palm the coin in your right hand. Turn your left hand palm up again and open it flat out.

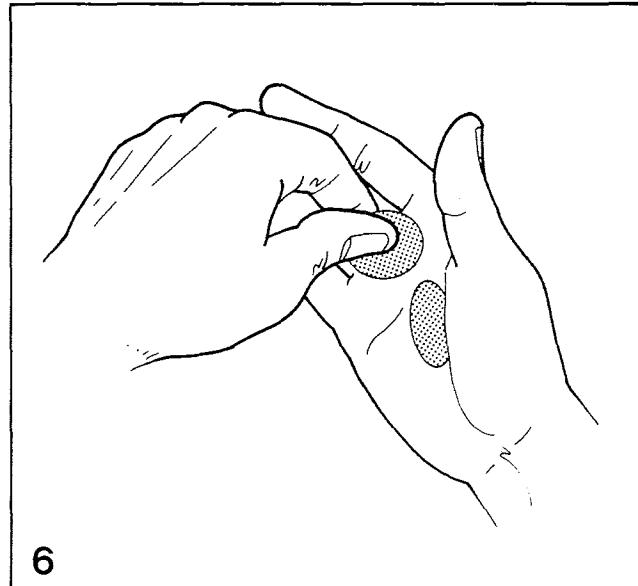


Extend your right thumb and first finger (the other fingers stay curled) and grasp the outer edge of the coin resting on your left palm (fig.1). Drag the coin outward to your left first and second fingertips (fig.2). Turn it over, moving the coin's outer end toward you (fig.3). Let go of the coin and move your right hand slightly forward and to the left — just enough so that it obscures the coin on your left fingertips from audience view (fig.4).

Move your left thumb onto the coin's inner edge and push it forward, grasping it between thumb and first fingertip (fig.5). Note that your other left fingers have begun to curl. Almost at the same time, turn your right hand palm up and bend your left hand slightly in at the wrist. Open your right fingers and keep the hand tilted slightly toward you so the coin in classic palm isn't exposed (fig.6).

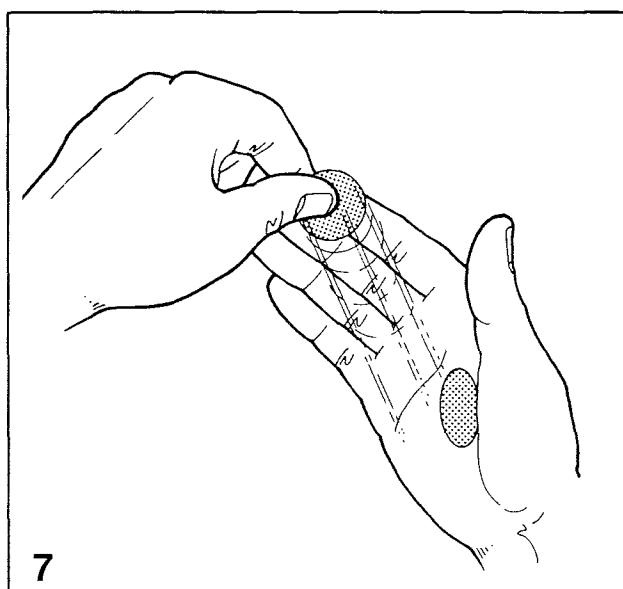


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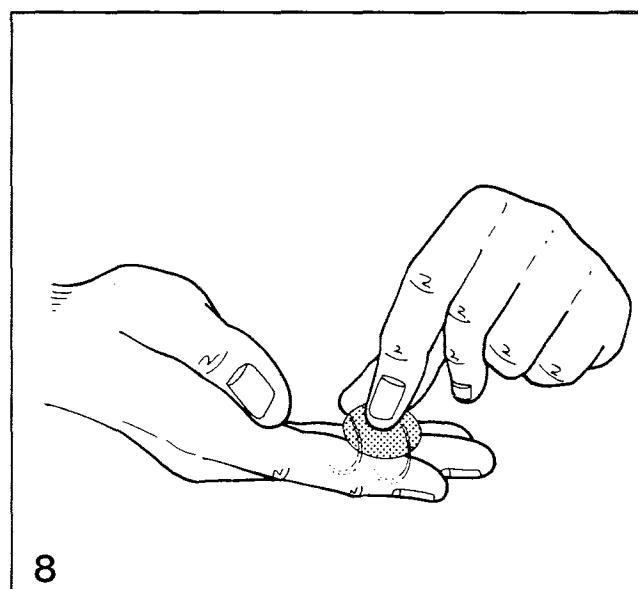


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Move your left hand forward, dragging its coin onto your right first and second fingertips (fig.7). Turn the coin over as before (fig.8 is an audience view, showing how the coin in right hand classic palm is concealed during this action).



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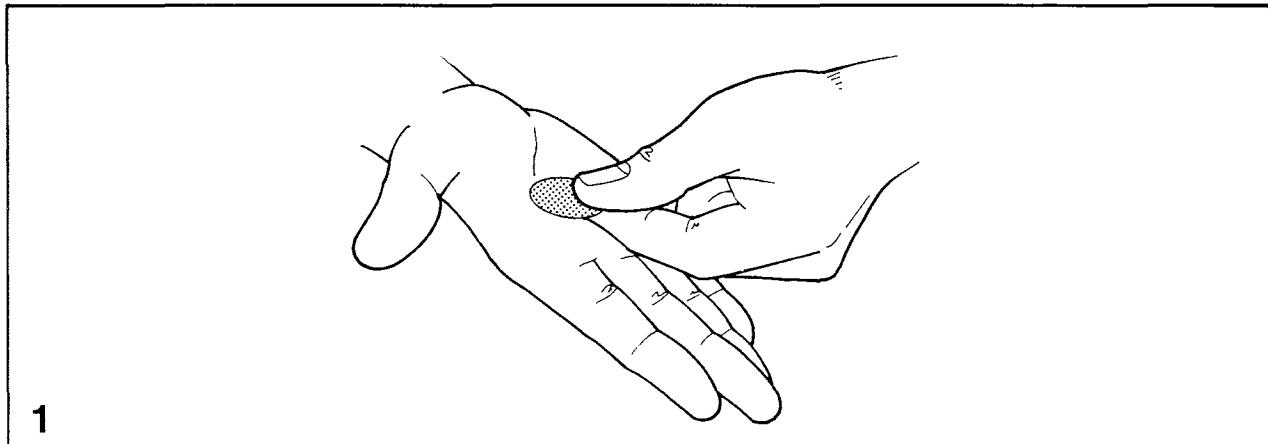
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Leave the coin on your right fingers and move your left hand away, curling your thumb and first finger back into a fist. Your right hand turns palm down, displaying the coin at the fingertips. Bring the coin inside your hand as you close it into a fist. Let the coin from classic palm fall onto the one in fingertip rest with a **clink**, then open both hands to end.

The vital action, when both hands turn over and the coin is switched from hand to hand, must be done smoothly. Your left hand actually begins moving forward with the coin (toward your right fingertips) *while your hands are still turning over*. Because there is no formal recovery of the back-clipped coin the sequence and hand actions are very tight and convincing. The idea of gripping the forward edge of the coin to drag it outward and turn it over is Steve Freeman's.

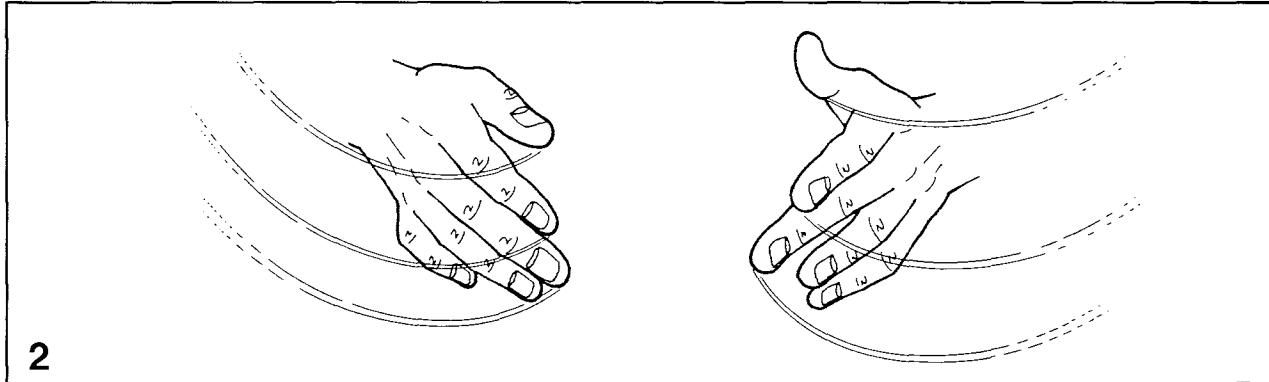
DEEP PALM TENKAI DOUBLE VANISH

Using David's sleight taught in the preceding effect, you can do a nice double vanish. It begins with a subtlety of Sawa's, then incorporates the move you've already learned.



You must have one half dollar and some other coins in a right-side pocket. Reach into the pocket with your right hand, take out the half dollar, and drop it onto the center of your left palm. Reach back into the pocket, jingle coins as if picking out a second half dollar, and bring your hand out of your pocket pretending to hold a coin. Close both hands into fists and turn them palm down.

Turn your left hand palm up and open it. Begin David's handling of the Tenkai move, dragging the coin to your left fingertips with your right thumb and first finger. Continue with the move, both hands turning over — your right hand palm up and your left hand palm down. Here, however, your right hand turns *completely palm up*, so the coin (held between your left thumb and first finger) is momentarily seen on your right palm (fig.1). This is a nice subtlety you could not do in the preceding handling because there was a coin classic palmed in your right hand at that moment.



Continue the move, dragging the coin to your right fingertips. Leave the coin there. Both hands close into fists and turn palm down. To affect the double vanish, classic palm the coin in your right hand, then open both hands, palms facing each other, with a throwing motion toward each other (fig.2). Say, "They're gone." Turn both hands palm down and move your left hand over your right, forming an X. Without pausing, separate them quickly as a final gesture. The movement must be casual and relaxed so your hands truly give the impression they're empty even though they are palm down.

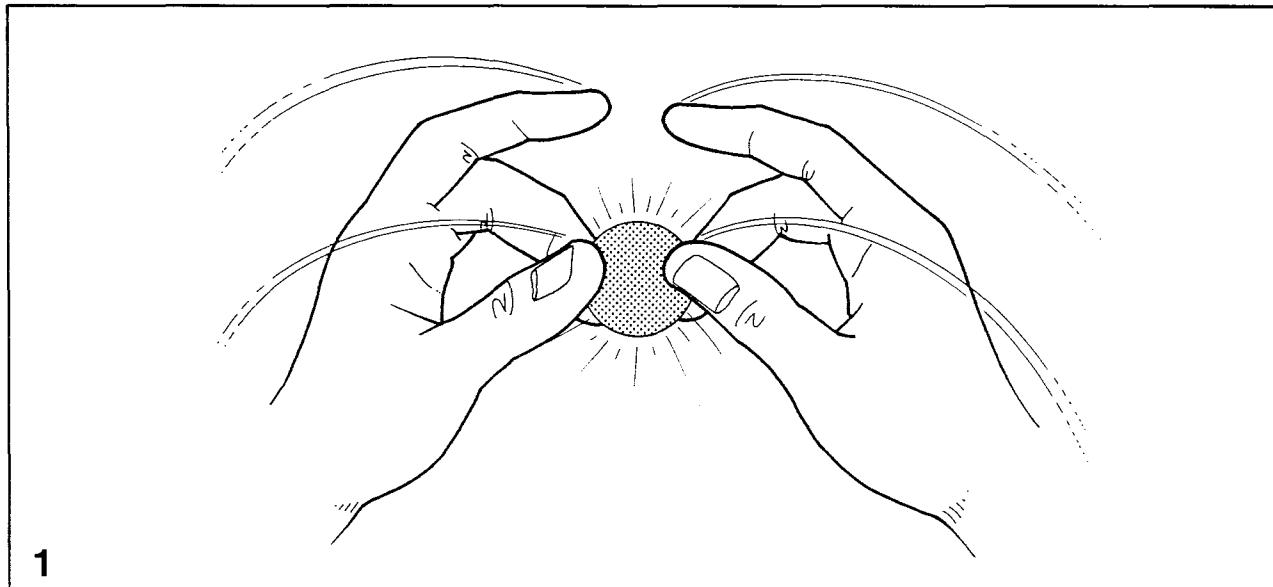
DEEP PALM TENKAI MERGE

This uses David's handling of the Tenkai move in combination with an idea of Sawa's. At the end of an effect using two half dollars, they are magically merged into a silver dollar.

You must have a silver dollar classic palmed in your right hand. Two coins are held between your right thumb and fingers. Get into this position by nonchalantly stealing the dollar at the end of some trick using the halves. Now, act as though you're finished and go to put the halves into your right front pants pocket. While your hand is in your pocket, release one of the coins. Change your mind, and bring your right hand out again **as if it holds both coins.**

Drop the visible coin onto your palm-up left hand, keeping your right fingers together and straight afterward as if another coin is behind them. Close both hands into fists.

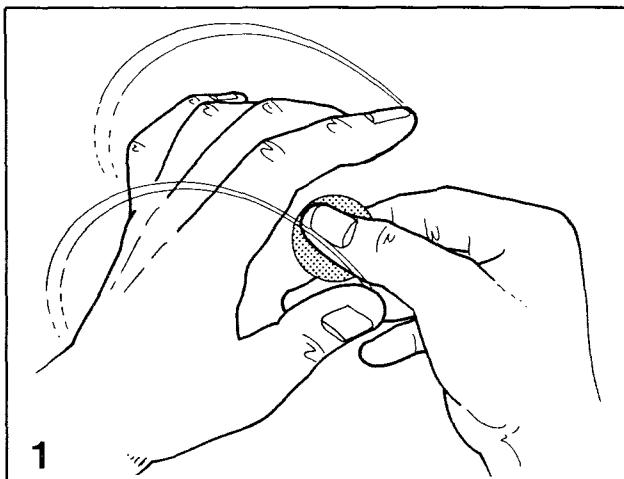
Do David's handling of the Tenkai move, apparently showing a half dollar in each hand. The half dollar will end sitting on your right fingertips. Immediately turn your hand palm down and push the coin to your fingertips for display. Close both hands into fists, taking the coin inside your right hand.



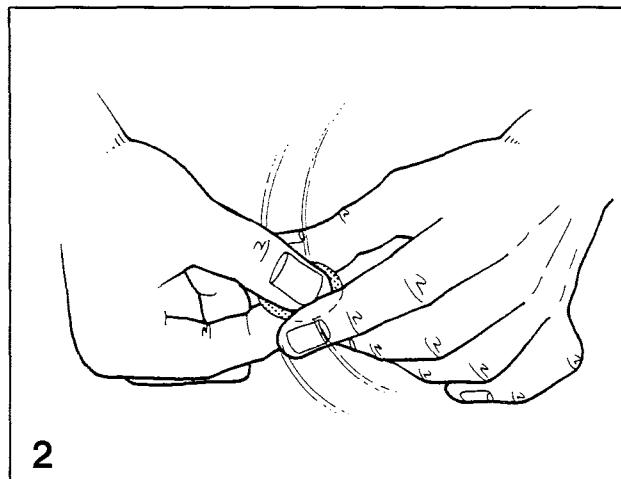
As your right hand closes, begin "The Palm Change," classic palming the half dollar and ending with the dollar in fingertip rest. To create the illusion of merging the halves, move your hands together very quickly. Your right thumb pushes the dollar to your fingertips as both hands turn partially palm up (fig.1). Done properly, it appears as if the coins leaving each hand merge into the dollar.

KARATE COIN FOR PROFESSIONAL PERFORMANCE

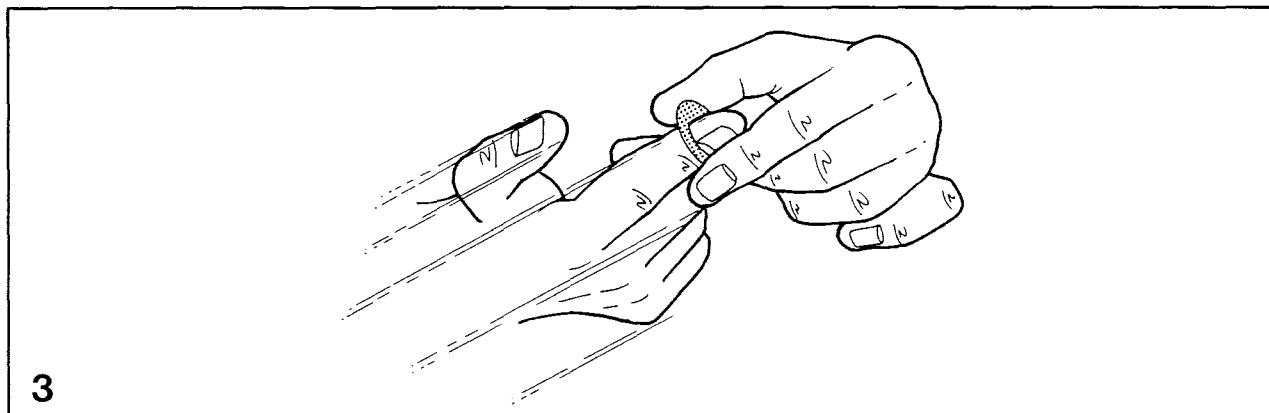
David has published several versions of this effect, based on "The Finger Gimlet" from Jean Hugard's book, *COIN MAGIC*. One of the earliest references to this trick is in Will Goldston's book, *THE YOUNG CONJURER PART 2* (p.75 of second revised edition, published around 1921). This is the handling David uses when working for lay audiences, and is the most natural of all those he has published so far.



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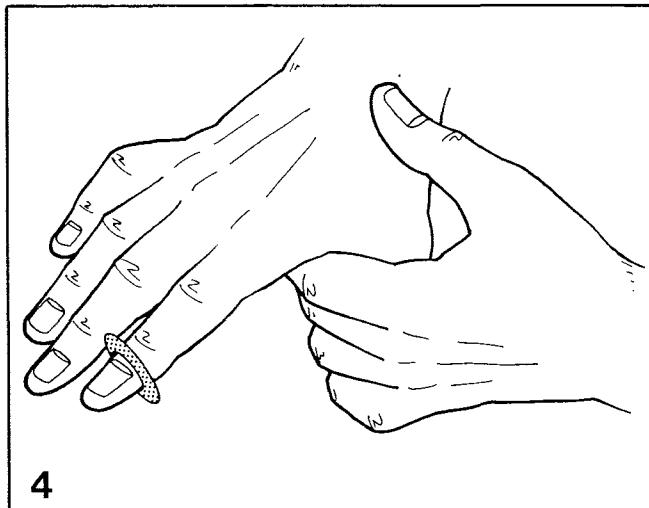
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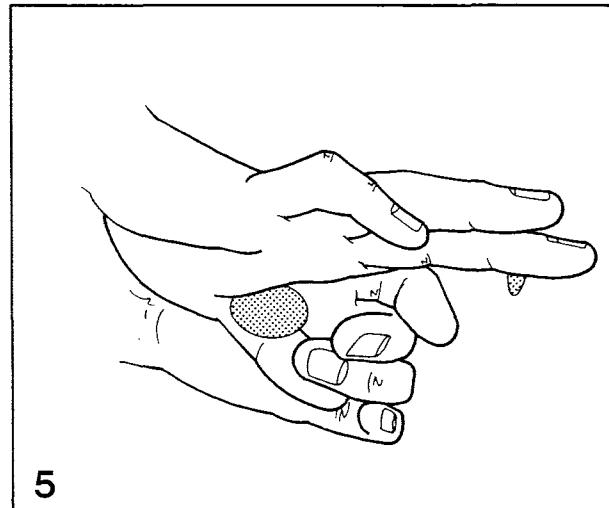
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Classic palm the Karate coin in your right hand. Display a regular half dollar on your left hand and maneuver it into an open finger palm. Do the "Shuttle Pass," apparently taking the coin with your right hand. Actually the coin from classic palm is dropped to the finger-

tips and, as your right hand turns palm up, your thumb moves over the hole (fig.1). Place the coin between your left thumb and first finger, holding it horizontally (fig.2). Immediately shove your right first finger **up** through the hole (fig.3). Move your left hand away and move your right hand forward for closer examination by the audience.

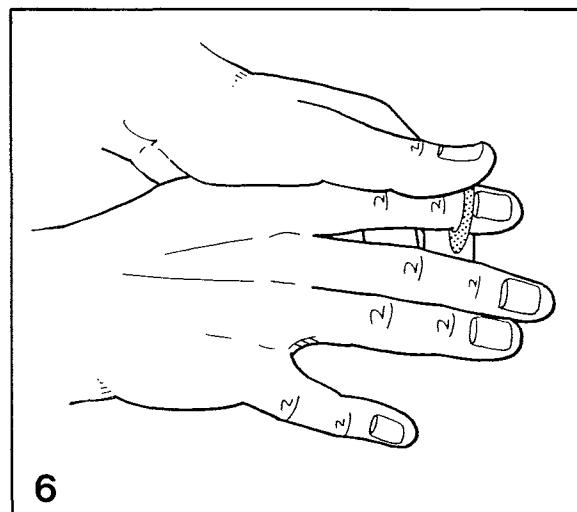


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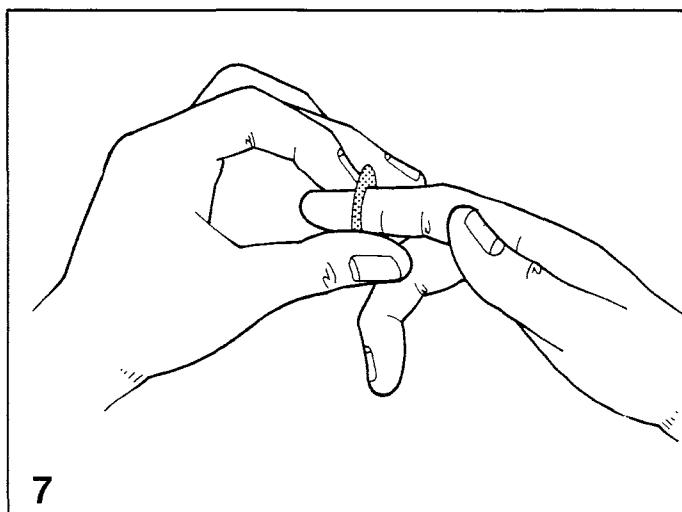


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Both hands turn palm down as they approach each other. Your right fingers point slightly to the left, and your left hand turns palm toward you. Your left fingers enter the right thumb crotch momentarily so you can do a changeover palm of S. Leo Horowitz's under cover of trying to pull the Karate coin off your finger. Your hands should be in the position shown in figure 4. By nipping the upper edge of the coin finger palmed in your left hand you'll find that you can thumb palm it in your right hand (fig.5). Immediately move your left hand down the length of your right first finger until it can grasp the Karate coin (fig.6).



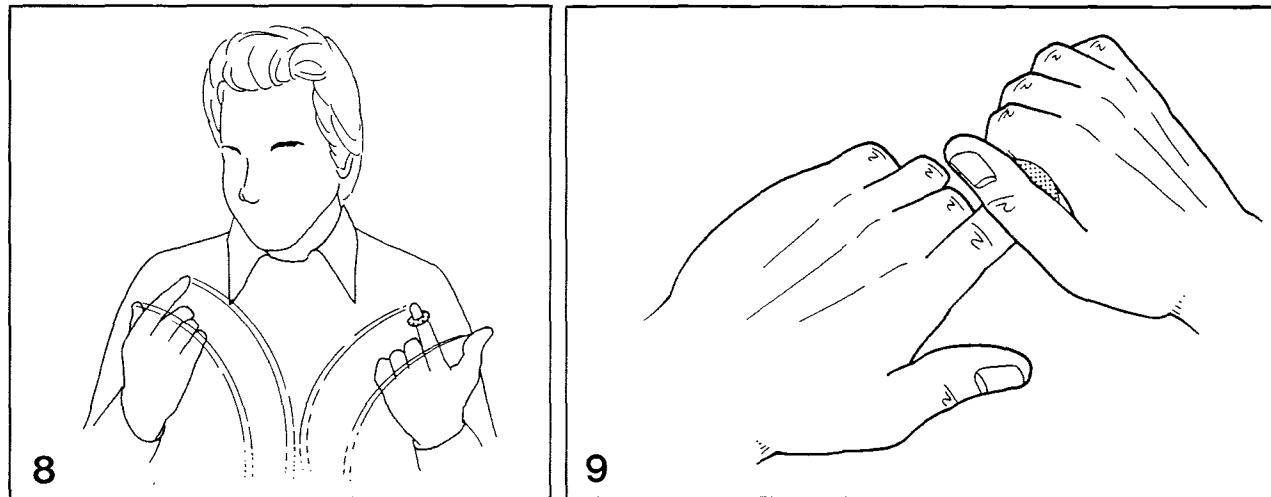
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7

Tug on the coin and pretend that it won't come off. Separate your hands for a moment to change your left hand's grip. At the same time transfer the thumb-palmed coin to fingertip rest, and then press it into classic palm. Your left hand turns so that its fingers are pointing directly to the right, and grasps the opposite edges of the Karate coin between thumb and second finger (fig.7). Note the position of your left first finger — it's directly in front of your right first finger.

With a sudden jerk, pull the Karate coin off your right first finger, and turn your head toward your right hand as you raise it. At the same time, under this heavy misdirection, slip your left first finger through the hole in the coin and raise that hand (fig.8). Do a double take and look at your left hand — after a second the audience will notice the coin.

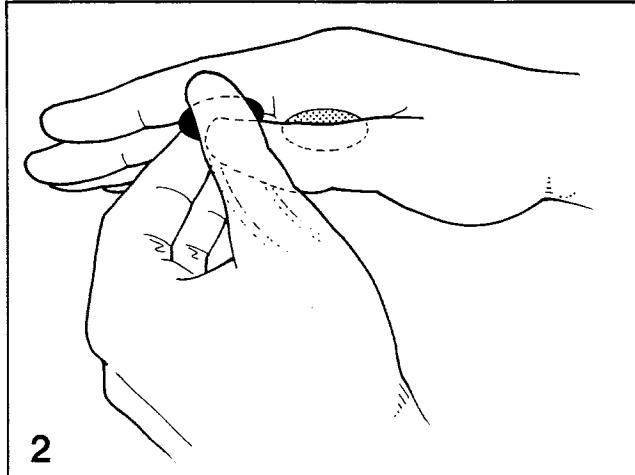
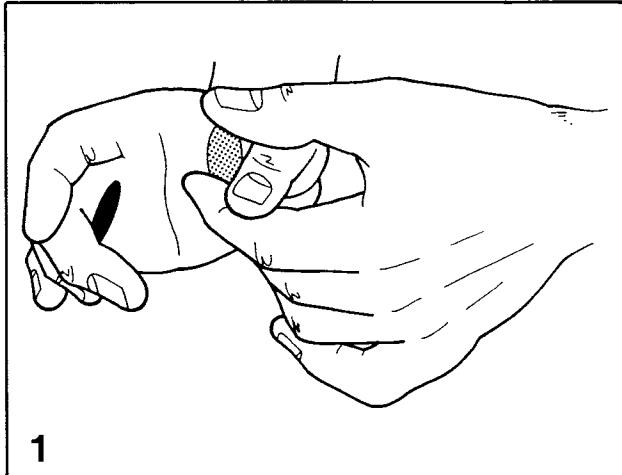


Lower both hands as you relax with a shrug, displaying the coin on your left finger. Let the coin in your right hand drop from classic to finger palm. Turn your left hand palm toward you and point your first finger to the right. Move your palm-down right hand over your left first finger, taking the Karate coin directly into thumb palm (fig.9). Jerk your right hand to the right, pulling the coin off your left finger. Turn your left hand palm up and drop the finger-palmed coin onto it. The coin may now be examined.

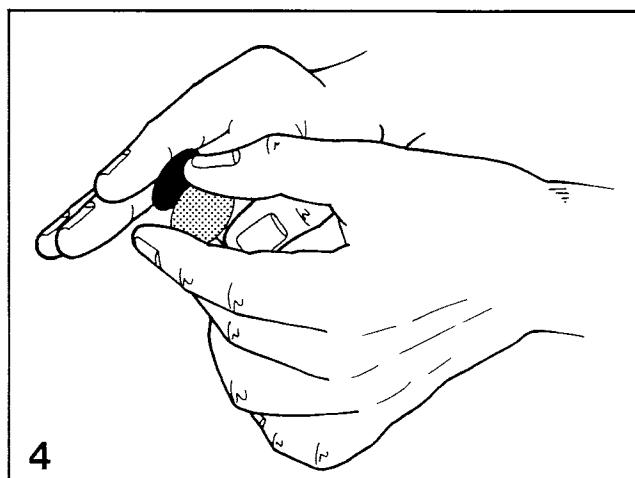
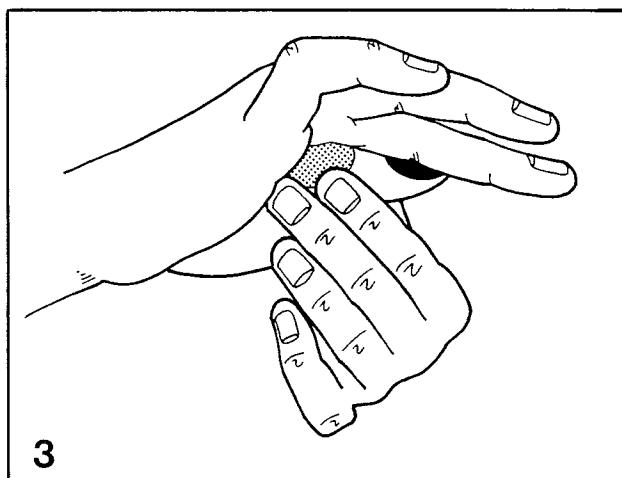
CONTINUOUS SPELLBOUND

What David wanted to develop was a system of "Spellbound" changes that looked essentially the same and required no regripping between each move (which usually necessitated dropping the hand to the side and wasting time). The following sleight has fooled *many* people over the last five years, yet the method is simplicity itself.

Begin with a copper coin concealed in right-hand finger palm and a silver coin in "Spellbound" position at your left fingertips. Start by performing Vernon's classic move, your right hand moving in front of your left hand and taking the silver coin into thumb palm (fig.1). As your right hand moves away the fingers leave the copper coin where the silver coin was.

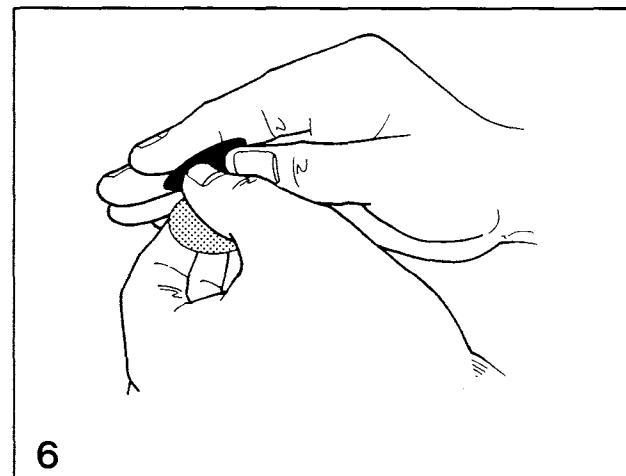
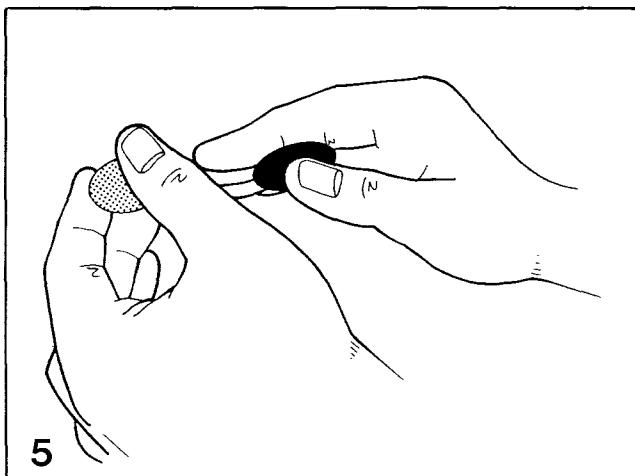


Pause and let the audience see the copper coin for a moment, then begin moving your right hand to the left again. As soon as it's able, your right thumb moves behind the copper coin and presses it against the insides of your right fingers (fig.2, in which the left thumb is transparent). Your right hand continues moving to the left *without pausing*, until your left thumb and fingers can grasp the thumb-palmed silver coin in "Spellbound" position (fig.3 is an exposed view from the front).

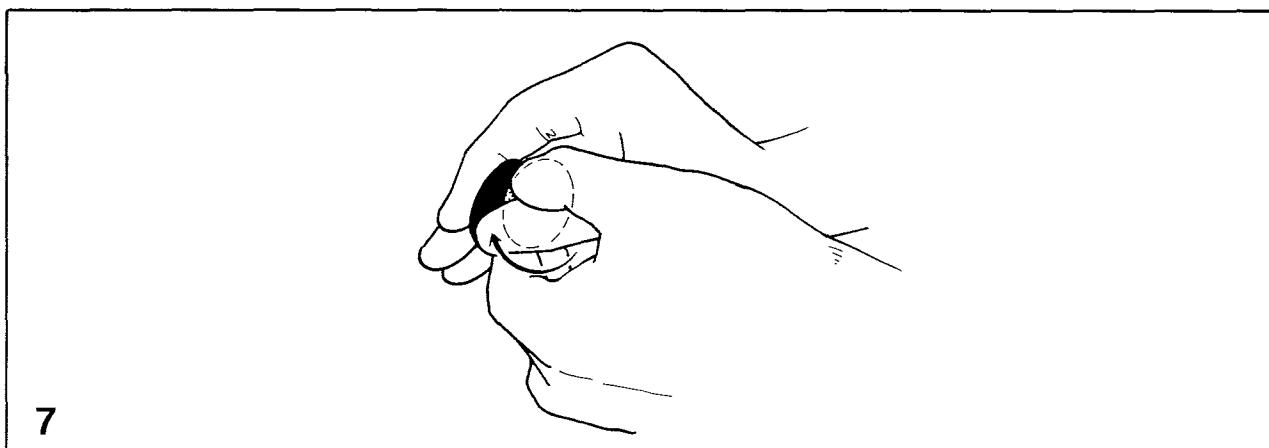


Your right hand reverses direction and begins moving back to the right until your left thumbnail (which projects slightly above the silver coin) contacts the copper coin. Once your left thumbnail is pressing against the coin, your right thumb can move away from the copper coin (fig.4). Your right hand continues moving to the right, your left thumbnail sliding along the copper coin and holding it in place against your right fingers. Once your right hand has moved far enough to the right, your right thumb can move back onto the copper coin, pressing it against the right fingers (fig.5). Your right hand moves away from your left so the silver coin is seen at your left fingertips as shown.

To repeat the change, move your right hand to the left again until your left thumbnail contacts the copper coin beside your right thumbtip (fig.6). Your left thumbnail presses the copper coin in place enabling your right thumb to drop away. Your right hand continues moving to the left until enough of the left side of the copper coin is exposed so that your right thumb can again move onto it (fig.7).



The silver coin is placed back into right-hand thumb palm. The right hand reverses direction and, when the left thumb and fingers pass the copper coin, they grab it in "Spellbound" position. The hands separate to reveal the copper coin.

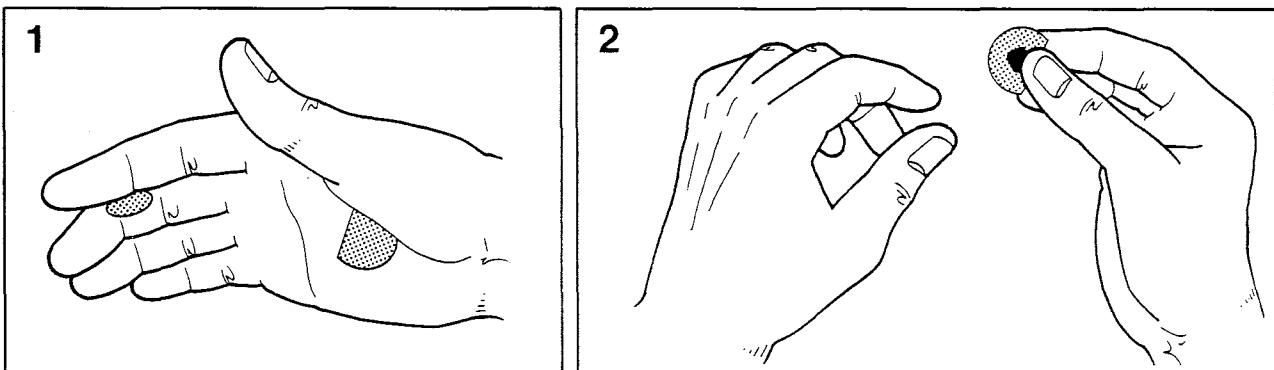


Here's a tip which may make the mechanics simpler to do. When David does this, each time his left thumbnail is going to ride over a coin, his right hand moves upward and then downward in a very slight arc so that his left thumbnail's leverage on the coin is greater, and it's easier to hold it in place. Not only does this give you more left thumbnail area on which to ride the coin, but it also will prevent the lower portion of the coin that's being held in place from flopping away from the fingers and clinking against the moving coin.

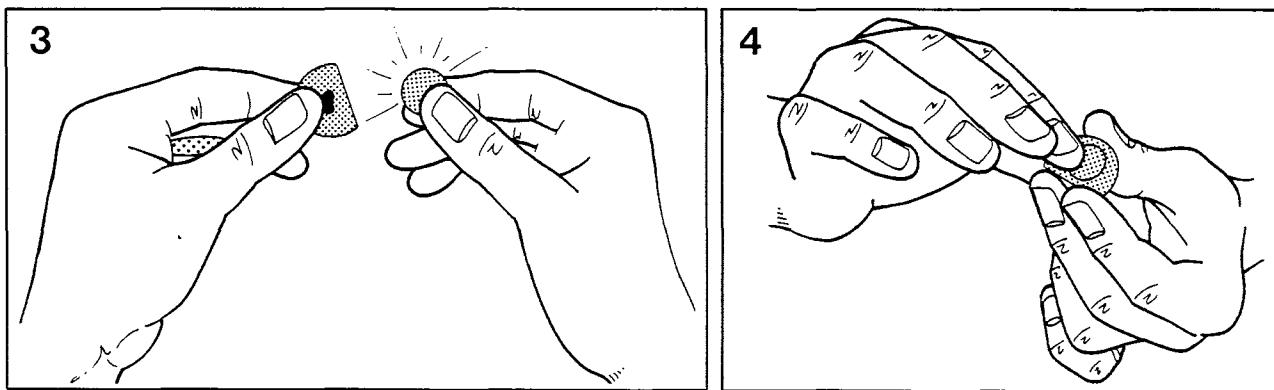
You're now in position to repeat the entire thing again, and again, and again if you like. Even though the move can be done continuously it should only be used a few times in any given routine. The idea of using a fingernail to eliminate friction is adapted from Erdnase's description of "To Retain The Bottom Stock And Shuffle Whole Deck" on p.32 of *REVELATIONS* as pointed out by Dai Vernon.

PULLING OFF TEN CENTS

Here's an offbeat slightly comic interlude where you pull off a small piece of a half dollar — and the piece turns out to be a dime. You need a half dollar, a dime, some blue-tack or wax, and a second half dollar from which a small piece has been cut. Put the blue-tack on the cut coin and classic palm it in your right hand so the cut is toward the fingers. Clip the dime between your first and second fingertips (fig.1).



To perform, your right hand displays the regular half dollar, held between thumb and fingers (the two coins hidden in that hand should not interfere). Drop the half onto your palm-up left hand in an open finger palm. Drop your right hand a bit as your left hand displays the coin. Relax your right palm and let the classic-palmed cut coin drop to fingertip rest, the rounded edge of the coin toward the fingertips.



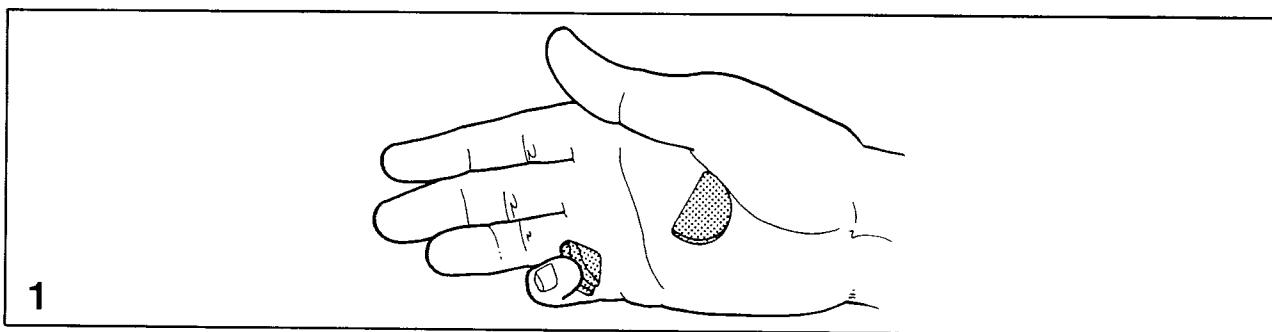
Do the "Shuttle Pass," apparently taking the coin with your right hand. Actually it's retained in your left hand and your right thumb pushes the cut coin into view as you raise the hand (fig.2). Move your hands together, your left hand grasping the left side of the cut coin. With a tugging motion, your right hand slips off the coin, moving to the right. When the cut portion of the half is revealed you'll have enough misdirection to thumb the dime out of clip and up into view (fig.3). (Needless to say, the side of the cut coin with the blue-tack is toward you.)

Clink the dime against the cut half as if trying to put them back together. Simultaneously turn your left hand palm up, rotating the backside of the cut coin upward, and your right hand palm down, laying the dime on the blue-tack (fig.4). Squeeze the dime in place as if trying to put them back together, though all you're doing is making sure the dime is stuck firmly in place.

Transfer the cut half with the dime stuck to it to "Spellbound" position in your *right* hand. Do a standard "Spellbound" move, your left hand moving in front of the coin for a moment. The cut half is allowed to fall backward into right-hand finger palm and the regular half from your left hand is left in position between your right thumb and fingers. Once your left hand has moved away revealing the restored coin, your right thumb and fingers snap it to a vertical position. Then the hand turns palm down and hands the coin out for examination.

A MIGHTY SQUEEZE

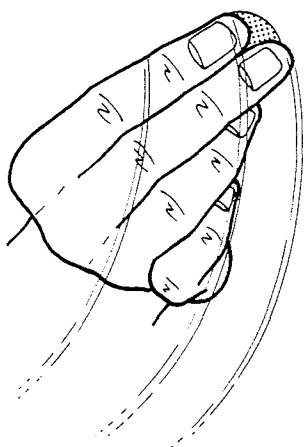
A quick well-handled effect where a half dollar is first folded in half, then in quarters. You need two specially made coins: a half dollar folded in half, and another folded in quarters. The quarter-folded coin is gripped inside the curled pinky of your right hand. The half-folded coin is classic palmed so the round edges are toward the wrist (fig.1).



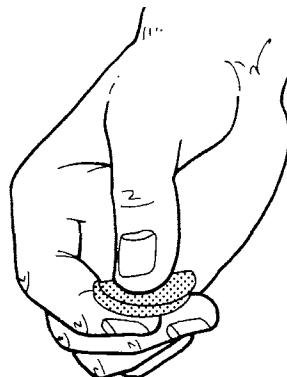
Your left hand displays a regular half dollar and transfers it to your right hand, which takes it between thumb and fingers. Drop it back into your left hand in an open finger palm.

At the same time drop your right hand to your side and allow the classic-palmed half-folded coin to drop to fingertip rest. The rounded edges must be toward the fingertips.

Raise your right hand and do the "Shuttle Pass," ostensibly taking the coin with your right hand. The coin is actually retained in your left hand. Here, you must raise your right hand immediately after the move so you don't flash the folded coin too soon (fig.2).

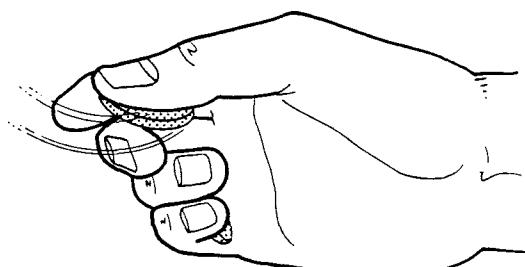


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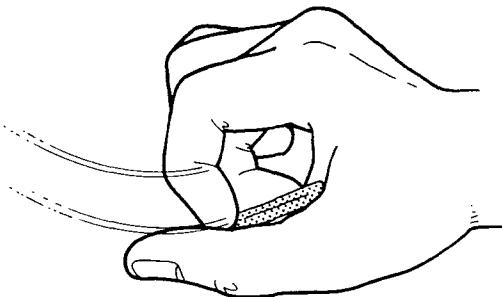


3

Press your thumb and fingers together, the coin between them, letting your hand tremble slightly as you give it a mighty squeeze. Lower your hand and display the folded coin (fig.3). The quarter-folded coin is safely concealed behind your curled third finger and pinky.



4



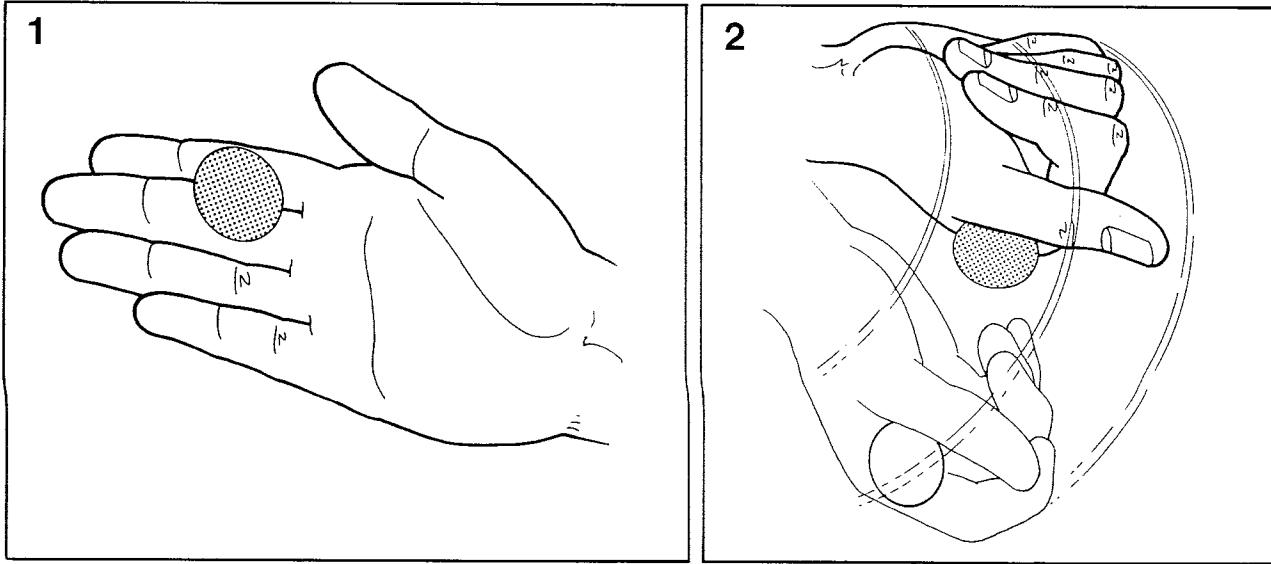
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Ask a spectator to hold out a hand, palm up. Raise your right hand so the back is again toward the audience, at the same time pivoting the left end of the half-folded coin inward with your second finger (fig.4). Your first and second fingers now slide the coin back to thumb palm (fig.5). Give another mighty squeeze and let your hand tremble a bit.

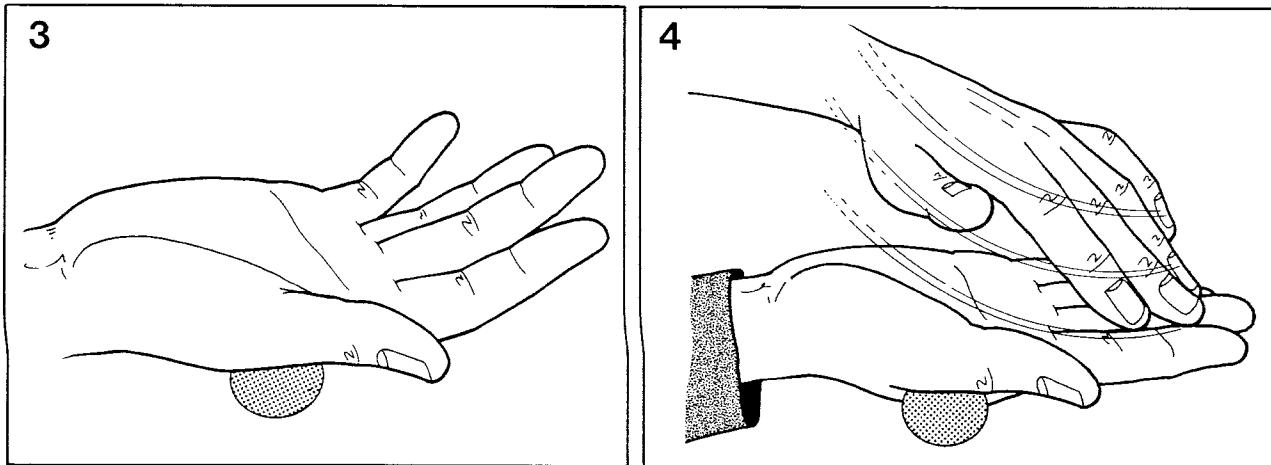
Lower your hand and turn it palm down, opening the fingers and letting the quarter-folded coin fall onto the spectator's hand.

SQUEEZE IT

Here is an interesting vanish suitable for performing while seated or standing, with various methods for cleaning up afterward — one of which you're sure to like.

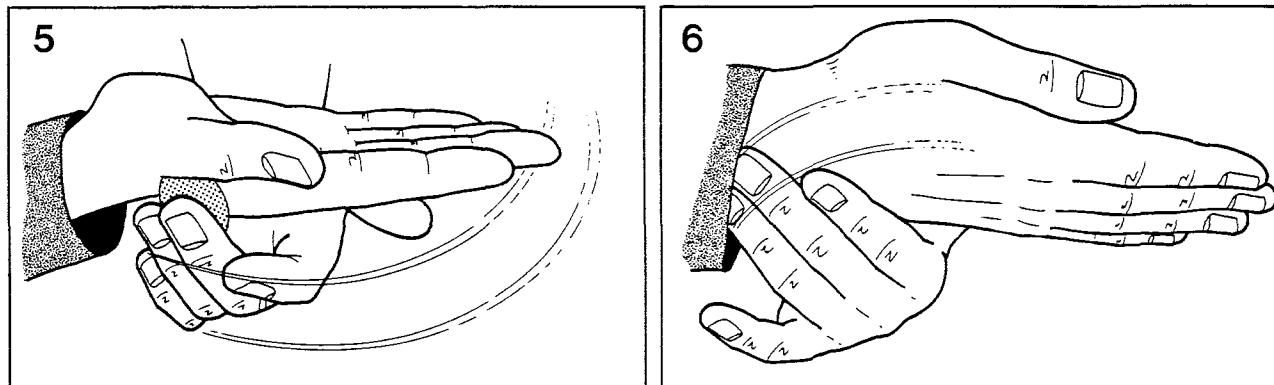


THE VANISH: Turn to the right and extend your right hand, palm up, out to your side. Place a half dollar on your first and second fingers between the first and second joints (fig.1). A few things happen simultaneously, and they'll take a bit of a knack to coordinate. Rapidly move your right hand upward about six inches. At the same time curl your fingers into a fist. The coin gets turned over and *thrown* into rear thumb palm (fig.2, which shows two steps as the hand moves upward).



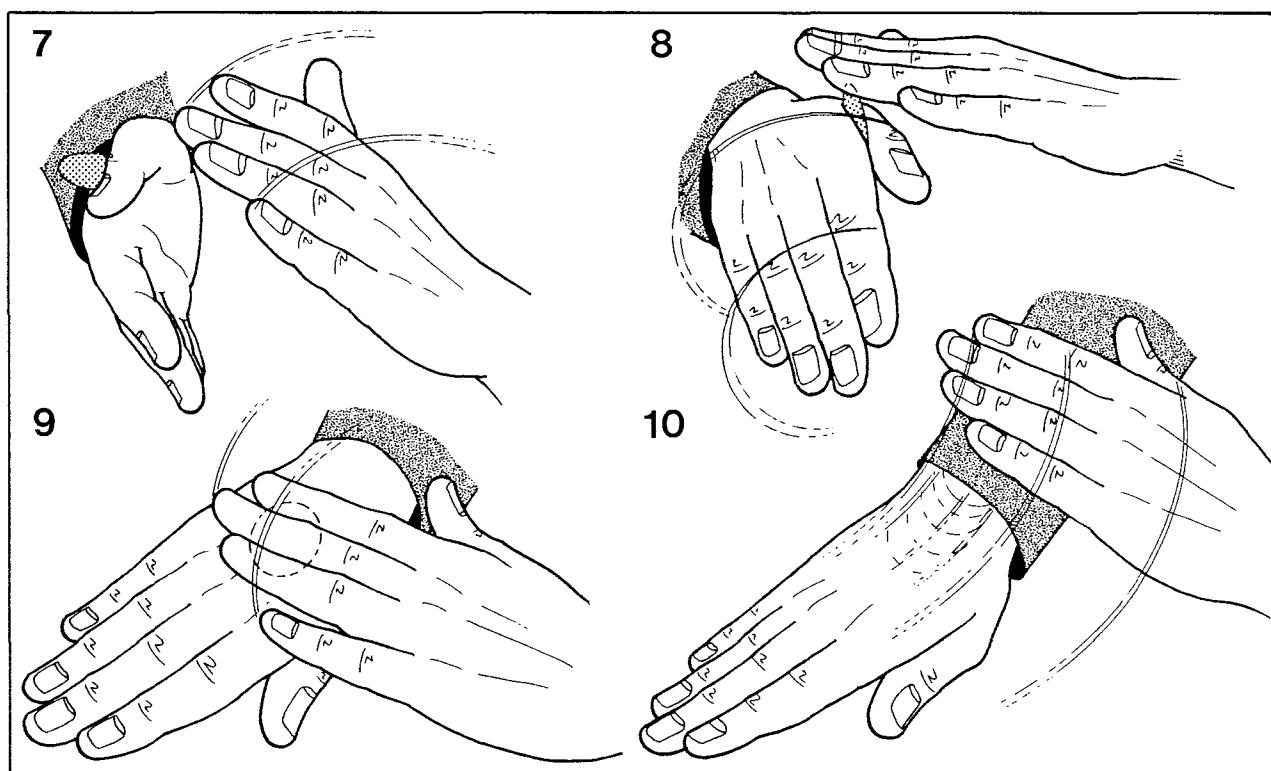
Crumple your fingers, then slowly open them to reveal the vanish (fig.3 is an exposed view, naturally. The audience would see only the empty palm of the hand). Keep your hand relaxed here - it shouldn't look cramped if you hold it about waist high.

SLEEVING METHOD ONE : Needless to say, you must be wearing a jacket to do this. Lower the second finger of your palm-down left hand onto your right wrist. Your left hand strokes your right hand, moving to the fingertips (fig.4). Turn your left hand palm up as it moves around the right fingertips, and begin to stroke the back of your right hand, moving toward the wrist. As your left fingers pass the rear thumb-palmed coin they move onto it (fig.5). As the left hand continues toward the right wrist your left fingers sweep the coin up the right sleeve (fig.6).



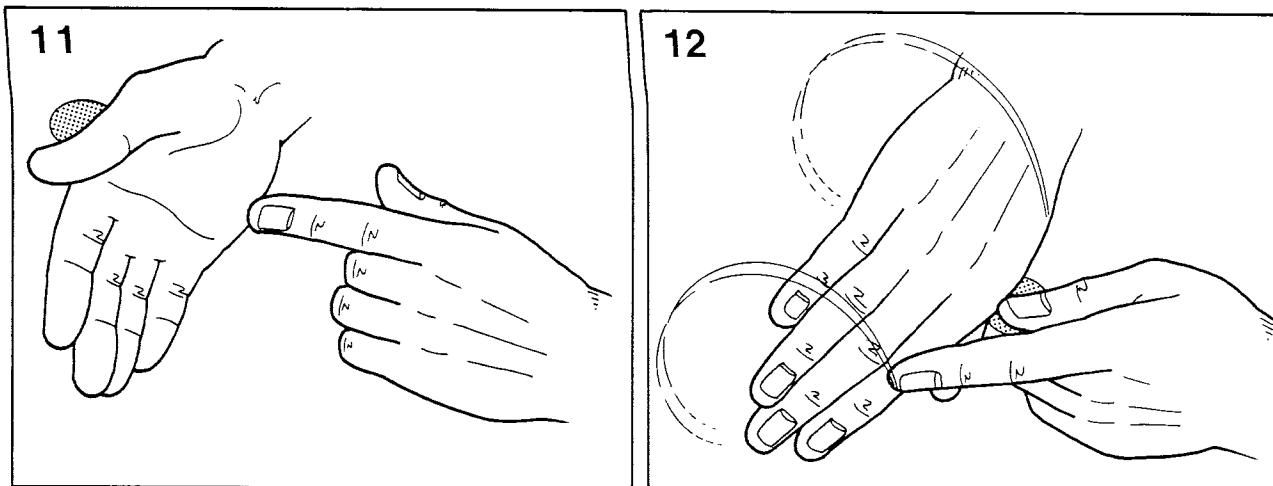
Both hands brush each other, turning palm up and down, to complete the action.

SLEEVING METHOD TWO: Once you've shown both hands empty after the vanish, turn your left hand palm down. Point your left fingers toward your right thumb as you move your left hand over your right (fig.7). Under cover, your right hand turns palm down (fig.8). Your



left fingers should be perfectly positioned over the upper edge of the coin — press it flatly against the back of your right hand (fig.9). Without pausing, your left hand sweeps the coin up your right sleeve (fig.10). Face forward and brush your palms together.

TO RECOVER WITHOUT SLEEVING: After you've squeezed the coin away, your left hand, closed in a fist with the first finger extended to point, approaches your right hand (fig.11). Rotate your right hand back toward audience, which also conveniently places the



rear thumb-palmed coin in position to be gripped between your left thumb and the upper side of the second finger with no further motion (fig.12). Lower your left hand and turn your right hand palm toward audience again. The coin in your left hand can easily be moved into fingertip rest.

A FUNNEL COIN IN BOTTLE

This handling of the "Coin in Bottle" will appeal to many of you because it's easy — and ingenious. The use of a funnel adds an eccentric visual aspect to the trick, and simultaneously makes it easier to do.

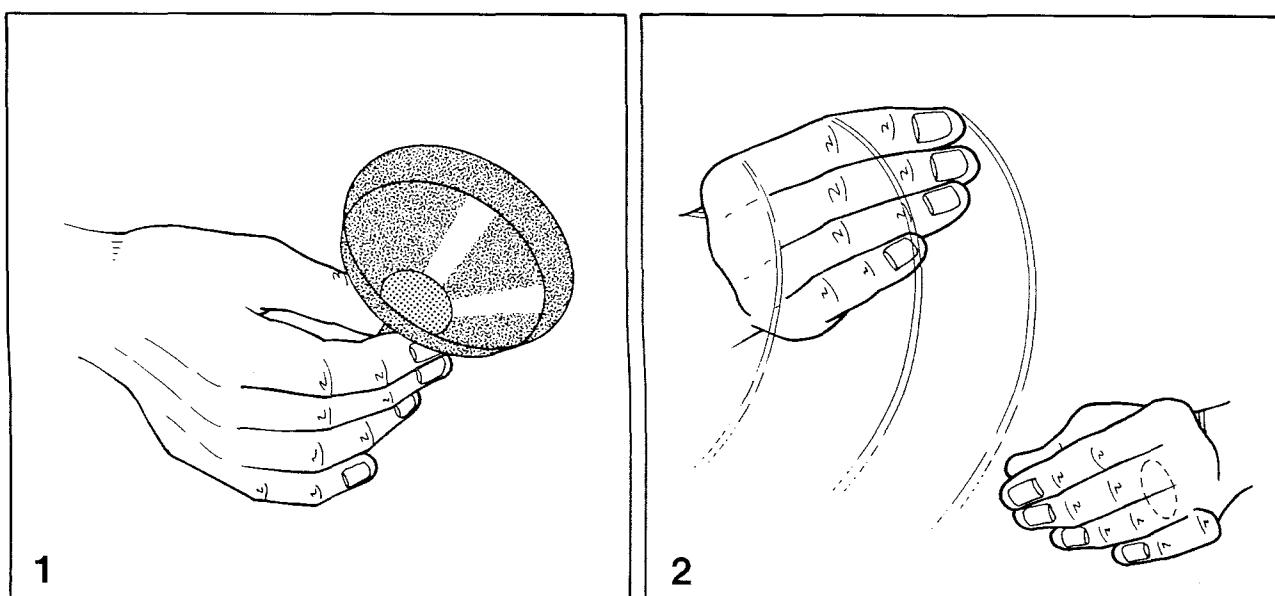
You need a large bottle, and an opaque funnel whose spout is large enough to easily hold a collapsed folding coin, and small enough to fit in the mouth of the bottle. The only other thing you need is a half dollar and a matching folding coin. To prepare, fold the coin and insert it into the funnel's spout. It should fit completely inside. Turn the funnel mouth downward and place it aside somewhere so it's not visible to the audience yet.

To perform, introduce the half dollar and the bottle. Set the bottle mouth up on the table. Tap the half dollar on the mouth of the bottle and say, "I'm going to put this half dollar inside the bottle, but it's obviously a little too big to fit, so that's why I use the funnel." Transfer the coin to your left hand. Your right hand reaches down and picks up the funnel. If you time the patter correctly you'll get a laugh when the funnel comes into view because the idea is so absurd. Your right hand holds the funnel, mouth up, at the top of the spout.

Your left hand drops the coin into the funnel — it'll naturally flip to a horizontal position concealing the folded coin in the spout below. Extend your right hand and tilt the funnel's mouth toward the audience so they can see the coin inside (fig.1).

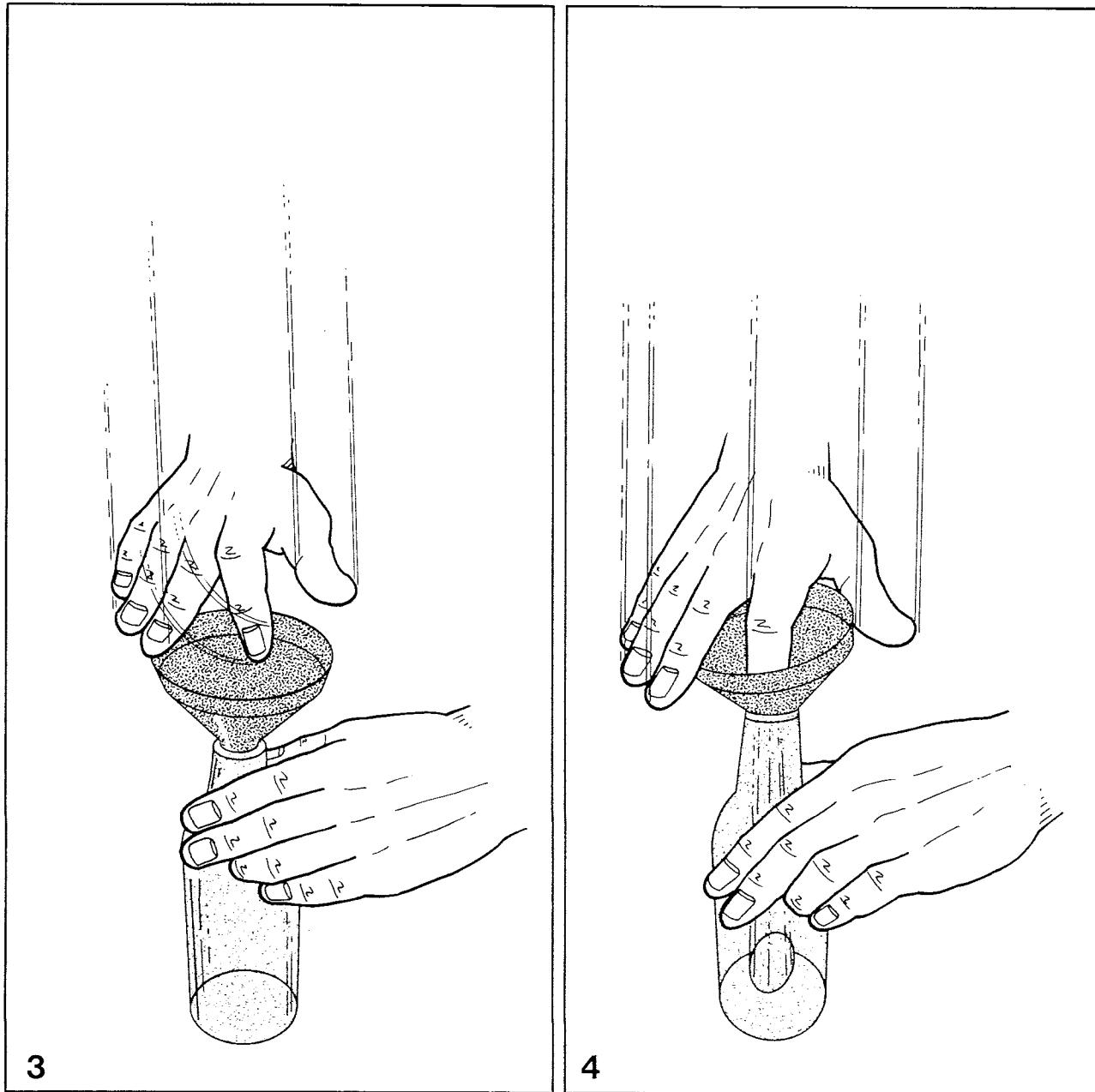
Your left hand takes the coin out of the funnel. Set the funnel into the mouth of the bottle. Drop the coin back into the funnel, lift the bottle, and again tilt it forward so the mouth of the funnel is toward the audience and they can see the coin inside. Table the bottle afterward.

Patter and gesture with both hands so that they're seen completely empty. Your left hand takes the coin out of the funnel again. (The easiest way to do this is to simply hit the far side of the coin with your first finger, causing the inner side to tilt upward. Slide your thumb beneath the coin and then grasp it and lift it out between thumb and first finger.) Maneuver the coin into an open finger palm in your left hand. Do the "Half Shuttle Pass," pretending to dump the coin into your right hand while actually retaining it in left-hand finger palm. Raise your right hand as if it holds the coin, first and second fingers extended with the thumb behind them (fig.2).



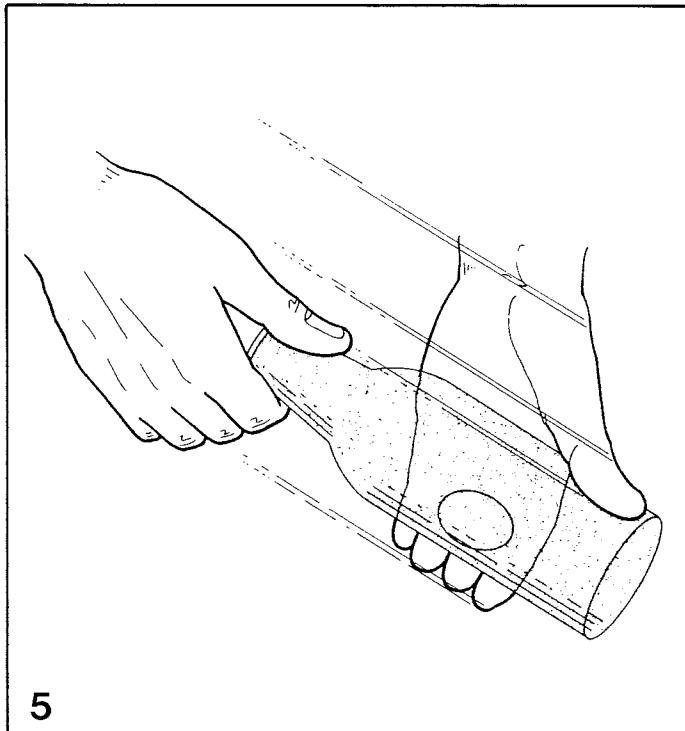
Grasp the neck of the bottle with your left hand to steady it. Turn your right hand palm down and rapidly lower it toward the funnel. On the way, straighten all your fingers and curl **only your first finger** (fig.3). This goes into the funnel and knocks the folding coin out of the spout and into the bottle (fig.4). Pull the funnel out of the bottle with your *left hand*. Your right hand lifts the bottle and shakes it so they can see that the coin is inside. Place the funnel aside.

David's way of ending the routine is fairly standard. Take the bottle back with your right hand, holding it upside down at the mouth, your right hand in a fist. Your left hand holds the main body of the bottle to steady it. Give the bottle a few very hard downward shakes — the folding coin should pop out into your right fist. Act as if it's still inside the bottle, though, and lower the bottle to a horizontal position, apparently letting the coin slide back to the center. Move your left hand outward at the same time so they can see the left hand's finger-palmed coin through the glass (fig.5). It appears to be inside the bottle.

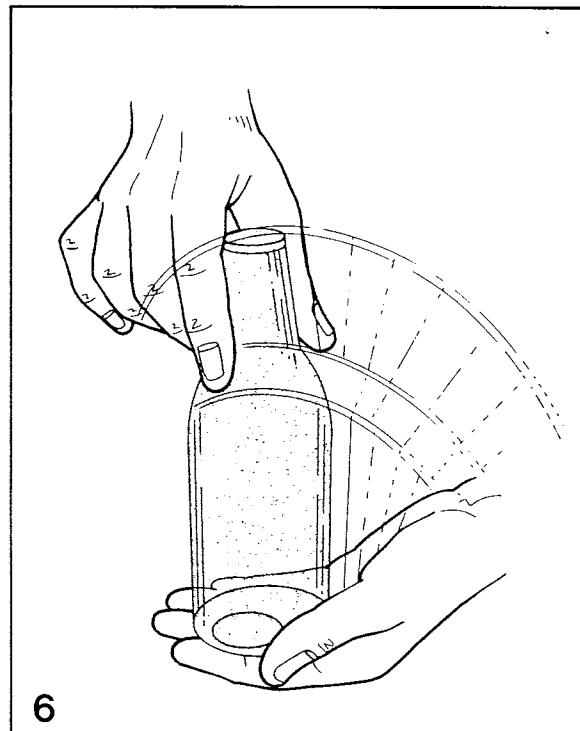


Shake your hands so the coin rattles a little against the bottle. Your right hand, holding the neck of the bottle very lightly, pulls it inward and then upward, so the bottle sits upright on your left fingers (fig.6). The coin on your left fingers appears to ride down inside the bottle and come to rest on the bottom. Shake both hands again, letting the coin rattle, then

let the coin fall out of your left hand to the table as if it has penetrated the bottle. Hand out the bottle and everything can be examined.



5



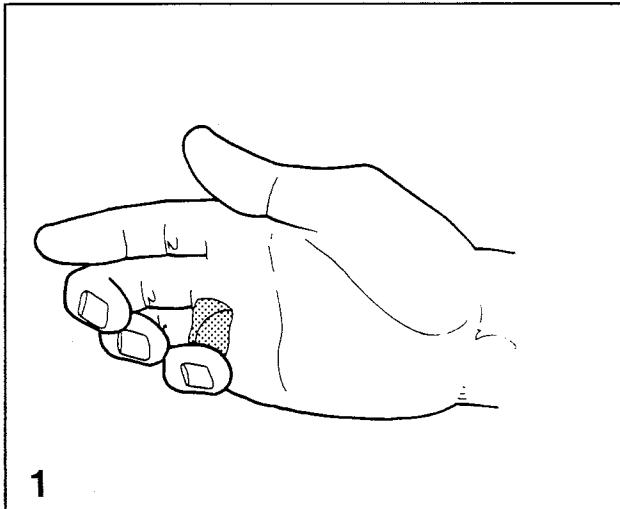
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Note that this method allows you to place the loaded bottle on the table and release the grip of both hands while you patter.

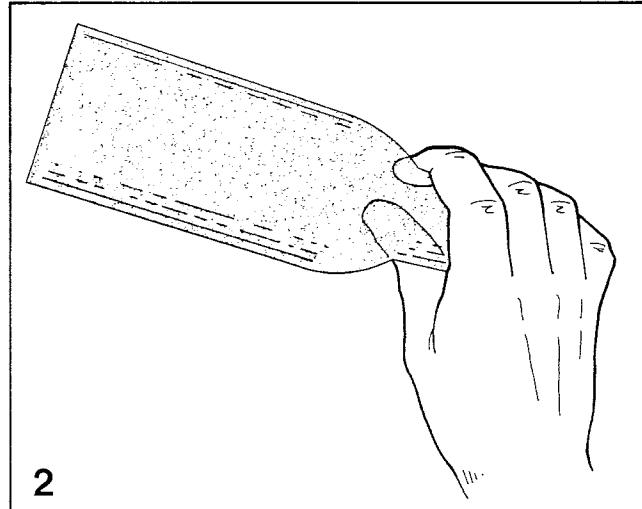
NEW WAVE COIN IN BOTTLE

This is not nearly as angle-proof as "A Funnel Coin In Bottle." David uses either a Lowenbrau or Heineken bottle. You also need both folding and regular half dollars. The bottle rests on the table, upright, next to the regular coin. The gaffed coin is folded and concealed in your right hand, held in place by your curled pinky (fig.1).

To perform, turn your right over and grasp the bottle between your thumb and fingers (fig.2). Turn your hand rightside up again. Pick up the coin with your left hand. As you snap it flatly onto the bottom of the bottle, feed the folded coin into the opening at the other end (fig.3). Your left fingers rub the visible coin around on the bottom of the bottle to create additional cover noise if necessary. As you do this patter about the solid glass bottom of the bottle.

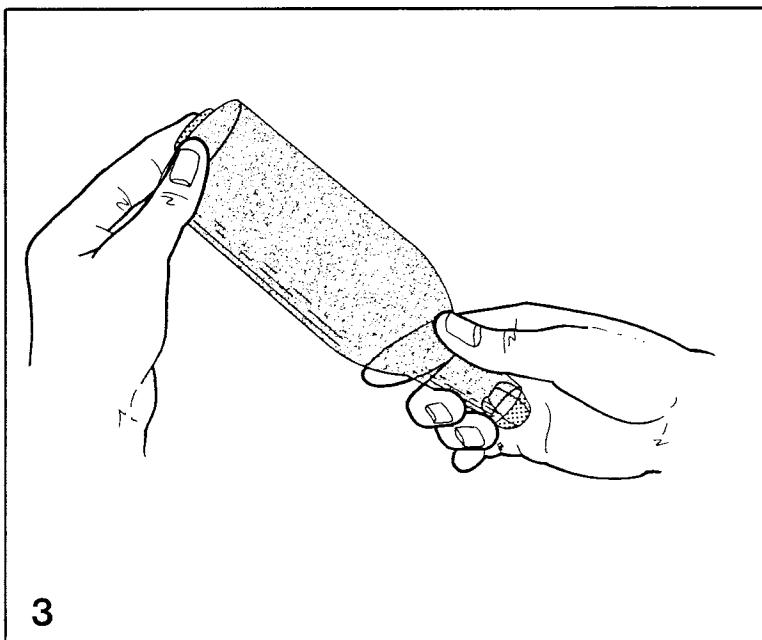


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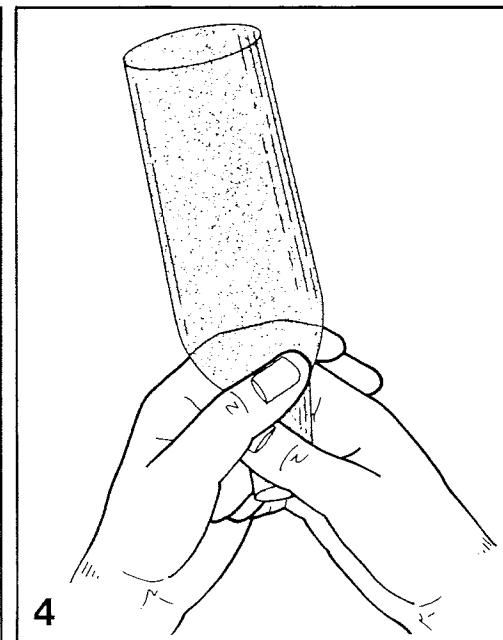


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Take the coin off and drop it onto the table. Move your left hand directly beside your right hand and transfer the bottle to it, taking it in the same position in which your right hand held it. Be careful as you do this that you don't let go with your right hand and move it away *until after* your left hand has turned back toward audience (fig.4).



3

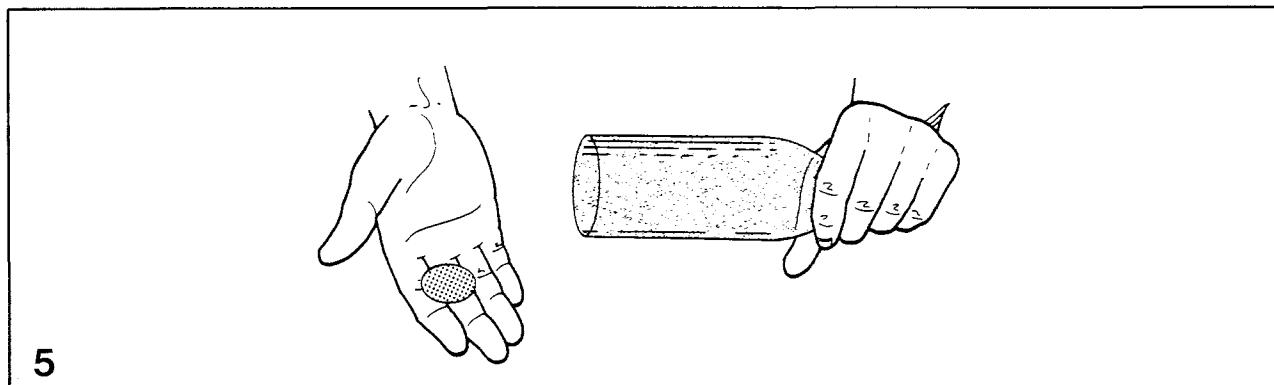


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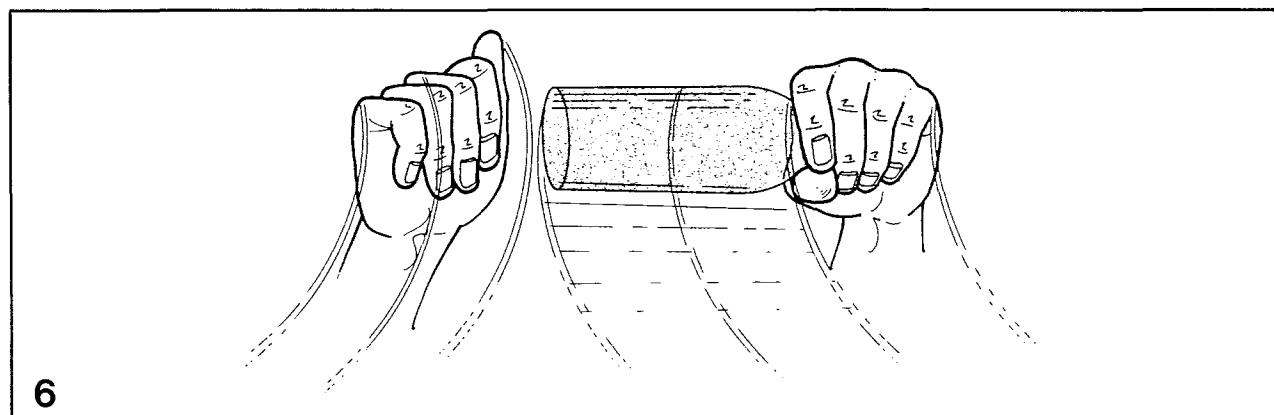
Once your left hand has the bottle, your right hand picks up the coin and displays it in position to do the vanish taught in "Squeeze It" (fig.5). Note that your palm-up right hand is directly to the right of the bottom of the bottle. Simultaneously raise both hands, your left

hand keeping the bottle level and your right hand doing "Squeeze It" to throw the coin into rear thumb palm as it closes into a fist (fig.6).

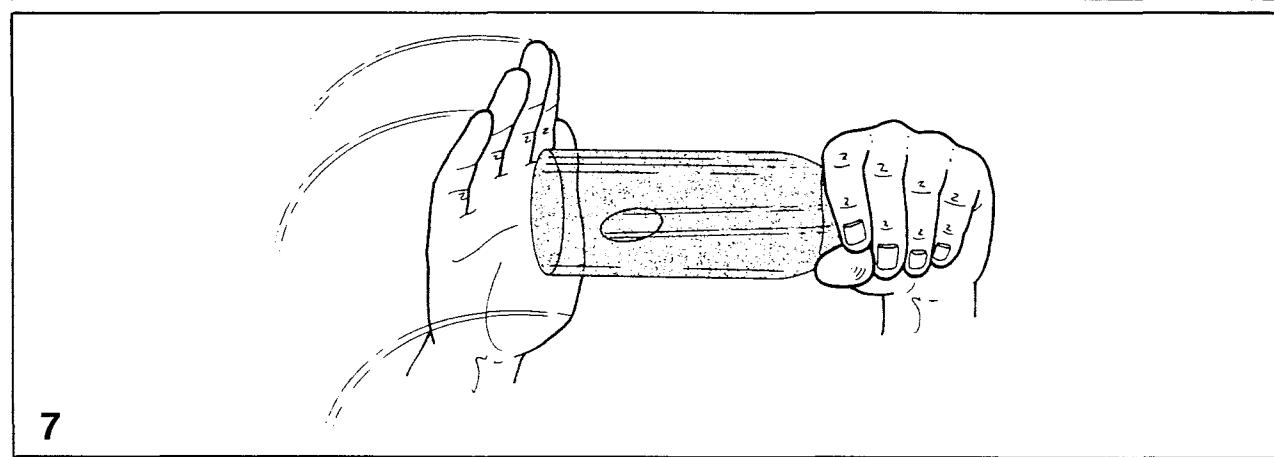
Begin to move your right hand to the left, opening it flat and smacking the bottom of the bottle. That will cause the folded coin to fly from the neck into the bottle, where it opens (fig.7).



5



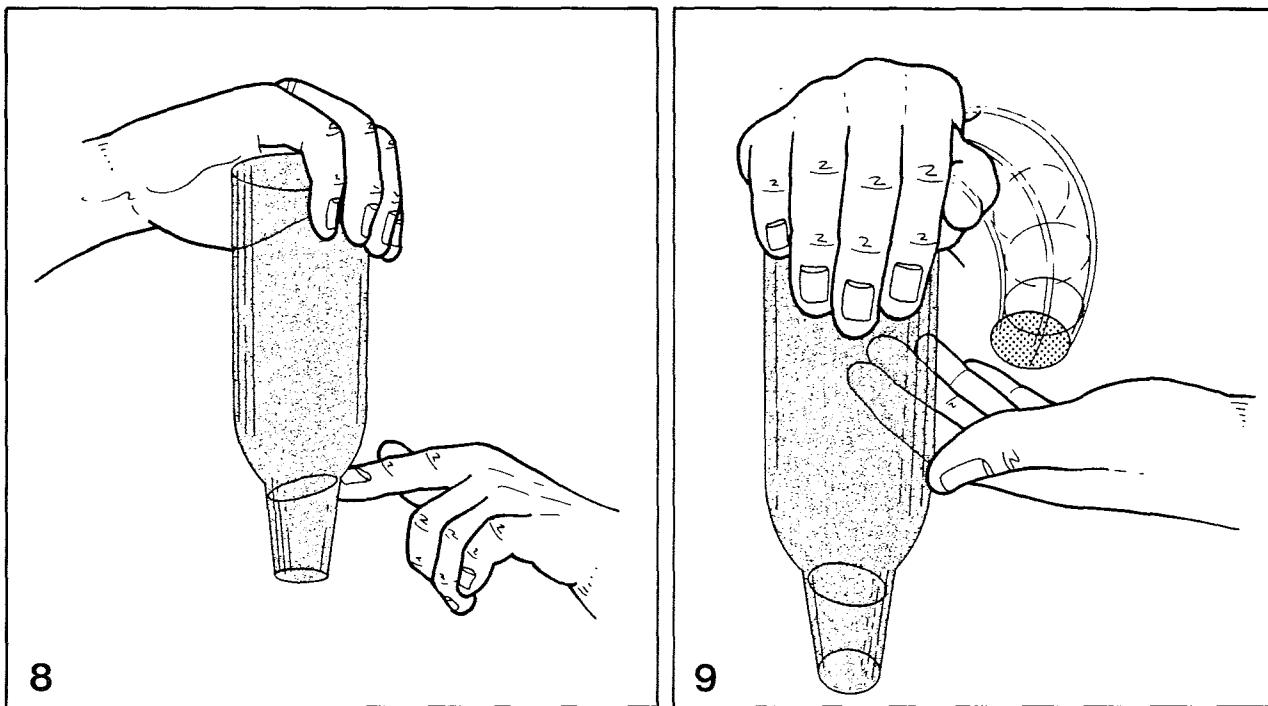
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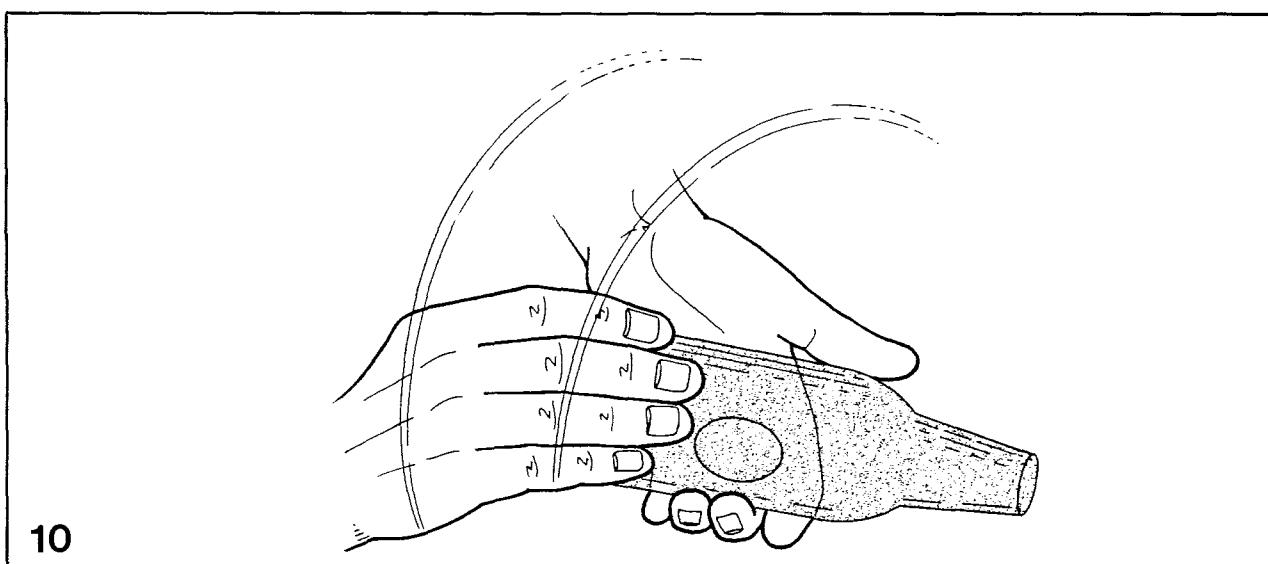
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Cup your right hand around the bottom of the bottle, and grasp the top of the bottle with your left hand in a similar manner. Shake the bottle so the coin jingles inside. Let go with your left hand and turn your right hand palm down so the bottle is upside down (fig.8). Use your left first finger to point to the coin which should now be sitting near where the bottle begins to narrow as shown.

Turn your left hand palm up and begin to raise it directly behind the bottle. When it's a few inches below your right hand, relax your right thumb and let the rear thumb-palmed coin tumble backward over your thumb and land on your left hand in finger palm (fig.9). Your right hand immediately levers the bottle to a horizontal position and leaves it between your left thumb and fingers (fig.10).



Your left hand now turns the bottle upside down and places it into your right hand for the same concluding standard handling as described in "Funnel Coin In Bottle." You would follow the instructions as already outlined there from the point where the funnel is removed from the bottle and placed aside.



This method can be done for a larger group of spectators if they are farther away. It also puts all the heat on the bottom of the bottle, far away from the folding coin.

CHAPTER

3

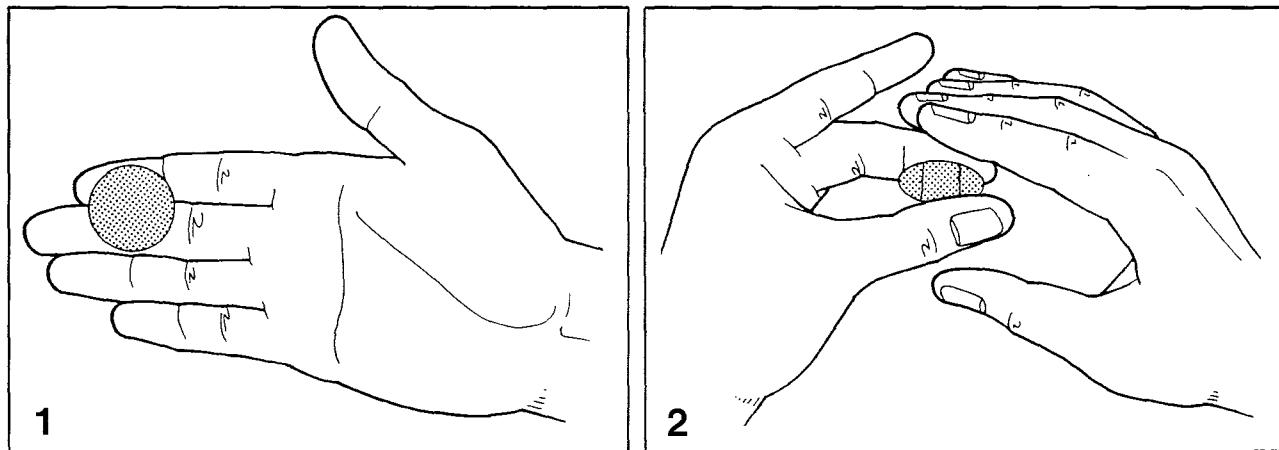
Folding Coins Through Table
Folding Coins Across
Winged Silver
E.Z. Coins Across
Shell Coins Across
The Original Chinese Coin Assembly
The Magician's Chinese Coin Assembly

FOLDING COINS THROUGH TABLE

People tend to use things for their prescribed purpose, like a folding coin for "Coin in Bottle." Other than that effect, in fact, there are few recorded uses for the folding coin, possibly the most common of all gimmicked coins. Michael Skinner published a handling of the "Slow-Motion Coin Vanish" in his one-man issue of *RICHARD'S ALMANAC* (Vol.2, Issue 16, December 1983) cleverly taking advantage of the fact that you can hide a coin which folds a lot easier than one that doesn't! David has taken a different tack, and has developed two routines which utilize the folding coin in a greatly overlooked way, first mentioned on p.676 of *GREATER MAGIC* (Ninth Impression, revised edition). It allows you to show more coins than you actually have at any given time.

There is no advance preparation — you need three regular half dollars and a folding coin to match. (David always has two rubber bands running around his folding coin to give it a stiffer look and more snap.) You must be standing at a table (though you can sit, of course, if circumstances permit).

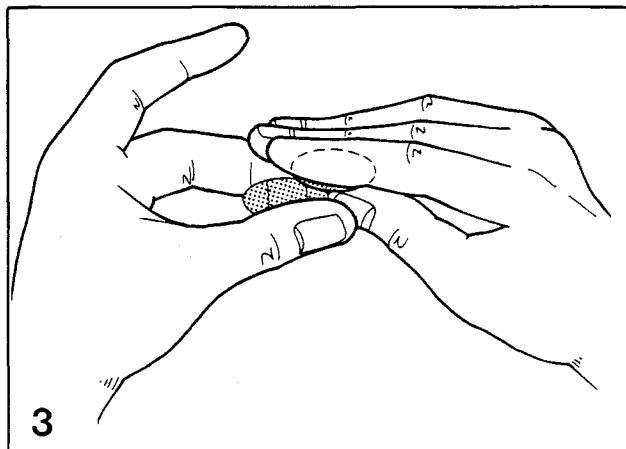
Toss the coins on the table and arrange them in a horizontal row. Make sure that the folding coin is at the left end of the row. Turn all the coins head side up. Your palm-down right hand picks up the folding coin between thumb, first and second fingers by digging your fingers under its outer end so the head side will stay pressed against your thumb. Lift the coin and turn your right hand palm up to display it for a moment (fig.1). Consistency of action throughout the trick is important, so follow along carefully.



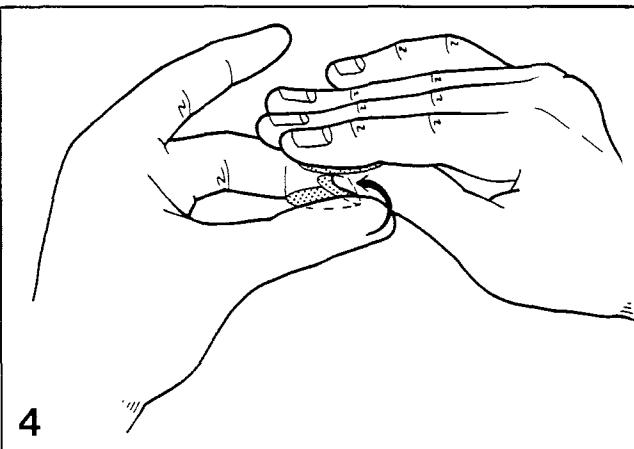
Turn your right hand palm down and place the coin between your left thumb and second finger (fig.2). Note that it's gripped in a horizontal position, with the cuts running *toward and away from you* (not side to side!). The upper surface of the coin should be tilted toward the audience.

Your right hand turns palm down and picks up the second coin exactly the same way as the first. Turn your hand palm up to display it resting on your first and second fingers for a moment. Turn the hand palm down and move it to your left hand. Your right thumbtip con-

tacts the right panel of the folding coin (fig.3) and flips it over and onto the lower coin as you press the upper coin into position (figs.4 and 5, which show two progressive steps). Call this "Cocking The Shell."

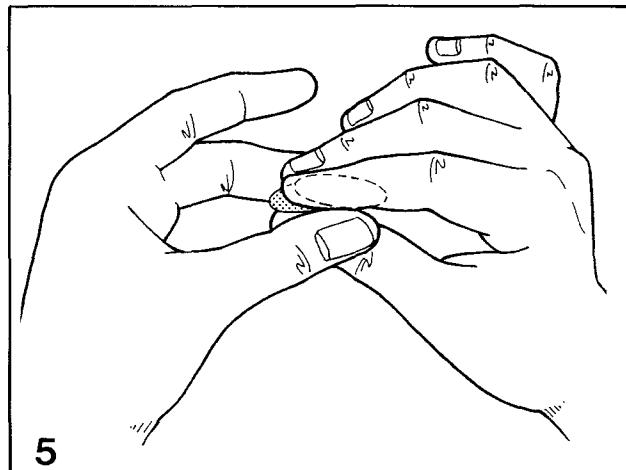


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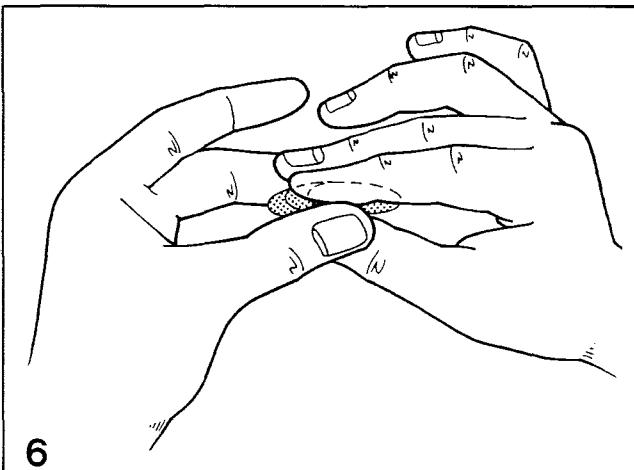


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Note that once the panel has been folded over sufficiently so that downward pressure on the upper coin will push it into position, your right thumb has moved beneath the folding coin and presses upward for additional leverage. The folded portion of the lower coin is still concealed from the audience behind the upper coin. It takes some strength for your second finger and thumb to hold everything securely in position (some practice will help, but using only one rubber band on the folding coin will make it considerably easier). There will be a discrepant air space between the coins since the folded panel lies between them — it is unimportant and will go unnoticed by laymen.



5

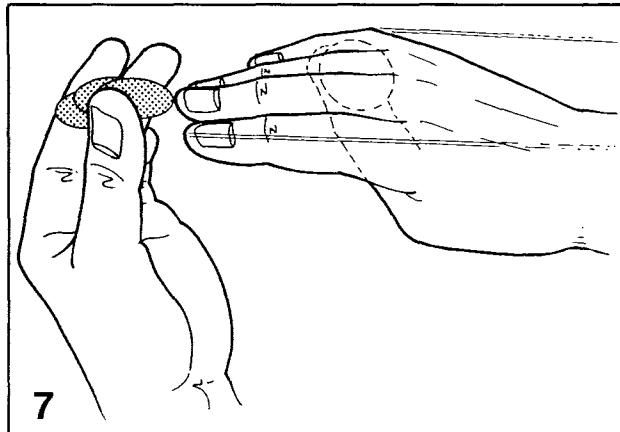


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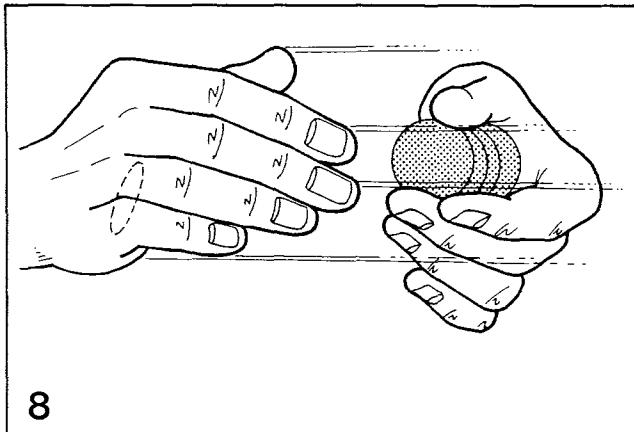
Your right hand moves away, turns palm down, and picks up the third coin. Display it on your first and second fingers like the others, then turn the hand palm down. Place this coin onto the two already in your left hand, spread slightly to the right (fig.6). The preceding illustration is there to remind you that your first and second fingers *completely cover the coin* as it's placed into your left hand. You'll see why this is vital with the next coin.

Your right hand picks up the fourth coin, turns palm up and displays it on your first and second fingers, then turns palm down, your thumb moving beneath it. If you raise your first and second fingers a tiny bit you'll see that the coin is actually balanced on your thumb.

Your thumb moves the coin to low finger palm, under your third and pinky fingers (fig.7). Immediately curl your pinky *just enough* to hold the coin in place, then move your thumb back beneath your first and second fingers as if the coin was still there. All of this occurs while your right hand moves to your left hand to ostensibly place the fourth coin in position.

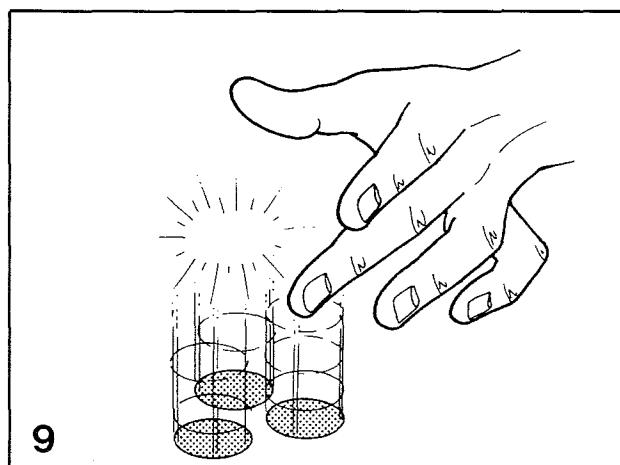


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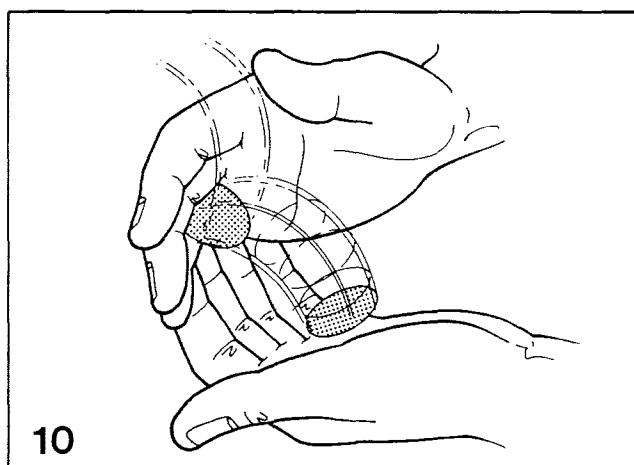


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Your right first and second fingers move over the coins in your left hand as if placing the fourth coin there (your thumb moves under the coins for support). Actually, your right first and second fingers pull the two uppermost coins to the right, exposing a little piece of the folded-over panel of the gimmicked coin. Give everything a squeeze to make sure the coins are all flatly against one another and positioned properly, then move your right hand away (fig.8). It really looks like there are four coins in your left hand! (Call this "The Fake Placement.")



9



10

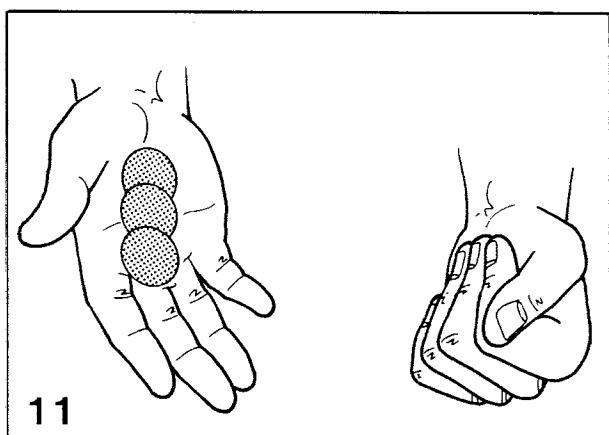
Explain that the coins will penetrate through the table one at a time, then move your right hand beneath the table. To vanish the first coin from your left hand, simply drop the coins to the table (fig.9). When the finger pressure is removed, the folded panel will snap back into position and kick the upper coins away. You get a visible vanish. A moment later your right hand comes up from beneath the table with the first coin. Drop it on the table off to the right.

You will repeat exactly the same sequence to make the second coin go through the table. First, put the coins into proper position in your left hand one at a time, starting with the

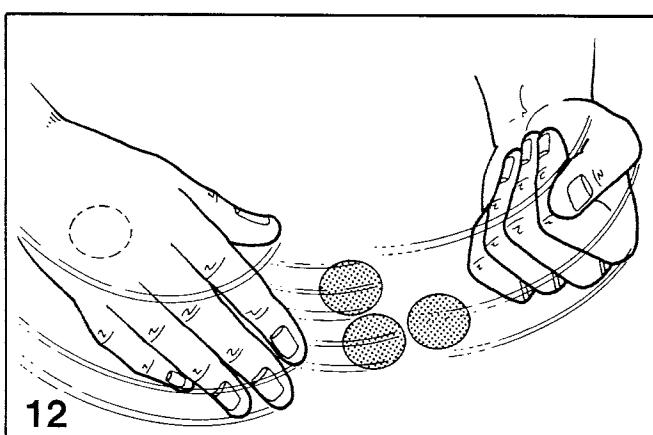
folding coin. Cock the folding coin as you put the second coin into position, folding the panel into place. Now, do "The Fake Placement" as you apparently put *the third* coin into position. In other words, the third coin is low finger palmed, and then the upper coin is pulled to the right by your right fingers. When you move your right hand away it appears as if there are three coins in your left hand.

Your right hand picks up the first coin that penetrated, which is off to the right, between thumb and fingers and goes under the table. Transfer the finger-palmed coin to classic palm once the hand is under the table. A second after your right hand drops its coins to the table, so the second coin visibly vanishes and two actually hit the table, your right hand lets the palmed coin drop onto the one inside the curled fingers with a **clink**. Your right hand brings out the two coins and tables them to the right.

Pick up the folding coin with your right hand and hold it in an open finger palm. You're going to do Harvey Rosenthal's "Click Pass." Raise your right third finger so it's above the inner portion of the coin. As your right hand turns palm toward you, apparently dumping the coin into your left hand, your third finger straightens so the coin is clipped between your second and third fingers. Timed properly, the audience should be able to see the coin flipping over just before your hand turns enough to move it out of sight.



11



12

Pick up the remaining coin on the left with your right hand and hold it against the side of your first finger with your thumb (your hand is still held palm toward you). Let this coin fall so that it hits the clipped coin with a good **clink** and then falls into your left hand (fig.10). Your left hand closes into a fist and your right hand moves away.

Pick up the two coins on the right with your right hand and move it under the table. Bang your left fist against the table and then let the coins in your right hand clink. Open your left hand to reveal a single coin, then close it again. The coin inside the hand must be held very loosely so it can, when necessary, slide out the pinky side of the fist.

Bring your right hand out from beneath the table and turn it palm up to reveal three coins (fig.11). The lowermost coin is in an open classic palm, with the coins above it overlapping and spread forward. Turn your right hand palm down, catching the two loose coins inside the fingers. Move your right hand forward and toss the two coins toward your left hand. Simultaneously let the coin slide out of the pinky side of your left fist to the table where it coalesces with the two coins from your right hand. As the coin slides out your left hand moves to the left (fig.12). It appears as all three coins fall from your right hand. (Further

details on this form of Han Ping Chien, which David developed independently, as has Geoffrey Latta, from handlings of Johnny Benzais, Roger Klause and Derek Dingle, can be found in *COINMAGIC*.)

Your right hand picks up the three tabled coins and goes under the table. Bang your left fist on the table and let the coins in your right hand clink. Open your left fist to show it empty, then bring your right hand out from beneath the table to show all four coins.

When gripping the coins after cocking the folding coin, the first finger can assist the second finger in holding the coins together. One last thing. If you're sitting when you perform this, you can easily switch out the folding coin toward the end of the routine by having an extra regular coin in your lap. The details should pose no problem.

FOLDING COINS ACROSS

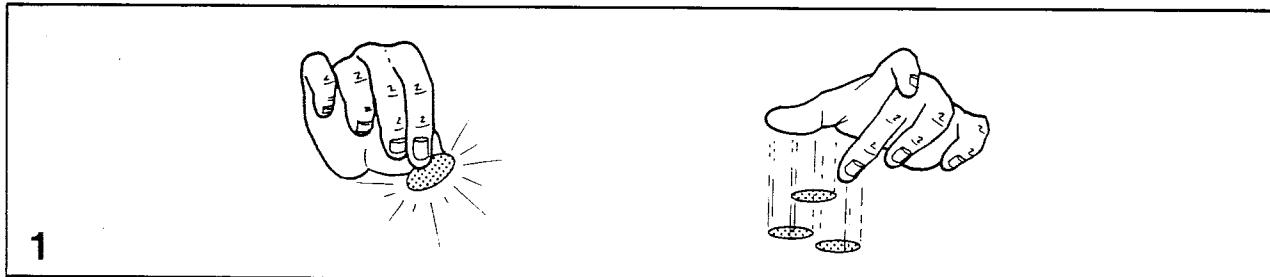
The principles taught in the preceding routine are used here for a slightly different effect. You need the same equipment: three regular coins and a folding coin.

Begin exactly as in "Standup Folding Coins Through Table," picking up the coins from the table one at a time starting with the folding coin. Cock the right panel of the folding coin as you put the second coin in position. Place the third coin in position, and then do "The Fake Placement" as you low finger palm the fourth coin in your right hand and then pull the two coins above the folding coin to the right so it appears as if there are four coins in your left hand.

Move your palm-down right hand about a foot and a half away from your left hand. Two things happen simultaneously: your left hand drops its coins to the table so you get an instantaneous vanish of one, and thumb-push the finger palmed coin to your right fingertips (fig.1). It's a nice illusion — the coin vanishes from one spot and reappears in another in the same instant.

Repeat the same sequence for the second coin. In other words, apparently put all three

coins back between your left thumb and second finger. Actually you cock the folding coin *on the second coin and steal the third coin, pulling the second coin to the right. There will appear to be three coins in your left hand afterward.* Your right picks up the first coin which flew across and gestures with it, then places it back on the table. Repeat the instant vanish and reproduction, dropping the left-hand coins to the table and pushing the coin from low finger palm to your right fingertips. Drop the just-produced coin to the table.



1

Your left hand picks up its two coins and shows them, then closes into a fist getting ready for Han Ping Chien. You may use the same technique described briefly in the preceding routine. Your right hand picks up both its coins and closes into a palm-down fist, classic palming both coins. Your right hand moves forward, as if tossing its coins to the table, but really keeping them palmed. Your left hand lets its two coins slide out the pinky side of the fist so they get trapped under the right hand as it slaps down on the table. Lift your right hand to show two coins, then pick them up and close the hand into a fist. Let the coins rest on the fingertips.

To cause the third coin to fly across, simply let one of the classic-palmed coins drop onto the ones in fingertip rest with a **clink**. Open your right hand and drop three coins on the table. Pick them up and make a fist again. Let the fourth coin drop onto those three and open your hand to reveal four coins. Show your left hand empty to end.

WINGED SILVER

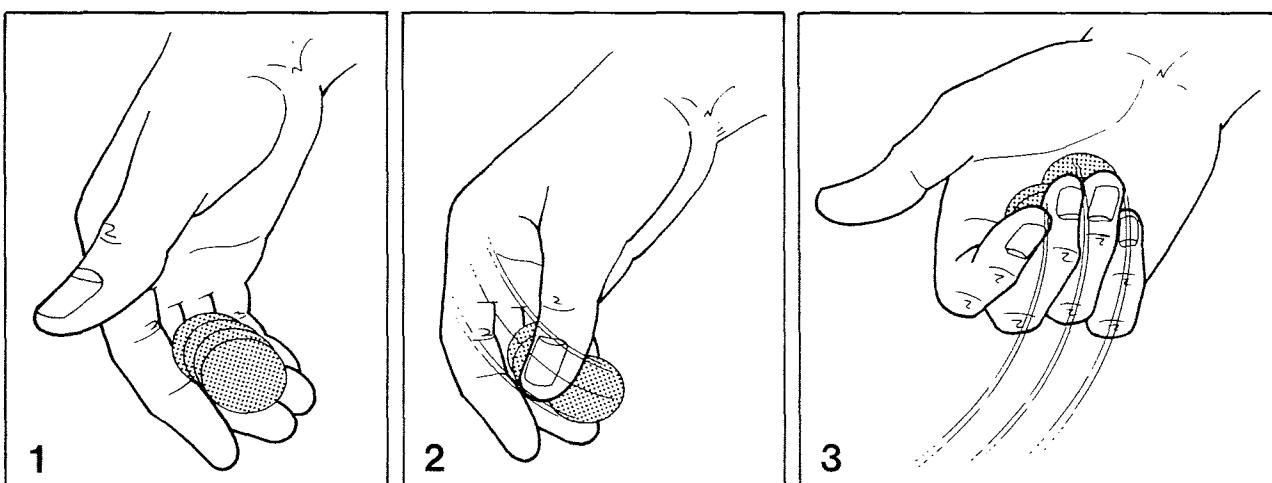
This handling of "Coins Across" utilizes a number of basic sleights and is straightforward in both construction and effect. In chapter Five, which teaches Edge Grip techniques and routines, there is an alternate and more advanced handling for the last two coins.

You need five half dollars, and David usually works on a soft surface. You may be either standing or sitting because there is no lapping involved. To prepare, classic palm one of the coins in your right hand; the other four lie on the table in a horizontal row, each about an inch away from the one beside it.

THE FIRST COIN: Your left hand picks up the coin at the left end of the row and displays it in an open finger palm. At the same time your right hand settles to the table in a relaxed fist and lets its coin drop from classic palm to fingertip rest. Do a "Shuttle Pass," apparently taking the coin with your right hand. Your left hand turns palm down with the coin concealed in finger palm while your right hand displays the switched-in coin. Count "one" as the coin is transferred to your right hand.

Turn your right hand palm down and table its coin on top of the coin at the right end of the row as you count "two." Drop both of those on the coin just to their left, counting "three." In the same motion lift all three and turn the hand palm up. While your right hand is busy, your left hand picks up the coin now at the left end of the row as you count "four." Drop it onto the coins in your palm-up right hand. Close your right hand into a fist and turn it palm down.

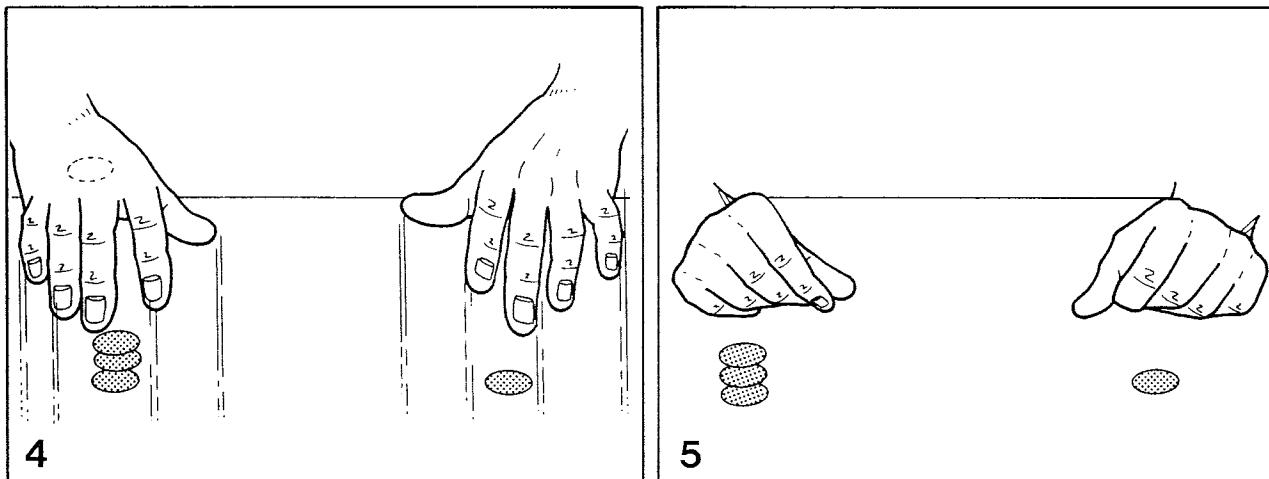
To Classic Palm One Coin Of A Group: Your palm-down hand lets the four coins lie inside your curled fingers (fig.1). Lower your thumb onto the uppermost coin and slide it inward until it's resting on your second and third fingertips (fig.2). Curl your fingers, squeezing the coin on the fingertips into palm while the other three rest in the curled fingers, out of the way (fig.3). At the same time your left hand also curls into a fist and turns palm down. Your hands should be about eight inches apart at this point.



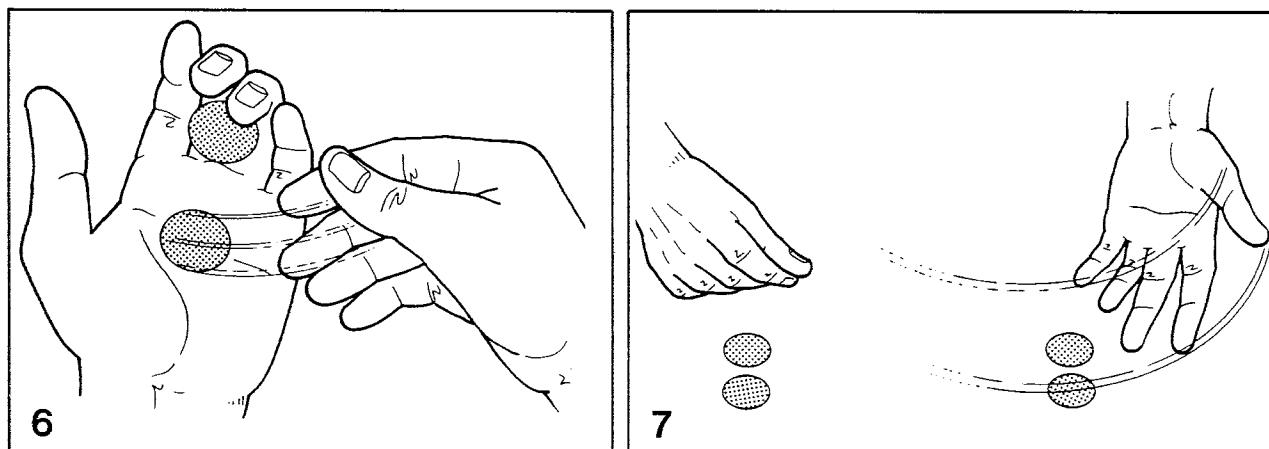
Open both hands over the table, then lift them straight up: three coins fall from your right hand and one from your left (fig.4). Both hands move inward and settle to the table in relaxed fists as you patter for a moment (fig.5).

THE SECOND COIN: Your right hand lets its palmed coin drop to fingertip rest. Pick up the single coin on the left with your left hand and display it in open finger palm. Do a "Shuttle Pass" to seemingly take it with your right hand, which immediately moves to the group of three tabled coins and taps them as you say, "*It used to be here, but it jumped over to here.*"

As you say this turn your left hand partially palm up, keeping the fingers curled so the finger-palmed coin isn't exposed. Your right hand tosses the coin back into your left hand, being careful that it does not strike the finger-palmed coin (fig.6). Close your left hand and turn it palm down.



Your right hand lifts the three tabled coins, displays them for a moment on the palm-up hand, and then closes into a fist, classic palming one as described. Both palm-down fists open, and two coins drop from each hand. Lift your hands straight up, then move them inward, letting them settle to the table in relaxed fists. Your right hand lets its classic-palmed coin drop to fingertip rest. Gesture toward the two coins on the left with your palm-up left hand as you say, "The second coin has jumped across" (fig.7).



THE THIRD COIN: Your left hand lifts one of the two coins in front of it and displays it in an open finger palm. Do a "Shuttle Pass," ostensibly taking the coin with your right hand. Your left hand immediately lifts the coin remaining on the left and puts it with the other coin, held between your right thumb and fingers. Toss both of those back into your left hand and close it into a fist afterward. Turn it palm down. Your right hand picks up the two coins on the right and closes into a palm-down fist. Classic palm one of the two right-hand coins as described.

Both hands open over the table: three coins drop from your left hand and one from your right. Both hands move straight up, then inward and down to the table in relaxed fists.

THE FOURTH COIN: Your right hand lets its palmed coin fall to fingertip rest. Your left hand picks up one of the three coins on the left and momentarily holds it in open finger palm. Do a "Shuttle Pass" as if taking the coin with your right hand. Your left hand turns palm down and picks up one of the two remaining coins. Your right hand places the coin it holds on top of the coin remaining on the left, then lifts both, held between thumb, first, and second fingers. Finally, place the left hand's coin alongside the other two between your right thumb and fingers. Afterward, toss all three coins back into your left hand and close it into a fist. Your right hand lifts the single coin on the right and classic palms it as the hand closes into a fist.

Both hands open palm down over the table as before, four coins fall from your left hand and none from your right. If you're sitting, your right hand would lap the extra coin at that moment. If not, simply hold out for a moment, then pick up all four coins with your right hand and pocket them (and the fifth coin as well).

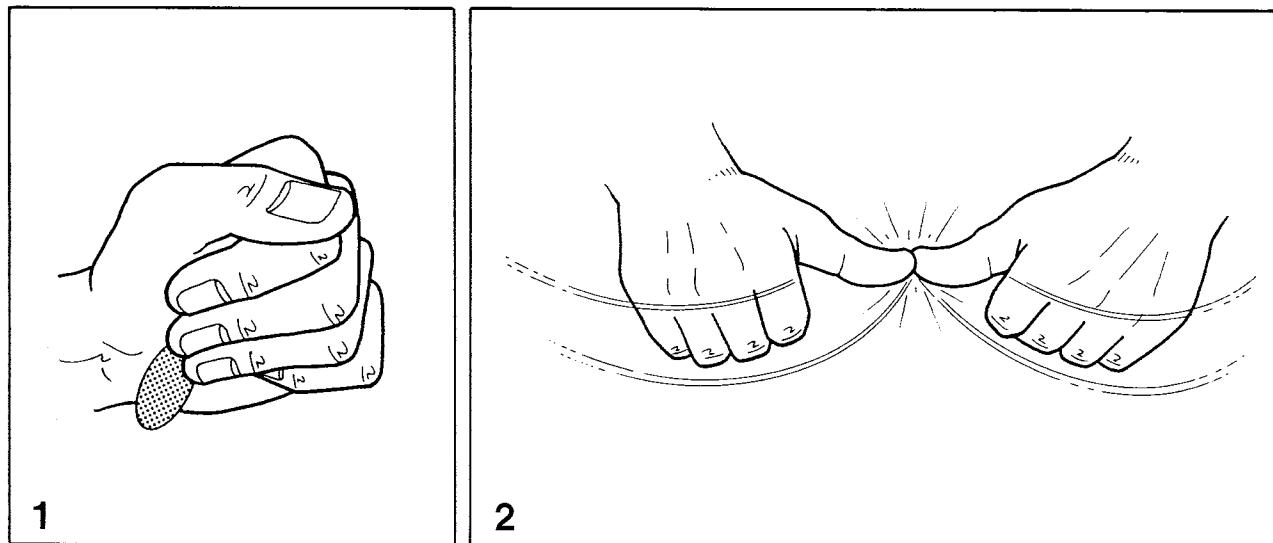
E.Z. COINS ACROSS

David often uses this as a speedy follow up to "Winged Silver." It is done quickly to achieve the illusion of the coins jumping across almost as fast as you can catch them.

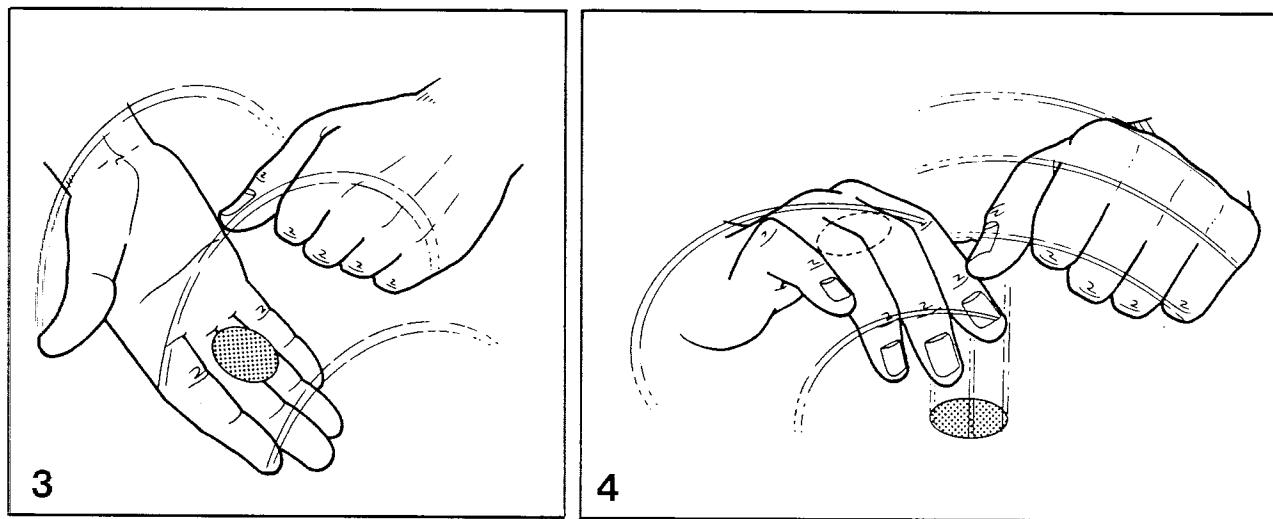
Start with one coin classic palmed in your right hand and four others lying on the table in a horizontal row. Use both hands to turn the coins over, then pick them up and drop them on your left palm. Close your left hand into a fist and turn it palm down. Your left fingers push the lowermost coin backward, toward the wrist, until it dangles beneath the fist held in place by the extreme fingertips (fig.1).

Make a fist with your right hand and turn it palm down. Extend your thumbs and briefly touch them together (fig.2). During this you've allowed the classic-palmed coin to fall to fingertip rest in your right hand. (Your fists are held about three or four inches above the table.)

Turn your right hand palm up to reveal the coin resting in open finger palm. That should leave your right hand just in front of, and to the right of, your left hand (fig.3). It's important that you do not make an extra movement to get your right hand to this position – it must be there when it turns palm up.



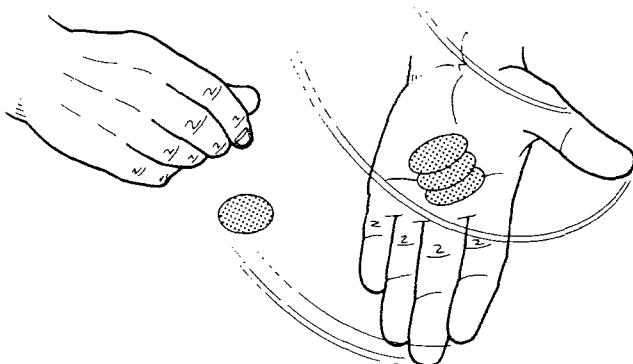
Turn your right hand palm down as if dropping the coin. Actually the coin is retained in finger palm and the coin dangling from your left fist is allowed to fall to the table (fig.4). At the same time begin to rotate your left hand palm up. Without pausing, your right hand settles to the table behind the fallen coin in a relaxed fist and your left hand turns completely palm up and opens to display three coins (fig.5).



Simply repeat the entire thing twice more (the first thing you do is close your left hand into a fist and turn it over, pushing a coin out the bottom of the fist in position for the move) to make the second and third coins travel to your right hand, doing Han Ping Chien as you apparently dump them onto the table afterward.

After you've dumped the third coin to the table your left hand will contain one coin when it's turned palm up and opened. Close your left hand into a fist and move it back to the

table edge, doing "Tap Lap" to get rid of the extra coin. Your right hand also makes a fist during this and joins your left hand in motion, both palm-up fists moving forward (after the



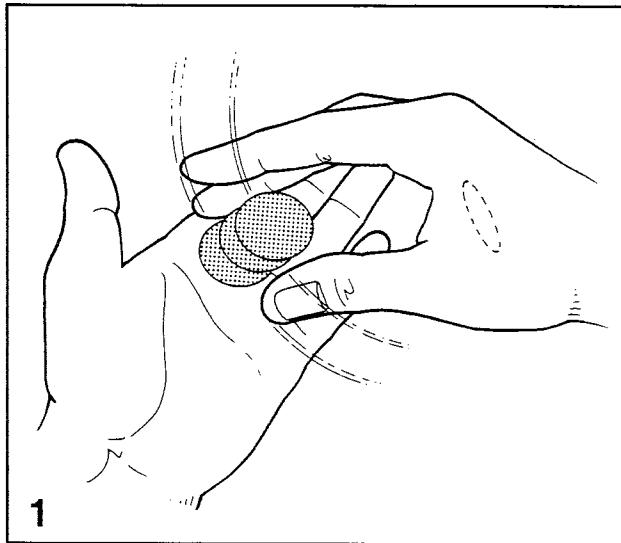
coin's been lapped). Open your left hand to reveal the vanish, then your right hand to reveal the appearance.

SHELL COINS ACROSS

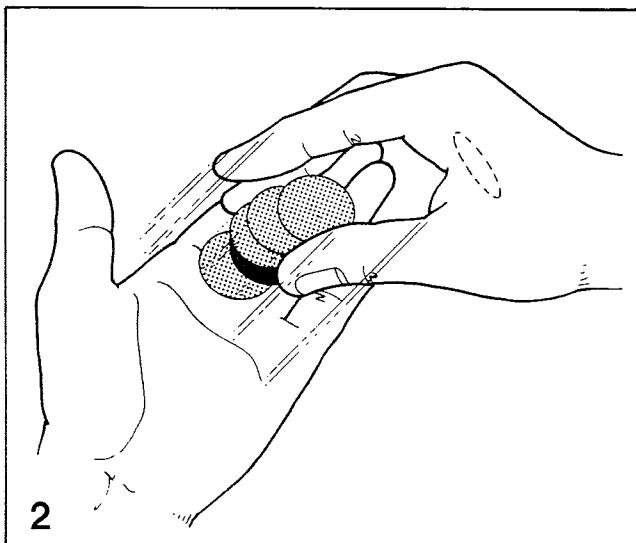
This proved to be quite popular in David's second lecture. Perhaps that's because it's fairly easy to do and the shell is handled safely. You will need four half dollars and an expanded shell.

To start, stack the four coins so the shelled coin is on the bottom. Place the stack onto the first finger base of your palm-up left hand. Spread the stack forward and to the right, out onto the fingers. Say, "*These are four coins, four half dollars. They're going to travel across one by one, and at the end all four coins will be in my right hand.*" During the first sentence your right hand lifts the uppermost coin, displays it, and drops it back into your left hand. During the second sentence you pick it up again, display it on your palm, and as you say, "...*in my right hand*," close your right hand into a fist and raise it. At the same time press the coin into classic palm.

Lower your right hand and straighten your fingers, moving your thumb behind them as if holding the coin there (though it's actually classic palmed). Move your right hand over your left hand and grasp the shell between your thumb and fingers (fig.1). Lift the shell very slightly and move it and the coins above it outward (fig.2). When the shell half overlaps the lower coin gently lower everything back into place and move your right hand away, fingers spread (fig.3 is an audience view). It appears as if you have simply replaced the right-hand coin back onto the others.

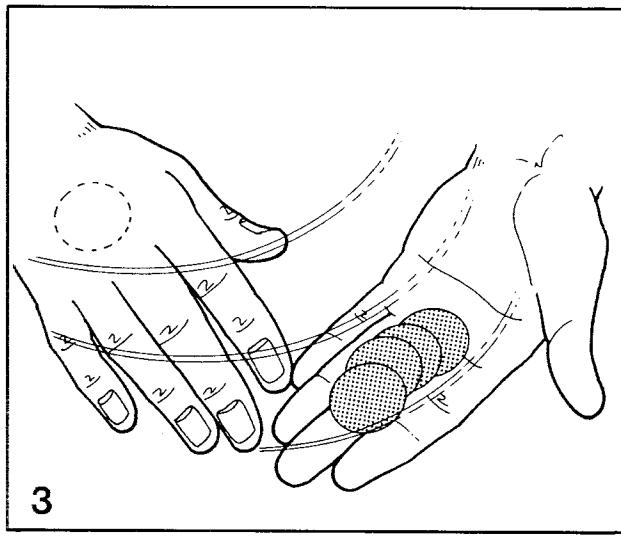


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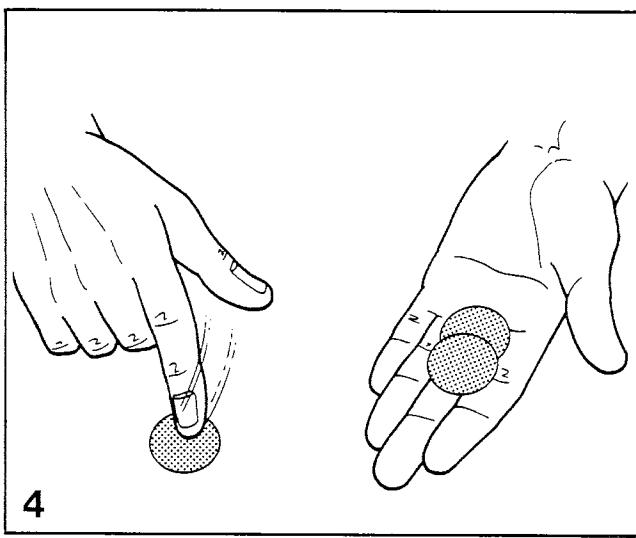


2

Close both hands into fists and turn them palm down. The shell should nest over one of the coins in your left hand. Give your fists a little wiggle and turn them palm up, opening both to reveal three coins in the left hand and one in the right. Turn your right hand over and table its coin.



3



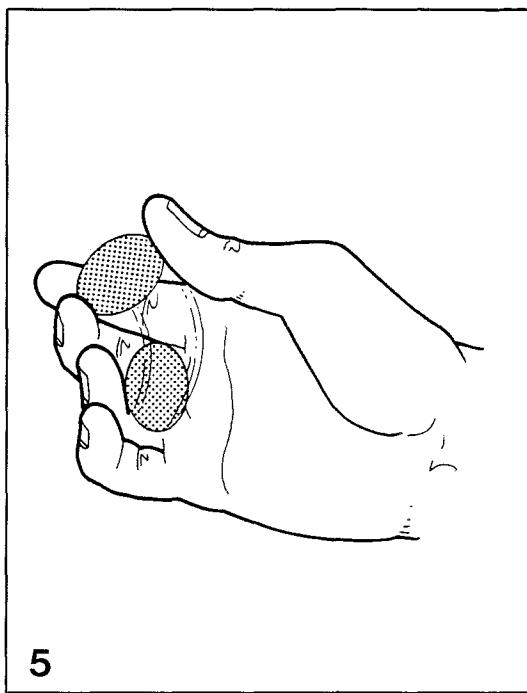
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Say, "*I'll take the second coin (do so with your right hand, taking it onto your palm) and make it jump from here (raise your left hand) to here (raise your right hand) to join this one.*" On the last word of the sentence turn your right hand palm down and use your first finger to point to the tabled coin (fig.4). At the same time your right second and third fingers press the second coin into classic palm.

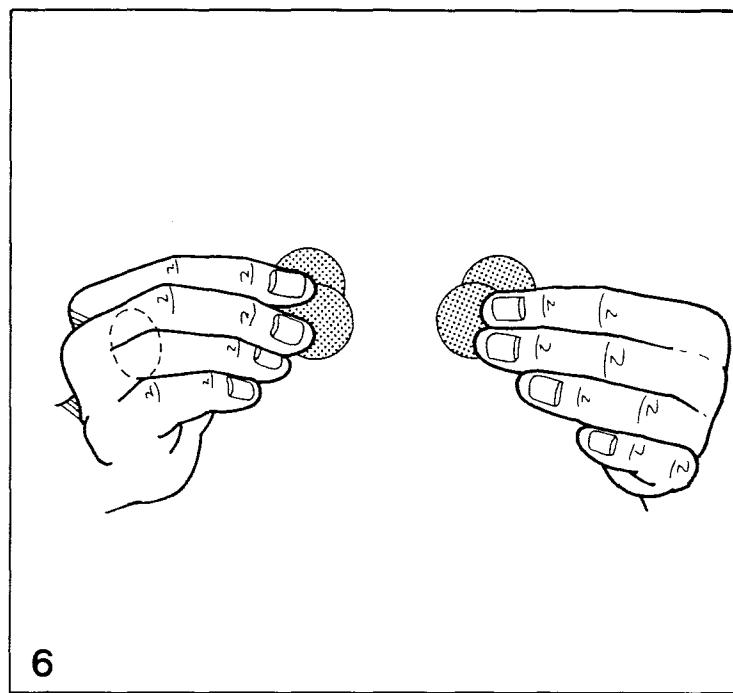
Raise your right hand and straighten your fingers, moving your thumb behind them as if the coin was held there. Repeat the fake put back into your left hand as already described, lifting the shell and coin above and moving them gently outward (as already shown in figures 1 and 2, though here there will be one less coin in your left hand). After your right hand moves away three coins will be seen in your left hand.

Your right hand lifts the tabled coin and takes it into fingertip rest. Both hands turn palm down and close into fists, the shell nesting over one of the coins in your left hand. Give both fists a wiggle and let the classic-palmed coin fall onto the coin in fingertip rest. Turn them palm up, opening them, to reveal two coins in each hand.

Your right hand turns palm down and tables its two coins. Take both coins from your left hand between your right thumb and fingers, then take the upper (clean) coin back with your left hand. Both hands maneuver their coins into "French Drop" position (the right hand's coin is shell side outward). Raise your left hand, snapping its coin to a vertical position. At the same time your right thumb relaxes and allows the coin to fall out of the shell and into finger palm (fig.5). Immediately raise your right hand and snap the shell to a vertical position.



5



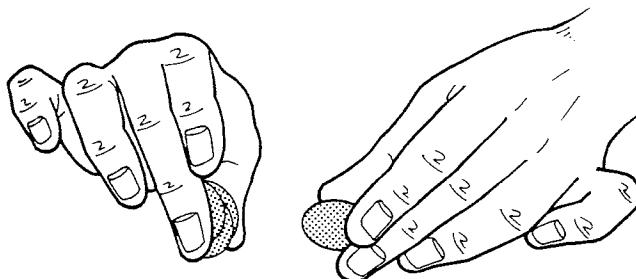
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Place the shell between your left thumb and fingers, overlapping the coin already there. Your right hand lifts the two tabled coins and holds them in an identical position (fig.6 is an audience view). Both hands open and close quickly, letting the coins drop inside. The noise from the right-hand coins will cover the sound of the shell and coin nesting in your left hand.

Turn both fists palm down and wiggle them. Turn them palm up and open them, revealing three coins in your right hand and one in your left. Say, "*It would be easy for me to make them go across like this .*" At the same time your left hand turns palm down and places the shelled coin on top of the stack in your right hand. Pause, then lift **only the shell**

with your left hand. At the same time turn your right hand inward and palm down (fig.7). Ask a spectator to hold out his right hand, onto which you place the coins. Close his hand and turn it palm down.

7



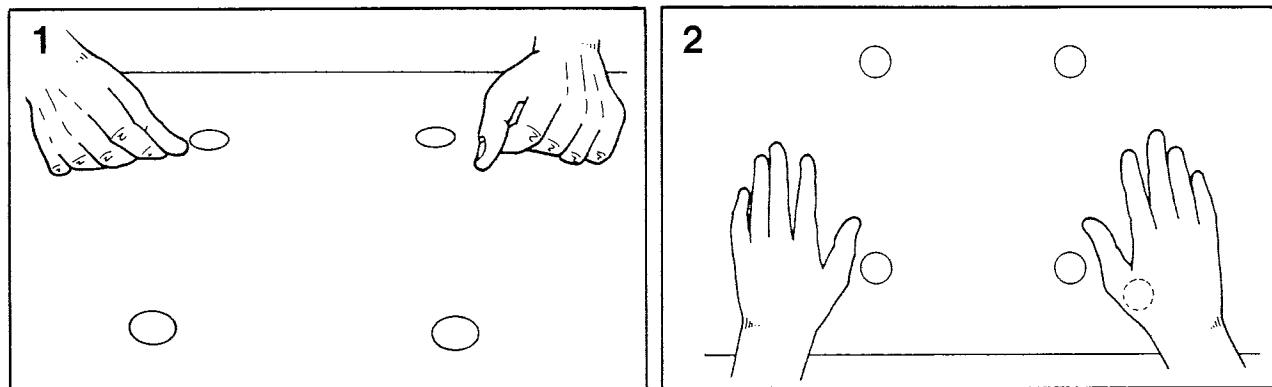
To end, vanish the shell using "Skinner's Spidergrip Vanish." Let the spectator open his hand to find all four coins. (Note that this method of handling the shell eliminates the hand to hand counting of the coins so common in other routines of this type.)

THE ORIGINAL CHINESE COIN ASSEMBLY

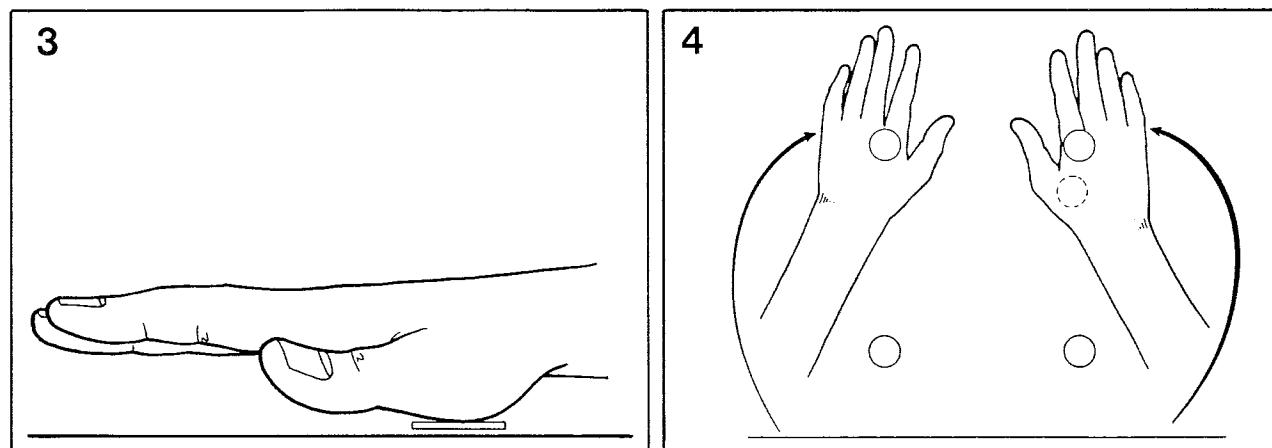
The circular pattern of creativity in magic reestablishes itself constantly — take "Chink A Chink" as an example. The actual forerunner of all routines of this type is Yank Hoe's "Sympathetic Coins" in John Northern Hillard's *THE ART OF MAGIC* (1909). Hillard, in *GREATER MAGIC*, says, "Time has proved that Yank Hoe's routine was perfect...It stands as one of the perfect sleight of hand effects with coins. To be sure magicians have changed the trick insofar as the materials are concerned. Some, notably Nate Leipzig, use cubes of sugar and cover the cubes with their hands."

This is how "Chink A Chink" evolved, and not the other way around as one might naturally assume. Leipzig's point was to remove the cards used as cover, and in so doing he found it necessary to rely entirely upon palming the objects to be assembled. It was no longer possible for him to use coins, since he could not palm a coin which was lying on the table without first picking it up. His solution was to use sugar cubes.

Half a century later David Roth has taken the effect full circle by combining the original objects used by Yank Hoe, coins, with the no-cover method preferred by Leipzig. It is the best of both possible worlds. The secret was to move the coins without palming them. Using Derek Dingle's idea of sliding a coin under the base of the thumb (from his "International Coins Through Table" in *DINGLE'S DECEPTIONS*, 1971), David developed a different use for the technique. A problem that had plagued coin men for fifty years was solved, and a masterpiece was born.



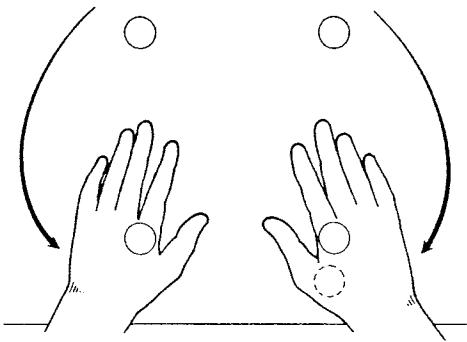
You must be seated at a table opposite the audience, working on a soft surface. Four half dollars lie on the table in a square, each about a foot from the others. The two innermost coins are about three inches from the table edge. One extra coin is classic palmed in your right hand.



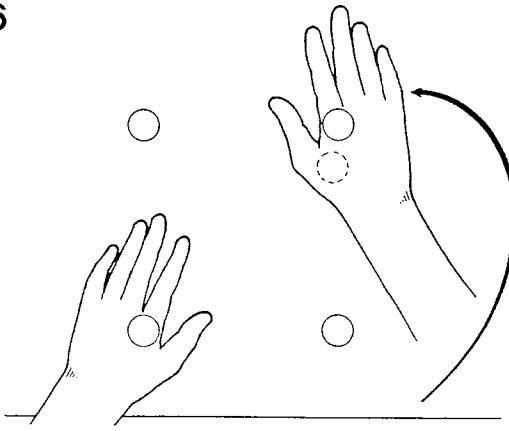
Hold your palm-down hands over the inner coins (your right hand over the inner-right coin and your left over the inner-left coin) and say, "*I'm just going to cover the coins. . .*" Retract your hands as you finish that line, moving them slightly apart and dropping them to the table (fig.1). As your right hand lands, the classic-palmed coin is dislodged and falls to the table. **Now**, let your hands settle into relaxed fists. Without pausing, continue, "...*But I won't touch them.*"

Reposition your right hand over the coin hidden beneath it so that the coin is beneath your thumb base when your fingers straighten (fig.2). Straighten your left fingers at the same time. Elevate your right hand while still contacting the coin with your right thumb base (fig.3). Your hands hover over the table during the rest of the routine, and it appears as if you don't actually *touch* the coins again.

5

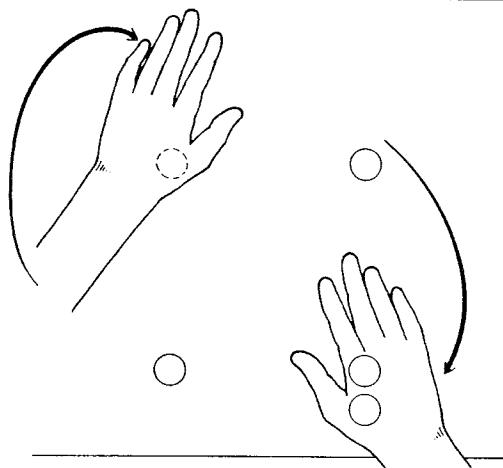


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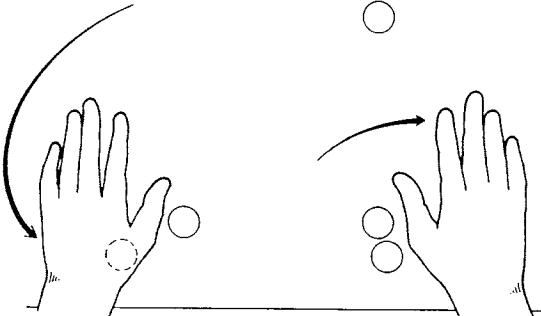


Move your hands forward (both appear identical), the coin sliding beneath the thumb base of your right hand. Cover the outer two coins and say, "*I could cover these two*" (fig.4). (Note that the coin which is **about to be moved by the thumb base** is shown with a dotted line.) Retract your hands, covering the inner two coins, and say, "*Or I could cover these two*" (fig.5).

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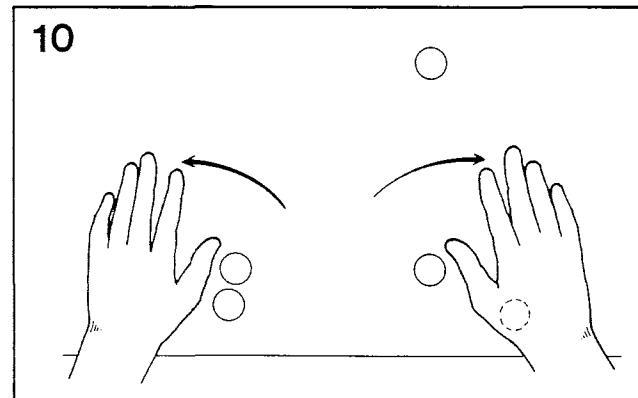
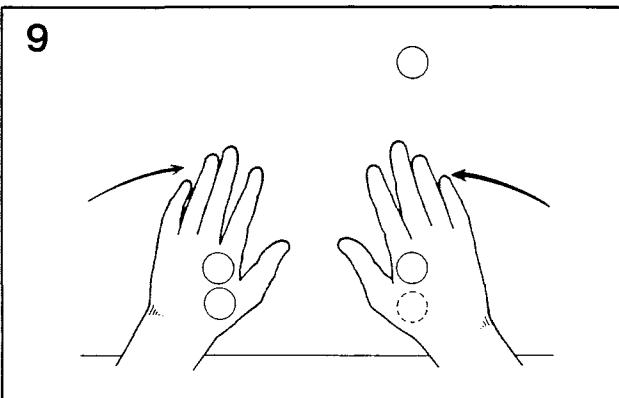
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Your left hand stays where it is while your right hand moves forward and covers the coin at outer right as you say, "*Or I could cover these two*" (fig.6). Now, reverse the positions of your hands, your right hand covering the coin at inner right and your left hand covering the coin at outer left as you say, "*Or I could cover these two*." (During all of the preceding movements the extra coin remains hidden beneath your right thumb base.) When your left hand moves to cover the coin at outer left it moves outward a bit more than necessary, and then hooks back toward you (fig.7). When the left hand is at its farthest point away from you, it steals the coin beneath the thumb base, and **then** moves inward a bit. The reason for this is to give the spectators the impression that the coin is still under the fingers (as it is

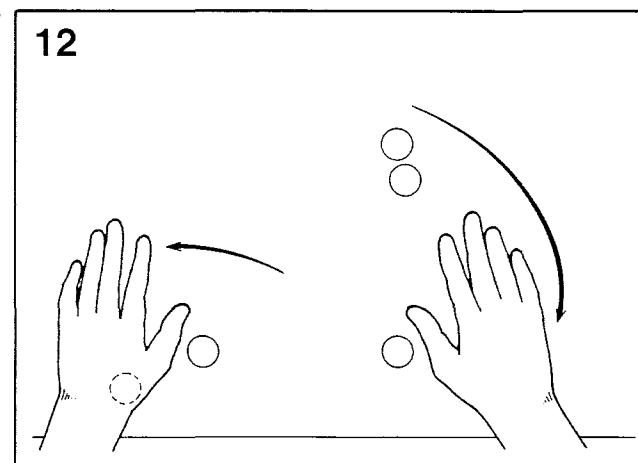
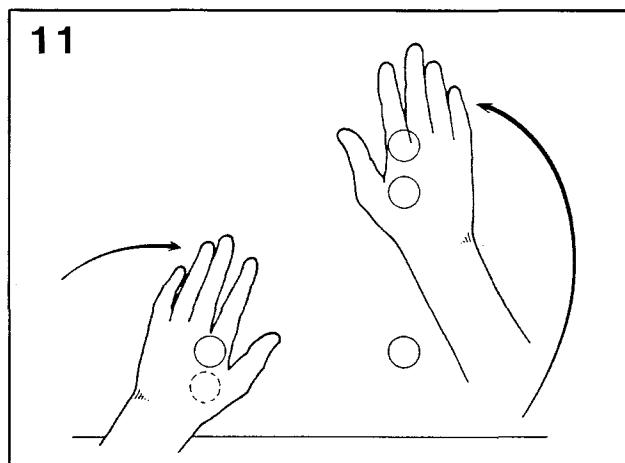
when you're not doing a sleight), instead of under the thumb base. A small point, but one that gives the assembly a clean look.

Drum the fingers of both hands lightly on the table (this passes as a magic "wiggle"). Your right hand will leave its coin at the inner right and your left hand will steal the coin at



outer left. Both hands move toward you and apart — your right hand to the right of the coins at inner right and your left hand to the left of the coin at inner left (call this Rest Position) (fig.8).

Move your hands forward again — your right hand covers the two coins at inner right and your left hand covers the coin at inner left (fig.9). Wiggle your fingers — then your left hand

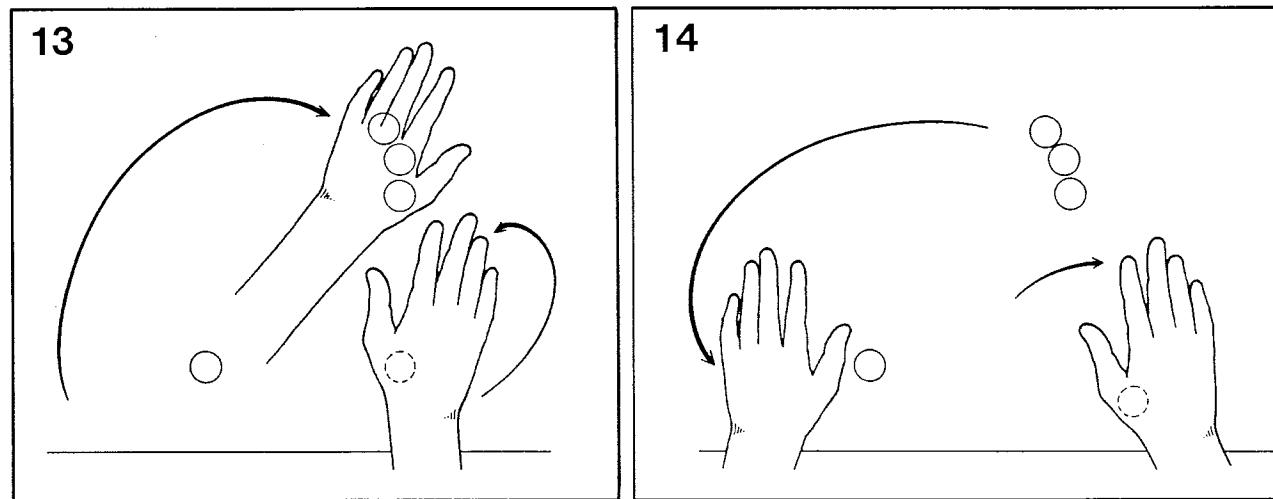


leaves and your right hand steals. (A note: when your right hand covers the two coins, the innermost coin is not "hooked" into position. You simply lower the thumb base over it.) Pull your hands away to rest position revealing two coins at inner left and one at inner right (fig.10).

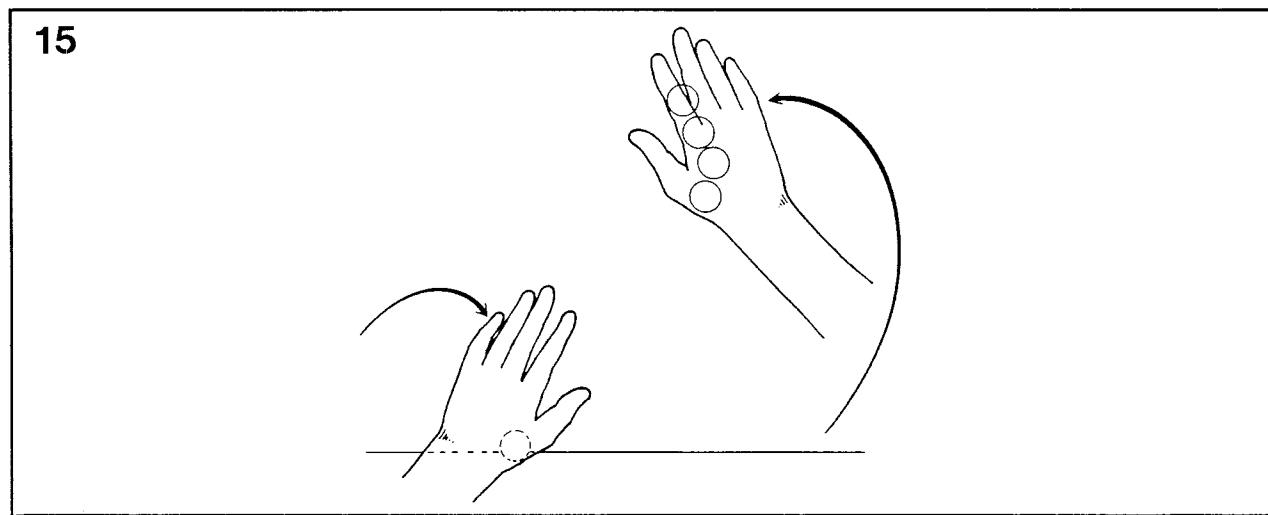
Move your hands forward again, this time your right hand covers the coin at outer right and your left hand covers the coins at inner left (fig.11). Wiggle your fingers — your left hand steals and your right hand leaves. Pull your hands away to rest position revealing two coins at outer right and one at inner left (fig.12).

(If you want to perform "The Magician's Chinese Coin Assembly," which is taught next, then it is at this point that you would begin the altered handling.)

Your right hand covers the coin at inner right, hooking it under the thumb base as described in the sixth paragraph (there, taught for the left hand — here, simply do it with your right hand). A second later your left hand moves forward to cover the coins at *outer right* (fig.13). Wiggle your fingers — your left hand leaves and your right hand steals. Pull your hands away to rest position revealing three coins at the outer right and one remaining at the inner left (fig.14).



Your left hand covers the coin at inner left, hooking it back to the base of the thumb. In this case, your hand moves backward just enough to position the stolen coin at *the table edge* (fig.15). **As your right hand moves forward to cover the coins at outer right**, your left hand relaxes enough to let the coin (which is hanging halfway off the table edge) drop into your lap. Your right hand's larger motion will completely obscure your left hand's smaller one.



To end, wiggle your fingers, then turn your left hand over to show no coin beneath it. Turn your right hand over to reveal four coins.

Pay careful attention to the order in which the hands move. Sometimes it's left hand first, sometimes right hand first, sometimes both at the same time. These are not arbitrary — it's part of the timing which makes the effect stronger and more deceptive.

THE MAGICIAN'S CHINESE COIN ASSEMBLY

David developed this handling in order to satisfy the problem of not crossing that imaginary line which separates right from left in "Chink A Chink" as Frank Thompson had already done with bottle caps.

Begin by classic palming *two* coins in your right hand, and laying four additional coins in a square on the table.

Perform "The Original Chinese Coin Assembly" as described until it tells you the time has come for this handling, which is different from the time you reach the position shown in figure 12.

To continue: Move your hands forward, your right hand performing the hook action as it covers the coin at inner right. Your left hand covers the coin at inner left. Wiggle your fingers, then pull your hands back to rest position — your right hand takes and your left hand leaves. Afterward there will be two coins at the outer right, two coins at the inner left, a coin beneath your right thumb base, and a coin in right-hand classic palm.

During this final sequence, which you are now set to perform, there will be no extra movements or unnecessary hand crossing. You must be able to lap two coins, one at a time, without any noise when the second coin lands. David simply crosses his legs prior to starting the routine. After the first coin has been lapped (both coins at the inner left will be), squeeze your legs more tightly together. The material of your trousers will fold over the first lapped coin, providing a safe and potentially silent area in which the second coin can land.

Move your hands forward, your right hand covering the two coins at outer right. Your left hand covers the two coins at inner left, hooking the innermost of the two back to the table edge andlapping it. Pull your hands back to rest position revealing one coin at inner left and three at outer right. A fifth coin is classic palmed in your right hand.

Now squeeze your legs together so the second coin can be lapped silently. Move your hands forward again, your right hand covering the three coins at outer right. Immediately relax your hand, letting the palmed coin drop to the table beside the other three. At the same time your left hand covers the coin at inner left, hooking it back off the table edge and into your lap. Both hands now turn over to reveal four coins at outer right and none at inner left.

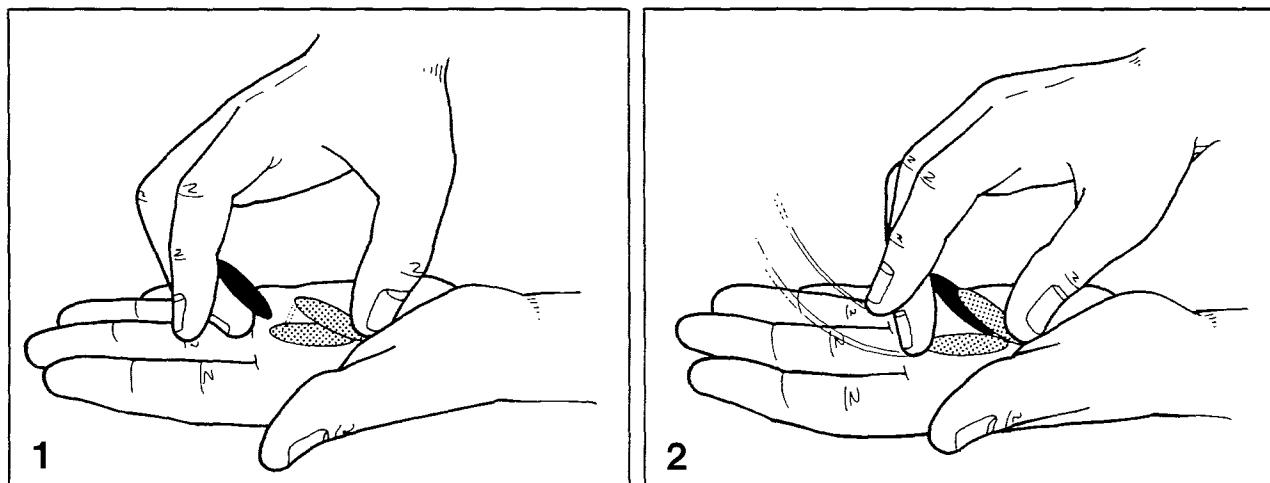
CHAPTER

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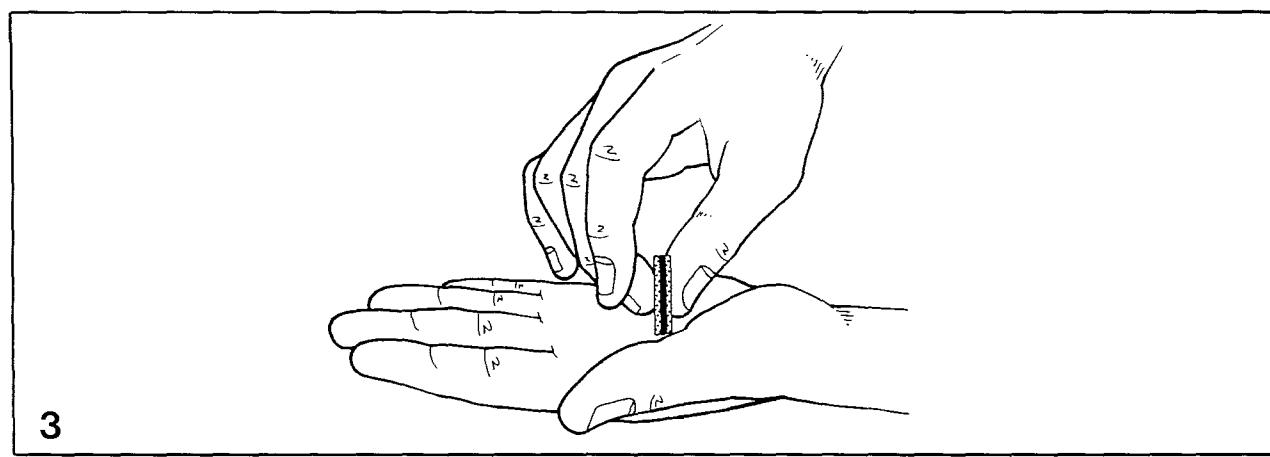
Twentieth-Century Coins
Digital Copper/Silver
Tabled Copper/Silver Classic

TWENTIETH CENTURY COINS

Bill McCaffrey published the first recorded handling of this in GENII in April, 1972. Derek Dingle was also doing a similar effect at about the same time, and it was that which inspired David. You need two copper and two silver coins. One of the copper coins is classic palmed in your right hand.



Toss out all the coins for examination, then take back the two silver coins and hold them on your palm-up left hand. The coins rest on the palm, with the upper coin overlapping the inner half of the lower coin. Lower your right hand and allow the classic-palmed copper coin to drop to fingertip rest. Ask a spectator to hold out her right hand, palm up.



Your right hand moves over to your left hand and lifts the two silver coins, loading the duplicate copper between them. You use "The Scoop AddBetween," which is similar to "The Scoop AddUnder." It loads the copper coin between the silver coins. Your left thumb presses lightly downward on the inner edge of the upper coin to facilitate the loading of the

copper coin (fig.1). Once the copper coin is partially between the silvers (fig.2), your right thumb moves onto the upper silver coin as your fingers move under the coins and lever them to a vertical position (fig.3). Gravity will pull the copper coin flush with the silvers when the stack is finally tilted upright.

Your right hand places the stack into the spectator's hand, closes her fingers, and turns her fist over. Show your hands empty, then pick up the other copper coin that's been in view and vanish it however you wish. Have the spectator open her hand to reveal the copper now sandwiched between the silvers.

DIGITAL COPPER/SILVER

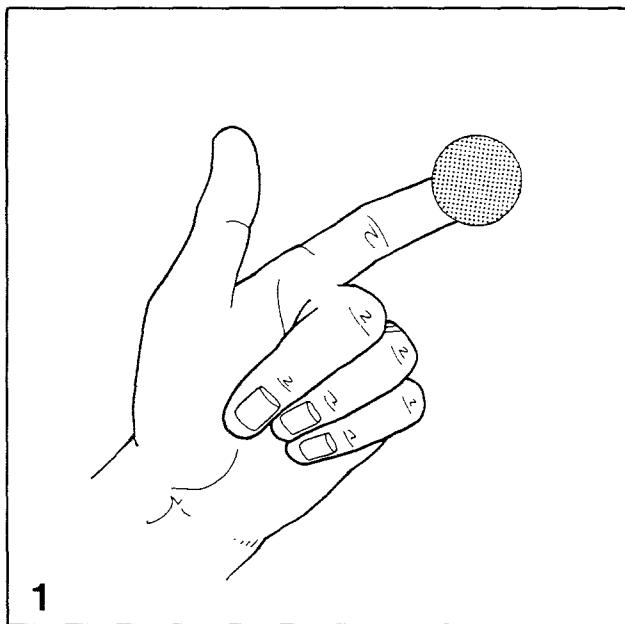
David saw Howard Schwarzman balance a copper/silver coin on his fingertip, then have a spectator make a fist around it and take it off. That inspired him to develop this routine, whose centerpiece is a unique switch done in a seemingly impossible circumstance. To prepare, classic palm a copper/silver coin in your right hand, silver side against the palm. A copper coin and a silver coin lie on the table.

Cleanly display both sides of the tabled coins and leave them there for a moment. Make a fist with your left hand, held palm up, and extend your first finger. Pick up the silver coin and balance it on your fingertip (fig.1).

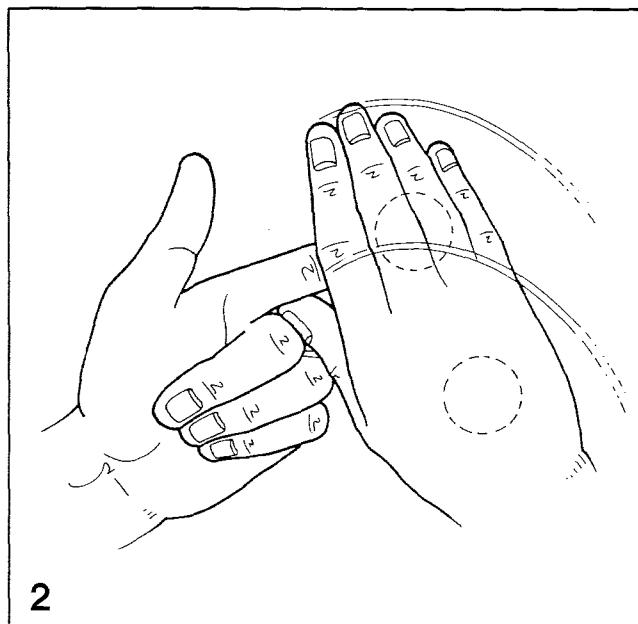
You're about to demonstrate to the spectator how he should make a fist around your finger, during which you'll switch in the gaffed coin. Say, "*All I want you to do is make a fist around the coin and my finger – like this.*" Begin to illustrate, your palm-down right hand moving over the silver coin so it is held up against the hand in finger palm (fig.2).

Curl your right fingers just enough to grasp the coin in finger palm, then start curling them around your left finger (fig.3). Once you've made a fairly tight fist, the gaffed coin in right-hand classic palm should be directly over your left first fingertip (fig.4, in which the right hand is transparent).

Relax your right hand and straighten your fingers as much as possible without dropping the finger-palmed silver coin. Move the hand away, leaving the gaffed coin, silver side up, on your left fingertip. Have the spectator mimic your actions, making a fist around the gaffed coin and your finger. Pull your finger out of the spectator's fist *leaving the coin behind*.

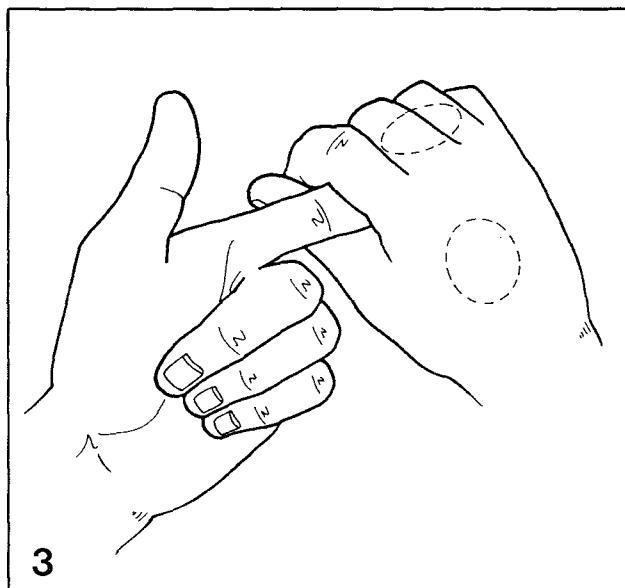


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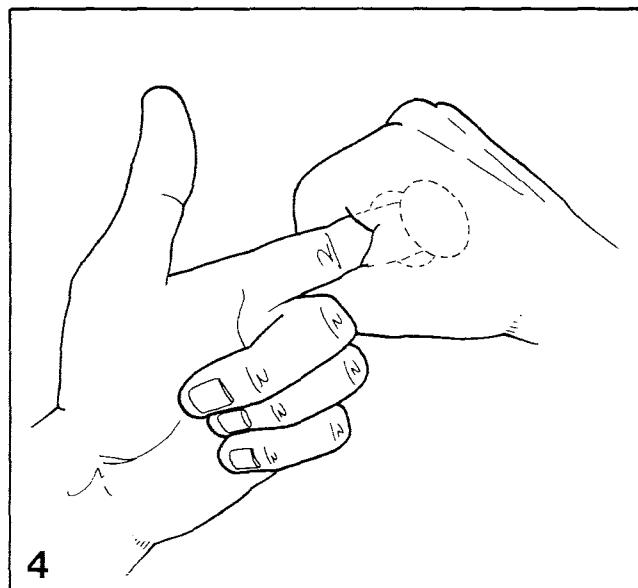


2

Pick up the copper coin that's been lying on the table with your left hand and do a "Spellbound" change, thumb palming the copper coin and transforming it into silver. Ask the spectator to turn his hand palm up and open it to reveal a copper coin. (The gaffed coin is automatically turned over when he turns his fist over to open it.)



3



4

Wait just a moment, then lift the gaffed coin from his palm with your right hand and drop the real silver coin in its place with your left hand. That keeps him busy for a moment, giving you time to do a "Palm Change" to switch the real copper coin back into play and classic palm the gaffed coin. Place the real copper coin on his palm to end.

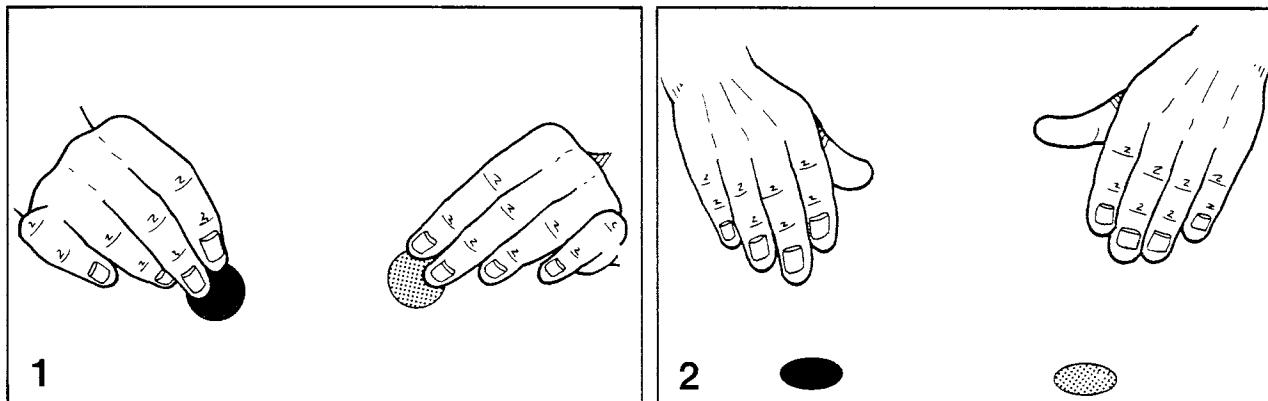
TABLED COPPER/SILVER CLASSIC

In COINMAGIC David published "Standup Copper/Silver Classic," a completely in-the-hands routine based on the use of "The Kaps Subtlety." This handling is the one used in his first lecture and takes place over a table.

Classic palm a copper/silver coin in your right hand, silver side against the palm. You may be either standing or sitting, though you must be working at a table. A copper coin sits on the table to the right, a silver coin to the left.

Your right and left hands each simultaneously turn over the coins to show both sides very cleanly (fig.1). Pick up the coins after you've turned them over a few times, copper in your right hand and silver in your left. Close both hands into fists and ask a spectator if he knows which coin is in which hand. At the same time your right hand does a "Palm Change" to secretly exchange the classic-palmed copper/silver coin for the copper coin. David's handling of the move (where the coin falling from the palm *does not* flip over) will leave the gaffed coin copper side against the skin inside the curled fingers.

Regardless of the spectator's answer, both hands place their coins onto the table. That should leave the gaffed coin copper side up on the table. The silver coin is still seen on the left and the copper on the right: it appears as if nothing has happened (fig.2).



Say, "*The easiest way to make these coins change places is like this.*" Lower your right first finger onto the silver coin and your left first finger onto the copper coin. Openly switch them, crossing your hands (fig.3). That should get a chuckle, and you immediately add, "*But that wasn't really very magical.*" Move your hands back to their normal sides.

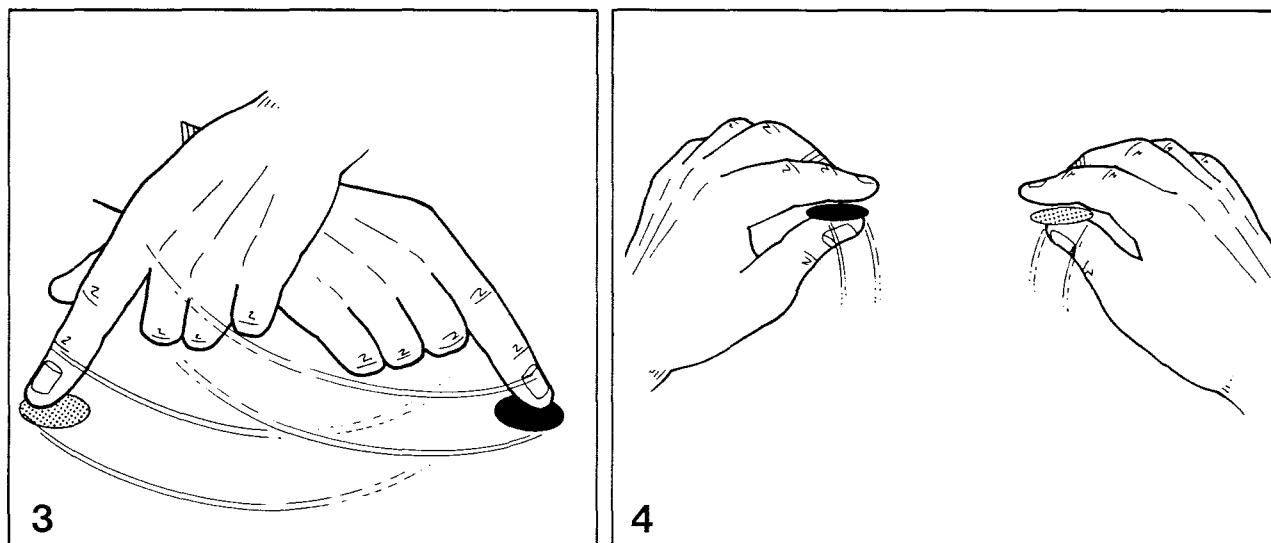
THE TRANPOSITION SEQUENCE: Lower your hands over the coins, your right hand over the silver coin and your left hand over the copper. Your fingers press down on the outer edges of the coins (while covering them), pressing lightly downward so the inner

edges lever upward. This enables you to slip your thumbs under the coins (fig.4). Lift the coins and curl your fingers into fists. The gaffed coin rests copper side against the fingers in your left hand.

Both hands work at the same time. Your right hand does a "Palm Change," classic palming the silver coin and dropping the copper coin inside the fingers. Your left thumb moves onto the inner edge of the gaffed coin and flips it over so the silver side is against the fingers (fig.5). Lay the coins back onto the table so the gaffed coin is silver side up. The coins have apparently changed places.

Repeat the actions described in the two preceding paragraphs again to cause the coins to change places so the silver coin ends on the right and the copper (gaffed) coin on the left.

Your left hand picks up the copper coin and displays it in an open finger palm. At the same time your right hand settles to the table in a relaxed fist and allows the real copper coin to fall to fingertip rest. Do a "Shuttle Pass" to apparently take the copper coin with your

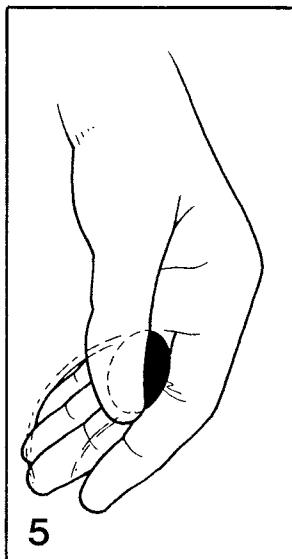


right hand. Show both sides, then place it back between your left thumb and fingers (your left hand is almost palm down). Your right hand picks up the silver coin between thumb and fingers so both hands are displaying their coins in identical positions (fig.6). Show both sides of the silver coin.

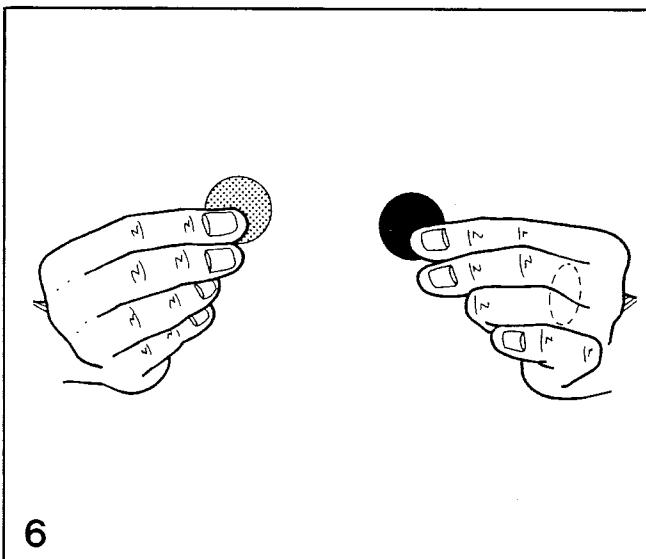
Say, "*The easiest way to make these coins change places would be to put the copper coin here...*" Your palm-down left hand lays the copper coin on the table in front of your right hand. Continue, "...and the silver coin over here," as your right hand does a "Fingertip Retention Pass" to apparently place the silver coin in your palm-down left hand. Your left fingers **don't close** — your thumb immediately moves onto the gaffed coin and pushes it to the fingertips as it's placed on the table, silver side up. At the same time your right hand settles to the table in a relaxed fist.

Do "The Transposition Sequence" again. When you begin, your right hand classic palms the silver coin on the way to pick up the copper coin on the table. After you've finished, the

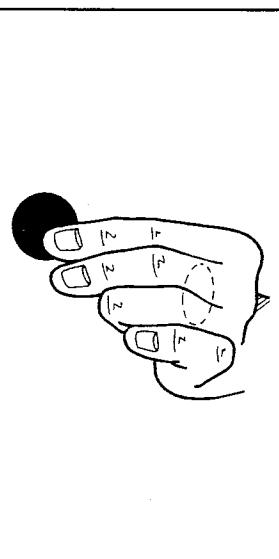
real copper coin will be classic palmed in your right hand, the silver coin will be on the table to the right, the gaffed coin (copper side up) on the table to the left.



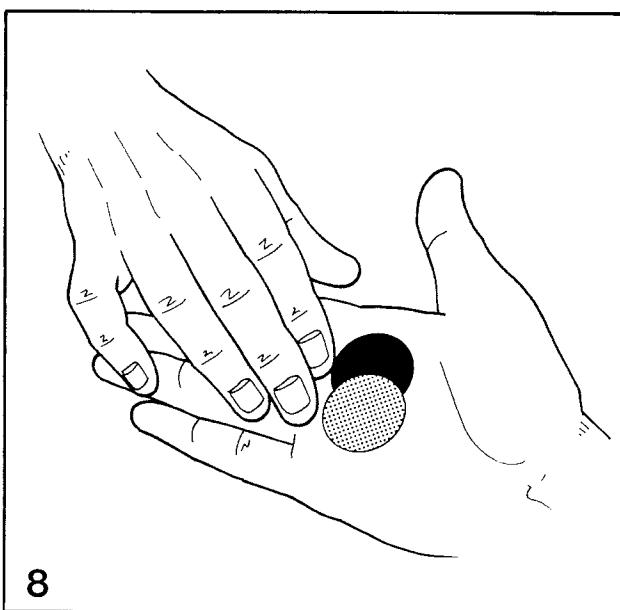
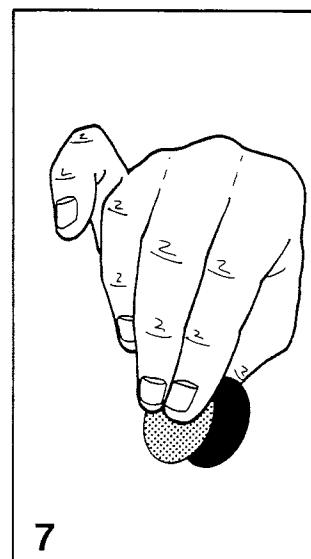
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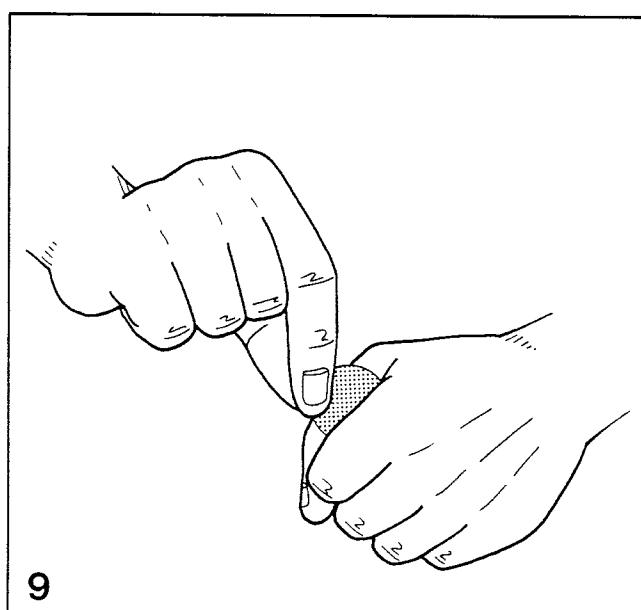
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Gently close his fingers and turn the hand palm down. Ask him to reach inside the thumbhole (you demonstrate) and pull out one coin **halfway**, then leave it there. The person will always pull out the coin that's closest, and it will be the gaffed coin, silver side up (fig.9). Take the protruding silver coin with your right hand and do either a "Palm Change" or "Spellbound Change" to switch it for the real copper coin. Show the copper coin, then let the spectator open his hand to find the real silver coin.

CHAPTER

5

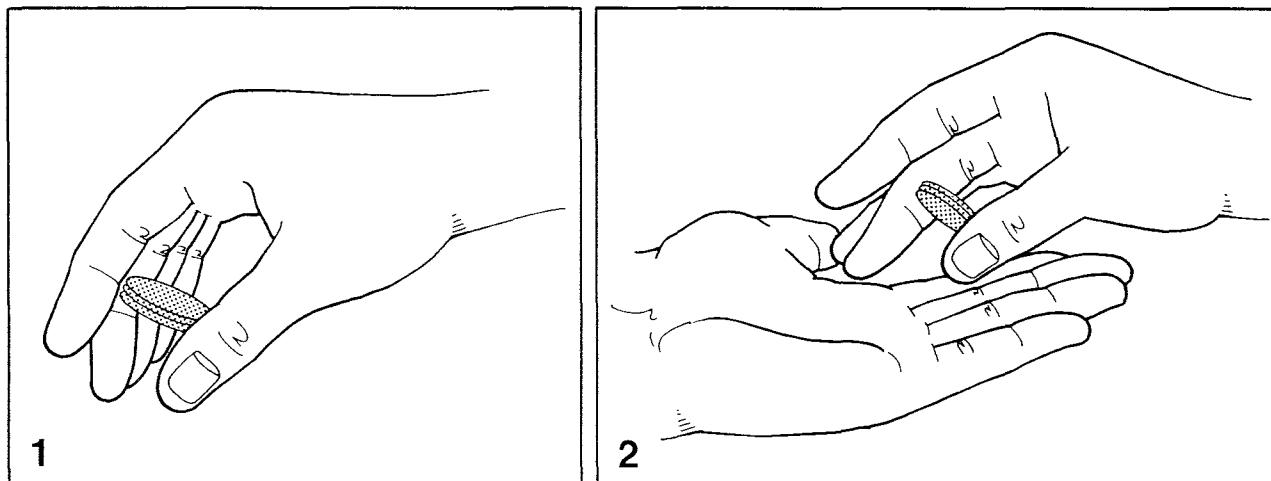
Winged Silver On Edge
The Original Hanging Coins
Flash Production With Four Coins
Flash Production With Five Coins
Wild Coin On Edge
John Ramsay's Cylinder And Coins
(With Edge Grip)

WINGED SILVER ON EDGE

This is only the *second half* of a routine. It is an optional way to handle "Winged Silver" after the first two coins have jumped across. You may prefer it because the use of Edge Grip adds a cleaner look to the final two coins. For this you will have to be working on a soft surface. After the first two coins have jumped across in "Winged Silver" you'll be left in this position: both hands rest on the table in relaxed fists — a coin classic palmed in your right hand. Two coins rest on the table in front of each fist.

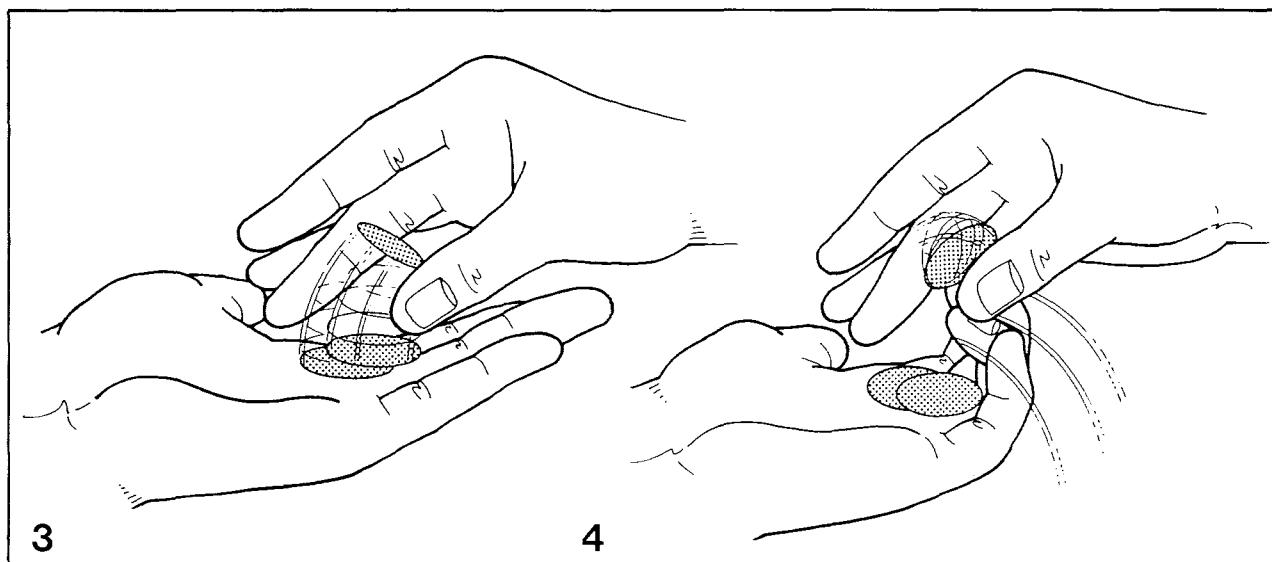
Gesture with your palm-up left hand as you say, "*The second coin has jumped across.*" Turn your hand palm down again. Both hands move simultaneously, each picking up one of the coins in front of it and placing it on top of the other one. There is now a two-coin stack in front of each hand. Your right hand moves back for a moment as you patter. Move it forward again, letting the palmed coin drop to fingertip rest. Do the "Scoop Addunder" as you lift the two-coin stack on the right, adding the third coin beneath.

METHOD ONE FOR GETTING INTO EDGE GRIP: Three coins are now held against your slightly curled right fingertips by your thumb. Curl the fingers a bit more so you can lift your thumb without dropping the coins. Move your thumb onto the inner edge of the stack and then straighten your fingers (fig.1). The coins are gripped by only your thumb and second finger.

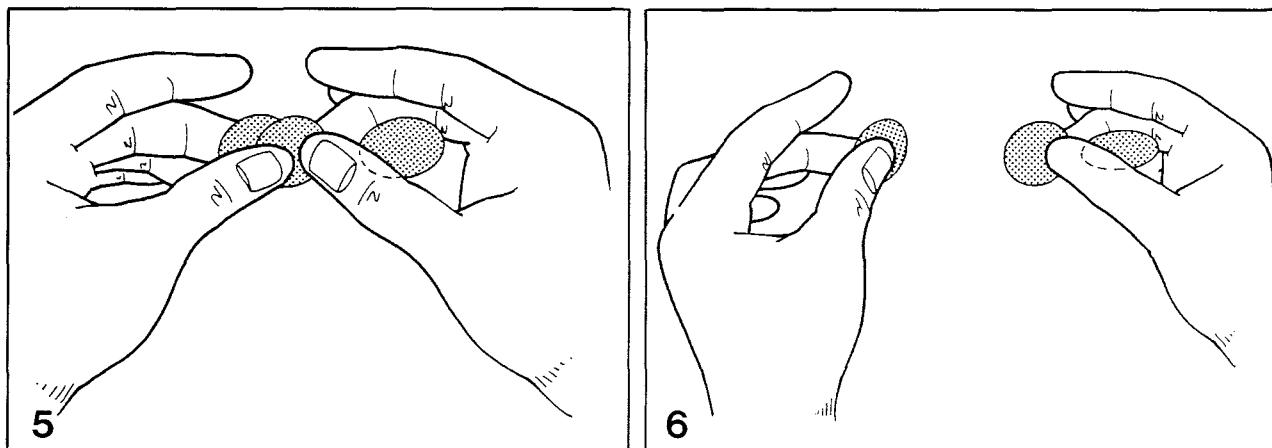


Move your palm-up left hand beneath your right hand, left fingers slightly curled, the fingertips near the lower edges of the coins (fig.2). Relax your right thumb and fingers just enough to allow the bottom two coins of the stack to drop onto your left palm (fig.3). The upper coin is retained in position between your thumb and second finger. *Without pausing*, your left fingers curl hitting the lower edge of the coin that's still in your right hand and pivoting it into a horizontal Edge Grip position (fig.4).

Don't close your left fingers completely — just enough to pivot the coin. When you separate your hands the audience should still be able to see the two coins in your left hand (which is exactly how many they should see, since you just picked up two from the table).



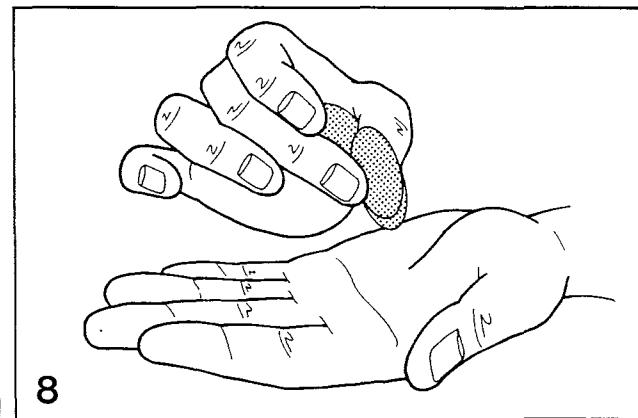
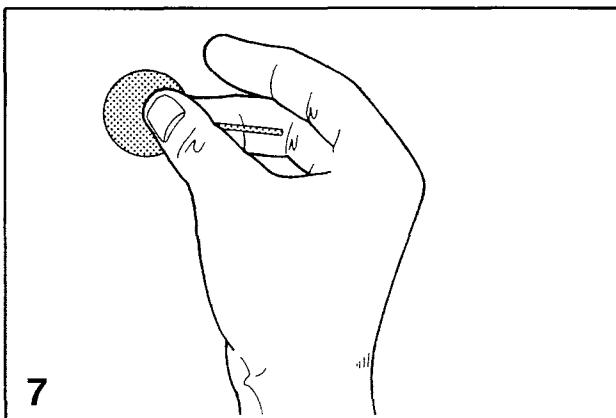
EDGE GRIP DISPLAY: At this moment the coin hidden in your right hand is essentially in Edge Grip, but your hand must be holding something in order to take full advantage of the grip. In other words, it must be displaying something else to the audience so they can see that the rest of the hand is empty. To accomplish this, your left hand turns palm down so the coins fall to fingertip rest. Lower your thumb onto them, then turn your hand partially palm up. Curl and separate your other fingers so the coins are displayed between thumb and second finger. Put one of these coins between the tips of your right second finger and thumb (fig.5). Your left hand moves up to your right hand in order to do this. Separate your hands, each holding a coin in an identical position (fig.6). Your right hand is now executing "Edge Grip Display."



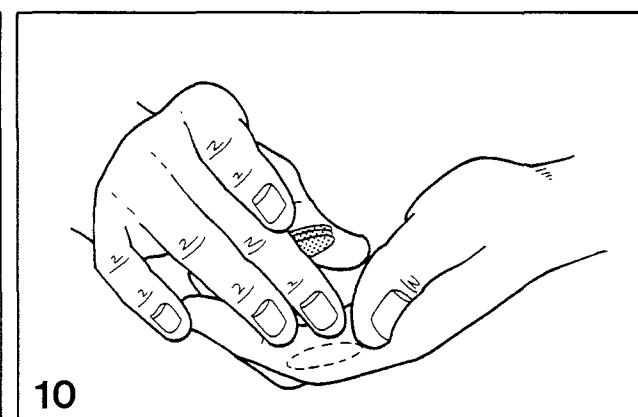
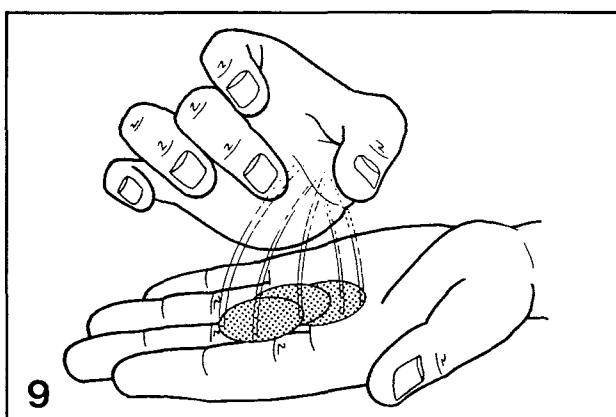
Try to hold your right hand at your own eye level — that way you can be sure the spectators are viewing things from the proper angle and cannot see the coin concealed in your right hand. You should be able to see the flesh of your second finger both above and below the edge of the hidden coin (fig.7).

Your left hand places its coin onto the one held between your right thumb and second finger so both are held in "Edge Grip Display."

EDGE GRIP LOAD: Turn your left hand palm up and hold it directly beneath your right hand (fig.8). Simply separate your right thumb and second finger, dropping everything into your left hand (fig.9) Immediately curl your left fingers, closing the hand into a fist. The coin in Edge Grip drops into your left hand along with the two visible coins and is not seen.



Your right hand picks up the two coins remaining on the table and holds them in "Edge Grip Display" for a moment. This is simply to keep things visually consistent — there are no coins concealed in Edge Grip at the moment. Let the coins fall into your right hand as it closes into a fist and turns palm down. Classic palm one of them using the technique "To Classic Palm One Coin Of A Group" taught in "Winged Silver."



Turn your left hand palm down. Hold both fists a few inches above the table, about eight inches apart, following the pattern already established in "Winged Silver." Open both hands, letting three coins fall from your left hand and one from your right. Both hands rise straight up afterward, then move inward and settle to the table in relaxed fists.

Your left hand lifts one of the coins in front of it and displays it in an open finger palm. Do a "Shuttle Pass" so it looks like you take that coin with your right hand. Move your right hand in front of your left hand and pick up a second coin in addition to the one it already holds. Your palm-down left hand picks up the coin remaining on the table in front of it and places it with the other two in your right hand, all held between the thumb and fingers.

Turn your right hand palm down and do "Method One For Getting Into Edge Grip." The

only difference here is that your left hand already has a coin concealed in finger palm, so you must keep it tilted slightly toward you in order not to expose that coin (fig.10). Let the two lower coins drop from your right hand into your left hand. Your left fingers curl, the fingertips hitting the held-back coin and pivoting it into Edge Grip. Your left hand immediately places its three coins back into your right hand in "Edge Grip Display."

Show your left hand empty, then do "Edge Grip Load," dropping the three visible coins and the coin which has been concealed in Edge Grip, into your left hand. Close it into a fist immediately afterward and turn it palm down.

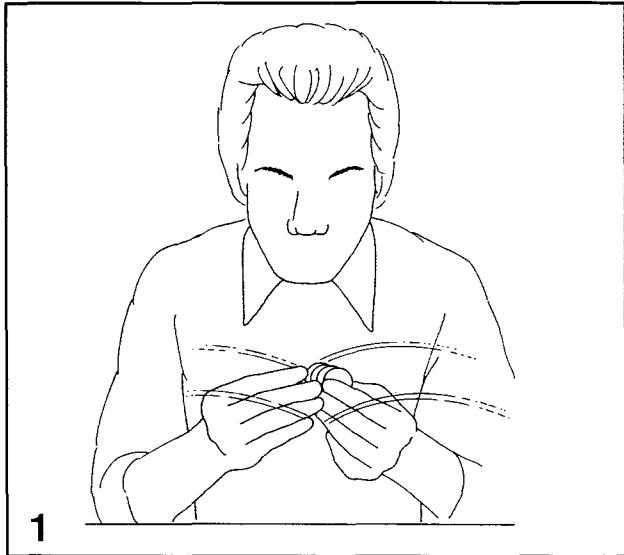
Your right hand picks up the coin remaining on the table and classic palms it as you turn the hand palm down and make a fist. Open both hands over the table so four coins fall from your left hand and none from your right. Raise your hands straight up to give the impression that they're empty, then move them inward and lap the coin in your right hand.

THE ORIGINAL HANGING COINS

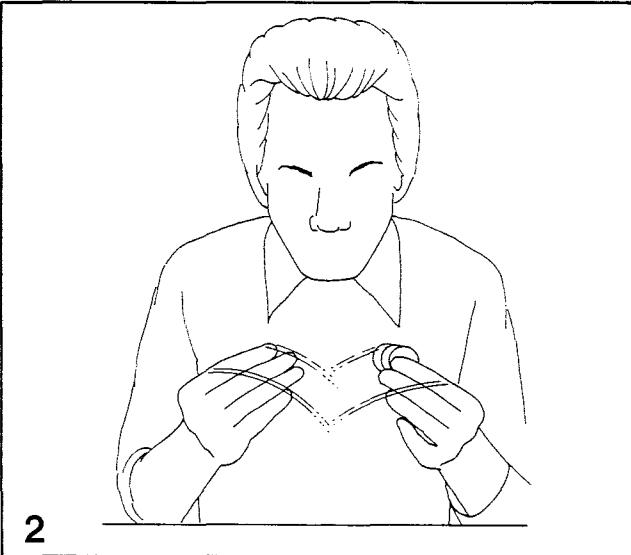
This is one of the routines upon which David built his early reputation, and it's based on his combination of Edge Grip techniques with a plot of John Ramsay's. The version taught here is the one used by David in his first lecture.

Your left hand holds four half dollars between thumb and first finger; the coins are spread in a small fan, the coin at the right end of the fan is innermost. The pad of your thumb rests across all of the coins, making the grip extremely secure. Your left second, third, and pinky fingers are all curled and out of the way.

THE FEINT: Hold your hands palm up comfortably in front of you at waist level. (If you're performing this while seated, just let your hands hover above the table.) Inform the audience that you're going to make the coins invisible one at a time and hang them in the air. Turn both hands palm toward you and move them together (fig.1). Your right fingers move

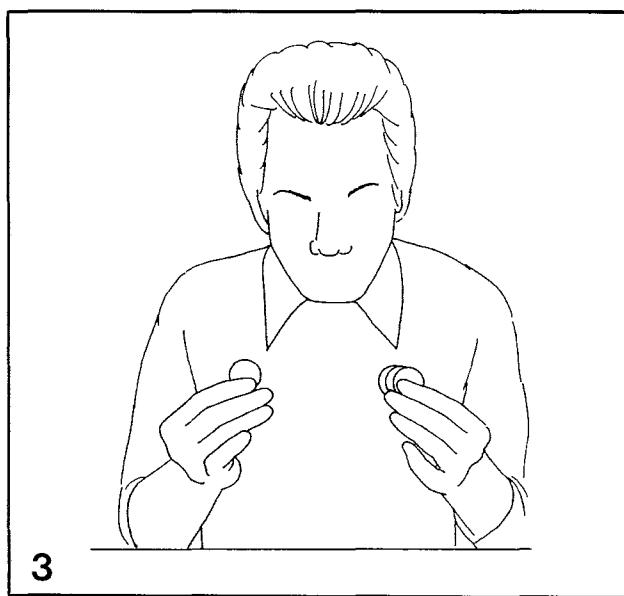


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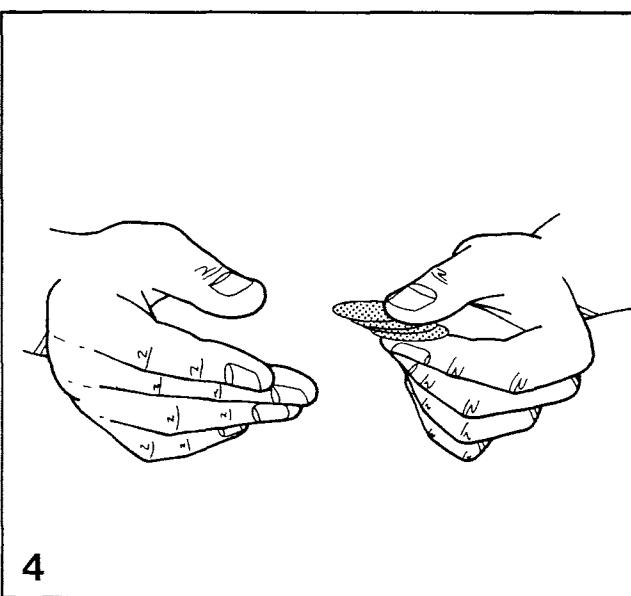


2

around the coins held by your left hand, your thumb onto the inner side of the coin farthest to the right. Say, "Watch" as you simultaneously raise both hands, separating them (fig.2). As your hands move apart, your right thumb retains the coin that was at the right end of the fan flatly against the fingers. Push the taken coin to your right fingertips with your thumb as you say, "It hasn't gone yet" (fig.3). Put the coin back where it was, with the other three in your left hand.



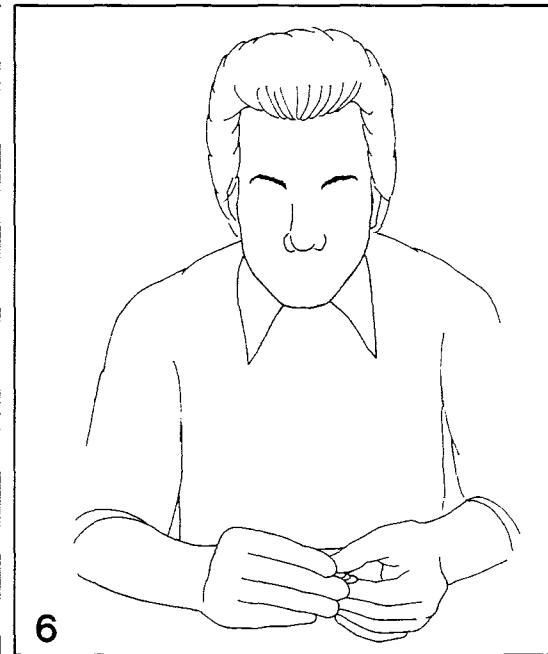
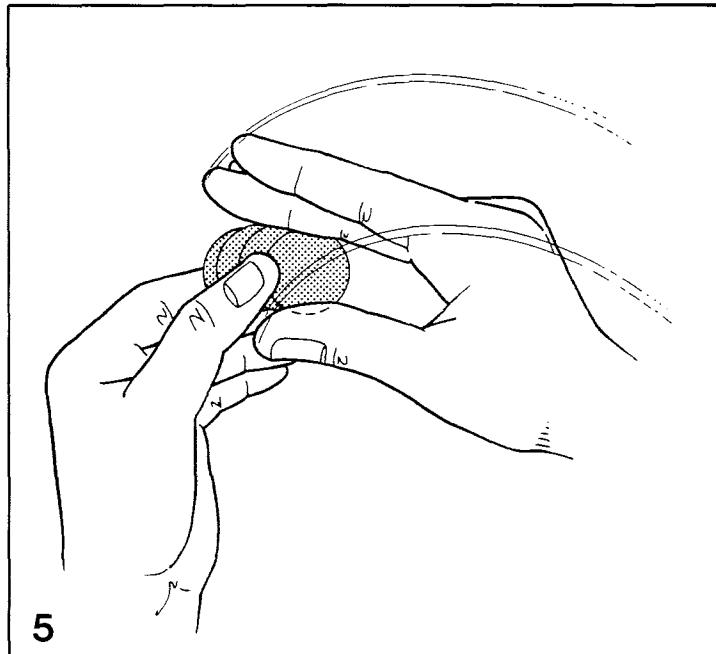
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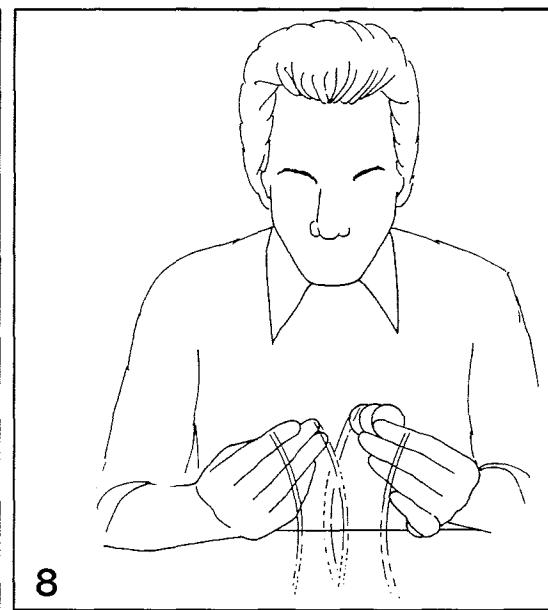
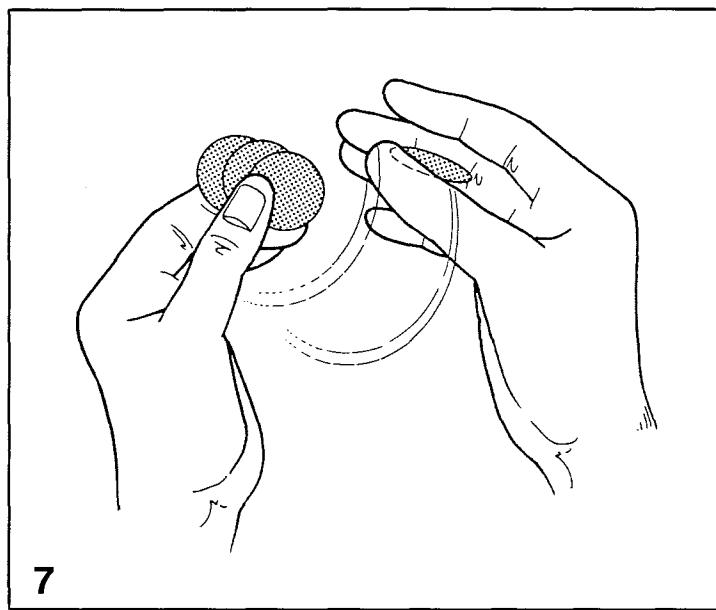
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METHOD TWO FOR GETTING INTO EDGE GRIP: Pause, gesture toward the audience with your palm-up right hand, at the same time casually letting your left hand drop to waist level, the coins in a horizontal position (fig.4 is an audience view). Patter for a moment. Your right hand moves to your left hand, guiding the same coin that you used for "The

"Feint" into Edge Grip between your thumb and first finger (fig.5, and fig.6 which is the audience view). Continue to look at the audience and patter during this.

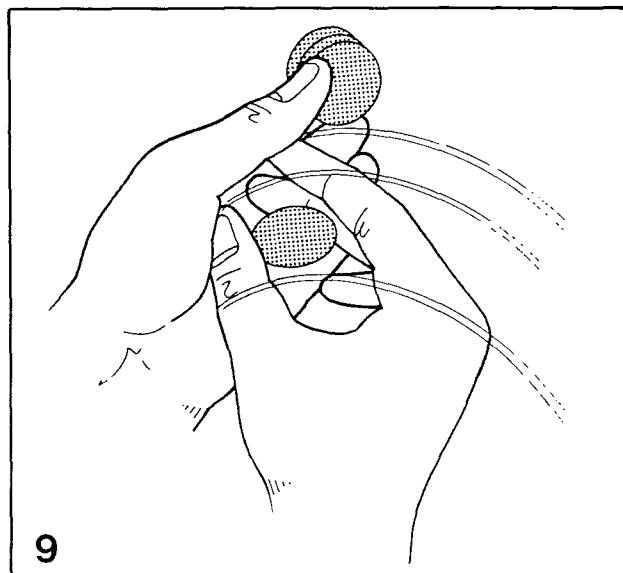


Raise both hands as in "The Feint," separating them — your right hand takes the lower-most coin into Edge Grip. Your right fingers remain straight and together as if the coin was held flatly behind them as it was in "The Feint" (fig.7, and fig.8 which is an audience view).

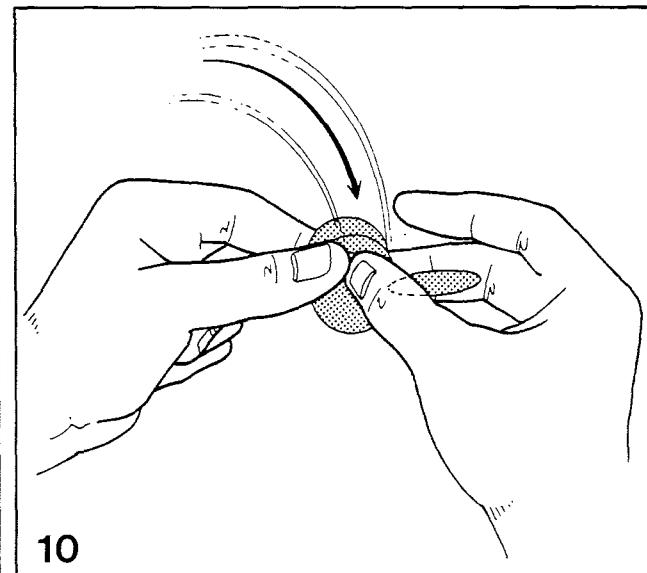


Your right hand pretends to place its coin into your left hand, moving behind your left fingers (fig.9). (The coin is, of course, retained between your right thumb and second finger.) Move your right hand *only an inch or two* to the right, then close your left fingers into a fist — ostensibly to hold the coin. Once your right hand has apparently dropped its coin onto your left palm, your right fingers spread and curl so the hand has an "empty" look.

Without pausing, your left hand rotates at the wrist to place the three remaining coins between your right thumb and second finger in "Edge Grip Display" (fig.10). Once your right hand has the coins it turns palm toward audience. Move your left hand outward and upward, then crumple your fingers and open them. Pretend to hang the now invisible coin in the air on a sky hook of sorts (this is Ramsay's idea).

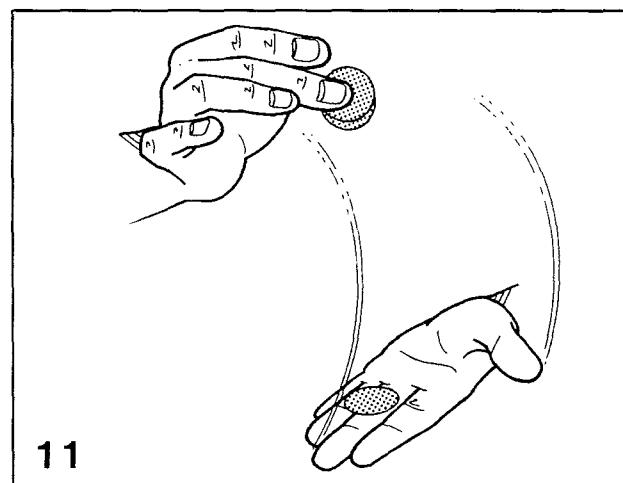


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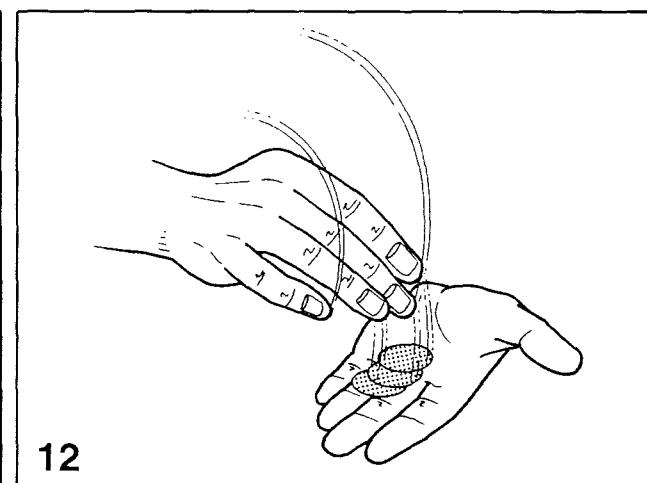


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Show that your left hand is completely empty, then lower both hands slightly. Turn your left hand palm toward you and take the uppermost coin from your right hand, holding it in open finger palm. Count "One" (fig.11). Count "Two," your right hand simultaneously dropping the other two visible coins into your left hand, spread inward on the first coin (fig.12). Count "Three," and do a "Utility Switch," your right hand turning palm up and your left hand turning palm down. The two upper coins from your left hand are allowed to fall into your right hand (the third is retained in finger palm) joining the coin from Edge Grip which coalesces with them (fig.13).



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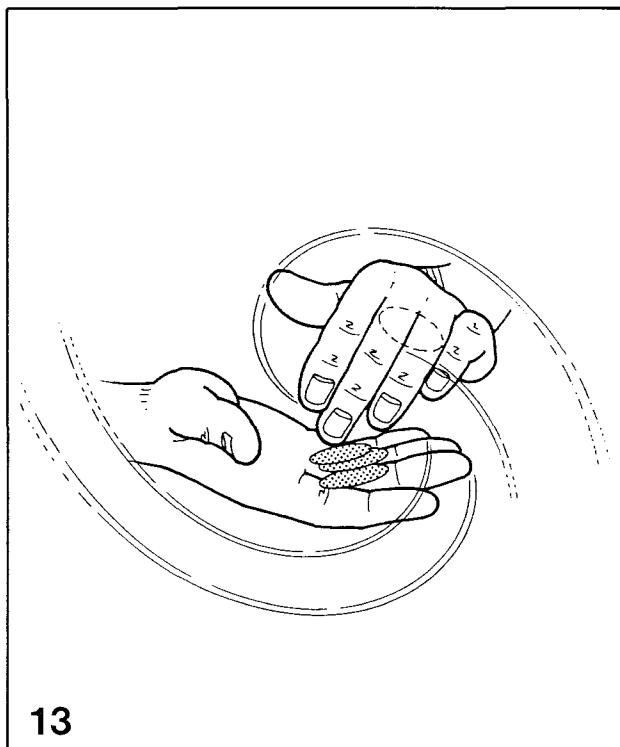


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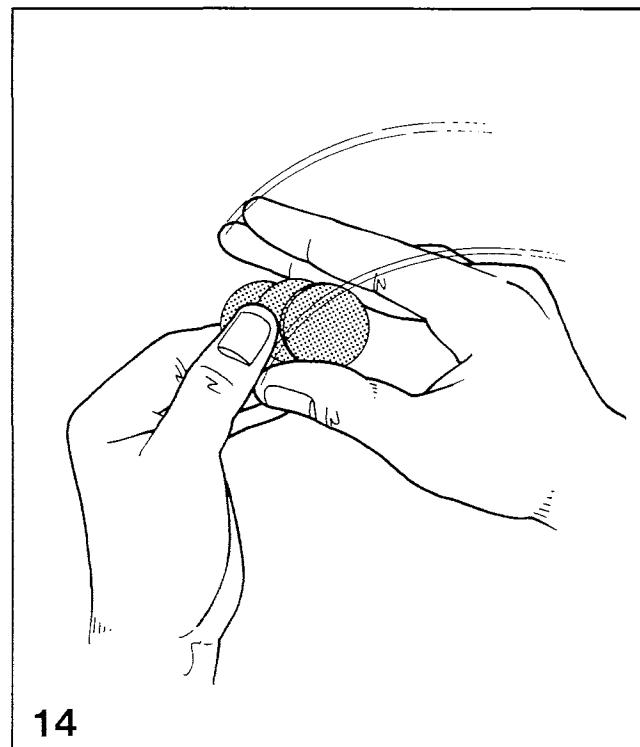
Your right hand maneuvers the coins into a stack and puts them back between your left thumb and first finger, spreading them into fan. Do "Method Two For Getting Into Edge Grip" again, this time taking the innermost of the three coins into Edge Grip in your right hand. Repeat the fake put into your left hand, and transfer the two remaining visible coins

to between your right thumb and second finger. Open your left fist to show that the coin (supposedly the same one which you have just taken) is still there. Place that coin with the other two in your right hand, then transfer the entire fan back to between your left thumb and first finger.

Lower your left hand to waist level, tilting the coins parallel with the floor. Say, "*This time it'll really go.*" Lower your right hand over the coins, taking the innermost into Edge Grip **beneath the coin already there** (fig.14). Continue, using the second method for getting into Edge Grip as described for the first coin. Do the fake put into your left hand, then transfer the two visible coins to "Edge Grip Display" in your right hand.



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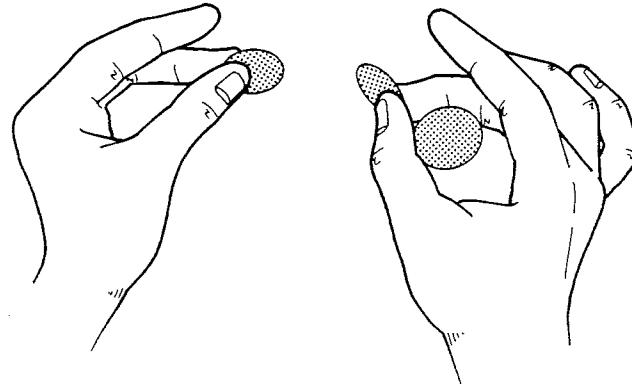
Move your left hand up and away, opening it to show that the coin is invisible, then hanging it on the skyhook. Show your left hand completely empty, and take one of the coins from your right hand in "Edge Grip Display" (fig.15). Transfer the right-hand coin back to your left hand, beside the coin already there.

Repeat the entire sequence again for getting into Edge Grip, taking the innermost of the two remaining coins into Edge Grip in your right hand beneath both coins already there. Separate your hands, repeat the fake put into your left hand, then transfer the last visible coin to "Edge Grip Display" in your right hand. Move your left hand up and away. Open it to show that the coin is invisible, then hang it in the air on a sky hook beside the first two.

You're left with three coins in Edge Grip in your right hand and one coin in "Edge Grip Display." To reproduce the coins, use "Flash Production With Four Coins" described next.

Note: Sometimes David will conclude the routine by sweeping his right hand in a large arc from right to left. During this, which is a pretended "grab and catch" of the invisible

coins, he lets the visible coin fall inside his hand with a clink. Then he lowers his hand and opens it to reveal that the coins have reappeared.



The routine can be done while either seated or standing, but to follow with the "Flash Production With Four Coins" you must be seated.

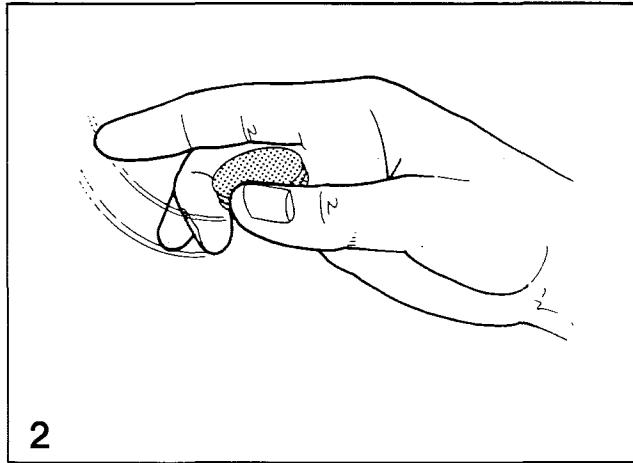
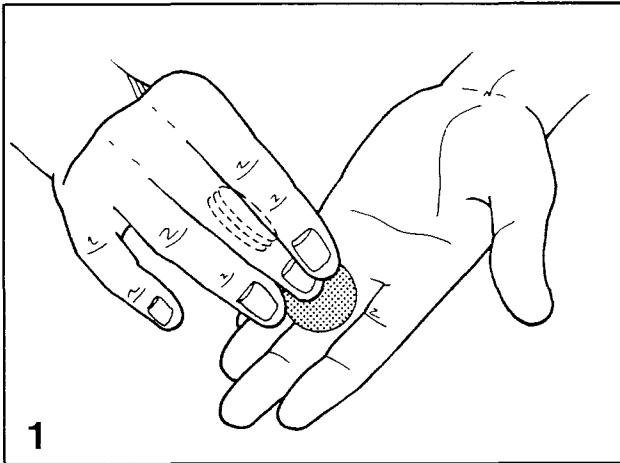
FLASH PRODUCTION WITH FOUR COINS

The "Flash Production" is a very flexible sequence. There are many ways in which to order the same group of sleights, and each will produce a slightly different effect. The following is but one example — one which David has found to be particularly effective.

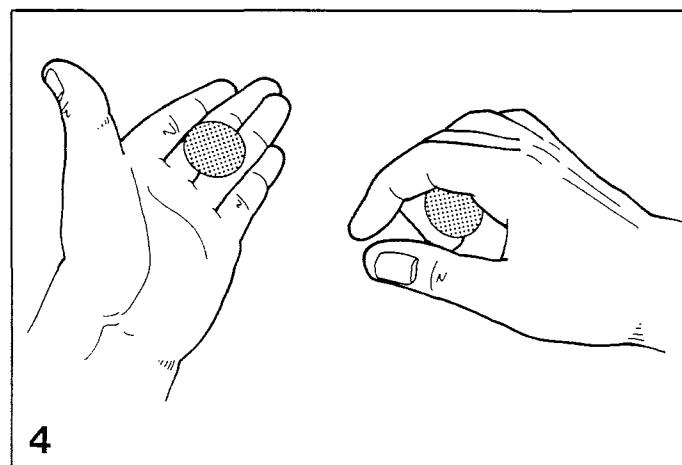
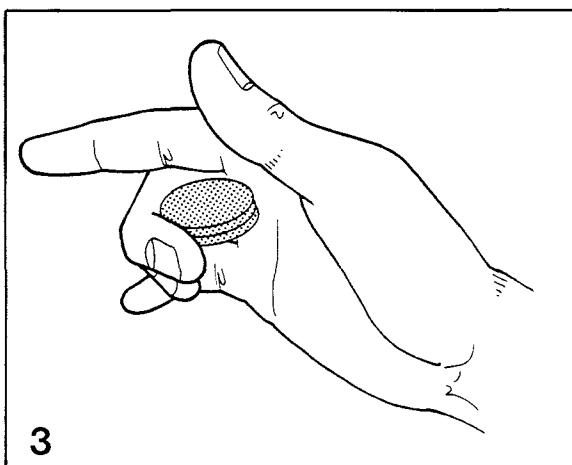
Assume that you have just finished "The Original Hanging Coins" and have three coins in right-hand Edge Grip, and a fourth coin held between thumb and second fingertip in the same hand in "Edge Grip Display."

Utilize the properties of Edge Grip and swivel your right hand palm toward audience so

it's seen unequivocably empty except for the visible coin. At the same time show your left hand empty. Turn your left hand palm up and hold it a bit lower than your right hand. Turn your right hand over and lay the visible coin in open finger palm in your left hand (fig.1, in which the right fingers are transparent and the stack of three coins still in Edge Grip is visible).



Move your right hand away, leaving the coin on your left hand. Curl your right second finger tightly around the coins (both first and third phalanges must now make contact) (fig.2). Once the finger securely holds the coins, straighten your thumb and let your other fingers curl naturally beside the second finger (fig.3). This is called "Curl Palm," and it leaves your right hand in a relaxed fist (fig.4).

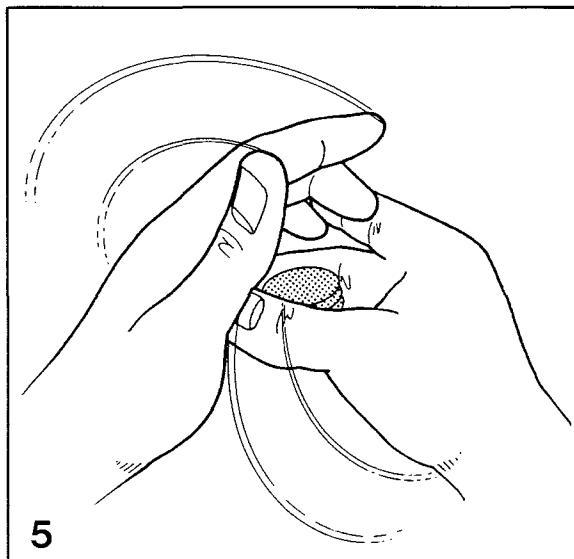


SHUTTLE PASS DROP FROM EDGE GRIP: Move your hands together, your left hand turning palm down and retaining its coin in finger palm. Your right hand turns partially palm up *beneath* your left hand, until the fingers point directly to the left and the coins are parallel with the floor (fig.5). Now lower your right fingertips, tilting the hand downward just enough to suggest that it's caught the coin falling from your left hand.

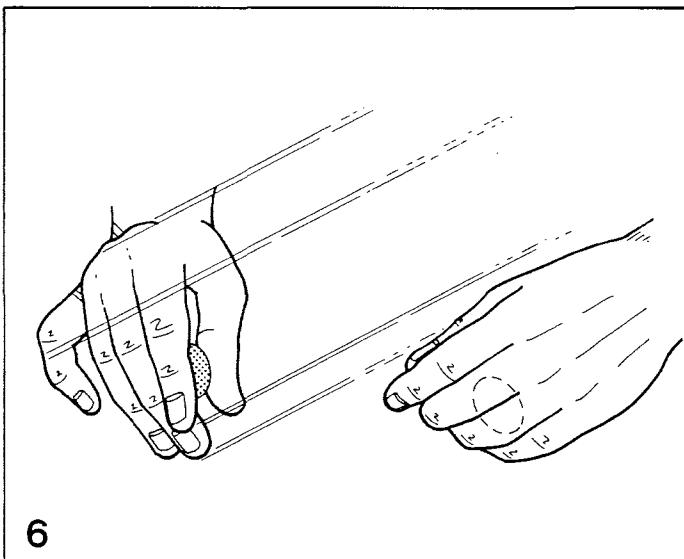
Without pausing, move your right hand outward and to the right, separating the fingers as it goes (fig.6). At the same time your left hand settles to the table in a relaxed fist. Stop moving your hand when it's about ten inches away from you, and two or three inches above the table. Lower your fingertips toward the table, at the same time lowering your hand

about an inch and letting the lowermost coin drop off the bottom of the Edge-Gripped stack to the table (fig.7).

Transfer the two coins remaining in your right hand to Curl Palm as it moves back and settles to the table in a relaxed fist. Pause for just a second, then move your right hand

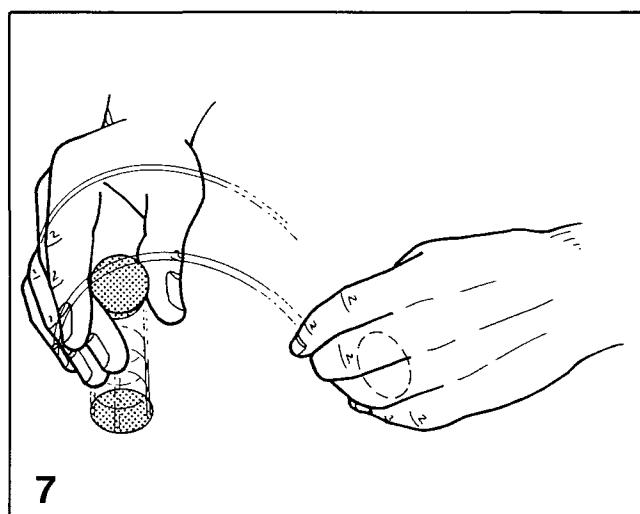


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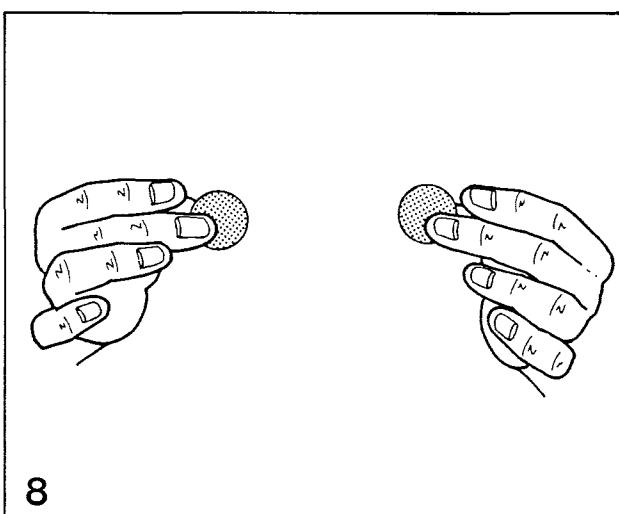


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forward and lift the visible coin with your right thumb and second fingertip. Move your left hand forward and produce the finger palmed coin (as taught in "The Flurry") (fig.8). Display both coins for a moment, then lower them to the table so they remain some distance apart.



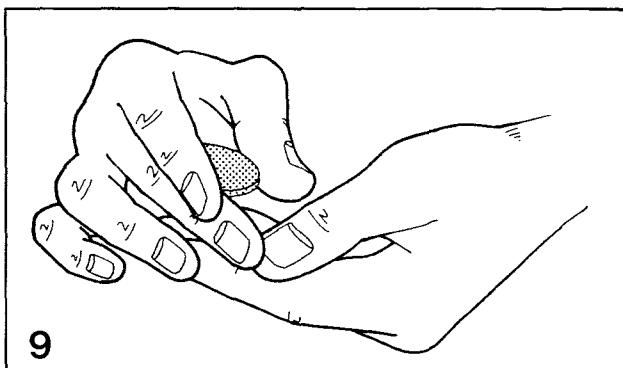
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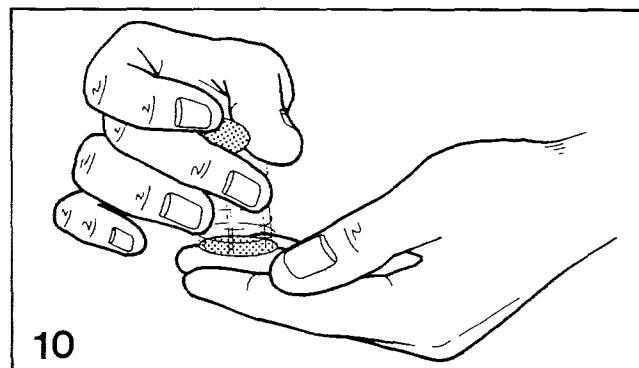
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TWO-HAND PRODUCTION FROM EDGE GRIP: This begins from the position both hands are in just after lowering their coins to the table. As soon as your right hand has released its coin, your thumb moves onto the inner edges of the Curl-Palmed coins and your second finger straightens, transferring them back to Edge Grip. Simultaneously raise both hands, turning your right hand palm toward you and your left hand palm up, so that your left fingertips are directly beneath the Edge-Gripped coins (fig.9). Relax your thumb and second finger so the bottom coin drops onto your left fingers (fig.10).

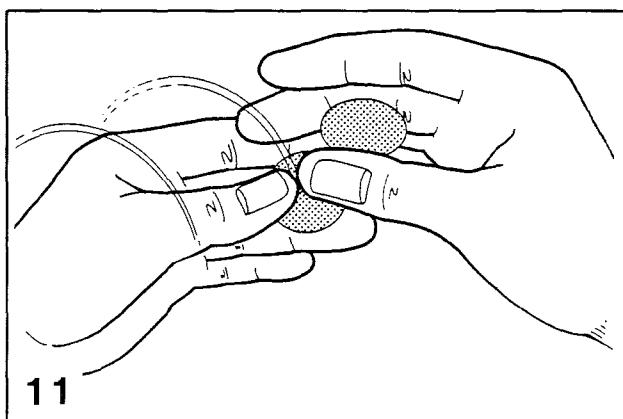
Immediately move your left thumb onto the left edge of the coin and turn the hand palm toward you (fig.11). Note that your left fingers remain just inside your right fingertips. To actually produce the coin, push it to the right with your left thumb. At the same time curl and separate the fingers of both hands, grasping the coin between the thumb and second finger of each hand as it comes into view (fig.12).



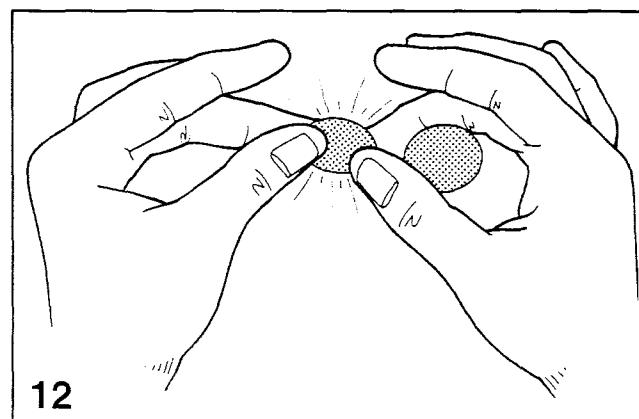
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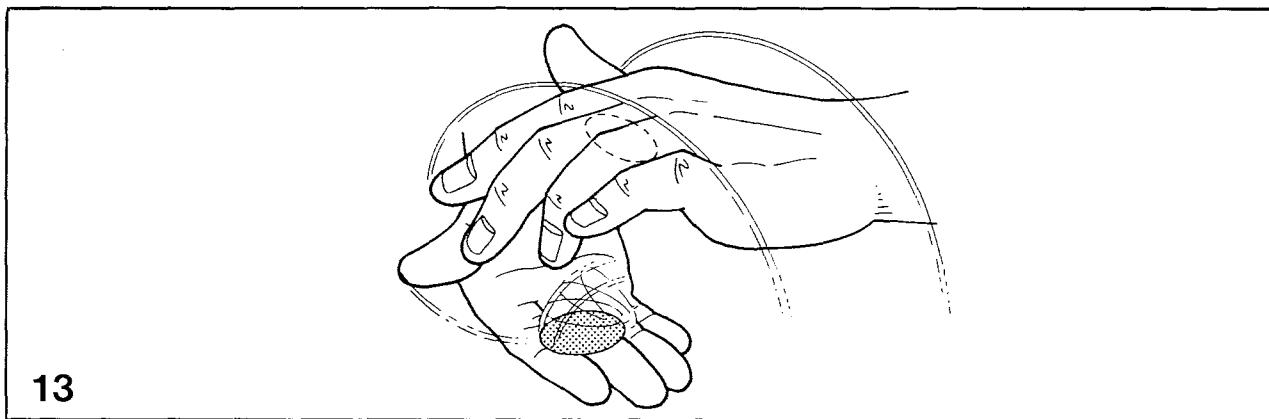


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Take the coin with your right hand, turning your left hand palm up. Lay the coin in an open finger palm in your left hand, then do the "Shuttle Pass." The coin in your right hand is in Edge Grip when you start the move, however your right thumb lets it fall forward, flatly on your right fingertips, as the hand turns palm up (fig.13).



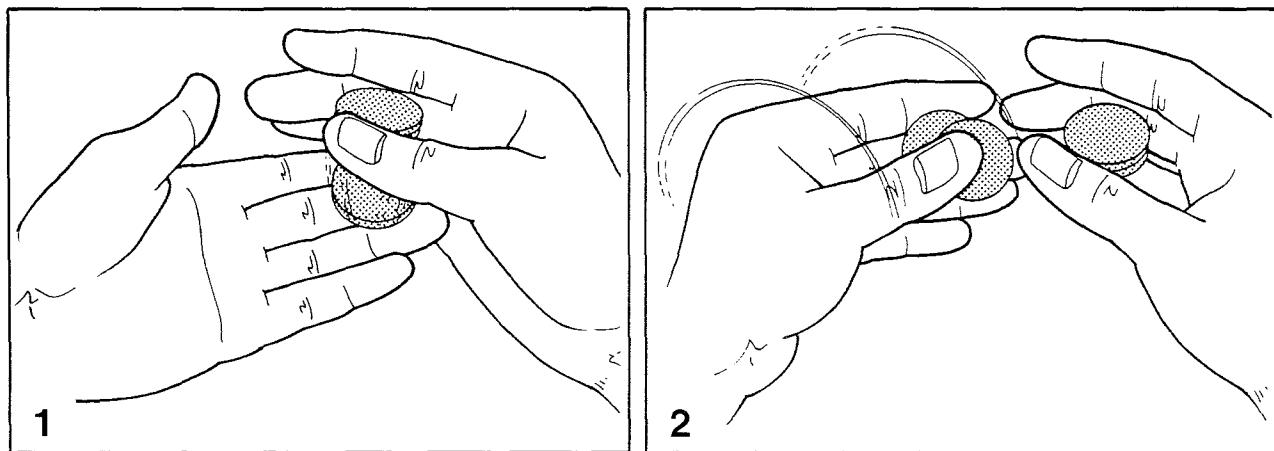
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Your right hand moves away with the coin it has apparently taken and turns palm down, pushing the coin to the fingertips with the thumb. Pause for a second, then produce the coin in finger palm in your left hand by quickly pushing it to the fingertips with the thumb. Lay both coins on the table beside the two already there to complete the sequence.

FLASH PRODUCTION WITH FIVE COINS

Here is another way of doing "Flash Production" that alters the sequence already described. You can do this and simply continue to hold out the fifth coin, which can then be utilized secretly in a routine. Producing the fifth coin, as about to be taught, adds just enough additional time to the effect to achieve an interesting rhythm. It seems as if the coins are popping into view almost quicker than you can grab them.

Start with five coins in Curl Palm in your right hand. Both hands rest on the table in relaxed fists. Simultaneously raise both hands to the position for the "Two-Hand Production From Edge Grip" as taught in "Flash Production With Four Coins." That is, your right hand is held palm toward you, fingers together, straight, and pointing to the left. The coins have been transferred to Edge Grip. Your left hand is palm up, extended fingers beneath the Edge-Griped stack. Let **two** coins fall onto your left fingertips (fig.1). It will take some practice to allow only two coins to drop off the bottom of the stack.



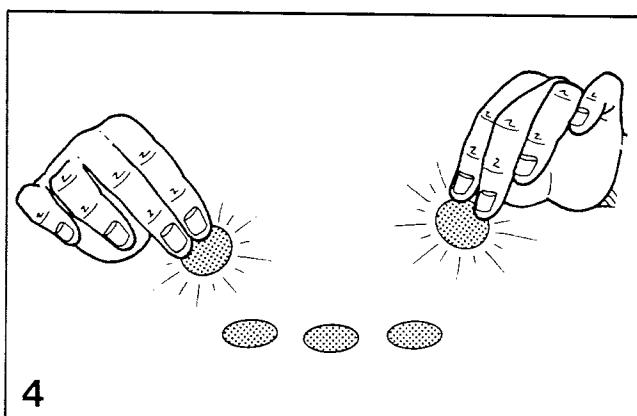
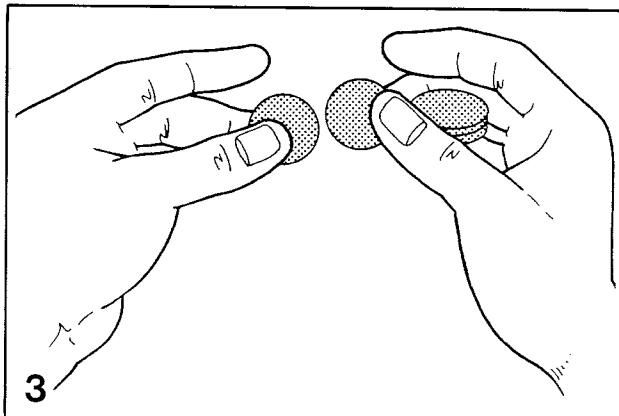
Your left thumb moves onto the left edges of the dropped coins as the hand turns palm toward you and begins to move upward. When your left thumb pushes both coins to the right they'll naturally spread (fig.2). Your right thumb and second finger grasp the edge closest to them and pull that coin away. At the same time your left thumb pushes the coin remaining in that hand to the fingertips (fig.3). The two coins are produced simultaneously.

Turn both hands palm down and table the coins a small distance apart. Raise your hands about eight inches and go *immediately* into the "Two-Hand Production From Edge Grip" exactly as described earlier to produce one coin. Two coins will remain in Edge Grip afterward. Your left hand takes the coin just produced. As you maneuver it into an open finger palm your right hand settles to the table in a relaxed fist.

Do the "Shuttle Pass Drop From Edge Grip" taught in "Flash Production With Four

"Coins" to apparently dump the coin into your right hand, which tables it between the two coins already there. Your left hand actually retains a coin in finger palm and settles to a relaxed fist on the table.

After your right hand has dropped the coin it also settles to the table in a relaxed fist, letting the coin in Edge Grip flop over to fingertip rest. (This is accomplished by simply relaxing the thumb so the coin pivots to a horizontal position.)



Lift your right hand and produce the coin in fingertip rest from the fingertips, pause a second, and do the same thing with your left hand to produce the fifth coin (fig.4). Both hands then lower their coins to the ends of the horizontal row of coins and leave them there to end.

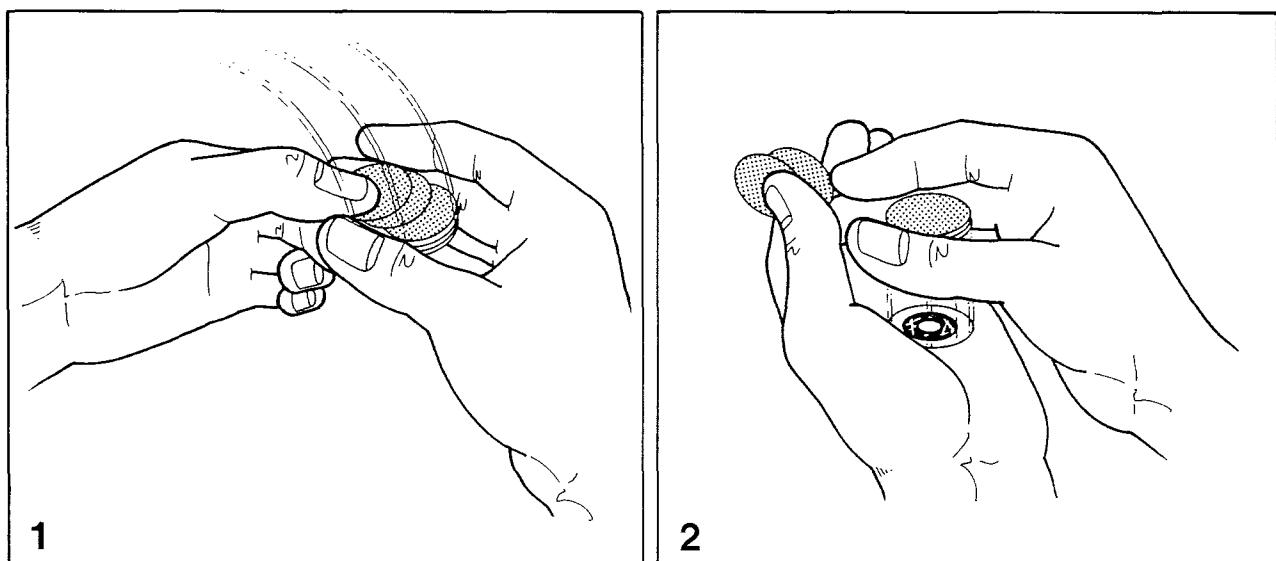
WILD COIN ON EDGE

You'll find four other handlings of "Wild Coin" in chapter Seven using various conventional techniques (if rather unconventional approaches). This particular method uses Edge Grip exclusively, and is a practical application of David's system of Edge Grip techniques to an established plot.

Prepare by Curl Palming three Chinese coins in your right hand. Three half dollars are displayed in your left hand.

To perform, show the coins on your left palm. Transfer the Chinese coins to Edge Grip, then place the half dollars into "Edge Grip Display," held between your right second finger and thumb. One at a time, take the half dollars back into your left hand, held between thumb and first finger. They must go into a fanned formation similar to the one used in "The Original Hanging Coins," though here the fan is reversed. In other words, instead of the innermost coin being at the right end of the fan, it must be at the *left* end.

You may pause and patter for a moment. If you like, Curl Palm the Chinese coins so you can gesture more naturally with your right hand. If you have done that, then transfer them back to Edge Grip and immediately continue as follows. Your left hand lowers the fan of coins to a horizontal position, as described in "Method Two For Getting Into Edge Grip."



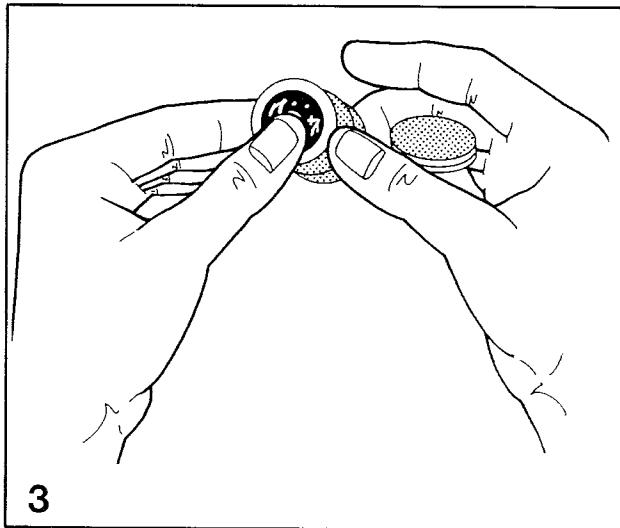
Your right hand, held palm toward you, moves to your left hand. The stack of Chinese coins is aligned beneath the coin at the right end of the fan (the lowermost half dollar) (fig.1). Take this half dollar off the fan so it remains on top of the Chinese coins. Separate your hands as in figures 7 and 8 of "The Original Hanging Coins."

Spread your left second, third, and little fingers so your right hand can move inside them, as if placing the "taken" half dollar into your left hand. Actually, you release the lowermost Chinese coin so it drops into your left hand (fig.2). Your left fingers close and the hand pivots to place the two half dollars in "Edge Grip Display" in your right hand.

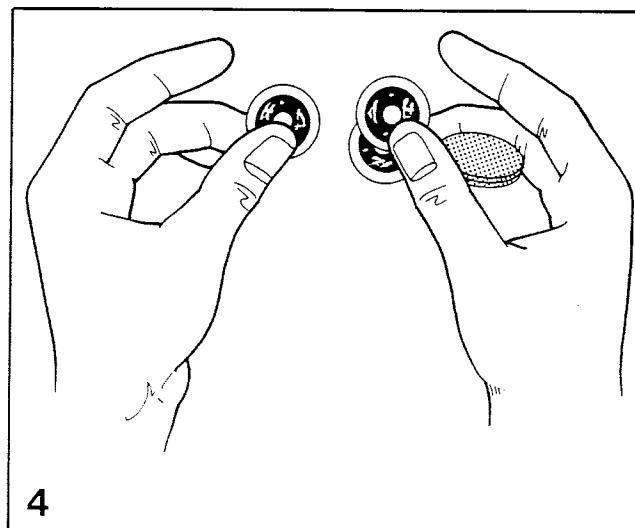
Your right hand waves its two coins over your left hand. Crumple your left fingers, then open them to reveal the first Chinese coin. Display the coin very cleanly, then place it behind the two half dollars held by your right hand (fig.3). Note that it now becomes the innermost coin of the fan, farthest to the left.

Transfer the fan of three coins back to between your left thumb and first finger. Repeat the whole sequence exactly as described twice more to change the two remaining half dollars into Chinese coins.

When you open your left hand to reveal that the third coin has changed to Chinese, you should be in the position shown in figure 4, with three half dollars in right-hand Edge Grip and two Chinese coins held between your right thumb and second finger in "Edge Grip Display."

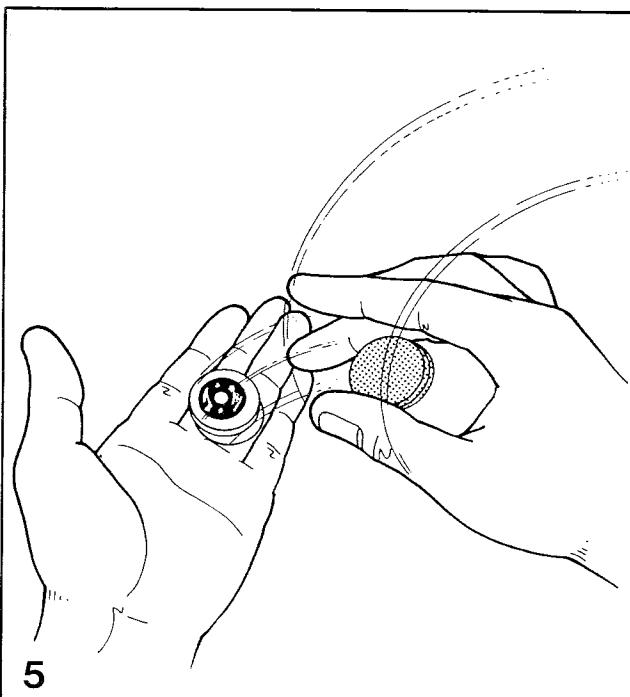


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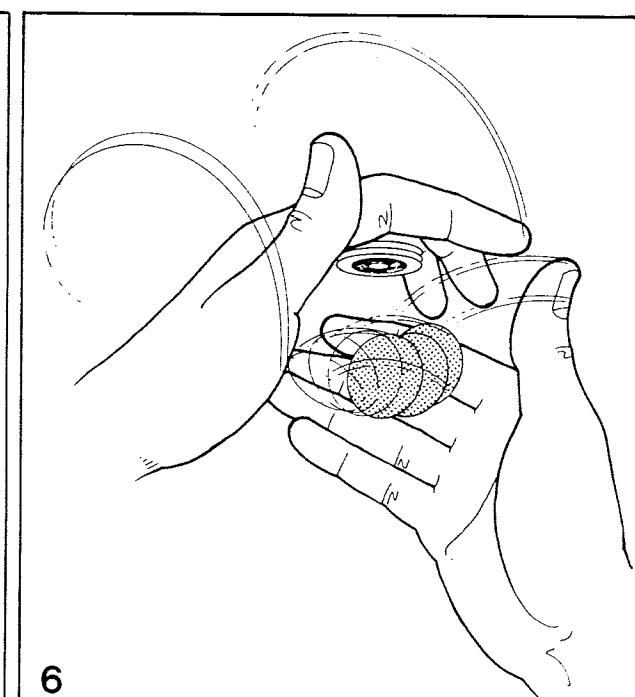


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Ask a spectator to hold out his right hand, palm up. The next sequence, where the Chinese coins all change visibly back to silver, relies upon a rhythm you must establish as the action moves from hand to hand. From the position shown in figure 4, turn your left



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hand palm up and let the single Chinese coin it holds drop backward into an open finger palm. At the same time your right hand turns palm down and tosses the two Chinese coins it holds onto the one already in your left hand (fig.5). All three must already be in finger-palm position without any added fiddling.

Without pausing, both hands turn over simultaneously. Your left hand turns palm down retaining the Chinese coins in finger palm while your right hand turns palm up, letting the Edge-Gripped coins flop forward flatly onto the right fingers (fig.6). Because the silver coins are seen *dropping* onto your right fingers, it appears as if they have changed in midair.



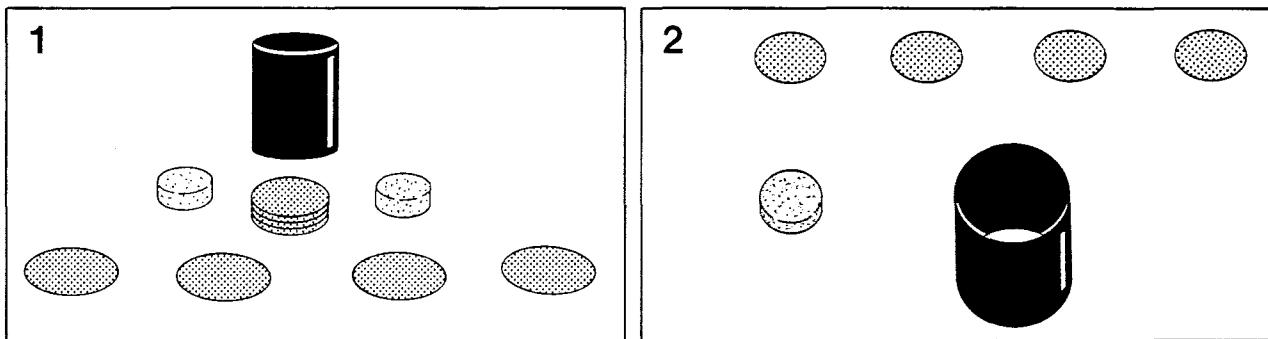
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Rapidly lower your right thumb onto the silver coins to hold them in place as you turn your hand palm down to place the stack onto the spectator's hand for examination (fig.7).

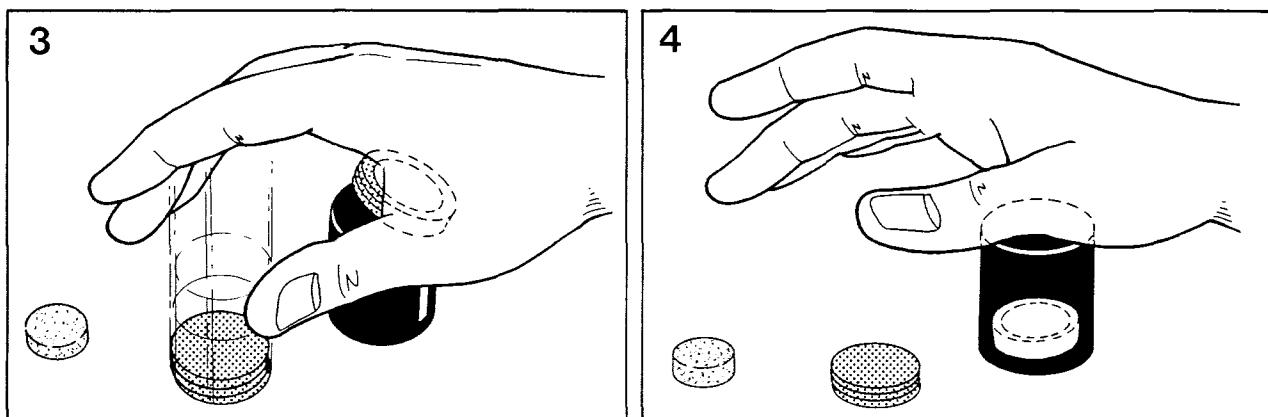
JOHN RAMSAY'S CYLINDER AND COINS (With Edge Grip)

David's handling of Ramsay's classic routine (*JOHN RAMSAY'S CYLINDER AND COINS* by Victor Farelli, Ayr, 1948) has several interesting features. It enables you to show the leather cylinder empty at the very beginning and, because of the unique properties of Edge Grip, allows your hands to be seen completely after the vanish of each coin. He has also dispensed with the use of a wand, as well as the feints and sucker moves.

You need a soldered stack of four half dollars that is hollow. The space inside the stack should be large enough to accommodate a small piece of round cork that's a half-inch in diameter and a quarter-inch thick. You must have two identical pieces of cork this size. You also need a leather cylinder whose interior diameter is slightly larger than a half dollar (about one and a quarter inches). It should be about two and half inches high (fig.1 shows all the props). The leather must be fairly stiff, yet soft enough so that you can squeeze the cylinder and hold the hollow stack inside.



You must be seated at a table opposite the audience, working on a close-up mat. Four coins (which match the stack) rest in a horizontal row on the table. A fifth coin is on your right thigh. One of the pieces of cork is on the table, as is the leather cylinder (fig.2 shows the arrangement of props on the table. Note that the cylinder is about six to eight inches directly in front of you, and the cork is at ten o'clock in relation to it, about five inches diagonally outward and to the left). The other piece of cork is inside the hollow stack, which is classic palmed, open side toward skin, in your right hand. You're ready to begin.

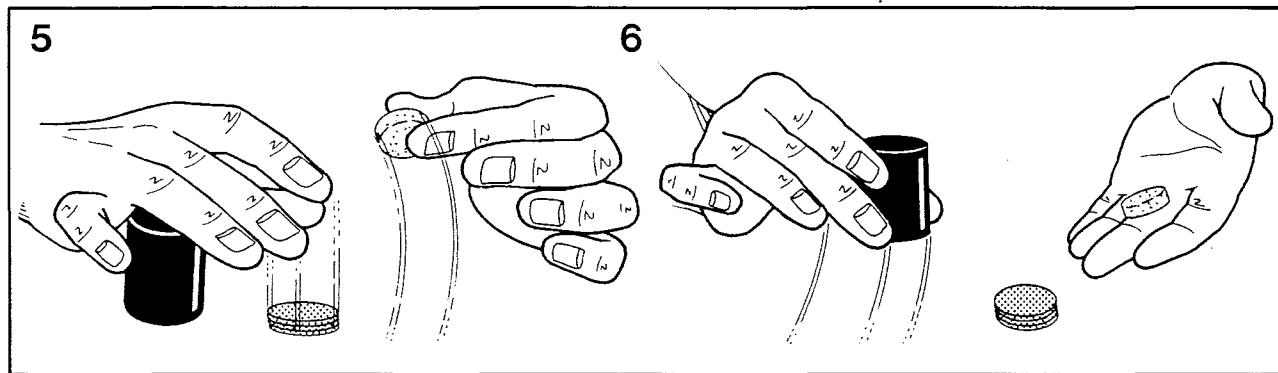


Your left hand lifts the cylinder, shows it empty (letting the spectators see through it), and replaces it on the table in the same position it was in. Both hands simultaneously gather the four coins. Your left hand turns palm up letting the coins it holds fall onto the palm, then your right hand throws its coins on top. Your left hand now displays all four coins. Grasp the coins with your right hand and squeeze them into a stack. Raise the stack and square it between the thumbs and fingers of both hands.

Your right hand takes the stack and descends toward the table. Your right palm must be directly over the cylinder as you drop the stack between the cylinder and cork (fig.3). At the same time relax your palm and let the palmed hollow stack fall into the cylinder, cork side up (fig.4, in which the cylinder is transparent). The noise made by the stack, which should

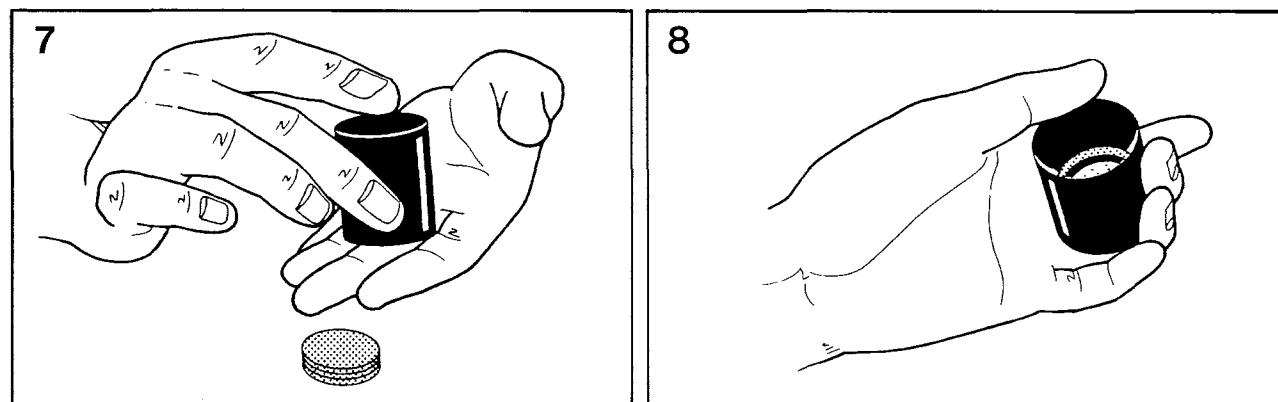
be dropped from about an inch and a half, covers the noise made as the hollow stack hits the table inside the cylinder.

Your left hand has simultaneously moved down to the table with your right hand in order to pick up the cork. The cork is lifted a split second after both stacks have dropped (fig.5). Immediately transfer the cork to between your right thumb and first finger. Raise your hands, turning the cork over with both hands as you display it.



Lay the cork into an open finger palm in your left hand. Your right hand grasps the lower end of the cylinder and lightly squeezes it to hold the hollow stack inside (fig.6). Lift the cylinder and place it over the cork in left-hand finger palm (fig.7).

Curl your left fingers against the side of the cylinder so you can squeeze it, and move your left thumb onto the upper rim so part of the flesh hangs over the edge (fig.8). Turn your left hand over, dumping what is apparently the same cork onto your right hand (fig.9). This is actually the duplicate cork which was inside the hollow stack.

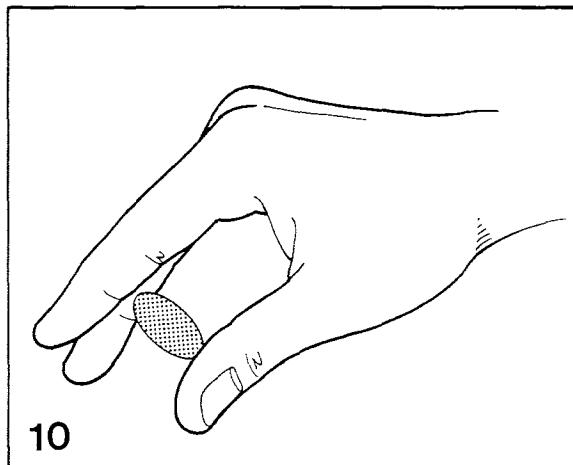
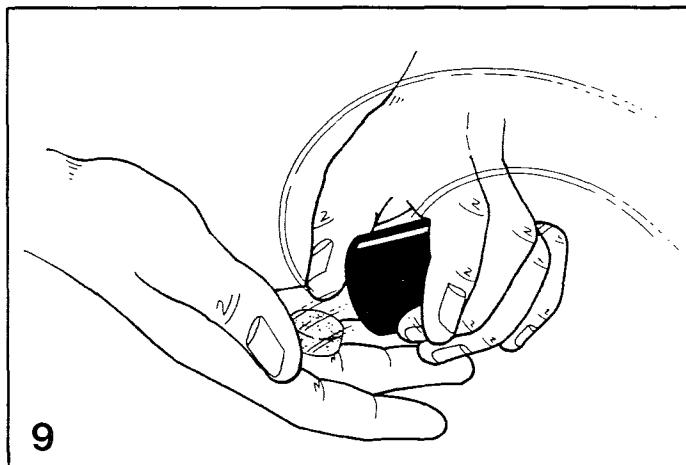


Once the cork has fallen out of the cylinder, relax your left fingers and allow the hollow stack to slide down to the now lower end, where it's held inside by your left thumb. Lower the cylinder to the table, pulling your thumb out from beneath it at the last minute so the hollow stack doesn't make any noise as it contacts the table.

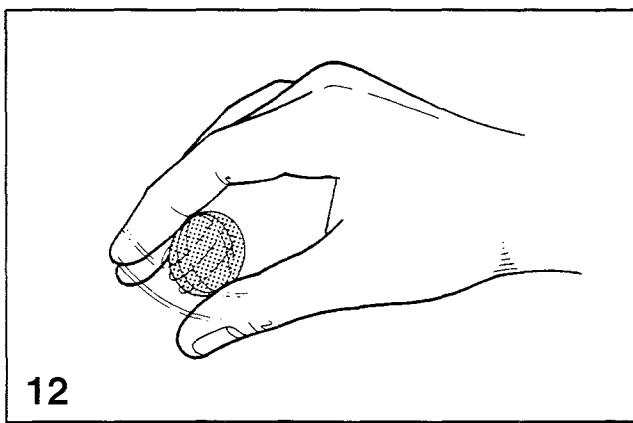
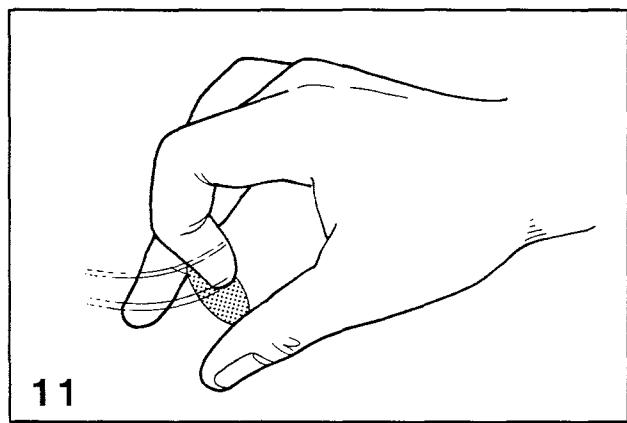
Your right hand tables the cork about six inches to the right of the cylinder, then picks up the cylinder (squeezing it so the stack stays inside) and places it over the cork. Move your hand away for a moment as you patter, then pick up the cylinder, again squeezing it lightly, to give the audience one last look at the cork. Cover it again afterward.

Lift and display the coins with your left hand while your right hand simultaneously drops into your lap.

METHOD THREE FOR GETTING INTO EDGE GRIP: Pick up the coin that's on your right thigh and hold it in fingertip rest. Move your thumb onto the coin's inner edge and straighten your fingers (fig.10). Curl your first finger above the coin so your nail rests behind it (fig.11). Straighten your first finger, pivoting the coin into Edge Grip position (fig.12).



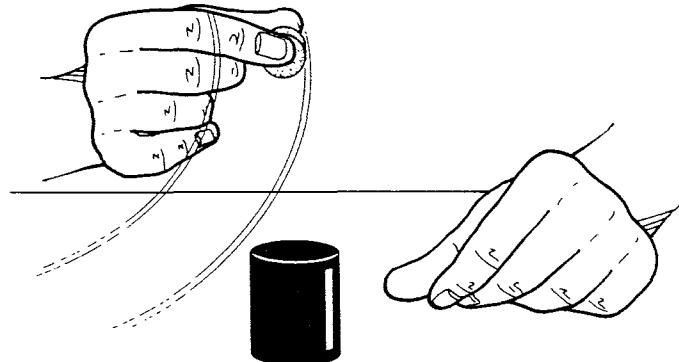
By now the coins have been replaced on the table. Your left hand picks up one coin and transfers it to your right hand, which rises straight up from the lap and takes the coin in "Edge Grip Display". Your left hand picks up the other three coins one at a time and adds them to the one already in your right hand so you're left holding a small fan of coins in "Edge Grip Display".



To vanish the four coins one at a time, you'll use a much stripped-down version of "The Original Hanging Coins." Transfer the fan of coins to between your left thumb and first finger. (Remember that the coins must be spread so that the innermost coin is also farthest to the right.) Lower your left hand, tilting the coins to a horizontal position. Your right hand, fingers straight and together, moves in front of your left hand and takes the uppermost coin (the one spread farthest to the right) beneath the coin already in Edge Grip.

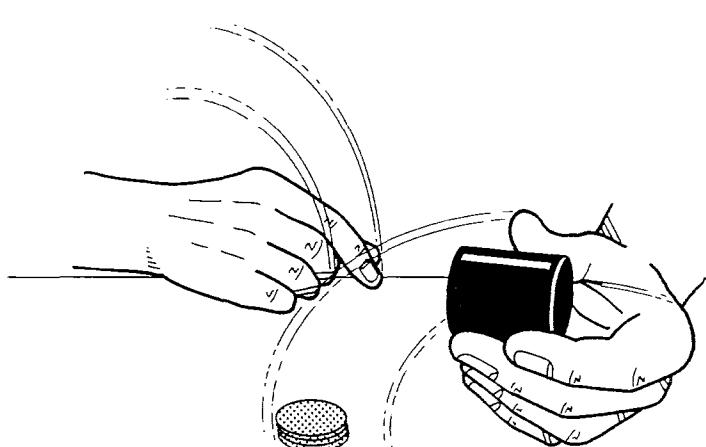
Your hands lift and separate, turning palm up — it appears as if the coin taken by your right hand is held flatly behind the right fingers. Pretend to place that coin into your left hand, your left second, third, and pinky fingers closing around it. Your right fingers im-

mediately spread and curl. Your left hand rotates at the wrist to place the three coins between your right thumb and second finger in "Edge Grip Display". Separate your hands, completely closing your left hand into a fist. Crumple your fingers and open the hand to reveal the vanish. *Do not hold your left hand anywhere near the cylinder when you open it.* If you find the preceding instructions confusing, reread "Method Two For Getting Into Edge Grip" in "The Original Hanging Coins," where it's described in greater detail with illustrations.



13

Repeat the above sequence twice more, vanishing two more coins one at a time. That will leave four coins in Edge Grip and one coin in "Edge Grip Display". This has been a brief description primarily so you can see how the feints and double displays from "The Original Hanging Coins" have been eliminated.

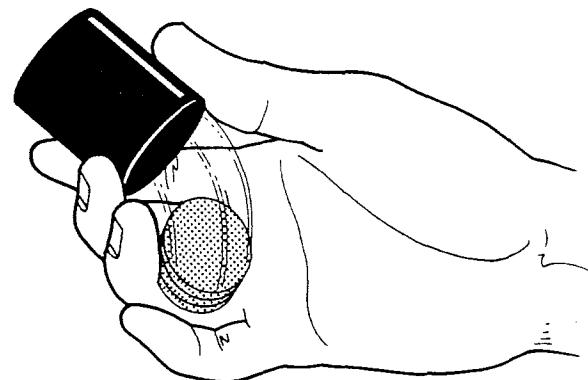


14

Let the coin in "Edge Grip Display" tumble onto your palm-up left hand. Close your left fingers into a fist and move the hand to the table edge and lap the coin. You can use either the "Closed Revolve Vanish" or "Tap Lap," both described in chapter One. At the same time transfer the coins in your right hand to "Curl Palm" as the hand settles to the table in a relaxed fist.

Your left hand lifts the cylinder to reveal the stack of coins resting under the cork. Show the cylinder empty and table it inward and to the left of the coins. Your right hand lifts the cork between thumb and first finger, and tables it to the left of the stack. Your left hand picks up the cylinder and lowers it back over the stack, then picks up the cork and places it between your right thumb and first finger.

Raise your right hand to display the cork as you say, "*Here's the cork...*" (fig.13). Lower your right hand to the table edge and lap the cork as your left hand reaches across in front of you to lift the cylinder as you finish the sentence, saying, "...*and here are the coins*" (fig.14). Lower the cylinder again, then retract your left hand and move your right hand forward until they meet **as if putting the cork into your left hand**. However, you go *immediately* into "Flash Production With Four Coins," producing the coins one at a time.



15

After all the coins are on the table, your right hand grasps the bottom of the cylinder between thumb and fingers, squeezing and lifting it. The cork will be sitting on the table beneath it. Turn your hand palm up, letting the hollow stack fall into finger palm (fig.15). Lay the cylinder on the table on its side. You can get rid of the hollow stack using a "Sweep Lap" so it gets tossed *far back* in your lap, near the crotch, so it doesn't hit the coin already there. Or, you can squeeze your thighs together around the cork to create space for the stack.

CHAPTER

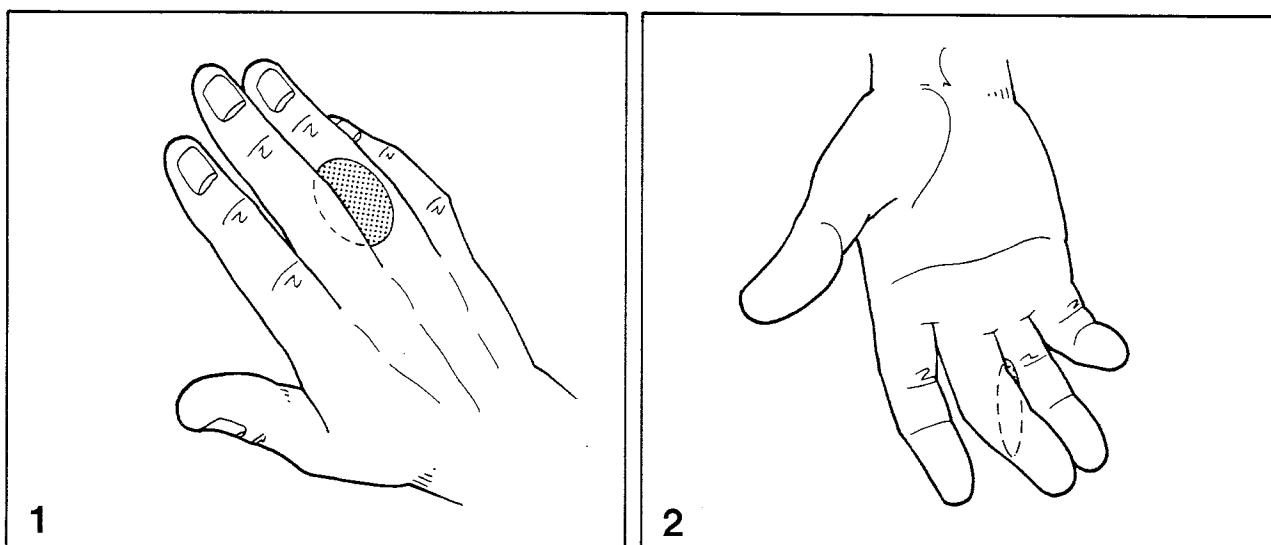
6

Deep BackClip
The Flash Change
Copper/Silver Deep BackClip Routine
(With A Gaffed Coin)
Copper/Silver Deep BackClip Routine
(With An Extra Coin)
Commercial Copper/Silver With Deep BackClip
Two Coppers And One Silver Deep BackClip Routine
Deep BackClip Exhibition Coin Across
Deep BackClip Coins Across
Down The Sleeve In Deep BackClip

DEEP BACKCLIP

David has pioneered a number of advances in the use of Deep BackClip, an unorthodox back-of-the-hand concealment. When using Deep BackClip you must be standing, working for a small standing audience that is also fairly close to you. For that reason the technique is not suitable for many performing situations, though when utilized in its proper context it is *simply the best possible method because of its inherent deceptive qualities.*

The coin (or coins) is gripped by its extreme upper edge just inward of the knuckles of your palm-up hand, between your second and third fingers (fig.1 is an exposed view, fig.2 is an audience view). From above, the hand looks completely natural and convincingly empty. Note that the *coin is visible* between your fingers — that doesn't matter. All of David's

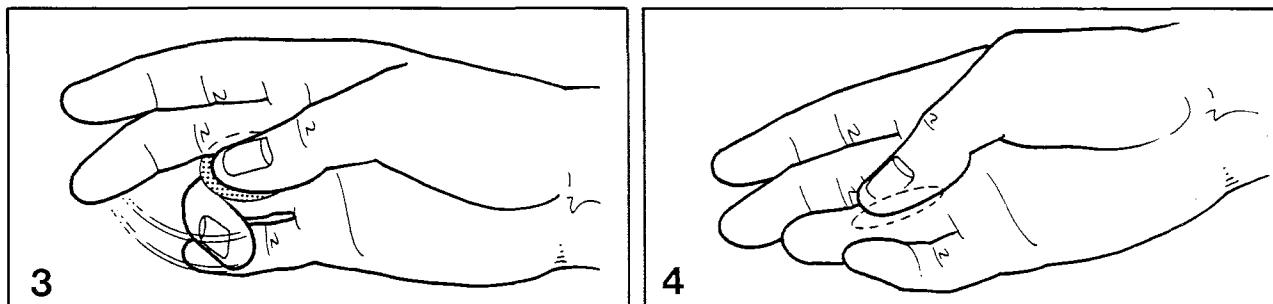


routines are arranged so that at least one coin is in the hand to cover the edge of the BackClipped coin. The coin or coins may have a tendency to slip from between your fingers at first, and a lot of practice is necessary to assure a secure grip. You may find it a bit easier to grip the coin **at the knuckle**, instead of just beyond it.

THE BASIC METHOD: To get into Deep BackClip begin with a half dollar finger palmed in your right hand, which hangs naturally at your side. While your left hand is gesturing in front of you (or displaying another coin, etc.) your right thumb presses on the upper portion of the coin while you simultaneously lift your second finger a little. The coin will pivot to a clipped position between your second and third fingers (fig.3).

Move your thumb onto the coin's upper edge and simply push it out the back of your fingers (fig.4). Remember that the coin's edge will still be visible between your fingers (if you were to push it down far enough so that you couldn't see it you would also probably drop it — though with practice it can be done). One of the advantages of Deep BackClip

over conventional Back Clipping is a larger percentage of good angles. Instead of being near the tips of the fingers, the coin is farther back to allow for a slightly larger audience.



Most often the move is delayed. First the coin is clipped by the second and third fingers. A few moments later the thumb pushes it through to the back of the hand.

THE FLASH CHANGE

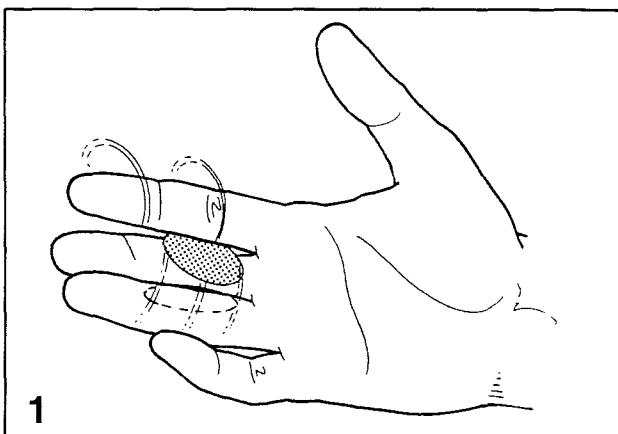
This move is extremely versatile, and can be used as a change, switch, or recovery. Each application will be detailed in turn, though the mechanics are the same.

A copper coin is finger palmed in your right hand and your left hand holds a silver coin. The silver coin is transferred to your right hand (held back toward audience) and held between the thumb and fingers for display. Transfer the silver coin back to your left hand and allow your right hand to drop to your side.

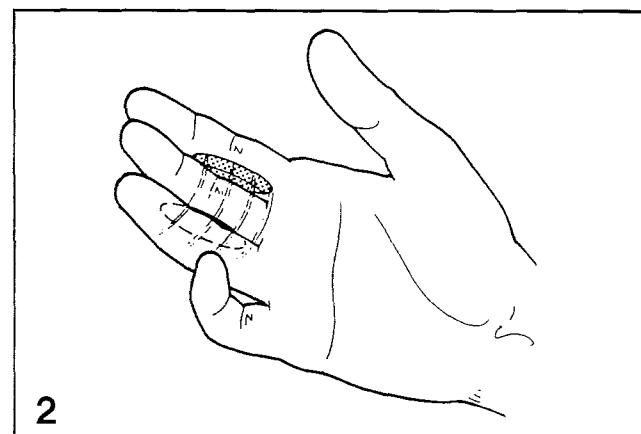
Deep BackClip the copper coin in your right hand using "The Basic Method" already described. This is done while your left hand continues to display the silver coin to the audience. The copper is pushed through to position as *your right hand is raised to a palm-up position in front of you*. Your left hand immediately drops the silver coin onto your right hand in an open finger palm position, where it covers the edge of the copper coin.

What appears to happen is simple — your right hand turns over and allows the coin it holds to fall either onto your left hand, or the table, or onto a spectator's hand. The coin visibly changes from silver to copper on the way.

When the silver coin lands on your right hand it must be positioned so that it lies mostly over the second finger, with its outer edge overlapping onto the first finger and its inner edge overlapping the third finger (this inner edge conceals the copper coin between the fingers).



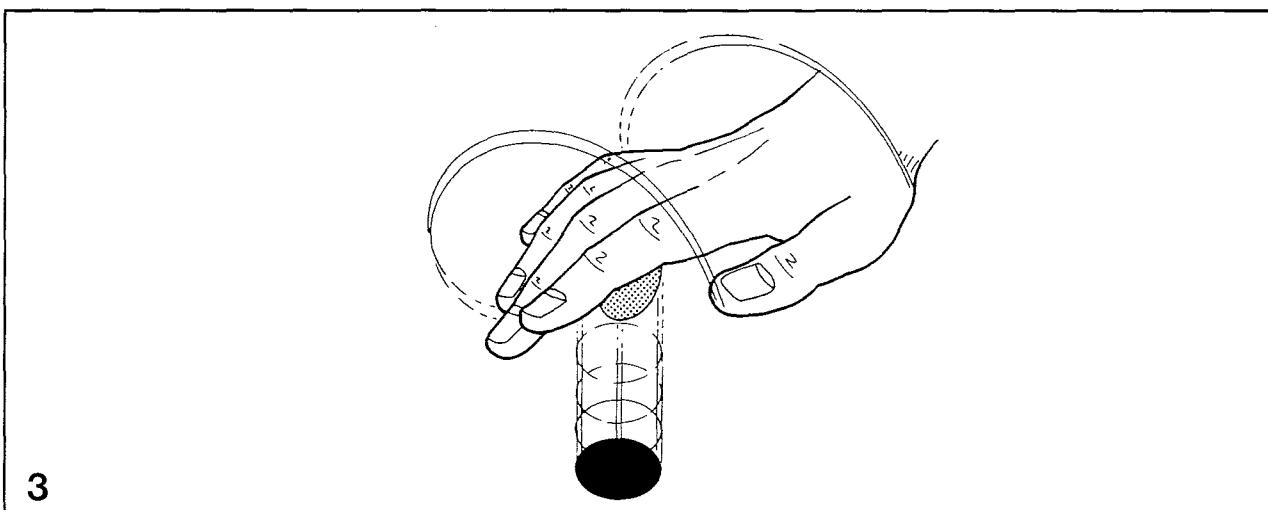
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2

Two things will now happen at the same time. Move your first finger over and onto the outer edge of the silver coin (fig.1). Now straighten your finger, levering the coin to a vertical position, clipped between first and second fingers (fig.2).

All of that is hidden from the audience because you relax your knuckles and let the copper coin drop, then turn your right hand palm down (fig.3). The only thing seen by the spectators is the silver coin lying on your hand, and then the copper coin falling as the hand turns over.



3

There are times when you will be left with a coin in Deep BackClip and one visible in the hand. You can use "The Flash Change" to retrieve the BackClipped coin, switching it for the coin which is now finger clipped. You can now show the back of your hand, or go to your pocket.

COPPER/SILVER DEEP BACKCLIP ROUTINE (With a Gaffed Coin)

This will be a real challenge to learn — there are probably no more than a handful of people in the world capable of executing all the sleights invisibly and apparently without effort.

Prepare by classic palming a copper/silver coin in your right hand, copper side against the palm. Ask for the assistance of a spectator, who is requested to hold out both hands, palm up, a comfortable distance apart. Place a copper coin on his left hand and a silver coin on his right — both coins are tail-side up. Each of your hands turns over the coin on its respective side as you say, “*A copper coin and a silver coin. A copper coin and a silver coin.*” The first time you say it, the coins are turned head-side up; the second time you say it the coins are turned tail-side up again.

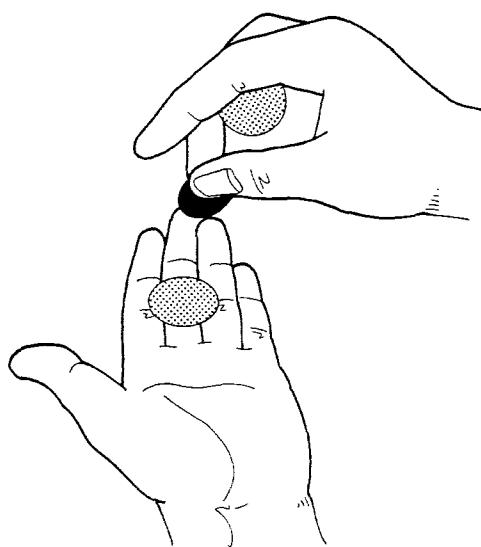
Your left hand picks up the copper coin and makes a fist. Your right hand picks up the silver coin. As it closes into a fist do “The Roth Palm Change” — after the switch, the copper/silver coin will be resting copper side up in your curled right fingers. Say, “*Do you know which is here* (as you raise your left fist a bit), *and which is here* (as you raise your right fist a bit)?” As you lower your right fist (it’s a very small movement, really), load the copper/silver coin into Deep BackClip using “The Basic Method.” Once in position, the silver side of the coin will be facing inward. Relax your palm and let the classic-palmed silver coin drop inside your fingers.

Turn both hands palm up and open them to display the coins. Your left hand puts the copper coin onto the spectator’s left hand, directly in front of your right fist. Do “The Flash Change” as you apparently dump the silver coin from your right hand to your left hand. Actually the silver coin is clipped and the copper/silver coin is dropped. A little practice will insure that the copper/silver coin lands silver side up every time (though it’s practically guaranteed by the direction in which your right hand turns, anyway).

Your palm-down right hand picks up the copper coin from the spectator’s hand between thumb and second finger (fig.1). The silver coin remains clipped between the first and second fingers throughout. Patter about making the coins change places.

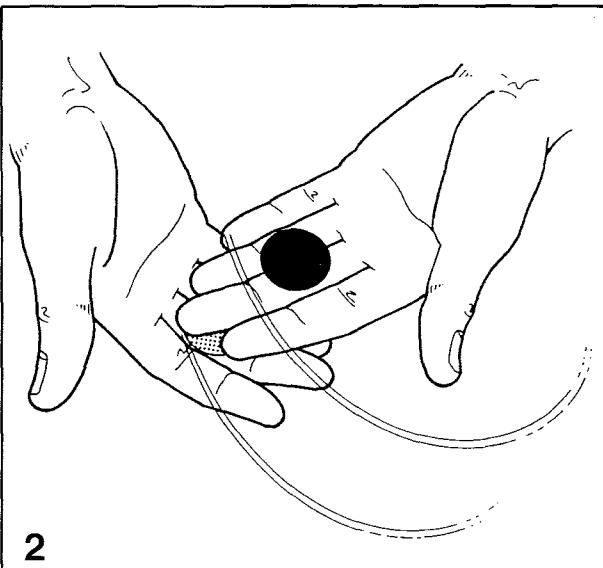
Lower your right hand, closing it into a fist. At the same time your right third fingertip moves up beneath the copper coin and presses it into classic palm. Your thumb then pushes the silver coin out of clip and flatly onto (inside) the fingers. At the same time your left hand closes into a fist, turning over the copper/silver coin. David’s way of flipping the coin over is not unique, he simply pulls it up toward the base of his fingers as the hand begins to close. When the hand turns palm down and the fingers close, the coin will fall back onto the tips of the curled fingers, though with the other (copper, in this case) side upward.

Open both hands, using "The Kaps Subtlety" so the copper coin remains concealed in your right palm. A silver coin will be visible in your right hand and a copper coin in your left.

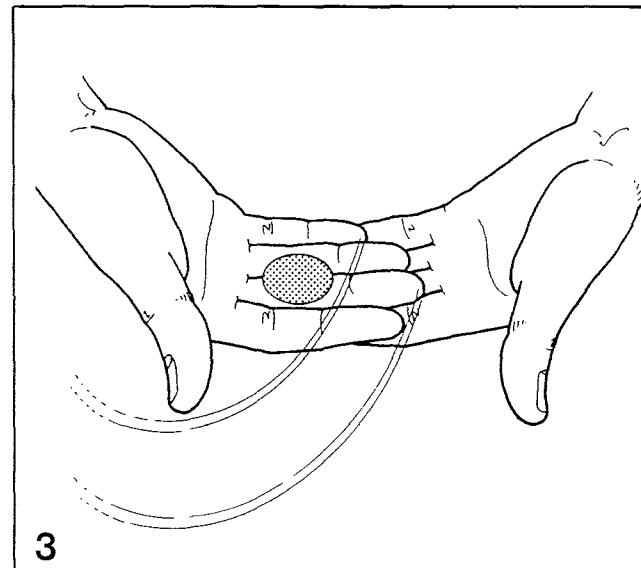


1

Close both hands, your left hand flipping over the copper/silver coin so the silver side lands upward, and your right hand doing "The Palm Change." Open both hands to show that the coins have changed places a second time: the copper coin now in your right hand and the silver in your left. The silver coin in your right hand is again concealed using "The Kaps Subtlety."



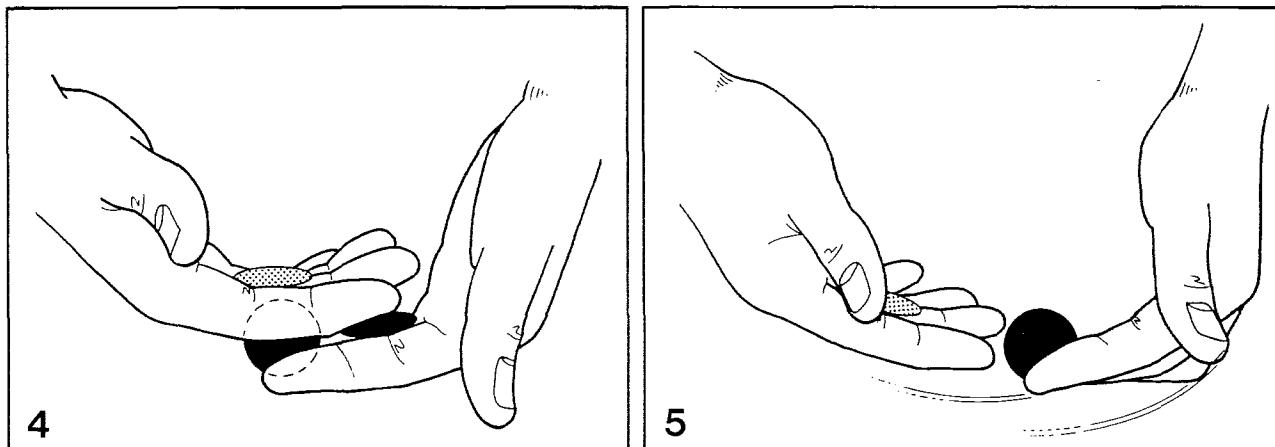
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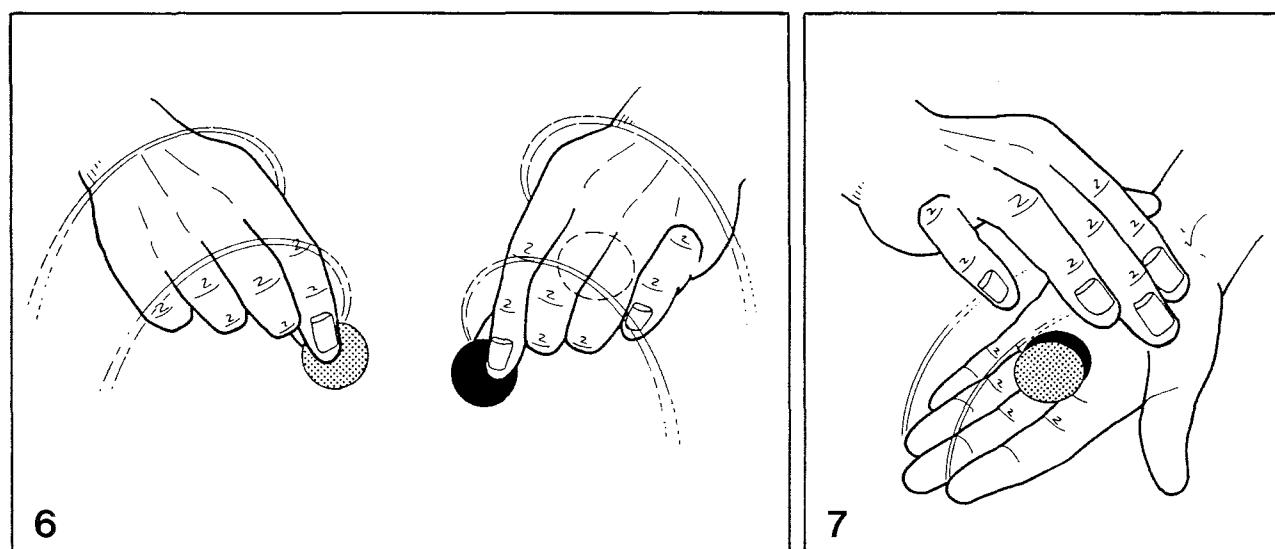
3

Close both hands, your left hand flipping over the copper/silver coin so the copper side is up. Your right hand Deep BackClips the copper coin using "The Basic Method," then lets the silver coin drop from classic palm to inside the curled fingers. Open both hands palm up showing that the coins have changed places a third time: the copper coin now in your left hand and the silver in your right. This time the real copper coin is concealed in Deep BackClip in your right hand.

The next move will both switch out the copper/silver coin **and** recover the copper coin from Deep BackClip (call it "The Deep BackClip Switchout and Recovery"). Say, "*The copper coin was over here...*," as you move your left hand over to your right hand and gesture at the silver coin on your right fingers, tapping it with the backs of your left fingertips (fig.2). After a second, move your left hand back to where it was. Continue, "...*and the silver coin was over here,*" as your right hand moves over to your left hand and taps the copper coin with the backs of the right fingertips (fig.3). Move into this position so that your left first and second fingertips can easily clip the Deep-BackClipped copper coin at the same time (fig.4 is an exposed view).



You must immediately separate your hands and turn them palm down. Your left first and second fingers take the copper coin from beneath your right hand (fig.5). The copper/silver coin in your left hand will remain in position, actually getting pushed back a bit into finger palm (that'll happen naturally as a consequence of the following). Move your thumbs onto the coins and push them to your fingertips. The silver coin slides right down and is gripped between thumb and first fingertip. Your left thumb must first lever the clipped coin flatly against your left first finger, and then push it to the fingertip (fig.6).



The coins are lowered onto the spectator's hands — the copper onto his right and the silver onto his left, for examination.

ALTERNATE ONE: Perform the routine as described up until the point where you would do "The Deep BackClip Switchout and Recovery" to clean up and end. The copper/silver coin is copper side up on your left fingers, the silver coin is on your right fingers, and the copper coin is in Deep BackClip beneath it.

Move your right hand to about five inches directly above your left hand. Two things happen one right after the other. First, your right hand does "The Flash Change," turning palm down, clipping the silver coin and letting the copper coin drop. The second the copper coin hits your left hand your left fingers close and open again. That turns the copper/silver coin over so it's silver side up and leaves it overlapping the copper coin just dropped into your left hand (fig.7). It appears as if you've merely dumped the silver coin from your right hand onto the copper coin that was already in your left hand.

Close your left hand into a fist and rotate it thumbhole side up. Your right thumb and first finger reach into the thumbhole and grasp the copper/silver coin (the silver coin in your right hand remains clipped between your first and second fingers throughout, where it was left after "The Flash Change"). When you pull the copper/silver coin out of the fist it'll be copper side toward audience. (Note that this right-hand grip, and the action that follows, are identical to those at the very beginning of the routine.)

Your right hand descends a bit, closing into a fist and pushing the copper/silver coin into classic palm with the third finger. After a pause, both hands open and turn palm up to reveal that the coins have changed places a fourth time: the copper coin now in your left hand and the silver in your right. You use "The Kaps Subtlety" to conceal the copper/silver coin in your right palm. Both coins are clean and may be examined.

ALTERNATE TWO: As in "Alternate One," perform the routine up until you would do "The Deep BackClip Switchout and Recovery." Proceed as in "Alternate One," doing "The Flash Change" and then closing and opening your left fist to flip over the gaffed coin. The copper/silver coin now rests silver side up partially on top of the copper coin. Close your left hand into a fist and rotate it thumbhole side up. Your right hand transfers the clipped silver coin to finger palm as your left hand turns.

Your right thumb and first finger reach into your left thumbhole and extract the genuine copper coin. Open your left hand again to give the audience a quick flash of the silver side of the copper/silver coin, then close the hand, flipping the gaffed coin over. Take the copper coin into your right hand as you close it into a fist.

Deep BackClip the copper coin in your right hand and let the silver coin fall in its position. Now open both hands to reveal that the coins have changed places a fourth time: the copper coin in your left hand and the silver in your right. Now do "The Deep BackClip Switchout and Recovery" to clean up and end.

COPPER/SILVER DEEP BACKCLIP ROUTINE (With an Extra Coin)

Whereas the preceding routine used a *gaffed* third coin, this one uses an extra, though ungaffed, copper coin. Many of the techniques used here are from the preceding routine, so please familiarize yourself with that routine before reading this one.

The extra copper coin is classic palmed in your right hand. The spectator is holding out his palm-up hands in front of you, about six inches apart. Introduce the copper and silver coins and place the copper coin on his right hand and the silver coin on his left (remember that this means the silver coin is on *your* right).

Pick up the copper coin with your left hand and the silver coin with your right. Begin the sequence from the start of the preceding routine by doing "The Palm Change" with your right hand, classic palming the silver coin and letting the copper coin drop to inside your curled fingers. Push the copper coin into Deep BackClip and then let the silver coin fall back into your curled fingers. Open both hands palm up to display the copper in your left hand and the silver in your right.

Your left hand places the copper coin onto the spectator's left hand (in front of your right hand). Do "The Flash Change" as you apparently dump the silver coin from your right hand into your left hand. Your left hand must close quickly so the copper coin which falls into it is not seen.

Your palm-down right hand (silver coin still clipped between first and second fingers) lifts the copper coin off the spectator's hand, held between thumb and first finger. As you lower your right hand and close it into a fist, your third finger moves in front of the copper coin and classic palms it. Your thumb then pushes the silver coin out of clip and flatly onto the fingers. Open both hands to show that the coins have changed places: the copper coin now in your left hand and the silver in your right, the extra copper coin in your right hand concealed using "The Kaps Subtlety."

Since you are now in the same position in which you started, you have the option of repeating the entire sequence again. Either way, whether you do or don't, you'll still be in the same position afterward.

Place the coins back on the spectator's hands and pause for a moment. Pick up the coins again. Your left hand simply makes a fist around the copper coin, while your right hand does "The Palm Change," palming the silver and letting the copper fall to inside the curled fingers. Push the copper coin into Deep BackClip and let the silver fall back inside the fingers afterward. Open both hands to display copper in the left hand and silver in the right.

Do "The Flash Change," your right hand apparently dumping the silver coin into your left hand. Actually the second copper coin is dropped into the left hand and it closes immediately. The silver coin remains clipped between your right first and second fingers afterward.

Rotate your left fist so it's thumbhole side up. Your right thumb and second finger reach inside the thumbhole and extract either copper coin. Lower your right hand and, with your thumb, pull the copper coin to *low* (Ramsay) finger palm, directly over the third finger. Push the copper coin into Deep BackClip using "The Basic Method," then pull the silver coin out of clip and into an open finger palm as your hand turns palm up and opens to reveal a silver coin. Your left hand also turns palm up and opens to reveal a copper coin. You may now clean up by doing "The Deep BackClip Recovery and Switchout." Place the coins into the spectator's hands to end.

If you like you may finger palm the silver coin before you pull the copper coin out of your left fist. Then, classic palm the silver coin as you hold the copper coin by the thumb and first finger. Deep BackClip the copper coin and turn your right hand palm up to reveal the silver coin. Conclude with "The Deep BackClip Switchout and Recovery."

COMMERCIAL COPPER/SILVER WITH DEEP BACKCLIP

Here's another copper/silver routine using Deep BackClip, but one that involves the spectator as well. You need two copper coins and one silver coin. One of the copper coins is classic palmed in your right hand. The other two coins lie on your left hand; the silver coin is on the palm and the copper coin is on the fingers.

Your right hand turns the copper coin over a few times, then turns the silver coin over a few times, then drops to your side. Let the classic-palmed copper coin drop to finger palm, then lever it to a clipped position, ready to be Deep BackClipped.

Open and close your left fingers, tossing the copper coin backward so it lands on top of the silver coin on your palm. At that moment your right thumb pushes the extra copper coin through to Deep BackClip. Raise your right hand, your left hand tossing the two coins onto it. They will cover the upper edge of the BackClipped coin.

Display both hands palm up. Say, "*I'm going to do a trick using the silver coin, the copper coin, and your hand.*" As you mention the silver coin, thumb it back into an open finger palm in your left hand. Do "The Flash Change," turning your right hand palm down, as you mention the copper coin. The coin which was in Deep BackClip falls into your left hand (on top of the silver coin) and the coin inside is clipped between right first and second fingers. (Note that "The Flash Change" not only retrieves the coin from Deep BackClip, but also serves as a silent reminder that your hand is empty except for the single coin which has just fallen from it.)

Your right thumb and second finger grasp the silver coin and lift it as you say, "*You're not going to get the silver coin....*" Lower your right hand and raise your left hand as you continue, "*...you're not going to get the copper coin....*" At that moment your right third finger moves onto the face of the silver coin and pushes it into classic palm. Your thumb then pushes the extra copper coin out of clip and flat onto the fingers as you finish, saying, "*...you're going to get both coins .*"

Your left hand turns palm down and drops the visible copper coin onto the one in your right hand (which is turned slightly toward you so the second copper coin isn't exposed). Your right thumb moves onto the back of both coins as your hand turns palm down. Place the coins onto the spectator's palm-up left hand. Close her fingers and turn her fist over.

Ask her to reach into her fist (illustrate how to reach into the thumbhole and pull one out without opening your fist) and take one coin out. It has to be a copper coin since both are copper! Take that coin and lay it on the back of her fist for a moment to prevent her from turning her hand over prematurely.

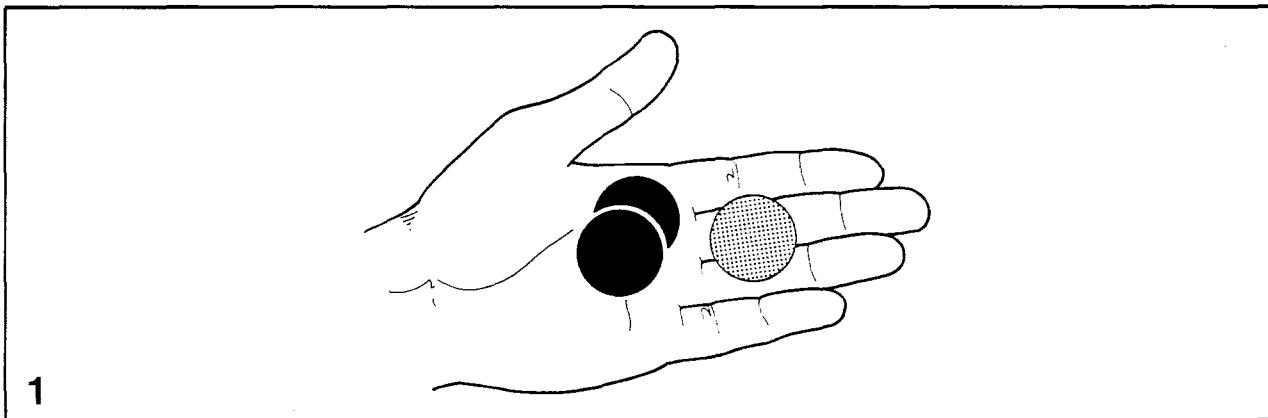
Pick up the copper coin and do either "The Palm Change" or any "Spellbound" change to turn it back into silver. When she opens her hand she'll find a copper coin.

This is very practical and both sides of your hands are seen continually empty throughout the effect.

TWO COPPERS AND ONE SILVER DEEP BACKCLIP ROUTINE

The method for this is more difficult than any of the preceding routines, but it allows you to achieve effects not possible even with the gimmicked Copper/Silver/Brass coins. Derek Dingle has devised a similar still-unpublished method, though using a concealment other than Deep BackClip.

You need two copper and two silver coins. One of the silver coins is classic palmed in your right hand to start. The other three coins are arranged on your palm-up left hand as in figure 1, the silver coin in an open finger palm and the two coppers slightly spread on the palm.



1

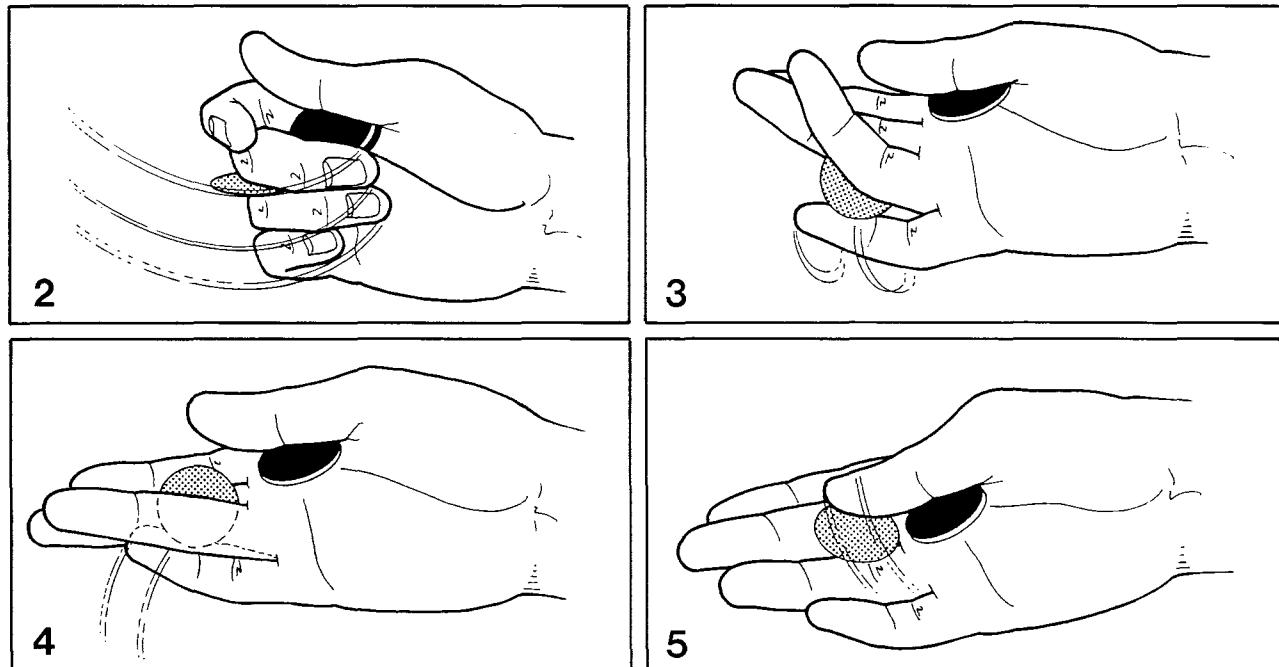
To begin, your right thumb and first finger turn over the coins on your left hand. Let your right hand drop to your side as you extend your left hand toward the spectators to give them a better look at the coins. While your right hand is at your side, allow the palmed silver coin to drop to finger palm, then clip it between your second and third fingers in preparation for Deep BackClip.

Raise your right hand until it's a few inches below and to the right of your left hand. Turn your right hand palm up, Deep BackClipping the silver coin. At the same time turn your left hand over, dumping the two copper coins into your right hand. The coppers fall into an open finger palm and cover the edge of the Deep-BackClipped silver coin. **The silver coin in your left hand is retained in finger palm as the hand turns over.** After the coppers have fallen out of it, your left hand closes into a fist and turns palm up again.

Ask the spectator which coin or coins are in your left hand as you raise your left fist a bit. At the same time drop your right hand slightly, turning it back toward audience. Fold (not

curl!) your right second and third fingers inward so you can thumb palm the copper coins (fig.2). Now straighten your fingers a little.

Move your pinky onto the lower edge of the silver coin (behind your hand) (fig.3). Push the coin upward so it moves inside your hand (fig.4). Lower your right thumbtip onto the upper edge of the coin and let it snap out from beneath your third finger (fig.5). Turn your right hand and raise it so your fingers are pointing to the left and the back of the hand is toward the audience. During all of this the spectator will answer "silver" to your question. Say, "Right, and I'll drop the copper coins back in here with it."



Move your right hand over your left hand and release only the silver coin held by the tip of your thumb. Open your left fist just long enough to catch it, then close it again. Shake your left fist so the two coins inside jingle. At the same time, covered by the noise, your right hand turns palm down and transfers its two copper coins to fingertip rest.

Rotate your left fist so the thumbhole is up. Move your right hand toward your left hand, your thumb and first finger extended. At the same time your right second and third fingers push the two copper coins into classic palm. Your right thumb and first finger reach into your left fist and extract either of the silver coins.

Now you have a choice. You can do "The Palm Change" to exchange the silver in your right hand for the classic-palmed coppers, and then open both hands to reveal the transposition using "The Kaps Subtlety" to conceal the extra silver coin in right-hand classic palm. Or, you can Deep BackClip the silver coin in your right hand and let the coppers fall inside your curled fingers. Then open both hands palm up and show two coppers in your right hand and a silver in your left. (You may repeat the entire sequence again if you like, since you're in perfect position. Start by thumb palming the two coppers.) You can clean up and end by doing "The Deep BackClip Switchout and Recovery," here with two coppers instead of one. It works the same way.

One last thing — because of the nature of the sleights, and the way the handling is structured, you can use *any number* of copper coins, or any combination of odd coins (such as a copper and a brass) and still achieve the same effect. For example, three Chinese coins could change places with a silver dollar.

DEEP BACKCLIP EXHIBITION COIN ACROSS

The effect is simple: a coin magically travels from your right hand to your left. You'll need two coins, and both start in your right hand — one is classic palmed, the other is held between thumb and fingers using "The Kaps Subtlety."

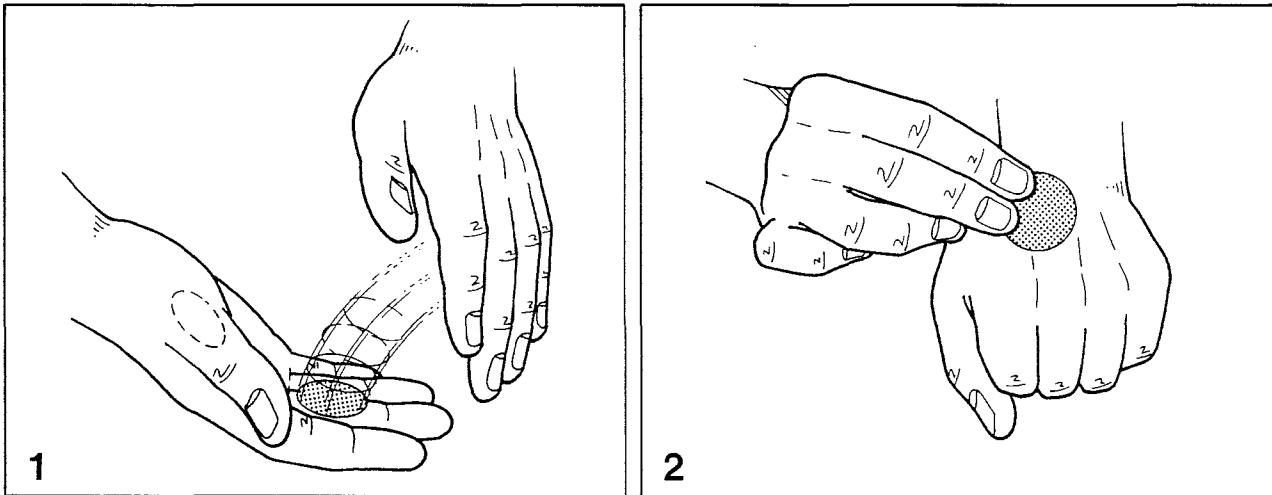
Turn your left hand palm up and drop the coin onto it. Turn your right hand **partially** palm up (not enough to flash the coin) and toss the coin back onto it (fig.1 is an audience view to show how the right hand is tilted). Reverse the positions of your hands and toss the coin back into your right hand, on your fingers. Repeat this a few times and stop when the coin is resting on your right fingers in an open finger palm.

Prepare to Deep BackClip the loose coin by clipping it vertically between your second and third fingers. Turn your right hand palm down and your left hand palm up and *release the coin from classic palm* so it drops into your left hand. Drop your right hand and, as you turn it palm up, push the coin through to Deep BackClip. Your left hand immediately turns over and tosses the coin into your right hand so it covers the upper edge of the backclipped coin.

Raise your left hand, cleanly show both sides, turn it palm up and close it into a fist. Now you'll do "The Deep BackClip Steal" in reverse.

THE DEEP BACKCLIP REVERSE LOAD: Say, "*The coin will magically travel from my right hand to my left.*" As you say "left," your right hand swings to the left and stops over your left fist. Your left fingers nip the lower edge of the Deep BackClipped coin against the heel of your hand. Your left hand immediately rotates palm down as you say, "*But through the back of my hand.*" At the same time your right thumb pushes the visible coin to your first fingertip and the hand turns over (fig.2).

Move your right hand about ten inches to the right and make a fist, classic palming the coin. Almost immediately, your right hand makes a tossing motion to the left, fingers open and spread. Your left hand makes a catching motion (a slight up and down jerk) bringing the coin inside the hand. Slowly turn your left hand palm up and open it to reveal the coin.

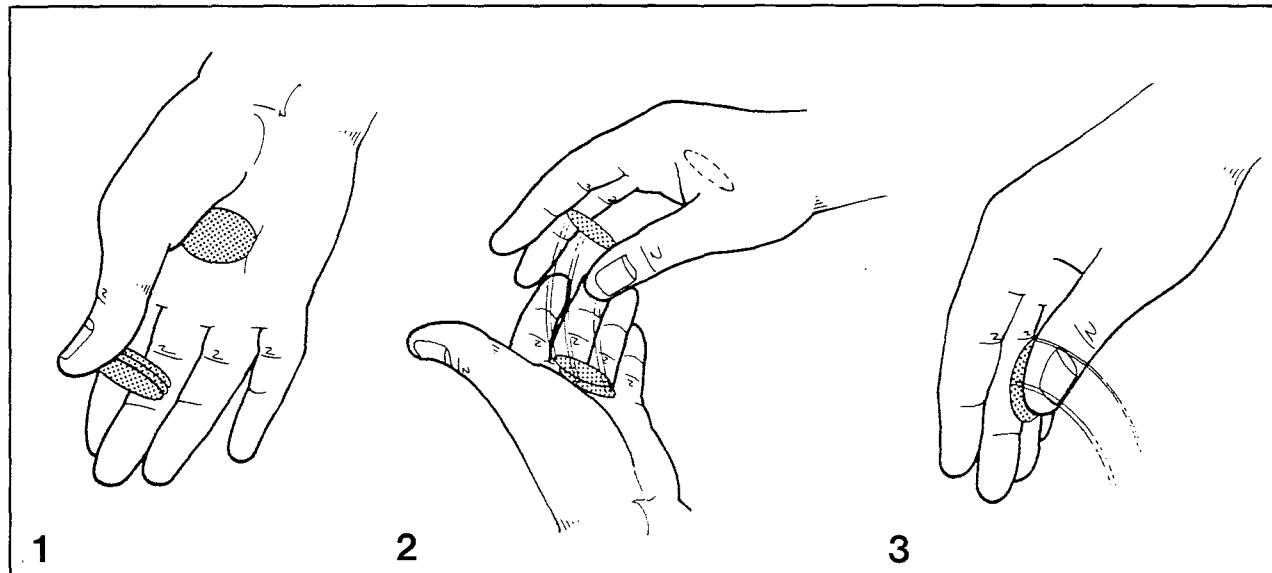


You can clean up any number of ways: do "The Shuttle Pass" and table the coin with your right hand; Deep BackClip the right-hand coin and dump the coin from your left hand back into your right hand; simply toss the coin back onto your right fingers, doing the same type of concealment used initially where the right hand simply remains tilted a bit toward you. Your right hand would then table the coin immediately afterward.

DEEP BACKCLIP COINS ACROSS

Based on an unpublished routine of Larry Jennings', this coins across uses only four coins and is a model of streamlined simplicity. Begin by having four half dollars lying on your palm-up right hand. The lowermost coin is in an open classic palm and the other coins

are overlapping and spread outward from it. Turn your right hand over, curling your fingers. Three of the coins will drop to between your thumb and fingers and automatically stack — the fourth coin remains in classic palm (fig.1).



Your left hand, which has been palm up all along, moves beneath your right hand. Your right thumb and fingers relax so *only the bottom two coins drop* (fig.2). Your left hand catches them and immediately closes into a fist. The coin you've retained is concealed from the audience by the back of your fingers. Let your right hand drop off to the right a little.

Your right thumb kicks the held-back coin to a vertical position (fig.3). Your thumb pushes the coin to a clipped position between your second and third fingers, then rolls it up near the fork of the fingers in position to be Deep BackClipped.

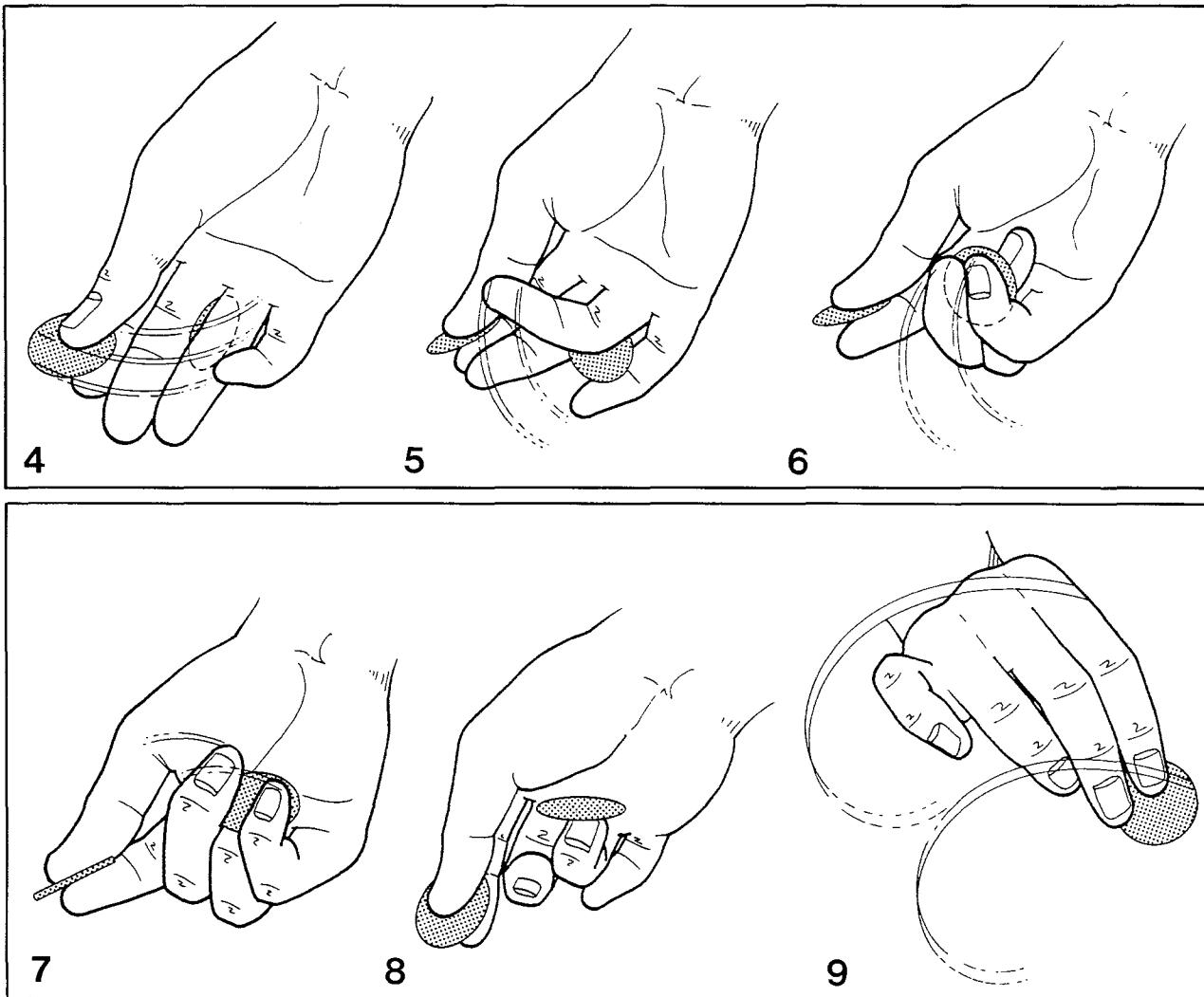
Raise your right hand to beside your left fist and point to it with your first finger as you remark that the first coin will travel to your right hand. Drop your right hand a bit and Deep BackClip the coin, letting the classic palmed coin drop inside your curled fingers afterward. Open your right hand palm up to reveal the first coin.

Deep BackClip Recovery : Move your right thumb onto the inner edge of the visible coin. Push that coin toward your first finger and, at the same time, turn the hand palm toward you and lower it to your side (fig.4). Your pinky moves behind the hand, onto the lower edge of the BackClipped coin (fig.5).

Simultaneously push the coin both upward and lever it to a horizontal position (fig.6). It's now held flatly in place against the back of your third finger by your second finger and pinky. Those two fingers push the coin toward your palm, while your third finger moves downward and out of the way (fig.7).

When the coin reaches the tip of your third finger it'll flip over and land flatly on the fingertip (fig.8). It's now in perfect position to be pushed into classic palm. All of this takes a split-second and occurs as your right hand turns palm down, the visible coin displayed between thumb and first finger (fig.9 is an audience view).

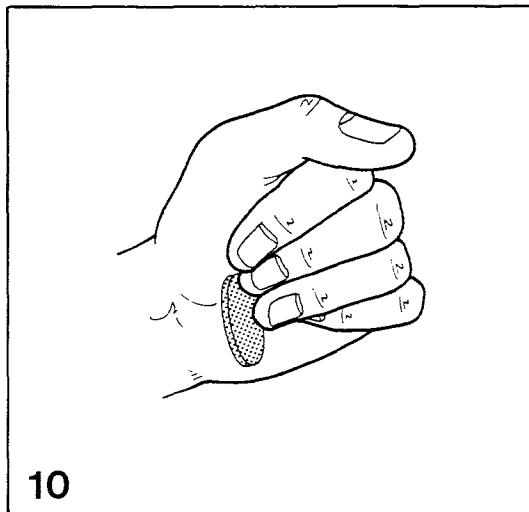
Lower your right hand and close it into a fist, pulling the coin inside. Let the palmed coin drop with a **clink**, then turn your hand palm up and open it to reveal the second coin. Open your left hand to show that it, too, now has only two coins.



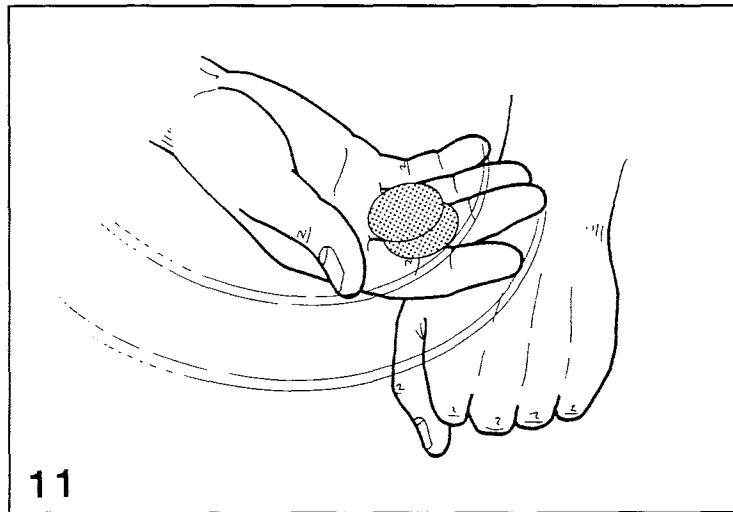
Close your left hand and turn it palm down. You now must maneuver the two coins which are inside so they dangle out the bottom of the fist, held in place by your second and third fingertips (fig.10 is an exposed view). David uses the method taught on p.64 of *THE COMPLETE WORKS OF DEREK DINGLE*, clipping the stack of two coins between first and third fingertips (above) and second finger (beneath). The coins are pushed toward your wrist as far as your fingers can reach, the edge of the coins nearest the wrist pushed into the flesh. A quick squeeze will cause the stack to flip over, toward the wrist, with the coins ending in the proper position shown in figure 10.

THE DEEP BACKCLIP STEAL: Gesture with your palm-up right hand a bit as you say, "*The two coins in my left hand will travel from here to here.*" As you say, "...from here," two things happen one right after the other. First, your right hand swings to the left, directly over your left fist (fig.11). Second, your left fist turns palm up — the two coins dangling out of it going directly into Deep BackClip in your right hand (fig.12). Without pausing, and as

you complete the sentence, saying, "...to here," your right hand swings back to the right (fig.13). It appears as nothing more than a simple gesture, yet you are again two ahead.

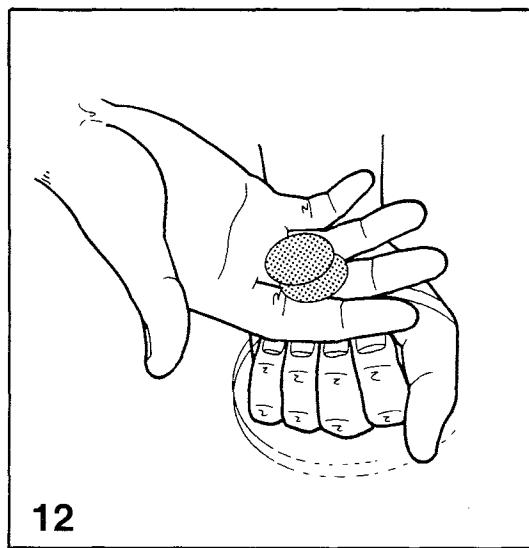


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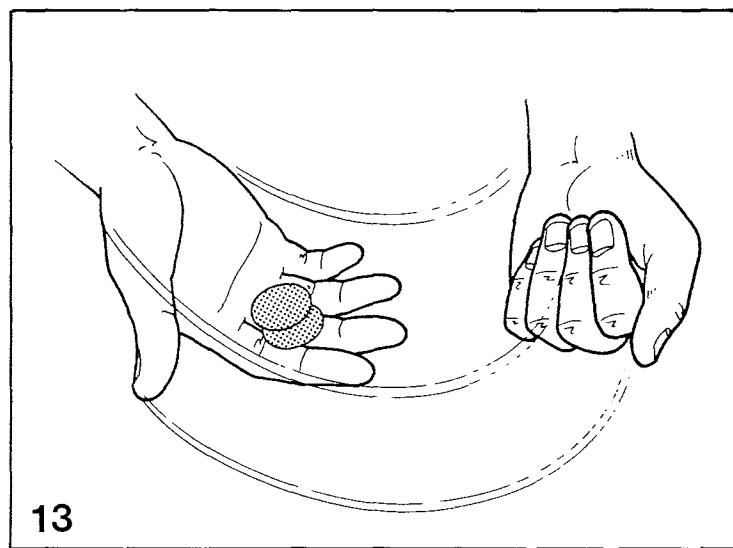


11

Lower your right hand to your side as you raise your left hand and look at it. Thumb palm the two loose coins lying inside your fingers as already described in "Two Copper And One Silver Deep BackClip Routine" and shown in figure 2 there. (Your fingers simply fold upward to flip the two coins into position.) Your right pinky moves beneath the two coins in Deep BackClip and pushes them upward a little (not too much). Your right thumbtip moves onto the portion of the clipped coins now inside the hand (fig.14). Push the innermost coin upward, inside your hand (fig.15). Your thumb presses downward on the third coin, pushing the lowermost coin back down into Deep BackClip. Let the two coins fall from thumb palm onto the third coin with a **clink**, then open your hand and turn it palm up to reveal three coins.



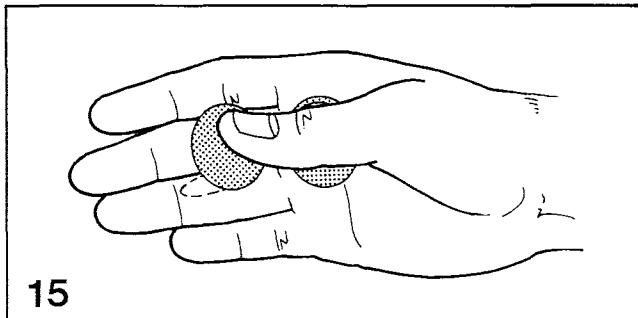
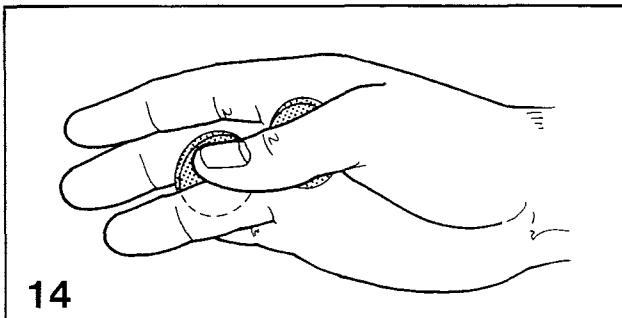
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13

Lower your right hand again as you raise and look at your left fist. Flip the three coins inside your fingers up into thumb palm again as described. Your pinky moves to beneath the lower edge of the coin in Deep BackClip and pushes it upward as far as it can. Your thumb moves onto this fourth coin and pushes it completely inside the hand. Let the three

coins from thumb palm fall onto it with a **clink**, then turn your hand palm up and open it to show four coins. Show your left hand empty to end.



This routine is very difficult, but also quite clean and magical. If you're standing near a table you can use "Han Ping Chien" instead of "The Deep BackClip Steal" to get the last two coins into position.

DOWN THE SLEEVE IN DEEP BACKCLIP

This is David's handling of T.J. Crawford's "Using The Sleeves" (p.712, ninth impression, revised edition of *GREATER MAGIC*). You'll notice the difference in approach immediately, and you'll be able to apply some of the Deep BackClip techniques you've been learning.

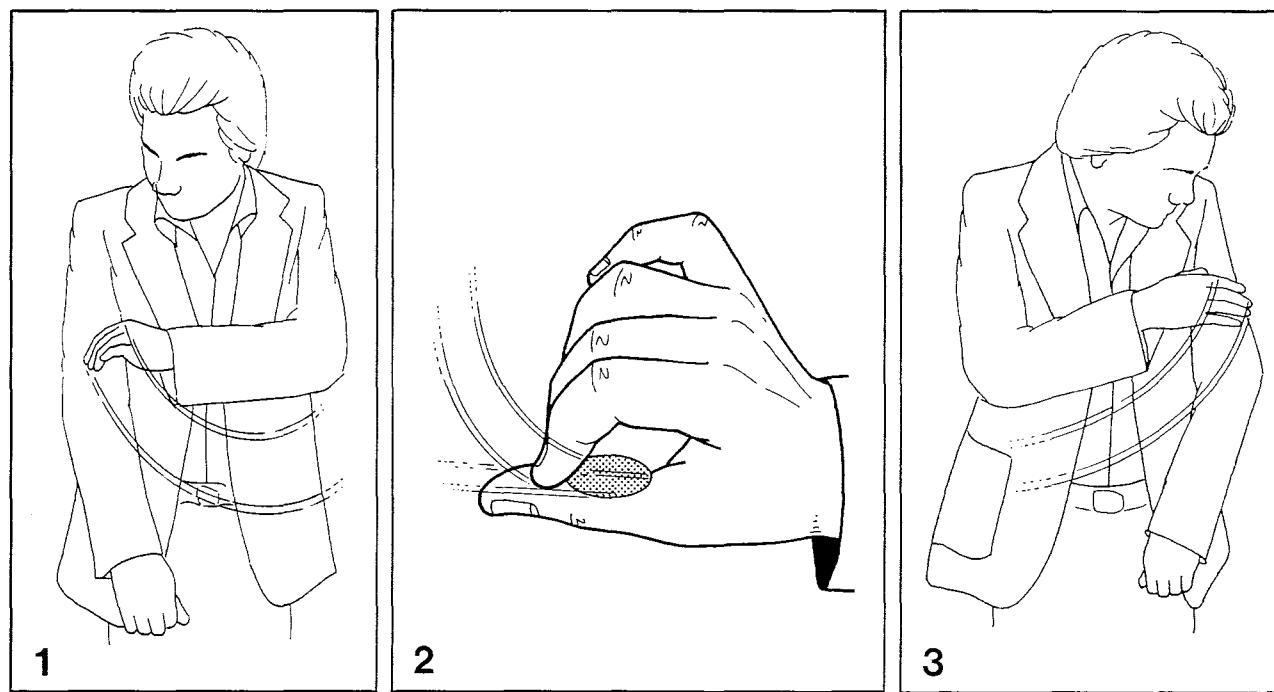
Prepare by classic palming a half dollar in your right hand. You'll need two other half dollars, and you should be wearing a sport jacket.

Your palm-down hands each hold a half dollar between thumb and fingertips for display. Say, "*I don't put coins up my sleeve, but sometimes I put them down my sleeve.*" Turn your left hand palm up, letting its coin drop onto the palm. Tap the left-hand coin with the right-hand coin. Close your right hand into a loose fist, lowering it a bit. Your left hand turns palm down, letting the coin fall from the palm to fingertip rest. As your left hand reaches toward your right arm it classic palms the coin, though your left thumb and fingers are held together as if the coin is still between them.

Rub your right sleeve, just above the elbow, with your left thumb (fig.1). Tug the sleeve a bit and let the coin classic palmed in your *right* hand drop onto the other coin it holds making a **clink**. That noise should occur just as you finish the first line of patter ("...sometimes I put them down my sleeve.").

Turn your right hand palm up and open it to reveal two coins. Take one of the coins with your left hand and say, "*I'll do that again.*" Turn your left hand palm down, making a loose fist — one coin is in classic palm, the other in fingertip rest. The coin remaining in your right hand is resting in an open finger palm position. As you say, "*Remember, I never put coins up my sleeve, but I sometimes put them down my sleeve,*" your right hand turns palm toward you and moves up to your left arm, just above the elbow to grab the sleeve. On the way, your right third finger moves over the lower edge of the coin and then straightens, levering the coin to a clipped position between your second and third fingers — in position to be Deep BackClipped.

Your right hand tugs on your left sleeve and you let the classic-palmed coin in your left hand drop onto the one in fingertip rest with a **clink**. Begin to lower your right hand. When your right hand is just a bit lower than your left hand, turn your left hand palm up and open it to reveal two coins. At the same time your right thumb pushes the clipped coin into Deep BackClip. Turn your right hand palm up and immediately dump the two coins from your left hand into it. They will cover the upper edge of the third coin in Deep BackClip.



Thumb off the uppermost of the two visible coins back into your left hand and maneuver it into an open finger palm. Both hands are now about eight inches apart and appear exactly the same as you begin to say, "*Only two coins...,*" Immediately do "The Flash Change," your right hand apparently dumping its coin onto your left palm. (Here the move is used solely as a recovery.) Your right hand, now palm-down with a coin clipped between first and second fingers, moves up to and touches your left sleeve as you continue, "...nothing up my left sleeve...."

Lower your right hand and take both coins from your left hand between thumb and first finger (the hand is palm down, the third coin clipped between first and second fingers). Move your left hand up to your right sleeve and finish the sentence, "...and nothing up my right sleeve."

Lower your left hand and take one of the coins from your right hand. Say, "But, this coin (raise your right hand) attracts this one (lower your right hand and raise your left)." As your right hand descends, your right third finger moves onto the coin held between the thumb and second finger and pushes it into classic palm. Your thumb moves back to the clipped coin and presses it out of clip, flat against the inside of your fingers. Lower your left hand, maneuvering its coin onto the palm. Move your right hand (held back toward audience) over your left hand and relax your thumb so the coin drops into your left hand. At the same time say, "And the coins come together."

Pick up one of the coins with your right hand, holding it on your fingers. Close your hand into a fist and lower it. Your left hand classic palms its coin on the way up to your right sleeve as before. Tug on the right sleeve and release the classic-palmed coin in your right hand — it'll hit the other one and make a clink. Turn your right hand palm up and open it to reveal two coins. Your palm-down left hand takes one of the coins between thumb and first finger (the third coin is classic palmed in that hand). Lower your left hand as you close it into a loose fist, moving the coin to fingertip rest.

As your right hand reaches up to tug on your left sleeve it thumb palms the coin it holds. David uses a technique from *MODERN COIN MAGIC* where the coin rests flatly on the thumb of your palm-down hand and your first finger slides it along the thumb into position (fig.2). Your right hand goes higher than before, up to your left breast pocket (fig.3). As you tug on your left sleeve your right thumb relaxes and lets the thumb palmed coin drop into your jacket's outer breast pocket (also described in *MODERN COIN MAGIC*). Let the palmed coin in your left hand drop onto the one in fingertip rest and open your hand, showing the coins, to end.

ALTERNATE ENDING: If you don't want to get rid of the extra coin by dropping it into your pocket as described, try the following. First, classic palm the coin instead of thumb palming it. Tug on your left sleeve and let the classic-palmed coin drop. Open your left hand to show two coins. Pick up one of the coins with your right hand. Your left hand openly places the coin it still holds into a pocket.

Drop the visible coin from your right hand into an open finger palm in your left hand. Do "The Shuttle Pass," apparently taking the coin with your right hand.

Place the visible coin between your left thumb and fingertips for a moment. Pretend to magically extract the coin from your left pocket with your right hand and toss it into the air. Transfer the visible coin back to your right hand, then pluck the coin from the air with your left hand. You're clean and both coins can be examined.

CHAPTER

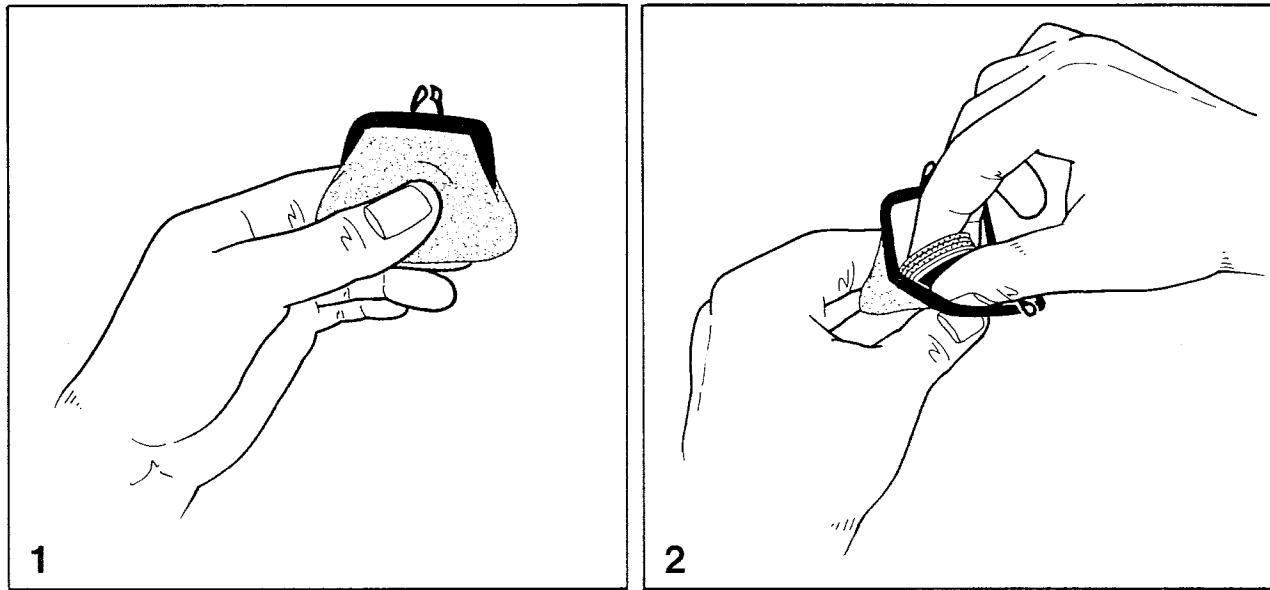
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Wild Like No Other
No-Lapping Wild Coin No.1
No-Lapping Wild Coin No.2
Favorite Wild Coin

WILD LIKE NO OTHER

David published two handlings of "Wild Coin" in *COINMAGIC* (pgs.55 and 60) that drew considerable comment. David began with three silver coins and changed them into copper one at a time, however you never saw more than one copper coin at a time (you couldn't, because only one was used). David, sensing the inherent weakness in that method, worked out *this* handling, where all the coins are shown silver at the start, then transformed to copper and dropped on the table. All the coppers are in view at the end. Now, after the audience has seen three coins of each color, he changes all the coins back to silver and then back again to copper utilizing the basic structure of the routine from *COINMAGIC*. Here, the idea of using one coin to masquerade as all three is fully realized because it's used after the audience has actually seen three coins of that color.

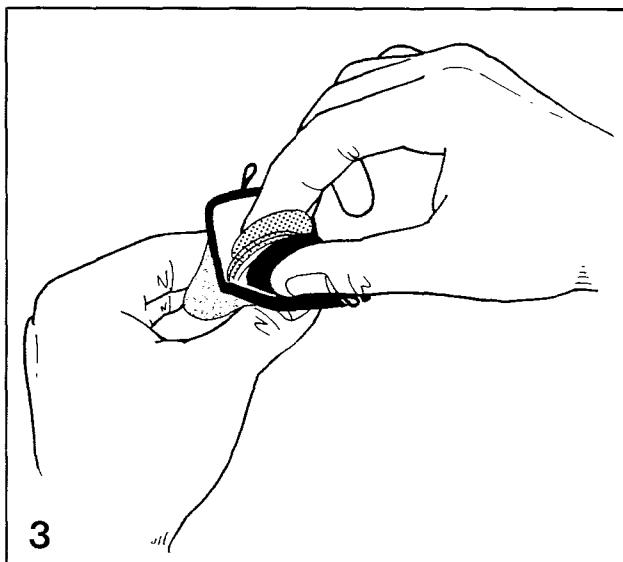
You need three silver coins, three copper coins, and a small purse. You must be seated at a table opposite the audience. Place the six coins into the purse, separated into two groups, so that the three silvers are in front of the three coppers. Your left hand holds the purse from beneath, between thumb (on the inner side) and fingers (on the outer side) (fig.1).



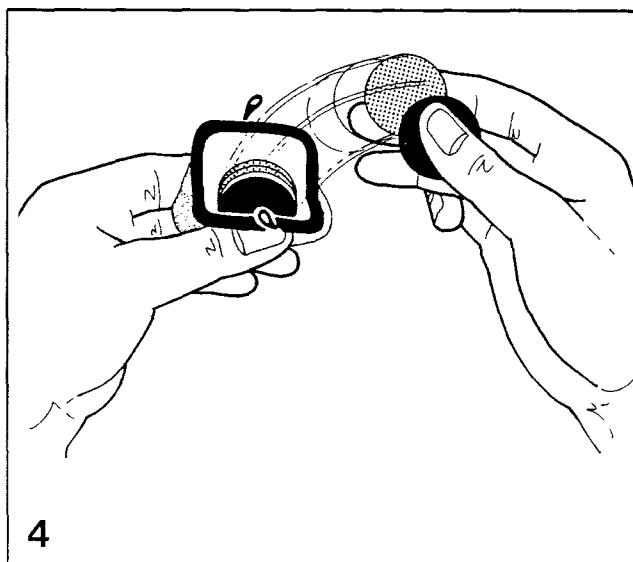
THE DOUBLE STEAL: To begin, your right hand clicks open the purse. Your right thumb, first, and second fingers reach inside and grasp *all* six coins (fig.2). Lift them slightly (but not out of the purse), and then relax so that all the coins between the copper on the inner side and the silver on the outer side drop back down (fig.3).

Your right thumb slides the copper coin farther behind your first and second fingers as your right hand moves upward, turning palm toward the left (fig.4). It appears as if you have

simply removed the silver coin from the purse. Note that the copper coin is pressing the silver coin in place against your right fingers.

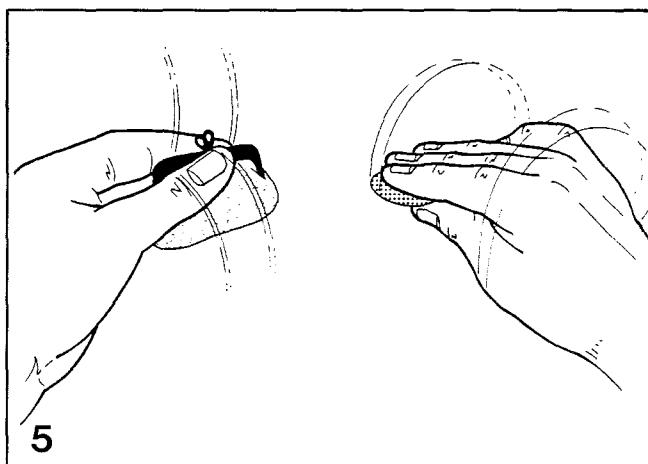


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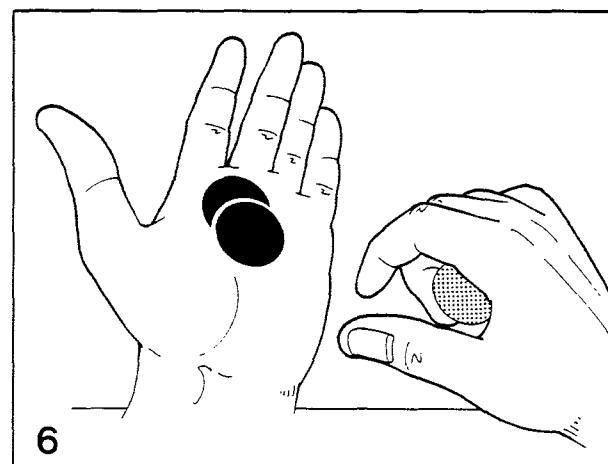


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As your left hand snaps the purse closed, your right hand turns palm down and your thumb slides the copper coin to finger palm, releasing the silver coin from beneath it so it drops to the table. The noise from the purse snapping shut covers any clicking which might occur when the silver coin pops out from beneath the copper coin just before it drops to the table (fig.5). Transfer the purse to between your right thumb and fingers, and place it aside to the right.



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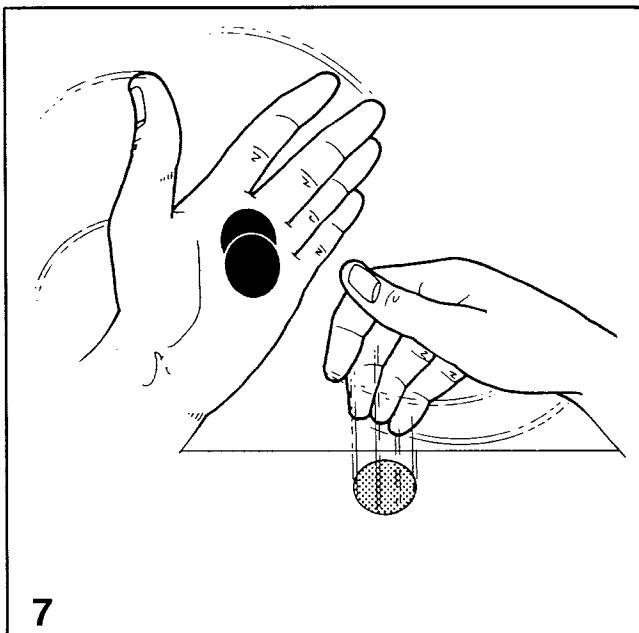


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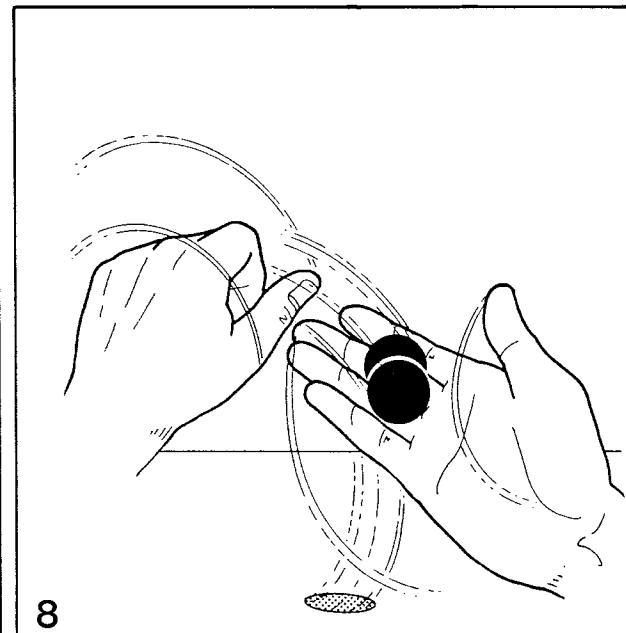
Your left hand picks up the silver coin and transfers it to your right hand, which holds it between thumb, first, and second fingers. Now you'll do a modified "Bobo Switch." Toss the silver coin into your palm-up left hand a few times with a good smacking sound. The third time, thumb palm the silver coin and let the copper coin fly into your left hand, which immediately closes into a fist around it. (Thumb palm the coin as shown in figure 2 in "Down The Sleeve In Deep BackClip," sliding it flatly up along the length of your thumb.)

Immediately turn your left fist palm down and rub its back with your right fingertips. Lower your right hand to the table edge, your fingertips resting on the table. As your left

hand turns palm up and opens to reveal the copper coin, your right hand allows the thumb-palmed coin to fall into your lap. Both hands turn over, dumping the coin onto your right hand. Your right hand turns palm down and tables the coin directly in front of you, about six inches from the table edge.



7



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Pick up the purse and repeat the entire sequence exactly as already taught to change the second silver coin to copper. The only difference is that you don't lap the silver coin as soon because it'll hit the coin in your lap and make noise. So, once you've done the switch, thumb palming the silver coin and tossing the copper into your left hand, your right hand settles to the table in a relaxed fist, transferring the silver coin to fingertip rest.

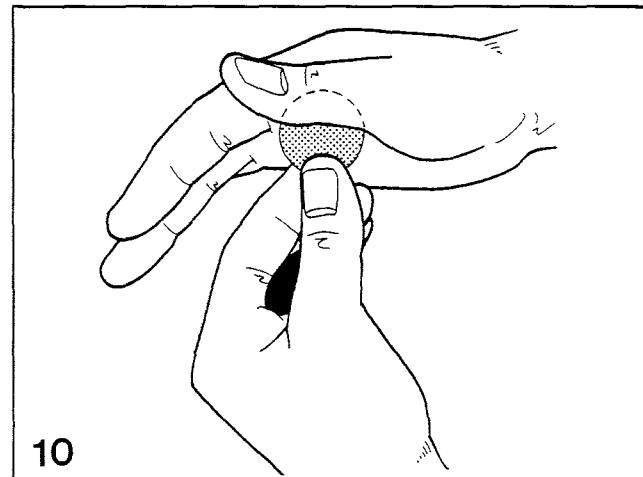
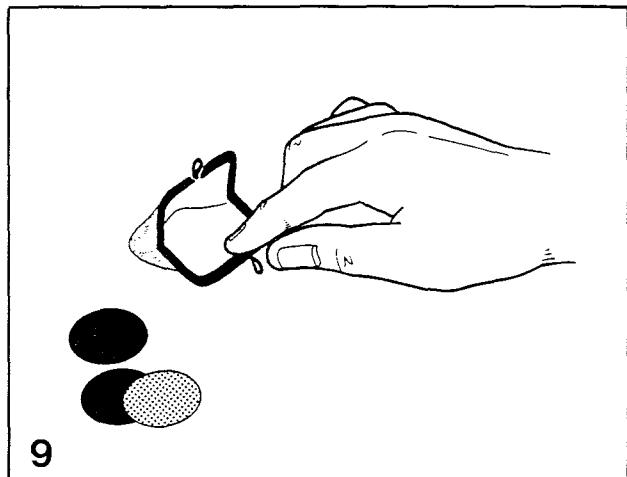
Open your left hand to reveal the copper coin. Dump that coin beside the first copper coin on the table. Your left hand picks up both copper coins and maneuvers them onto the center of the palm-up hand. Your right hand rests just a few inches to the right of your left hand (fig.6). Both hands turn at the same time, your right hand palm up and your left hand palm down. The silver coin in fingertip rest in your right hand gets propelled into your lap (fig.7) and lands at the same time as the two coppers hit your right hand (fig.8). This handling covers any noise which might occur if the silver coins collide in the lap.

Transfer one coin back to your left hand. Both hands display both sides of each coin, then drop them to the table.

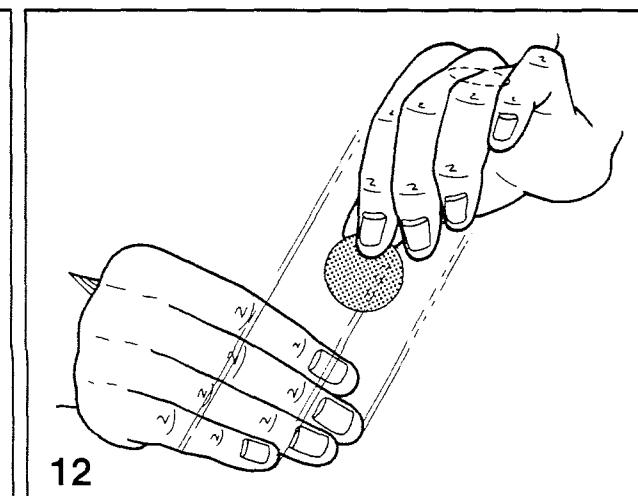
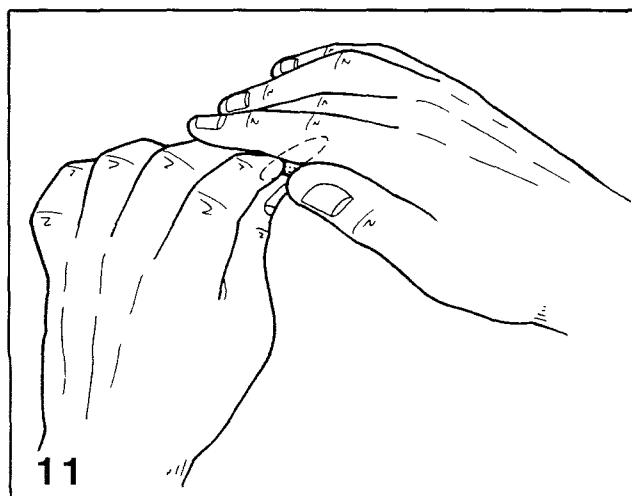
Repeat "The Double Steal" as you remove the third silver coin from the purse. This time you do not snap the purse shut. Your right hand drops the visible silver coin onto the two coppers already on the table — and *that* covers any noise created by the silver coin sliding off the third copper coin concealed in your right hand, which is pulled into finger palm.

Transfer the open purse to your right hand, taking it between your first fingertip and thumb and tilt the empty interior toward the audience. Table the purse to your right with the mouth, still open, toward you (fig.9).

Your left hand picks up the silver coin and holds it in "Spellbound" position. Do Dai Vernon's "Spellbound" change (*THE STARS OF MAGIC*, p.31), your right hand moving in front of your left hand. The silver coin is thumb palmed in your right hand and the copper coin is left in its place at your left fingertips. Your right moves back to the right to reveal the change.



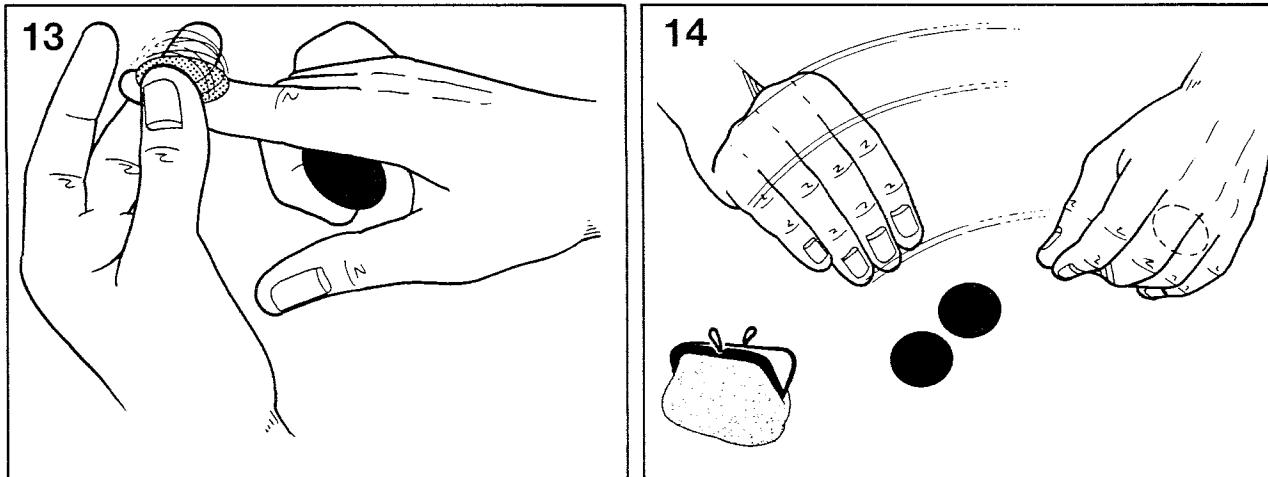
Continue by doing Derek Dingle's sucker change, your right hand moving back in front of your left hand. Let the copper coin drop backward into left-hand finger palm and grasp the lower edge of the silver coin between your left thumb and fingers (fig.10). Your left hand takes the silver coin and turns palm down beneath the right hand (fig.11). Your right hand moves away from you in a straight line, thumb and fingers held stiffly together as if concealing something (fig.12). Turn your right hand palm up to show it empty.



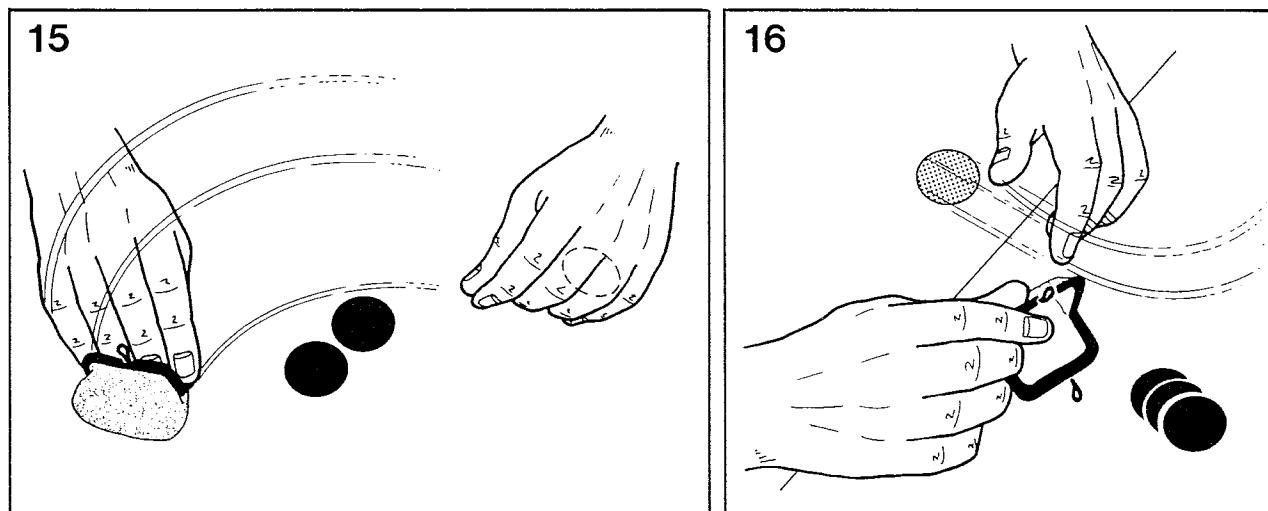
Place the silver coin in "Spellbound" position at your *right* fingertips. Your left hand moves in front of your right hand: the silver coin is allowed to fall back into finger palm in your right hand and the copper coin is pressed into "Spellbound" position. Your left hand moves away to reveal the change. Snap the copper coin to a vertical position by squeezing your right thumb and fingers together, then transfer it to "Spellbound" position in your left hand.

Finally, repeat Vernon's "Spellbound" change again, thumb palming the copper in your

right hand and leaving the silver coin visible at your left fingertips. Extend your right first finger and move it onto the right side of the silver coin, at the same time curling your right second, third, and little fingers into a loose fist. Press inward on the right side of the coin and pivot it around to show its other side (fig.13). At the same time you transfer the hidden copper coin from thumb palm to fingertip rest.



Let your right hand settle to the table in a relaxed fist while your left hand maneuvers its silver coin into an open finger palm for display. Do "The Shuttle Pass," apparently dumping the silver coin into your right hand. Actually it's retained in left-hand finger palm. Your right hand turns palm up only for an instant — while the fingers (and the copper coin on them) are concealed beneath your palm-down left hand. It turns palm down as it moves away from your left hand on its way to the purse (fig.14).



Your right fingertips enter the purse and leave the copper coin inside (fig.15). If "The Shuttle Pass" and purse insertion are performed properly, the audience will never see the copper coin and will believe it to be the silver one displayed in your left hand.

Your palm-down right hand picks up one of the two remaining copper coins in "Spellbound" position and turns palm up. Do the simple "Spellbound" change, your left hand moving in front of the copper coin. It drops backward into right-hand finger palm and the silver coin is pressed into the copper's previous position. Snap the silver coin to a verti-

cal position and drop it onto your palm-up left hand in an open finger palm. Do "The Shuttle Pass" and purse insertion sequence again, apparently transferring the silver coin to your right hand and placing it into the purse.

Repeat the actions described in the preceding paragraph again — this time for the remaining copper coin. Afterward there will be a silver coin in left-hand finger palm and three copper coins in the purse (the audience believes these to be silver).

Your right first finger presses the purse shut. Pick up the purse and transfer it to between your left thumb and fingers for a moment as your right hand makes a magic pass over it. Snap the purse open and take it with your right hand, holding it by the frame. As your right hand dumps the coppers out of the purse onto the table, your left hand moves back and laps the silver coin (fig.16). The noise of the coppers spilling onto the table will cover any sound made if the silver coin hits a coin already in your lap.

NO-LAPPING WILD COIN NO. 1

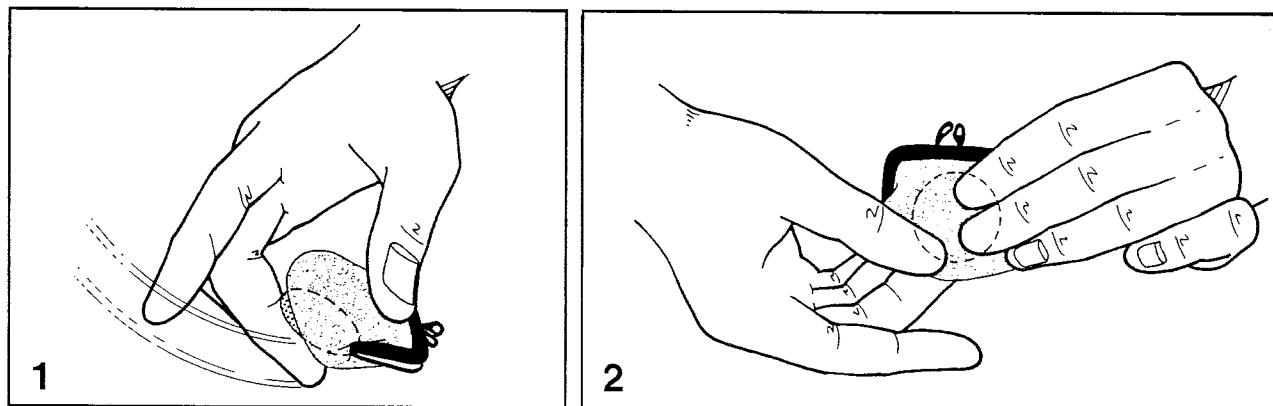
Both this and the following routine are brief, without fancy preludes or climaxes. Three silver coins are removed from a purse and changed into copper coins one at a time. As the title states, there is no lapping so you can work this under all conditions.

Four coins are inside a small purse — three coppers and one silver. The silver coin rests on the upper side of the stacked coppers while the purse rests on the table.

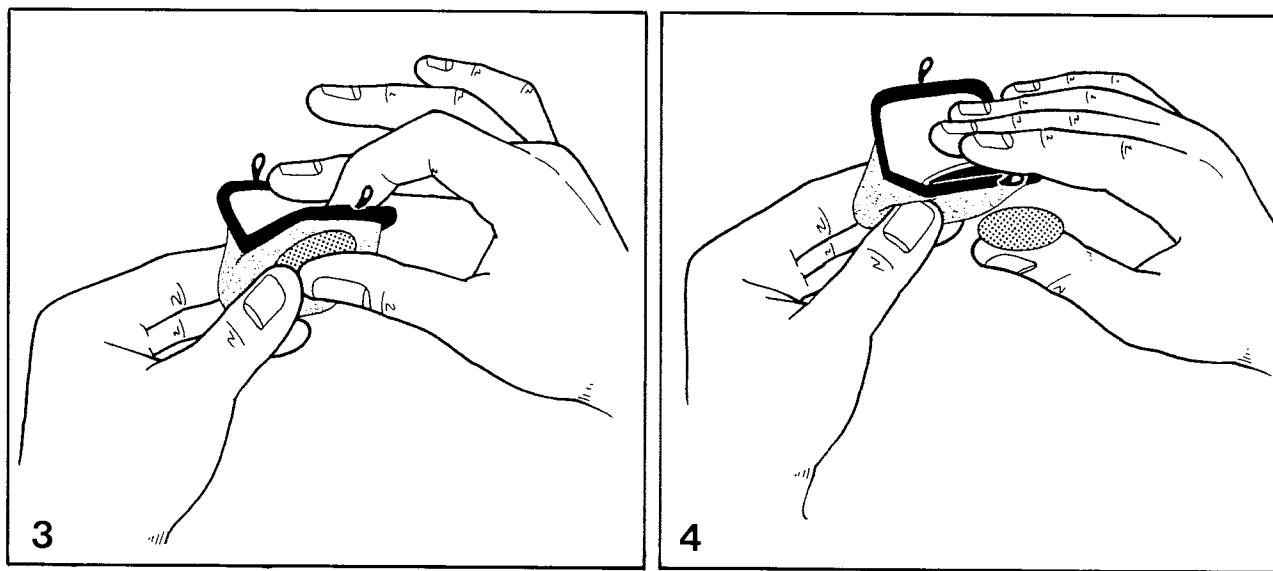
To perform, your right hand lifts the purse and transfers it to your left hand. Open it and do "The Double Steal" described at the start of "Wild Like No Other." Your right hand steals one of the copper coins into fingertip rest as it removes the silver coin from the purse and drops it to the table. Snap the purse shut with your left hand and table it to the left of the silver coin. Pick up the silver coin with the same hand.

Do a "Bobo Switch" as you take the silver coin with your right hand and apparently toss it back to your left hand. Actually you thumb palm the silver coin and toss the copper. Your left hand closes into a fist after catching it.

Open your hand to reveal the copper coin and dump it onto the table. Your right hand, having transferred the silver coin to fingertip rest, does the "Scoop Addunder," loading the silver coin beneath the purse as it's picked up (fig.1). Tilt the underside of the purse toward you so you can grasp it (and the coin hidden behind) between your left thumb and fingers (fig.2 is an audience view).

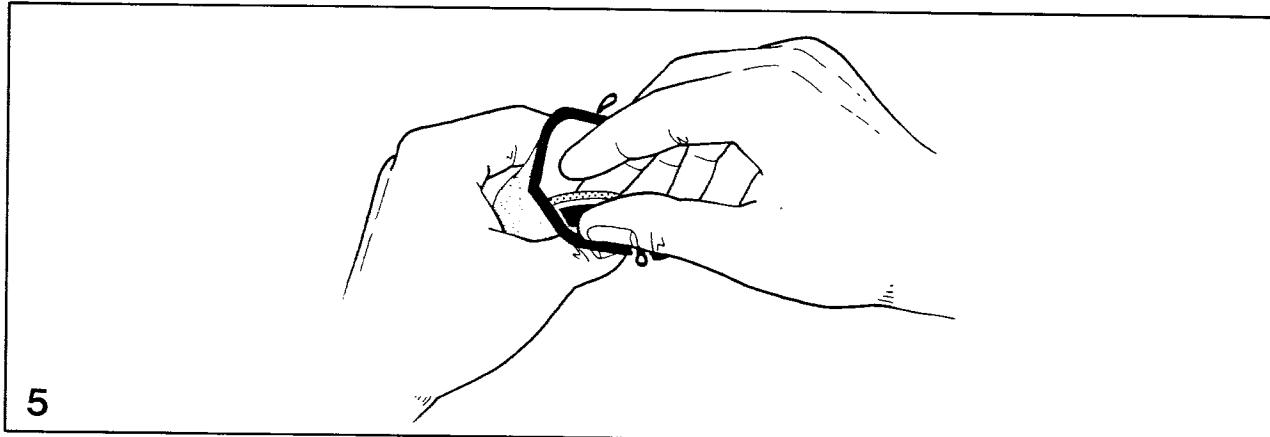


That frees your right hand so it can turn palm down and snap the purse open with the thumb and first finger. Use your first and second fingertips to spread the purse open, enabling your thumb to move naturally behind the purse, onto the back of the coin (fig.3). Your left thumb lets the silver coin tilt backward until it comes to rest squarely on your right thumbtip, your right fingers moving together at the same time (fig.4).



Lift your right hand, the thumb and coin concealed behind the fingers. Then, lower your fingers into the purse depositing the silver coin *in front of the copper coins* (fig.5). Doing that will naturally bring your thumb up behind the copper coins, and you immediately do "The Double Steal" again, stealing a copper coin into fingertip rest as you remove what is supposed to be the second silver coin from the purse.

Drop the silver coin to the table while your left hand snaps the purse shut and tables it as well. Pick up the silver coin and do any sort of change or switch to transform it to copper. Let's say that you've done the "Bobo Switch" again. Simply repeat the sequence as already outlined for the first coin, dropping the second copper coin to the table afterward, doing the "Scoop Addunder," and stealing the third copper coin into fingertip rest as the silver is again removed from the purse. (This last part must be done as silently as possible since you're only supposed to have one coin left at this point.)



Change the last silver coin to copper using Dai Vernon's "Spellbound" change. Toss it to the table with your left hand afterward and transfer the silver coin to right-hand classic palm so you can spread your fingers to cleanly push the copper coins forward at the end.

If you like, you can load the silver coin beneath the purse at the end using "Lid Load No.1" (taught in the section on Coin Box Magic), leaving your hands empty for display.

NO-LAPPING WILD COIN NO.2

This routine is a variation of the preceding one. It retains the same essential structure, yet eliminates the noise problem you might have with the last coin. Two copper coins and one silver coin are inside the purse, silver outward. A third copper coin is *behind* the purse. The purse rests on the table.

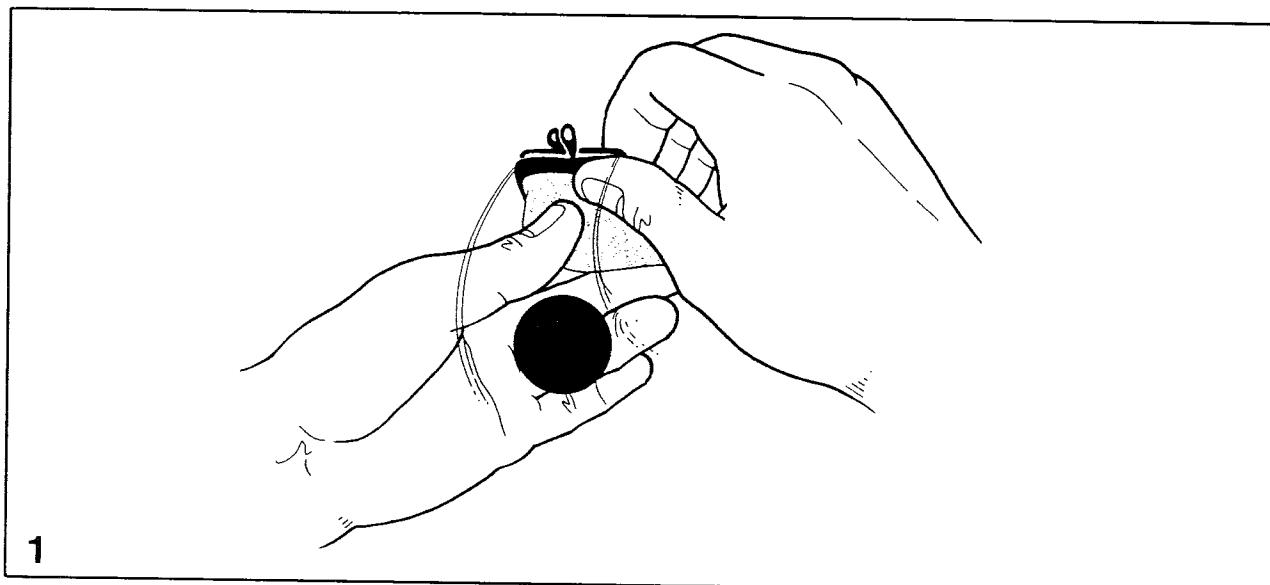
Your right hand picks up the purse, the thumb sliding beneath it to support the copper coin hidden behind it. Do "The Double Steal". Afterward your right hand drops the silver coin to the table and snaps the purse shut as it takes it from your left hand (the copper coin remains in finger palm throughout). Table the purse.

Pick up the silver coin and do a "Bobo Switch," changing it to copper. Drop the copper coin to the table and transfer the silver coin first to fingertip rest, then to classic palm in your right hand.

Your right hand picks up the purse and places it into your left hand. Let the silver coin drop to fingertip rest. Snap open the purse and insert your right fingertips inside. They carry the silver coin down in front of the copper coin in the purse. Do "The Double Steal," pulling the silver coin out of the purse and stealing the copper coin.

Drop the silver coin to the table, pass the purse back to your right hand and snap it shut, then table it. Do another "Bobo Switch" to change the second silver coin to copper. Drop the copper coin to the table afterward. Classic palm the silver coin and pick up the purse, placing it onto your left hand so the copper coin hidden beneath goes into finger palm. Move your right hand away and patter for a moment, pointing to the two copper coins already on the table with your right first finger as you say, "*If I've done it with these two, I should be able to do it with a third one.*"

Take the purse with your right hand, leaving the copper coin in finger palm. Your left hand turns inward as your right hand places the purse between your left thumb and fingers, clasp upward (fig.1). Snap it open. Move your right hand away for a moment and let the silver coin drop to fingertip rest. Insert your fingers inside the purse, carrying the coin on them, and remove it from the purse. Drop it on the table, then snap the purse shut and place it aside.



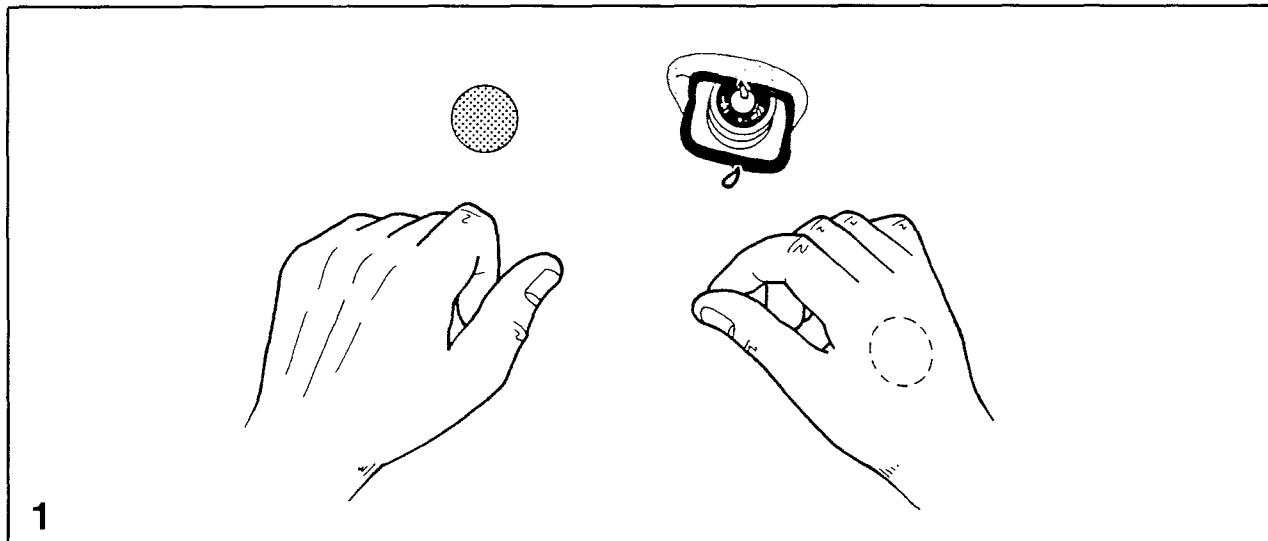
Pick up the silver coin with your right hand and position it in an open finger palm. Pretend to dump it into your left hand doing the "Half Shuttle Pass." Open your left hand to reveal the third copper coin to end. Everything is examinable.

FAVORITE WILD COIN

Of all the "Wild Coin" routines to be taught here, this is David's favorite because it's so economical. It appears as if three silver coins, which are removed from a purse, change to three copper coins, which are placed back in the purse. A spectator opens the purse to find three Chinese coins. There are no purse switches, you do not have to hold out the Chinese coins, and lapping is not necessary.

You need three Chinese coins, one copper coin, one silver coin, and a small change purse. Sandwich the Chinese coins between the copper and silver coins and slip all five inside the purse. Table the purse so the silver coin side of the stack is uppermost.

Pick up the purse with your right hand and shake it so the audience hears the coins jingling inside. Grasp the bottom of the purse between your left thumb and fingers in position for the "Double Steal" described in "Wild Like No Other." Snap open the purse and do the move, your right hand pulling both the copper and silver out of the purse. Only the silver coin is seen by the audience because the copper is pulled down by your thumb and hidden behind your fingers. (Make sure to go back and review the move for details.)

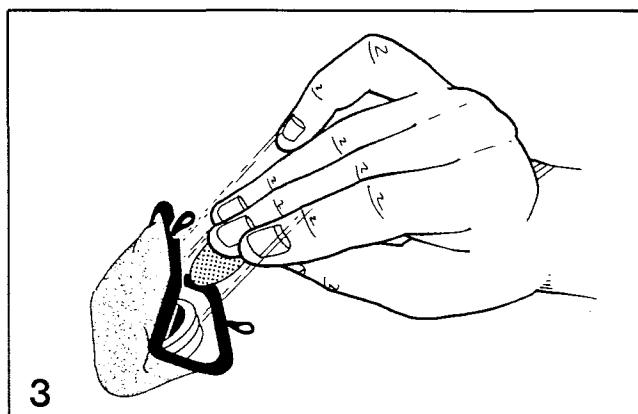
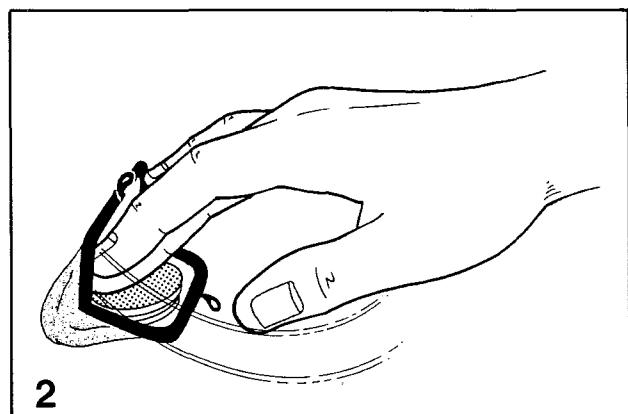


Afterward, drop the silver coin to the table. Transfer the purse to your right hand, which takes it by the frame between thumb and first finger and drops it, still open, on the table in front of your right shoulder, mouth toward you (fig.1). The coins inside should jingle when the purse hits the table. As your right hand tables the purse, press the coin from fingertip rest into classic palm.

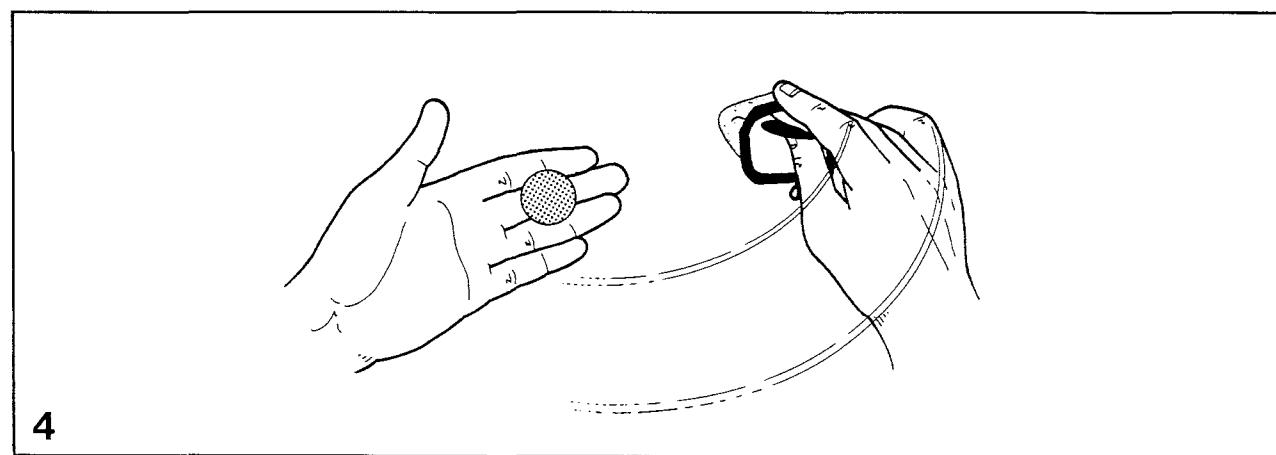
Pick up the silver coin, show both sides, and do a "Bobo Switch" (also taught in "Wild Like No Other"), thumb palming the silver coin and tossing the copper coin into your left hand which closes into a fist around it.

As your right hand descends to the table after the switch, transfer the coin from thumb palm to fingertip rest. Open your left hand to reveal the copper coin. Drop the coin to the table.

The Fake Take: Your right hand moves toward the purse, silver coin in fingertip rest. When your hand gets close enough, quickly straighten your fingers so they enter the purse. The coin in fingertip rest will remain on your fingertips even as they straighten due to centrifugal force. The silver coin lands directly on top of the Chinese coins (fig.2). Without pausing, pull the coin back out of the purse, holding it between thumb and fingertips (fig.3). Drop the silver coin on your left hand.

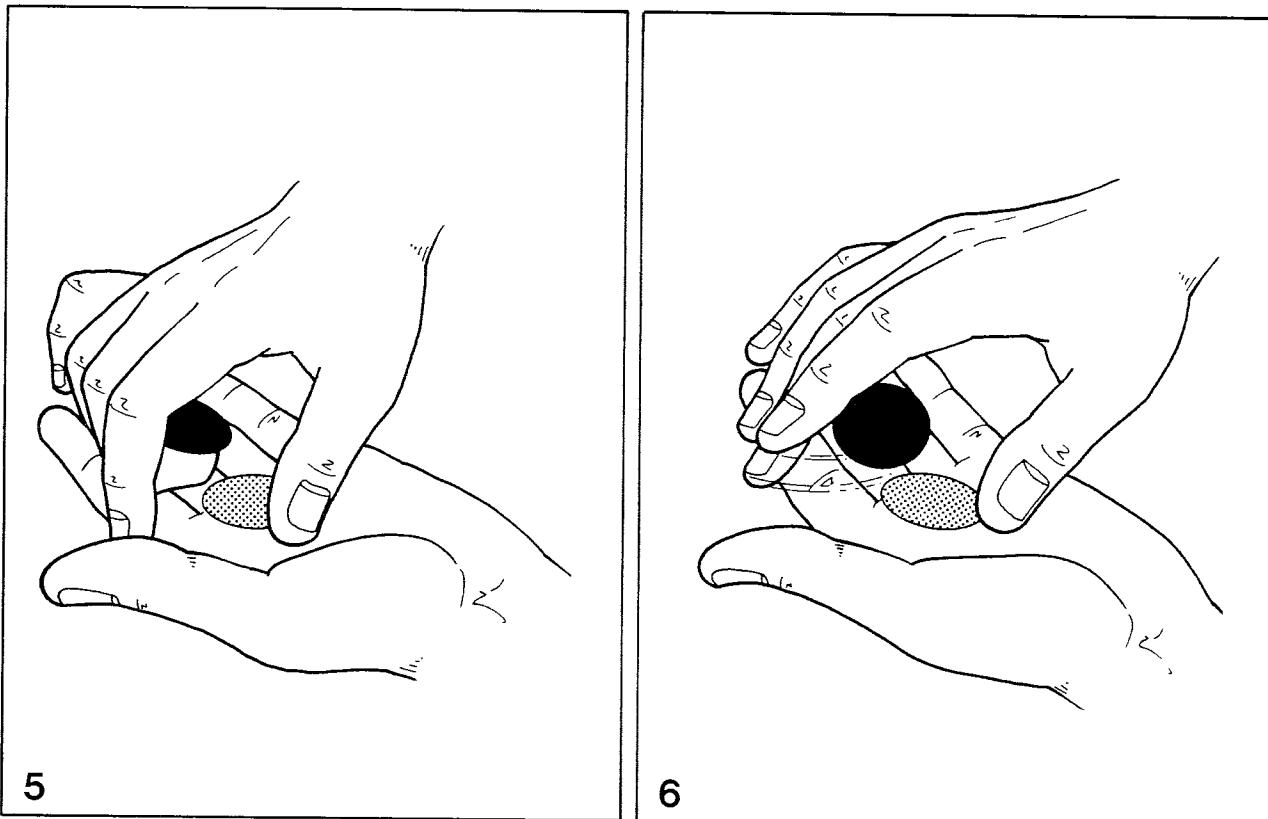


The Fake Put: Your palm-down right hand takes the copper coin between thumb and fingers. You must do a bit of acting here to take attention away from your right hand. Obviously the audience will see what it does, but the emphasis should shift to your left hand. Say, "If I did it with this one (look at your right hand and raise it a bit) I should be able to do it with this one (lower your right hand and raise your left hand)."



While attention has been turned to your palm-up left hand, holding the silver coin between thumb and fingers, your right hand pretends to put the copper coin back into the purse. The coin is held in fingertip rest by your thumb as the fingers straighten and enter the purse (fig.4). Strike the copper coin against the Chinese coins to make an appropriate noise, then curl your right fingers and move the hand back. Your thumb continues to hold the copper coin in position until the fingers are sufficiently curled — then it moves away. The hand ends in a relaxed fist, resting on the table.

A Changeover Palm: This is David's handling of a standard move. Maneuver the silver coin onto the finger base of your palm-up left hand. Your right hand descends over your left fingers, your right thumb moving onto the inner edge of the silver coin (fig.5). Straighten your right fingers, letting the copper coin fall onto your left fingers (fig.6). The backs of your right fingers continue to conceal everything from the audience. Your right first finger slides under the silver coin (fig.7). Both hands turn simultaneously — your right hand palm up and your left hand palm down (fig.8). Your left fingers curl as the hand turns so the copper coin ends finger palmed.



Do a "Fingertip Retention Vanish," apparently placing the silver coin back into your left hand. Both hands remain palm down during the move so the copper coin stays hidden. Your right hand settles to the table as your left hand turns palm up and opens to reveal the second copper coin. Drop it on the table.

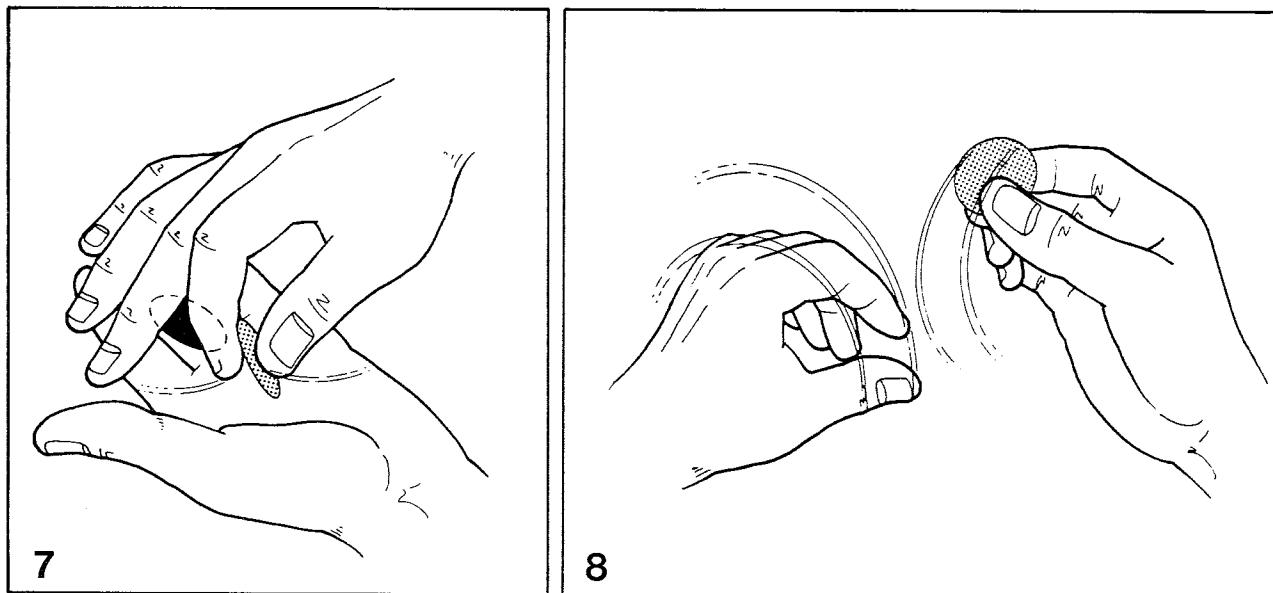
Your right hand does "The Fake Take" to apparently extract a third silver coin from the purse. Drop that silver coin onto your left hand. Pick up the copper coin with your right hand and execute "The Fake Put," apparently returning it to the purse.

Do "A Changeover Palm" to take the heat off your right hand by taking the silver coin with it and secretly leaving the copper in your left hand.

Maneuver the silver coin into right-hand "Spellbound" position, then do Vernon's move. Afterward the copper coin will be displayed between your right thumb and fingers and the silver coin will be thumb palmed in your left hand. Transfer the silver coin to fingertip rest as your hand settles to the table in a fist.

Your right hand does "The Fake Put" as it ostensibly replaces the copper coin in the purse. Pause a moment, then move your right hand forward, classic palming the coin as you extend your first finger and press the purse shut on the table. You can now lift the purse and shake it, handing it to a spectator. When he opens it he'll find three Chinese coins inside.

If you're in a position to lap, then you can end this way. Once you have apparently put the second copper coin back inside the purse, do a Vernon "Spellbound" change in your *left* hand, leaving the copper coin in view there and thumb palming the silver coin in your right hand. After the change your right hand moves to the right, down and to the table edge to lap the thumb-palmed coin. It turns palm up afterward so it's seen empty.



Maneuver the copper coin to an open finger palm in your left hand, then do a "Half Shuttle Pass." Your right hand comes away, palm down with fingers straight and together, as if it holds the copper coin beneath them. Insert your right fingers into the purse, hitting the Chinese coins so they make a noise as if the copper coin has been placed on top of them. Immediately snap the purse closed and hand it to the spectator with an empty hand (and make sure he sees that it's empty!). You should have plenty of time to clean up while the purse is opened.

Alternately, your right hand can do "The Fake Put" apparently placing the copper coin into the purse again. Immediately close the purse and lap the copper coin as you toss the purse from hand to hand. The jingling in the purse will cover any noise made by the copper coin should it collide with the silver coin in your lap.

CHAPTER

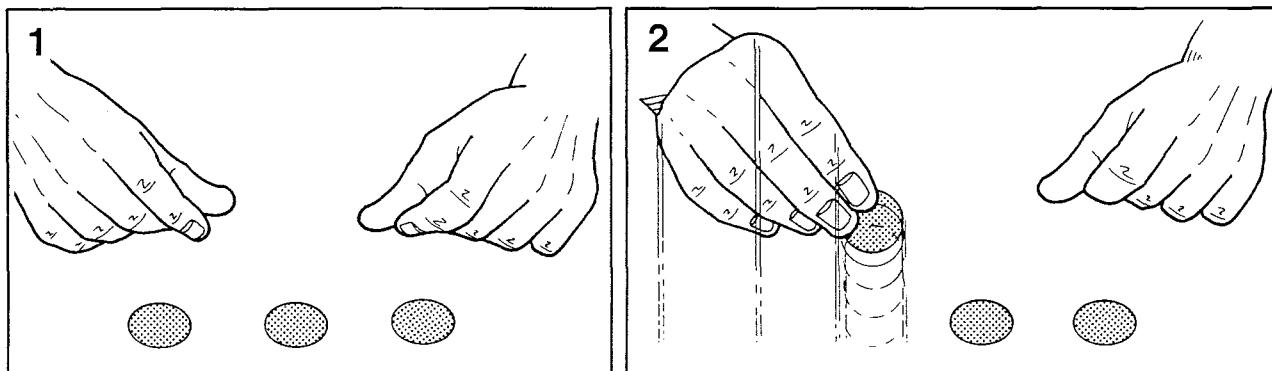
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The Legendary Four Coin Trick
Squash
Stonehenge Coin Assembly
The Lapel Coin
The Eraser
The Fugitive Coins
The Linking Coins

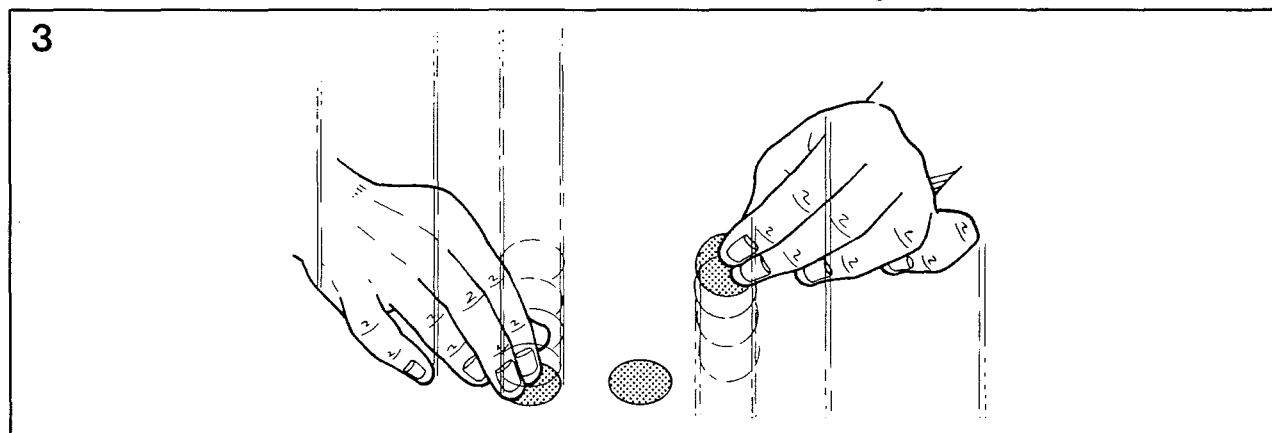
THE LEGENDARY FOUR COIN TRICK

This is most definitely *not* an opening effect. It's a humorous interlude that begins as an offbeat joke and ends as a trick. It's best used after a longer routine to inject some humor.

Classic palm a coin in your right hand and lay three others in a horizontal row on the table, each about an inch away from the one beside it. Your hands are held in palm down fists behind the coins prior to the count (fig.1).



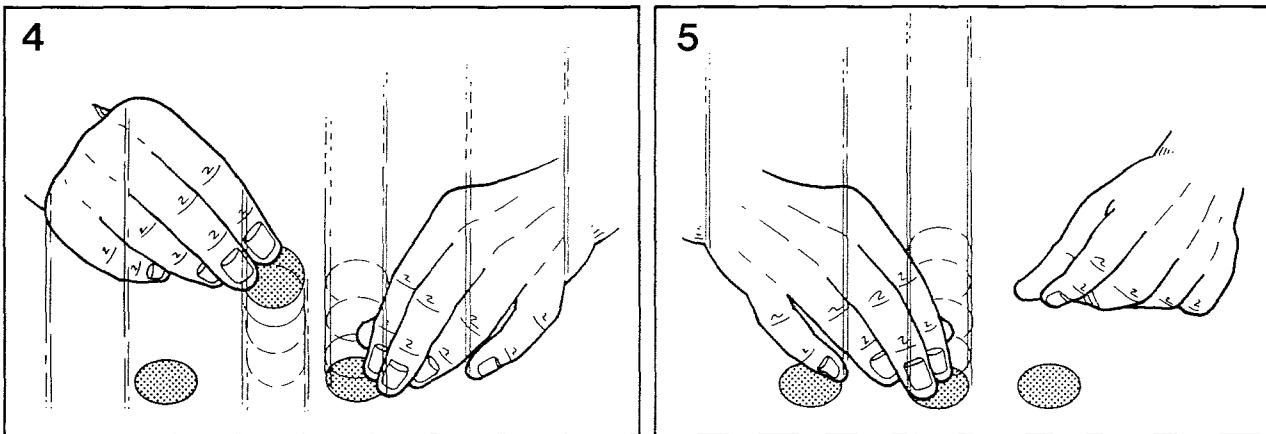
THE LEGENDARY COUNT: Here you will apparently count the three coins as four. Of course you cannot really count them as four because *there are only three*. However, by accelerating the rhythm of the *vocal* portion, you can make it seem as if you have in fact counted four separate coins. Say, "Four coins, half dollars, fifty cent pieces – a legendary trick with four coins." You will pick up each coin between your thumb (on the inner edge of the upper side) and first and second fingers and turn it over as you lay it back down. One look at the next illustration will clarify that if it seems confusing.



Begin to count. On "One," your right hand picks up the right-end coin (fig.2). On "Two," your right hand tables its coin and your left hand picks up the left-end coin (fig.3). On

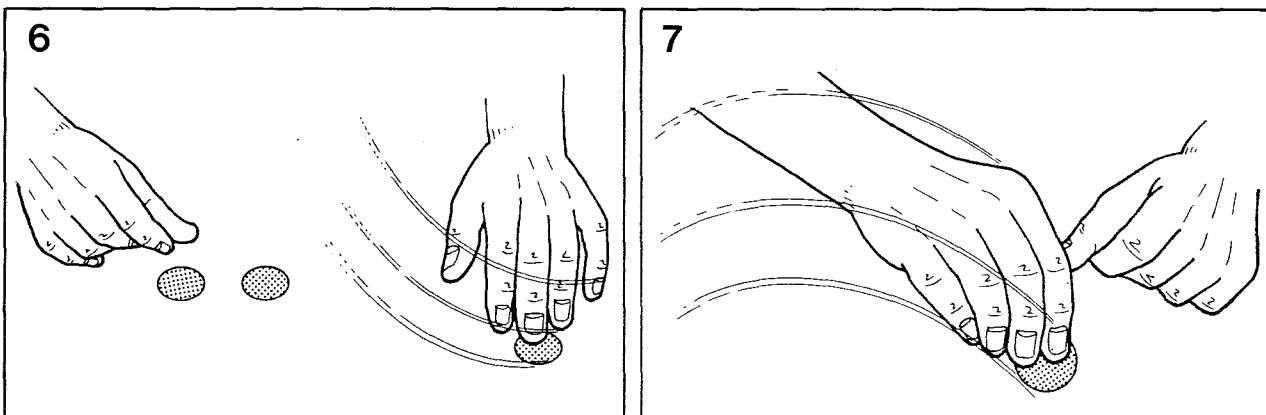
"Three," your left hand tables its coin and your right hand lifts the center coin (fig.4). On "Four," your right hand tables the center coin (fig.5).

That's it — clean and simple. It is not complicated or hard to learn. Just make sure you coordinate the vocal and visual portions exactly as described. Try it slowly at first, then work up to a natural, casual rhythm.



Say, "*Of course if that's too hard to follow I can put one aside and work it with three.*" Your left second finger pushes the left-end coin way off to the left (fig.6). Do "The Legendary Count" again, but with the following modifications. On "One," your right hand picks up the right coin. On "Two," your left hand picks up the left coin and your right hand tables its coin. On "Three," your left hand tables its coin. Say, "*Of course it's not as good as the four-coin version, but it's okay.*"

Continue, "*Three coins – I'll put one aside leaving only two.*" Your left second finger pushes the left coin off to the left. Only one coin remains in front of you. Again you count: on "One," your right hand lifts the coin and moves it about six inches to the left in an arc (fig.7). On "Two," your right hand tables that coin. Repeat that "One Two" count, moving the coin back to the right. Say, "*See, you get an illusion by moving it back and forth like that.*"



Continue, "*Of course if that's too complicated I can do it with only one coin.*" Your left second finger pushes the remaining coin off to the left. Pretend to pick up a coin and place it back down with your right hand a few times, counting "One" each time you do.

Say, "Watch that coin as I make it disappear." Pretend to pick up the invisible coin and place it into your left hand, which closes into a fist. Do the "L'Homme Masque Load" (taught later in "Out With Five" in the section on Coin Box Magic), secretly dropping the coin which has been classic palmed in your right hand throughout into the thumbhole of your left fist. Open your left hand to reveal the coin, saying, "It isn't gone yet." **Do not react to the sudden appearance of the coin.**

Take the coin with your right hand and pretend to place it back into your left hand saying, "You've got to give it a second...." You can use either the "Retention Vanish" or a straight "Classic Palm Vanish" (in which your right third finger presses the coin into classic palm as the hands come together). Open your left hand to reveal the vanish saying, "...and then it vanishes."

Move the three coins that are to your left back in front of you and say, "And that leaves me with exactly one, two, three, four coins." As you talk do "The Legendary Count" as first taught so you count three as four. Then say, "Of course some people think I use an extra coin...." Let the coin drop to fingertip rest in your right hand, then turn the hand palm up to show the coin. Toss it on the table at the right end of the row as you complete the sentence, saying, "...but I don't - I only use four."

If you happen to be sitting while performing this routine, lap the coin after the vanish and simply end with the count. David often does it just that way.

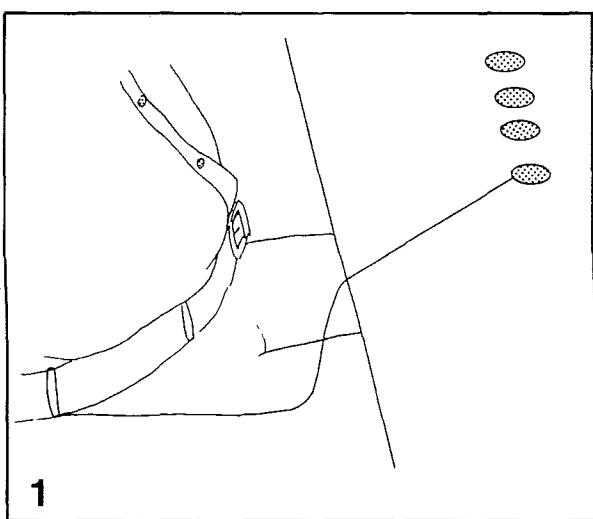
SQUASH

A number of years ago, when the New York City magicians used to meet at The Governer Cafeteria on Saturday afternoons, David used to pull people away to some little table off in the corner to watch a stack of four coins penetrate through the center of a table. Those who were lucky enough to get pulled aside and see this always came back wide-eyed with disbelief. It's a perfect illusion, and is based on a Fred Kaps idea.

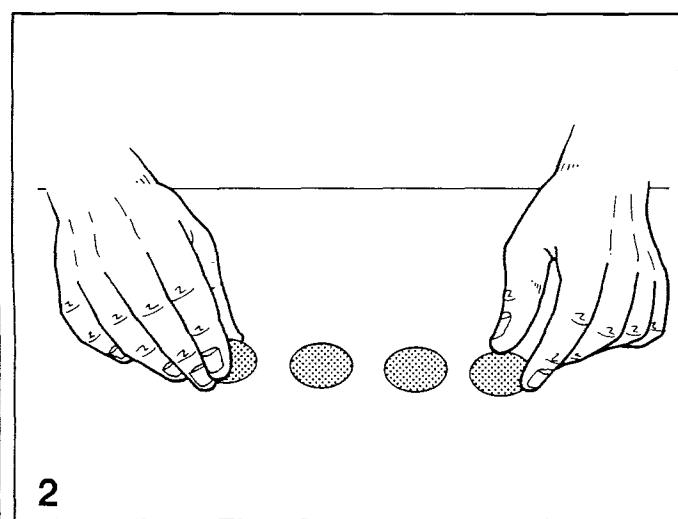
You must be sitting at a table opposite the audience, who must also be sitting. Your side of the table, on which rests a close-up mat, must have a straight edge. You need five coins, some Scotch tape, and a two-foot length of thread. Attach one end of the thread under one of the coins with the tape. Tie the other end of the thread to the beltloop on your pants at your right hip.

To set up, toss three of the coins on the table. The fourth coin is placed on your right thigh. Place the threaded coin (taped side downward) on the table to the right of the loose coins. The coins should be arranged in a horizontal row. The path of the thread is shown in figure 1; it runs from under the coin at the right end at an angle on the table to directly in front of your right hip, then off the table and downward onto your thigh, then inward along the thigh to the hip where it's tied to the beltloop. There should be no additional slack in the thread — if there is then your thread is too long.

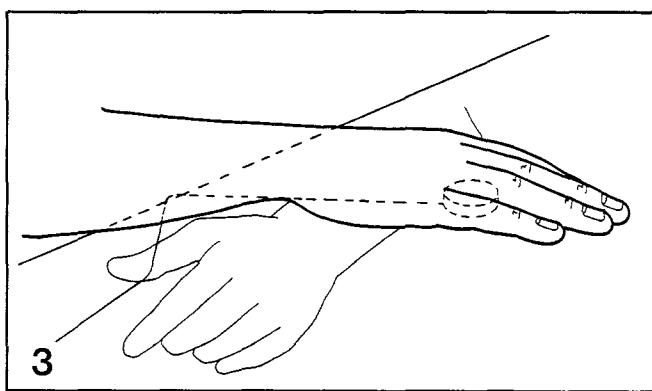
Lower your hands onto the table, your right arm over the thread (fig.2). Note that your right thumb covers the thread until it's actually under the coin. Stack the coins in the center of the table.



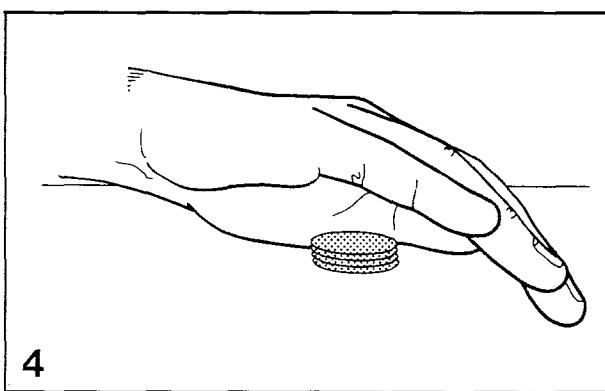
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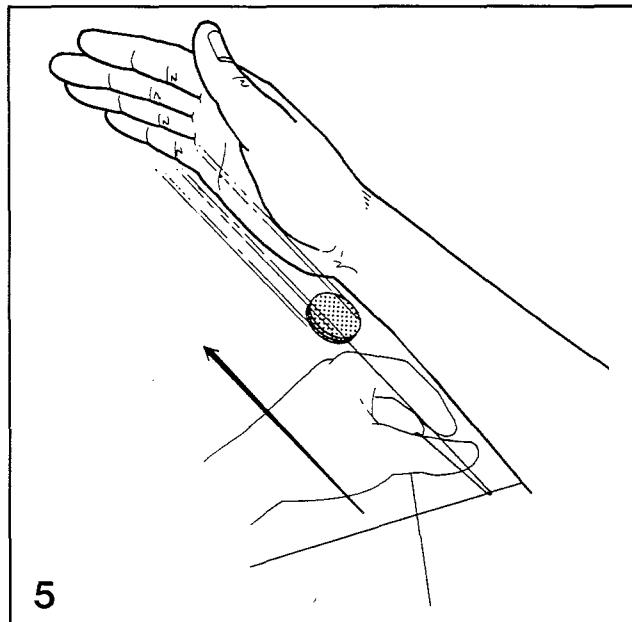
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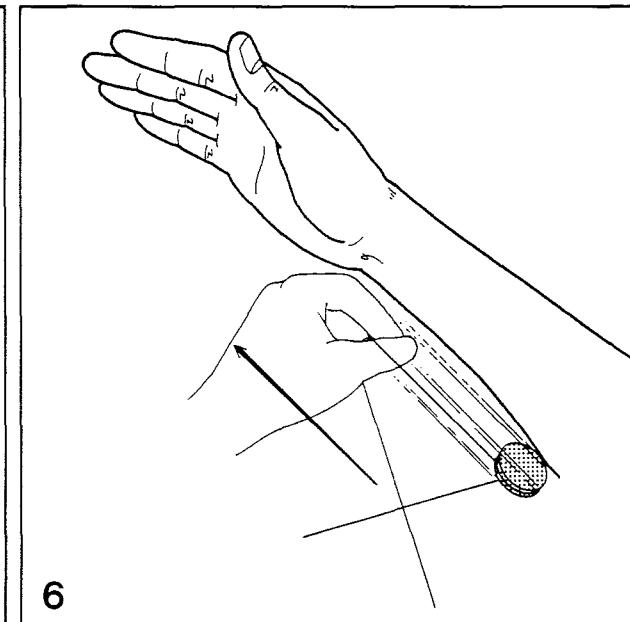
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While some of the above is going on, say that you'll give the audience one last look at the coins. Keeping your thumb pressed against the table, lift the outer (pinky) side of your hand (fig.4 is an audience view). Lower your hand again. Say, "*I'll take another look, too.*" This time lift the inner side of your hand — **the pinky side must stay firmly pressed against the table so the audience cannot see beneath your hand.**

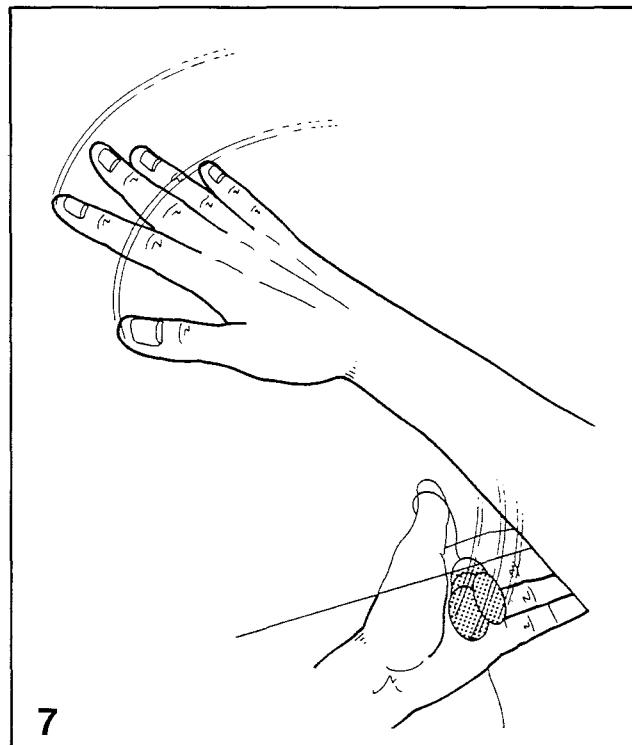
Your left hand begins moving forward beneath the table, the thread looped *around* your left thumb, pulling the stack of coins inward (fig.5, is an exposed view in which the table is transparent). This happens rather quickly, and stops when the coins are precisely at the table edge, just behind your right elbow (fig.6).



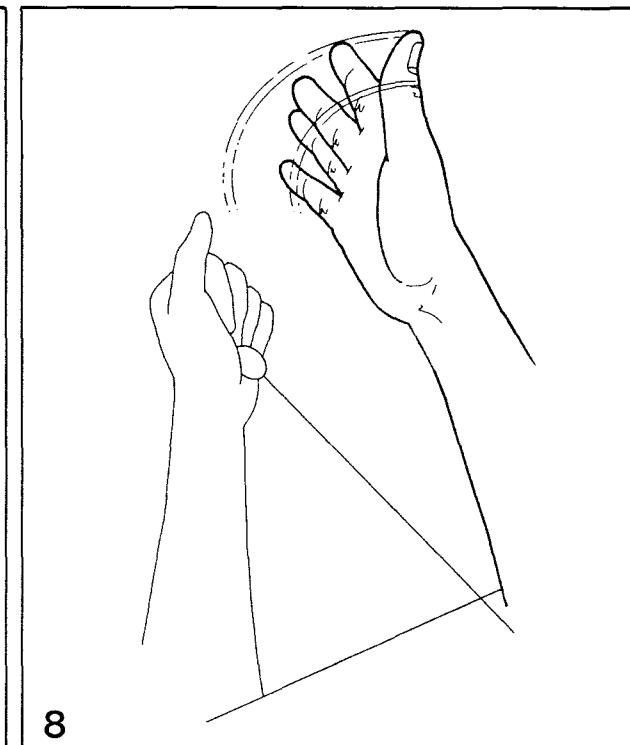
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Unhook your left thumb and move your left hand inward, turning it palm up so it's just inward of the table edge, right under the stack of coins. Two things happen at the same time. Your right elbow kicks the stack of coins off the table and into your left hand, and your right fingers spread wide to reveal the vanish (fig.7).

Your left fingers jingle the coins and make a loose fist around them. As your right hand turns palm up, your left hand moves outward (under the table) until the thread is taut and pulls the threaded coin to the heel of the fist, so it dangles out and is held in place by the fingertips (much as in the position just prior to "The Deep BackClip Steal") (fig.8 in which the table is transparent).

Your left hand moves inward and pauses over the lap just long enough to drop the threaded coin there. It immediately comes up into view and tosses the four loose coins onto the table.

STONEHENGE COIN ASSEMBLY

With the exception of "The Original Chinese Coin Assembly" David has not published any versions of Yank Hoe's classic, "The Sympathetic Coins." He's been saving this one for a while, and it's a shame that you cannot see it before you read it because *it would certainly fool you*. Some of the ideas are unorthodox, but don't make the mistake of dismissing them because they are unfamiliar — it is their eccentricity that gives them grace.

You'll need five silver dollars, one large oblong stone, two postcards that measure 5 inches by 7 inches each and are laminated with plastic (these have pictures of Stonehenge on them), a sport jacket, the lid from a small jar, some Fun-Tak (or any kind of fairly sticky putty that will not harden), a short length of string, scotch tape, an old playing card, and a close-up mat.

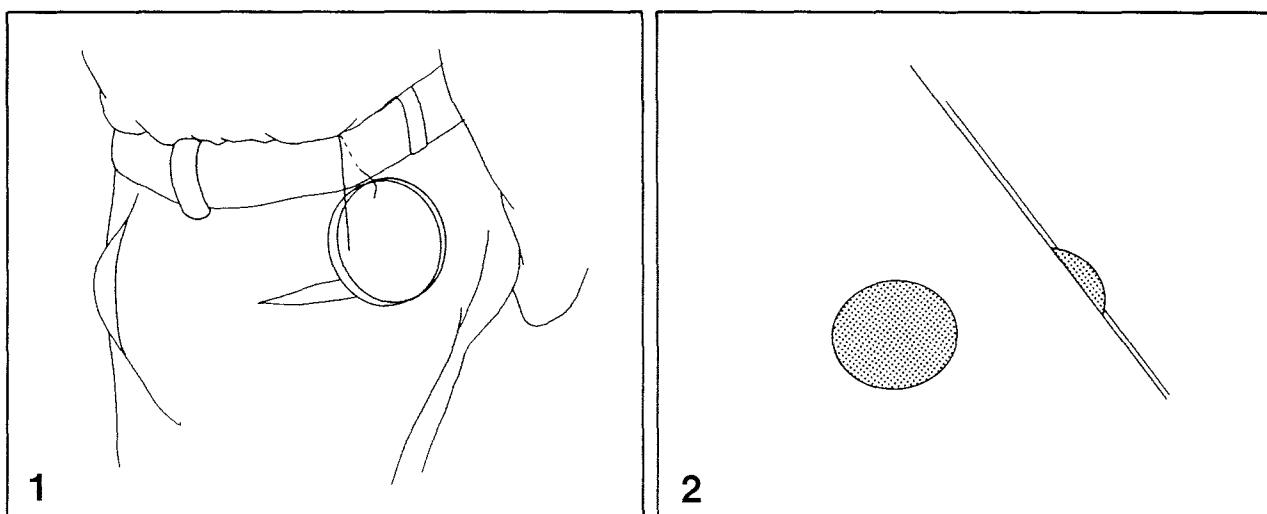
To prepare, poke two holes in the lid of the jar about an inch apart. Thread the short length of string through the holes and tie the ends together so it forms a loop. Fill the lid with Fun-Tak. Hang the lid, which is simply a form of Holdout, off your belt (this must be done by threading your belt *through the loop of string*) just above your rear left pants pocket. When you wear a sportjacket this Holdout will be completely hidden (fig.1 shows the Holdout, with the jacket pulled aside). Press the large oblong stone into the Fun-Tak so it remains firmly in place. Later, at the end of the routine, you'll steal the large stone off of the lid using the same technique already taught for "Standup Flurry Climax."

The laminated postcards must have a convex curl to them so their centers stand a few inches off the table (you'll see this in the illustrations later on).

Tape the playing card to the underside of the close-up mat at its inner left corner. Table the mat, and place one of the silver dollars under it at the inner left corner — just beneath the card (fig.2). Note that the coin sticks out a tiny bit. (The card is there so the coin will slide out easily without the friction that would be caused by the rubber.)

You must be standing at a table opposite the audience. To perform, arrange the four coins in a large square on the mat with your right hand. Your left hand holds both postcards, spread, during this. Patter a bit about the history of Stonehenge and the mystery of the giant stones. The tie in is that nobody really knows how these giant stones were moved to the middle of The Salisbury Plain in England during that early time period. You'll demonstrate your theory of how the stones move without any apparent mechanical means.

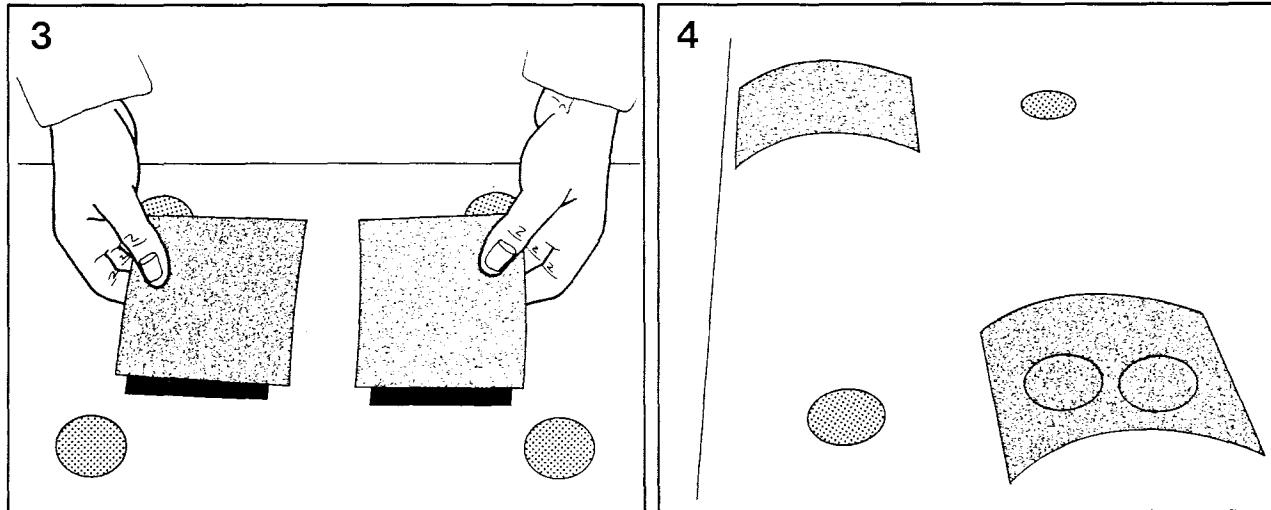
The assembly opens with a standard steal. Take one postcard with each hand, holding them at the centers of their outer long sides, thumb above and four fingers below (fig.3). Say, "*I could cover them this way,*" as your left hand covers the coin at outer right and your right hand covers the coin at inner right. Say, "*Or I could cover them this way,*" as your left hand moves to cover the coin at outer left, and your right hand moves to cover the coin at inner left. While there, your right fingers simply dig under the coin and hold it up against the underside of the postcard.



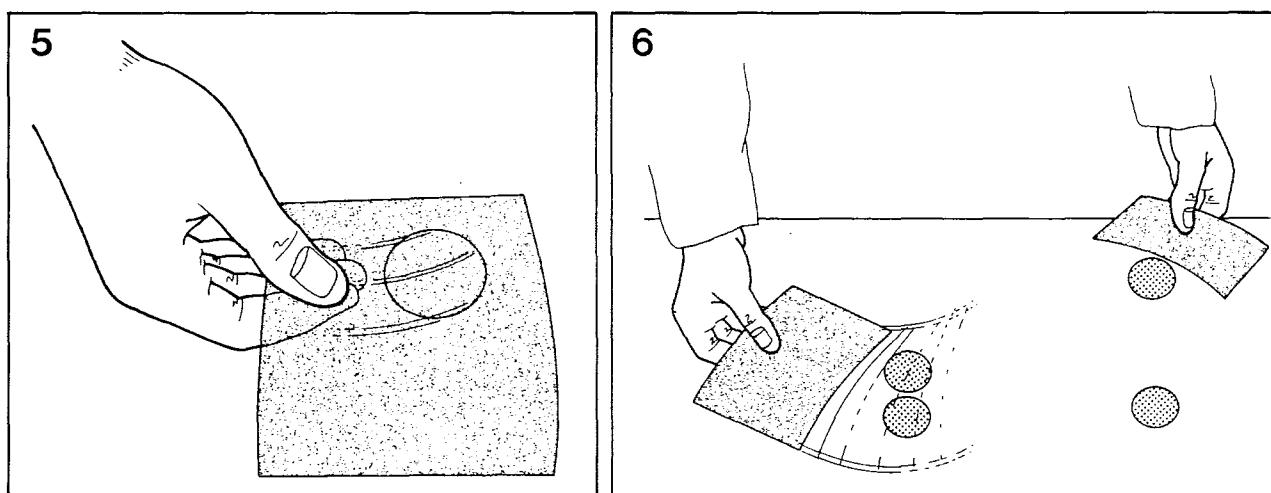
Continue, "*Or I could cover them this way,*" as you move your left hand and card inward. Just as they move over your right hand's card, pull the right-hand card to the right. The object is to apparently cover the coin at inner left with the left-hand card. It must be timed so you don't expose the fact that the coin is no longer there. Your right hand moves to the inner right and covers the coin there with its postcard, but doesn't let go — you must continue to press the stolen coin up against the card.

Finally, repeat the patter line again and simply move your right hand forward to cover the coin at outer right. Let the concealed coin fall to the table without striking the coin already there. Move your hands away (fig.4 is a position check, note the convex bend in the postcards).

Say, "But no matter which two coins I cover, the other two always remain in view." Your right hand lifts the coin visible at the inner right and does a "Retention Vanish," apparently placing the coin into your left hand. The coin is retained in fingertip rest in your right hand afterward.



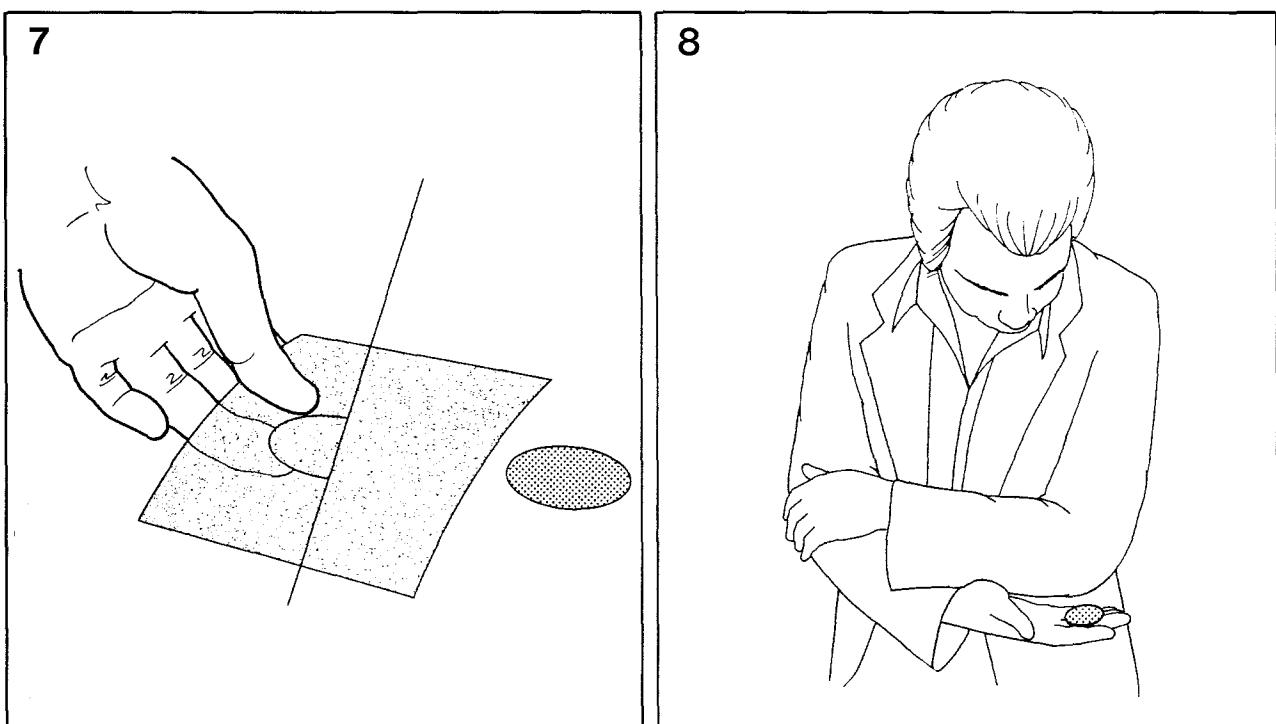
Say, "The coin in my left hand will join the one under this card." Your right hand begins to turn palm up, simultaneously reaching for the postcard at the inner left (which has nothing beneath it). Your right fingers straighten at the last moment and propel the coin beneath the card (fig.5). Immediately grasp the card between thumb and fingers and lift it to show the coin. Use the postcard's corner to tap the coin. Cover the coin with the card.



Open your left hand to show that the coin has vanished. Your left hand grasps the postcard at inner left by the center of its left long side and drags it to the left and inward — to directly over the spot where the fifth coin is hidden. Seeing that the second coin isn't there, your right hand draws the postcard at the outer right to the right to reveal two coins there (fig.6). At that moment, when all eyes are on the two coins at outer right, your left fingers move beneath the protruding edge of the fifth coin and steal it beneath the postcard as the hand moves inward a little (fig.7). (This steal was inspired by a move of Derek Dingle's from his trick, "Four Coins and Counting", p.211 of *THE COMPLETE WORKS OF DEREK DINGLE*).

Both hands lift their cards, and your right hand places its card *beneath* the one held by your left hand, but **above** the concealed fifth coin. Your left hand holds both cards as your right hand moves to the coins at the outer right and moves them around a little. Your right hand moves back to your left hand, takes its card (now with the coin hidden beneath it, held in place by your right fingers), and again covers the two coins at outer right. Your left hand tables its card over the coin at the inner left.

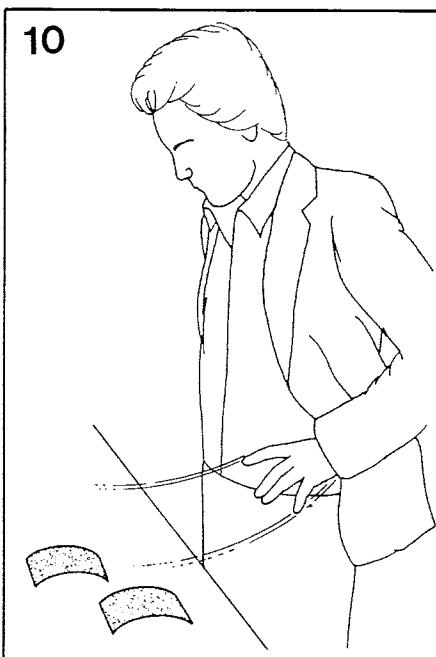
Do "Skinner's Spidergrip Vanish" ending with the coin classic palmed in your right hand. Show that the coin has vanished. Let the classic-palmed coin fall to fingertip rest. As your right hand reaches for and lifts the card at the outer right, your fingers straighten and load the coin beneath it. It is held in place under the card by your fingers. The spectators will be looking at the three coins on the table.



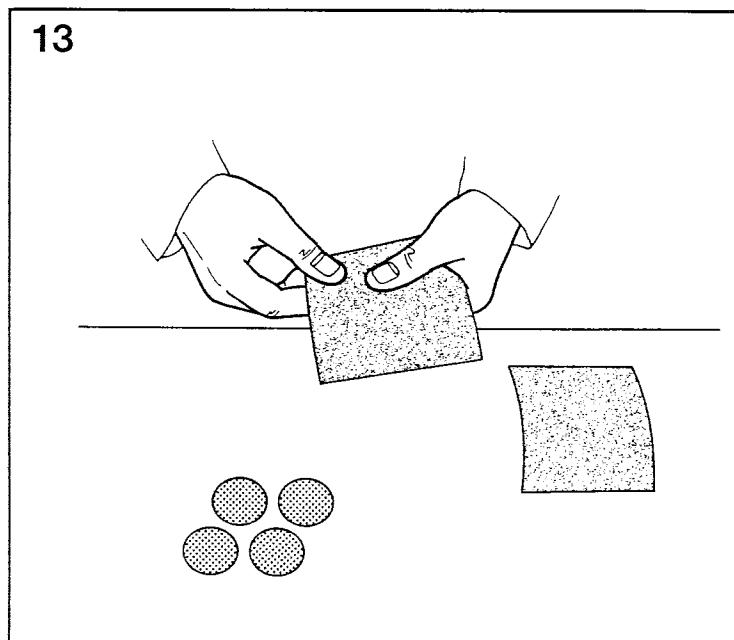
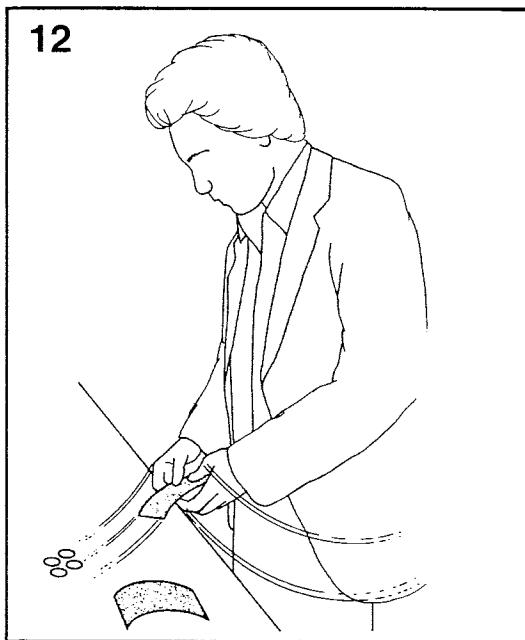
(Just a note — you will have already fooled most magicians at this point. Since you start clean, and they will have missed the steal of the extra coin, they will assume that the coin which just appeared under the card at outer right is the same one that vanished a moment before. They will be completely unaware of the coin now hidden beneath the right-hand postcard.)

Lower the postcard over the three coins, leaving the fourth coin there as well (sans noise, of course). Your left hand pulls aside the postcard at the inner left showing a coin still there. Your right hand picks up the coin and drops it into an open finger palm in your left hand. Now do "The Flurry." Begin by executing a standard finger palm vanish, apparently dumping the coin into your right hand. Raise your right hand about a foot and open it, palm toward audience, to reveal the vanish. Your left hand reproduces the coin by simply moving the thumb beneath it (to hold it in place) and pulling the fingers back. Take the coin with your right hand and do a "Retention Vanish," apparently putting it into your left hand. Your left hand moves outward and opens to show that the coin is gone.

Without pausing, cross your arms, each hand reaching for the opposite elbow a la Sly-dini. Try to reproduce the coin from your right elbow, then act surprised it isn't there. Produce the coin from your left elbow with your right hand, so it's lying flat on the fingers



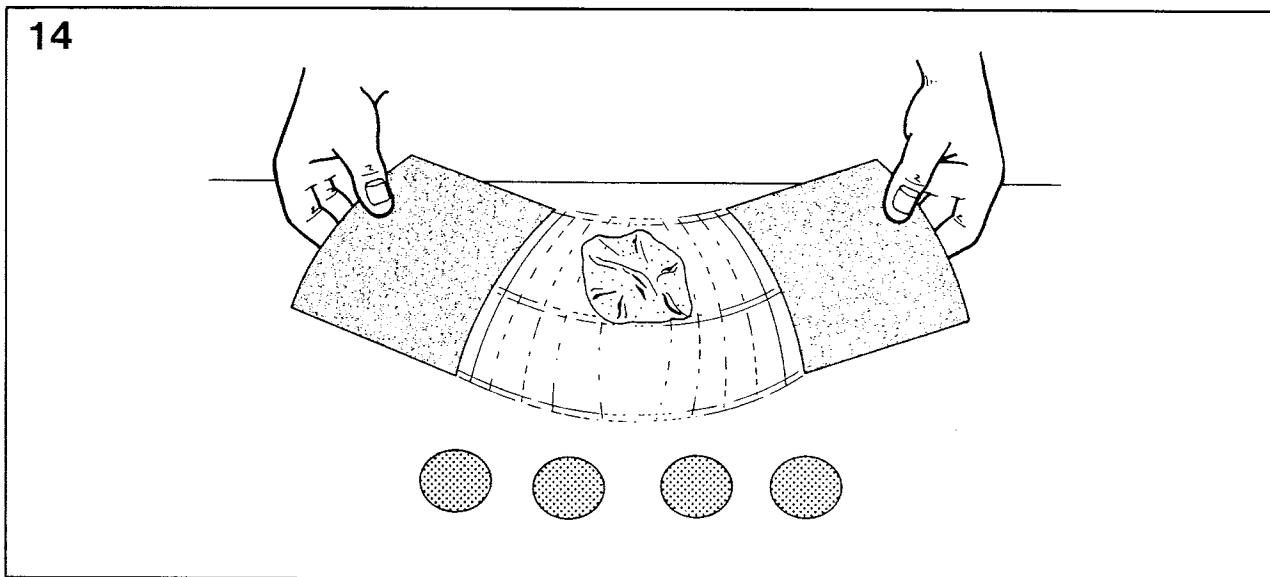
(fig.8). Turn your right hand palm down, swinging it inward so it passes directly over your jacket pocket — drop the coin into it (fig.9). Continue the action, moving your hand away and apparently placing the coin into your hand hand, which closes into a fist. Move your left fist over the card and open it to reveal the vanish.



Here you begin the "Standup Flurry Climax" handling. Both hands pull open your jacket so the audience can see inside. Put your hands on your hips and look around for the coin (fig.10). Reach forward with your right hand and draw back the right-hand postcard to re-

veal all four coins beneath. At the same time your left hand swivels at the wrist, your fingers grasping the stone on the Holdout (fig.11).

Both hands move at the same time, your left hand first peeling the stone off the Holdout and then swinging outward, your right hand moving inward (holding the postcard). The stone in your left hand is loaded beneath the postcard (fig.12 is an exposed view, fig.13 is an audience view).



Leave that postcard in your left hand covering the stone. Your right hand lifts the postcard remaining on the table and places it, spread slightly, on top of the postcard already in your left hand. That frees your right hand so it can arrange the four coins in a horizontal row on the table.

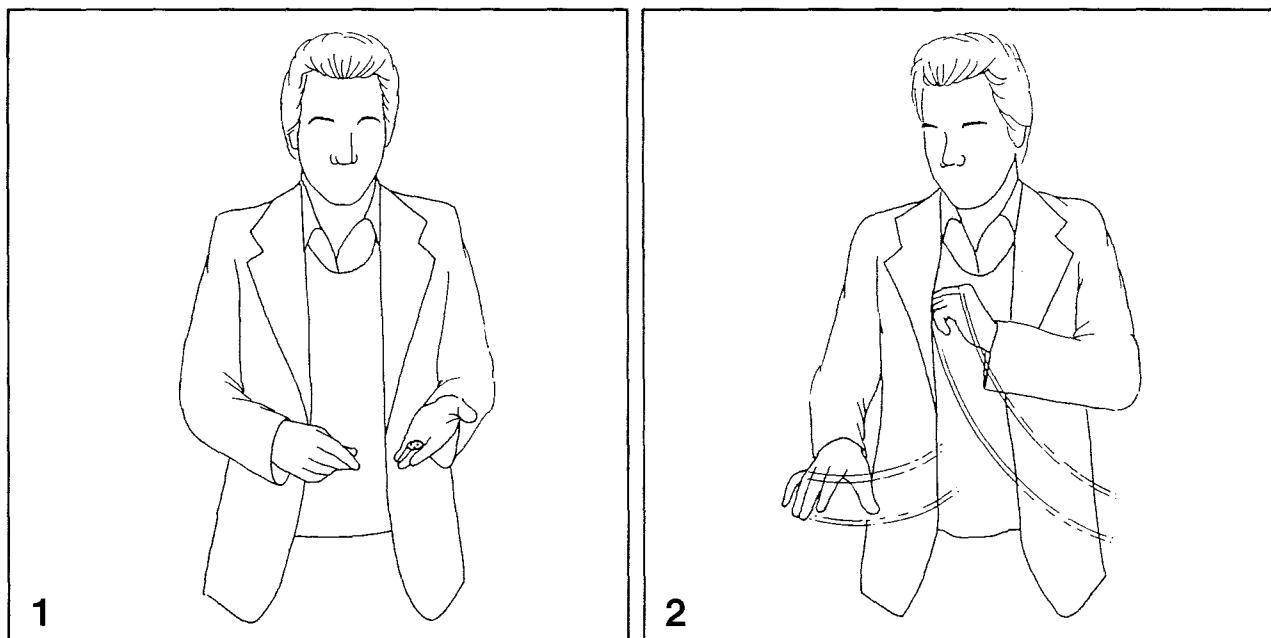
Your right hand regrips the right long side of the upper postcard, thumb above and fingers beneath. Lower your hands to the table directly behind the row of coins. Say, "And now, one of the actual stones," as you release the stone and move your hands apart (fig.14).

Note that each vanish appears to be a "complete vanish," i.e., both hands are apparently empty afterward.

THE LAPEL COIN

When Slydini first introduced his "One-Coin Routine" in *SLYDINI ENCORES* in 1966 it created quite a sensation. To this day magicians have tried unsuccessfully to recreate the amazing rhythm and flow of the vanishes and reproductions in a standup routine. David has succeeded where no one else has, and the routine you're about to read will soon be seen in the repertoire of every thinking coinman in the world.

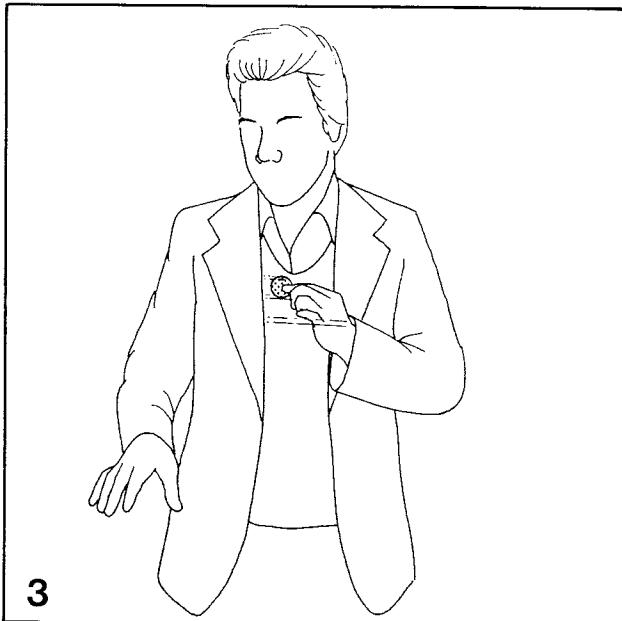
To prepare you'll need two half dollars and a three-inch coin. Make a small loop of adhesive tape with the sticky side *out* and press it against the back of one of the coins. Then press that coin behind the right lapel of your jacket, near the edge. The coin must be stuck in place fairly firmly, the tape concealed between the coin and jacket. When the lapel rests naturally in position the coin should not be visible. (You may eliminate the tape by using a hook coin.)



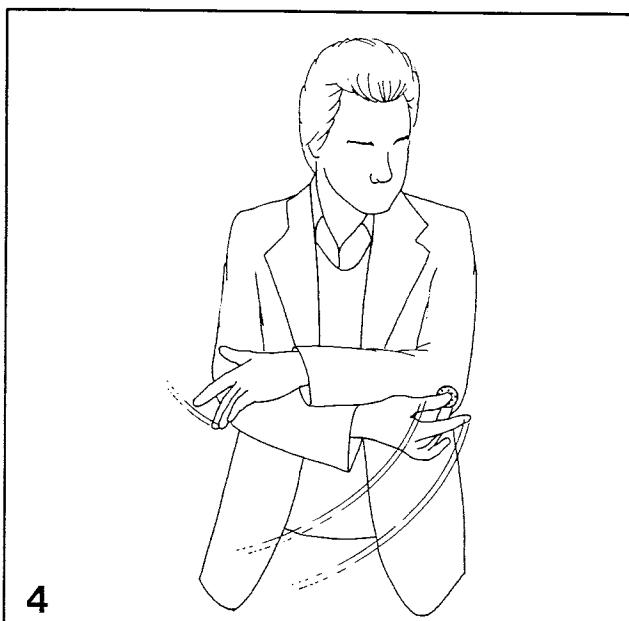
The three-inch coin should be in the *inner* left breast pocket of your jacket. When you're ready to perform this routine, simply reach into that pocket with your right hand and drop the big coin down your left sleeve. Keep your left arm naturally bent so the big coin doesn't fall past the elbow. It will stay there until it's produced at the end of the routine.

To perform, cleanly display a half dollar in open finger palm in your left hand (fig.1). Prepare to perform a version of "The Flurry." Do a "Half Shuttle Pass," apparently dumping the coin into your right hand and actually retaining it in left-hand finger palm. Your right hand

immediately turns palm down and moves off to the right. Spread your right fingers to show that the coin has disappeared and make a tossing motion toward the floor to emphasize that. Immediately raise your left hand, thumb and fingers moving behind the right side of your jacket (fig.2).

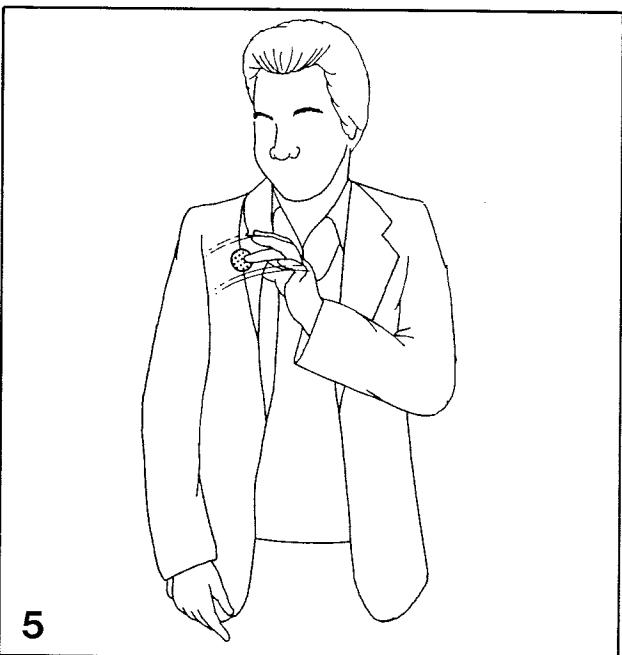


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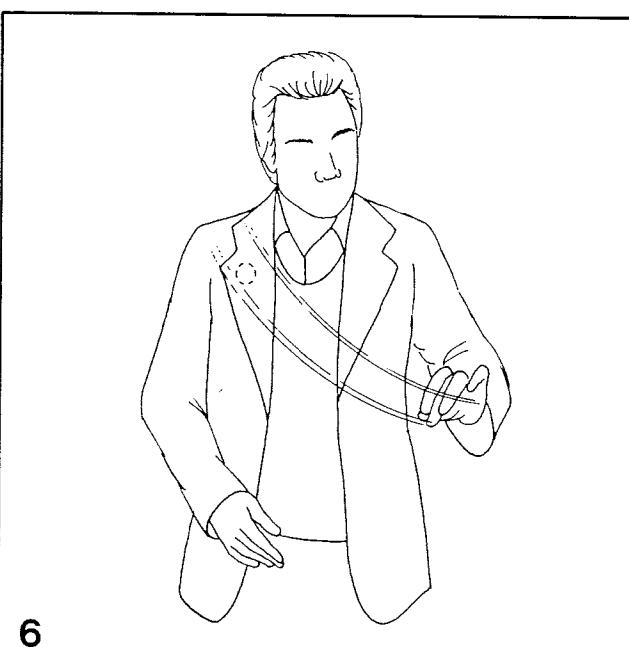


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Your left thumb pushes the coin to your fingertips as you produce it from behind the jacket (fig.3). Transfer the coin to your right fingertips for display. Apparently return the coin to your left hand doing the "Fingertip Retention Vanish" (both hands palm down). Cross



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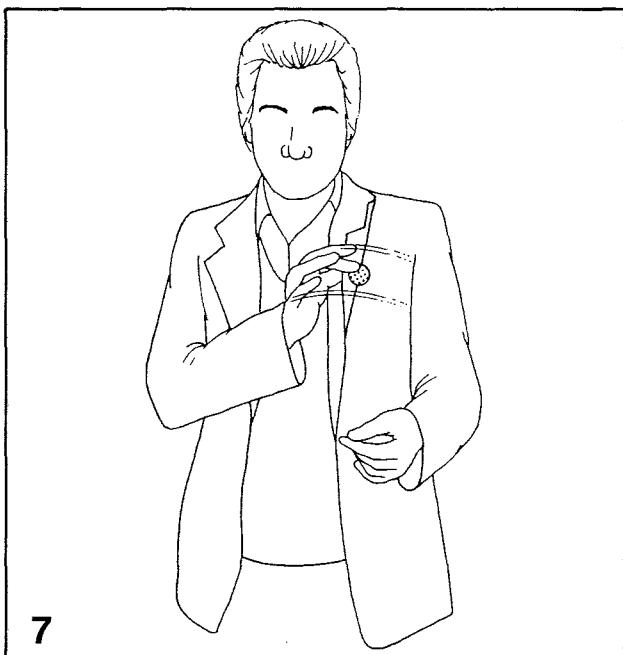


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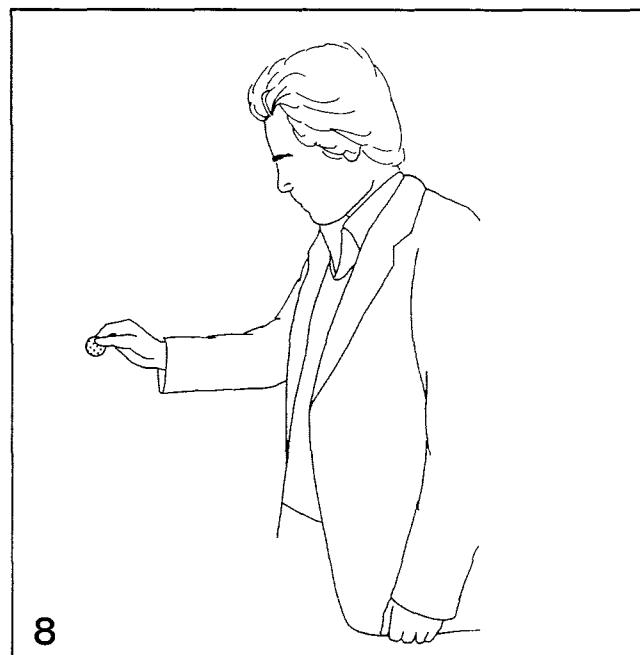
your arms, left over right, and magically push the coin into your right elbow with your left fingers. A moment later, your right hand reproduces the coin (which has been in fingertip rest) from your left elbow (fig.4).

Place the coin into "Spellbound" position at your left fingertips. Do "Skinner's Spider-grip Vanish," apparently taking the coin with your right hand. The left hand turns palm down in a *suspicious* manner as your right hand moves away. Once the coin has been classic palmed, your right hand makes a tossing motion toward the floor (identical to the right hand's position in figure 2). *Do not show your left hand empty*, though. Instead, your left hand reaches up to the outside edge of your right lapel, your first fingertip moving behind the lapel and onto the coin which has been taped in place. Bend the lapel back to reveal the coin (fig.5). Look at the coin as it's produced.

Turn your head to the left, then smoothly move your left hand diagonally outward and downward, to the left, in an arc (fig.6). When your left hand moves away it releases the lapel letting it snap back to its normal position, coin again hidden behind it. Open your left fingers to reveal the vanish.



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While your left hand is moving, allow the coin classic palmed in your right hand to drop to fingertip rest. As soon as your left hand has revealed the vanish, your right arm swings up and your right fingertips guide the loose half dollar behind your *left* lapel. Bend *that* lapel back to reveal a half dollar behind it (fig.7). Needless to say, this coin must be held firmly in position since it is not taped in place.

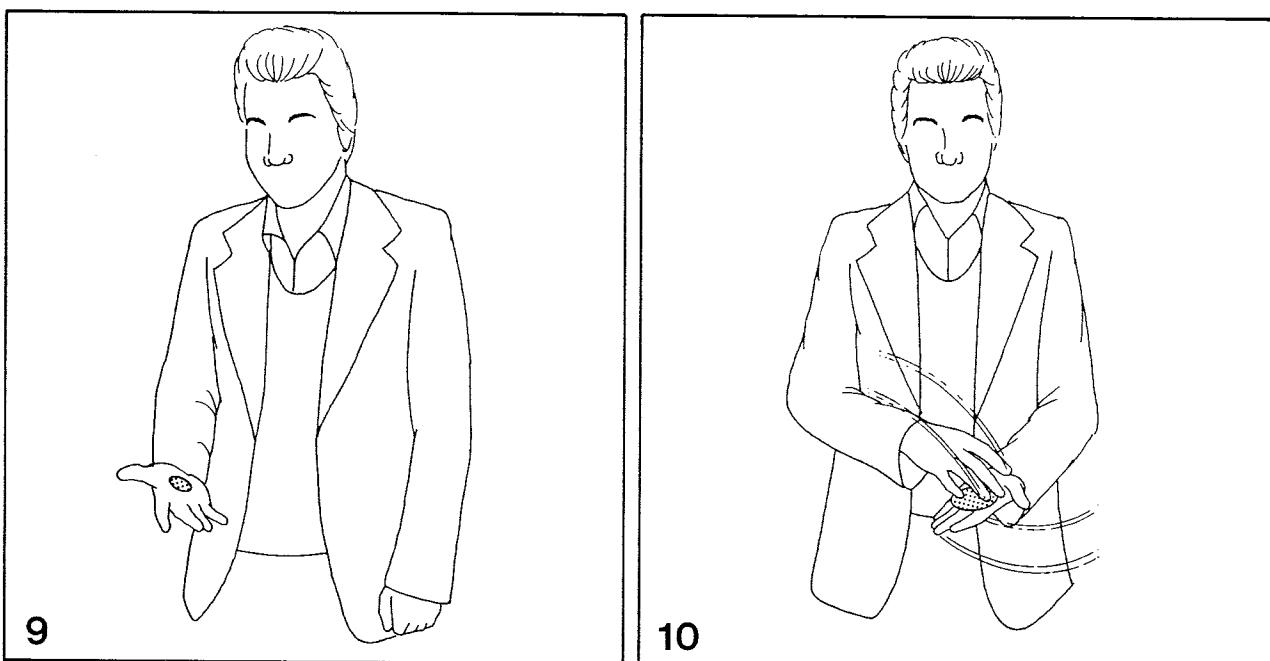
Pull that coin off the lapel, your right hand moving forward with it. Drop the coin into open finger palm in your left hand. Do the "Half Shuttle Pass," apparently taking the coin with your right hand. Your palm-down right hand moves outward and to the right and opens its fingers with a tossing motion toward the floor (again, as the right hand is seen doing in figure 2). Cross your arms, *right* over left, and produce the coin which has been hidden in your left hand from your right elbow. (Notice that the coin is being reproduced from the opposite sides of the body.)

Uncross your arms and maneuver the coin into "Spellbound" position at your left fingertips. Do "Skinner's Spidergrip Vanish," your right hand moving outward with the palmed

coin and your left hand turning over in a sneaky fashion. Open your right hand with a tossing motion toward the floor, the coin safely classic palmed.

Your left hand moves immediately up to your right lapel and pulls it back as already described, showing the coin which is taped there. Your left hand releases the lapel letting it flop back into place as *it begins to move outward and to the left*. Your left fingers open as the hand makes a tossing motion toward the floor. During this let the palmed coin in your right hand drop to fingertip rest.

Your right hand immediately darts out to the right and produces the coin hidden in that hand. At the same time straighten your left arm, letting it hang naturally at your side. The big coin, which has been sitting conveniently at the crook of your elbow throughout, drops into your curled fingers (fig.8).



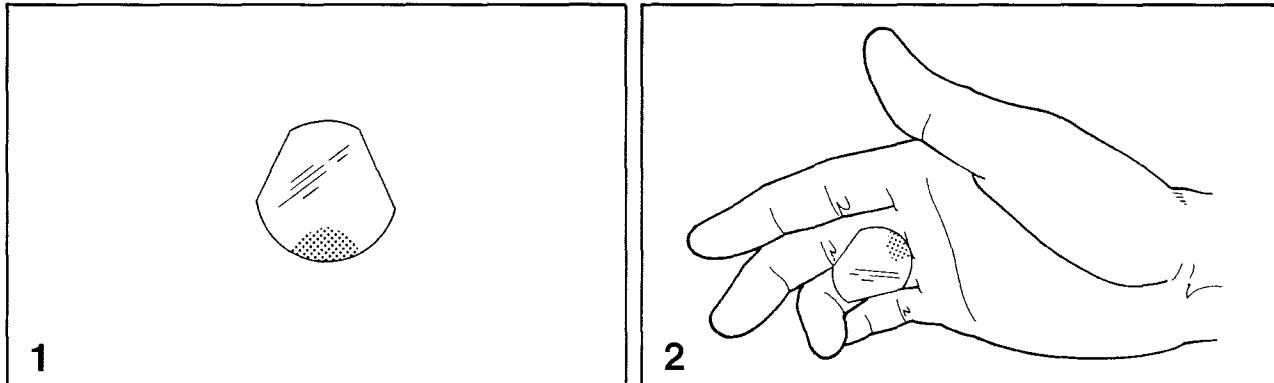
Retract your right hand, tossing the coin back into an open classic palm (fig.9). Both hands now move at the same time: turn your right hand palm down, retaining the coin in classic palm, and raise your left hand to directly beneath your right hand, turning it palm up (fig.10). It appears as if the coin triples in size as it falls from hand to hand.

It has never posed a problem for David to keep that big coin up his left sleeve during the routine. The left arm remains *naturally bent* at all times and, after a bit of practice, you'll see that you even forget it's there until you produce it at the end. You may wish to eliminate the use of the sleeves altogether and produce the big coin as described in "Standup Flurry Climax" in chapter One.

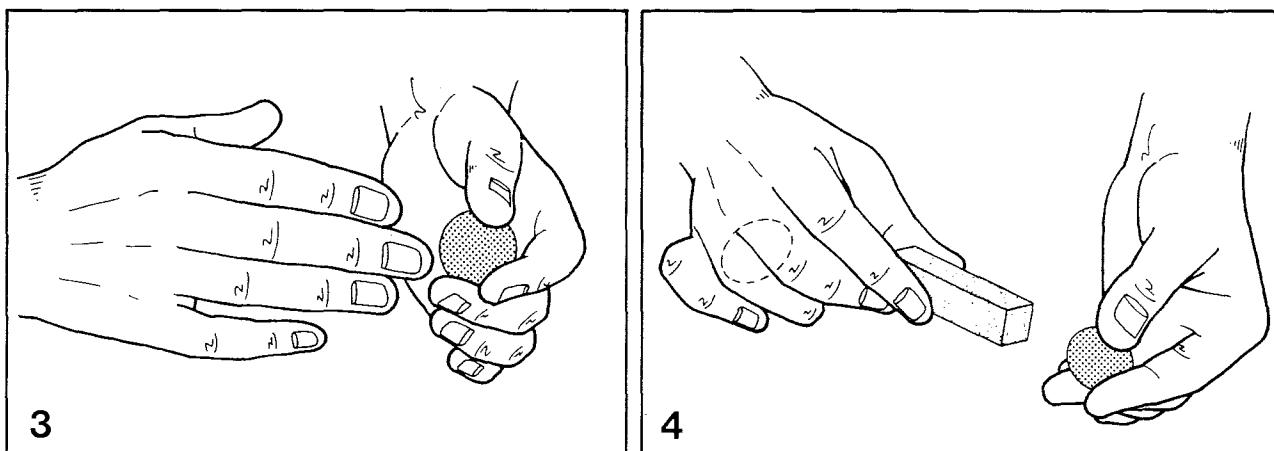
Needless to say, many variations of this routine are possible. You can use two lapel coins, or lapel coins with shells, and even incorporate some sleaving into the vanishes.

THE ERASER

A new plot, a clever handling, and a very commercial premise. David's original method involved four or five different coins and lots of switches — this uses only one regular coin and one gaffed coin, and is the result of years of trial and error. David recently performed this routine at a convention and completely fooled everyone because they did not realize he had started a trick. He simply began talking about how his coins get tarnished and the spell was cast.

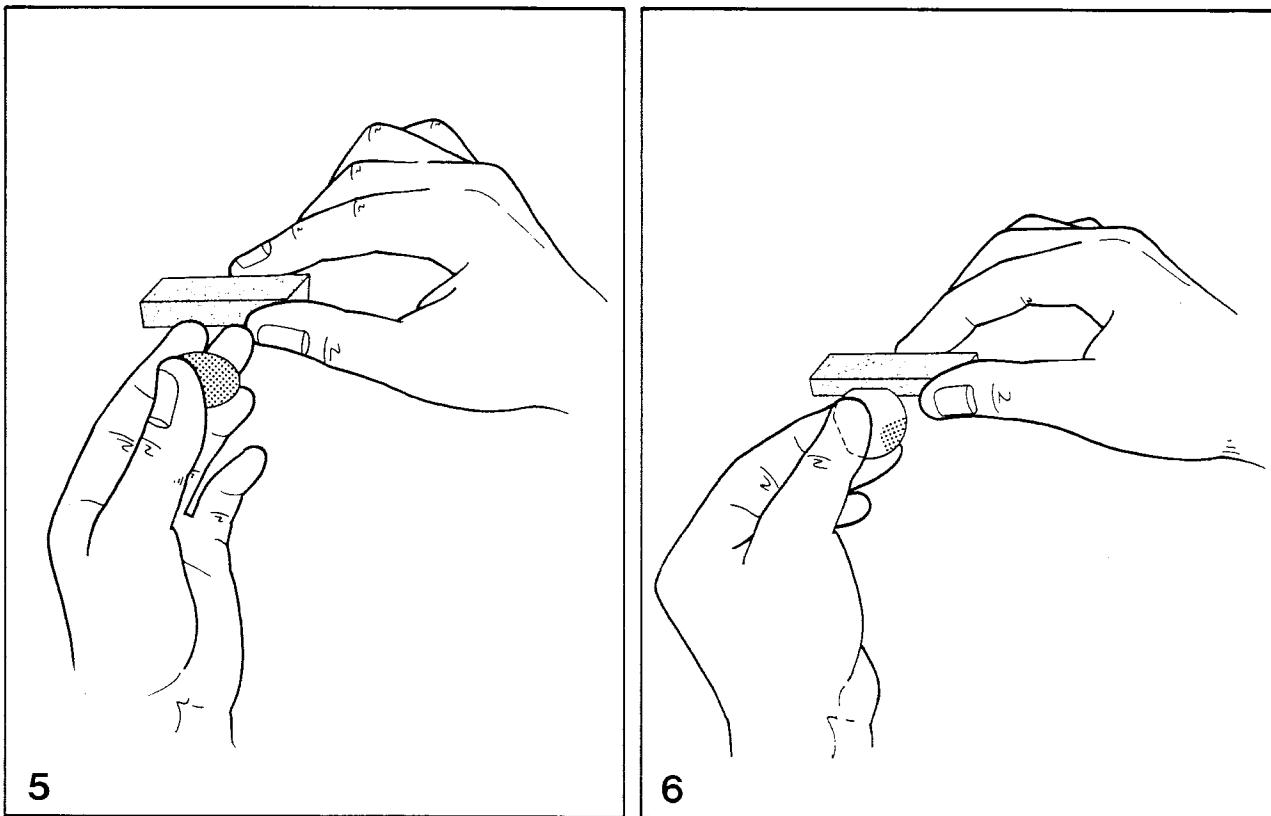


You need a half dollar, a pink eraser approximately one inch wide and two and half to three inches long (this is a standard size), and the gaffed coin shown in figure 1. Two pieces have been cut off the edge, and one side has been smoothed down except for a little half moon (this smooth side is what's shown in the illustration). The little half moon on which the embossing remains should be slightly smaller than your thumbtip, which must cover it. The easiest way to make this coin, by the way, is to *grind*, not cut it. The position of the cuts and half moon are important, so follow the illustration closely when having the coin made.



To prepare, finger palm the gaffed coin in your right hand, blank side away from the skin (fig.2). The eraser is in a pocket on your right side. Your left hand holds the real coin.

To perform, display the real coin, transferring it from hand to hand so it ends in "Spellbound" position in your left hand. Say, "My coins often get tarnished doing all these tricks, and I've got to rub them to keep them clean." Move your right hand in front of your left hand and do Vernon's classic "Spellbound" change, thumb palming the regular coin and leaving the gaffed coin in its place. When your right hand moves away, the gaffed coin will be left between your left thumb and fingers with the cuts hidden by the flesh which presses around the coin (fig.3). Turn your left hand over, palm toward audience, keeping the embossed side of the coin facing directly toward them.



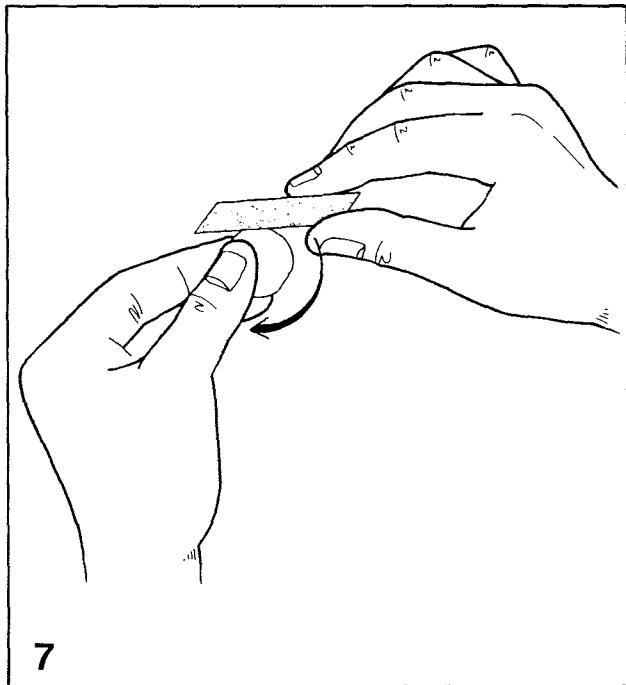
Say, "It really looks like I could use a little something extra to shine it." Your right hand moves toward your pocket and transfers the thumb-palmed coin to finger palm. Take the eraser out and hold it between thumb and fingers at its right end, hand held palm down. Turn your left hand palm up again (fig.4).

Move the eraser directly in front of the coin, shielding it from the audience for a moment (fig.5). Squeeze the coin between your thumb and fingers, snapping it to a horizontal position — one of the cuts should be on the forward edge of the coin (fig.6).

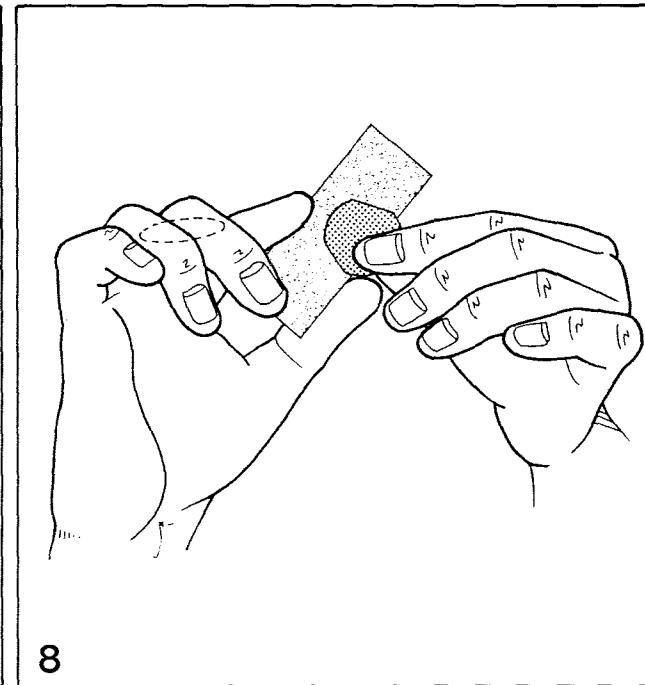
Now tilt your hands until your left palm is facing upward and the embossed side of the coin is again directly toward the audience. Move the eraser back and forth on the cut edge, then lift it to reveal that you have erased part of the coin.

You cannot show both sides of the coin, but you can give the impression that you have turned your hand over. From its present position, simply turn it palm down, then palm up again.

Once your hand is palm up, your right hand moves the eraser back over the coin. Using it as both misdirection and cover, your left fingers spin the coin clockwise until the second cut is beneath the eraser (fig.7). Note that the first cut is still in view.

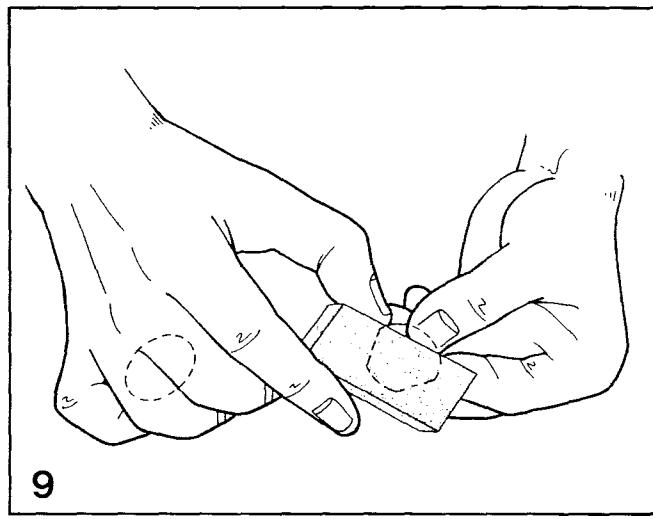


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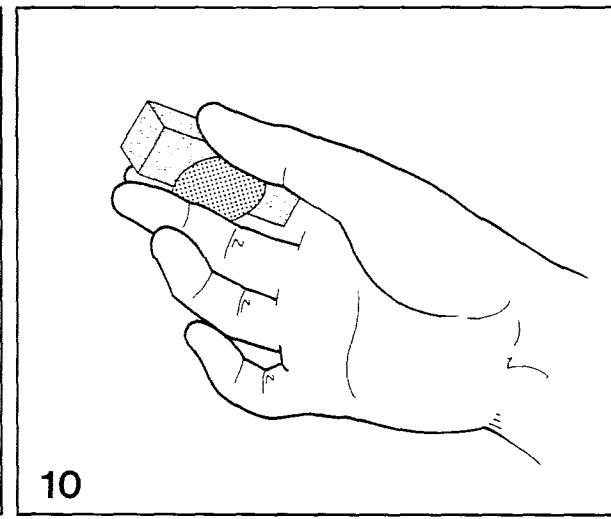


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Move the eraser back and forth a few times, then lift it to show the second cut. Now turn your right hand palm toward audience and press the eraser flatly up against the back of the coin (fig.8 is an audience view). Lower both hands until the covered back of the coin is upward (fig.9).



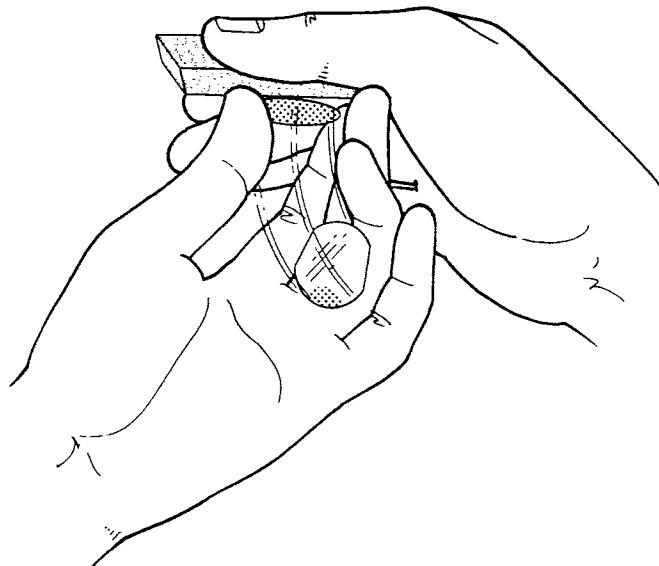
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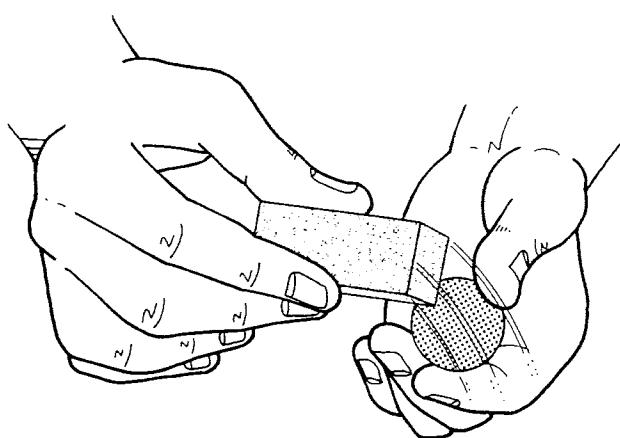
Rub the eraser back and forth, working it around your left thumbtip. Put the eraser down, revealing the smooth back of the coin. For a humorous little kicker, your palm-down right hand takes the coin very daintily away from your left hand to reveal the little half moon which was under your left thumb while you were erasing, and is still embossed. Hand the coin to a spectator for examination.

While the spectator is busy, transfer the real coin (which has been finger palmed throughout in your right hand) to a clipped position between your first and second fingers, near the tips. Your left hand picks up the eraser and lays it over the coin (fig.10).



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Take the coin back from the spectator with your left hand and hold it in "Spellbound" position with the smooth side toward audience. Move the eraser in front of the coin, flatly over it, cocking your right wrist a bit. The gaffed coin is allowed to fall backward into left-hand finger palm as the regular coin is pressed between your left thumb and fingers into position (fig.11).



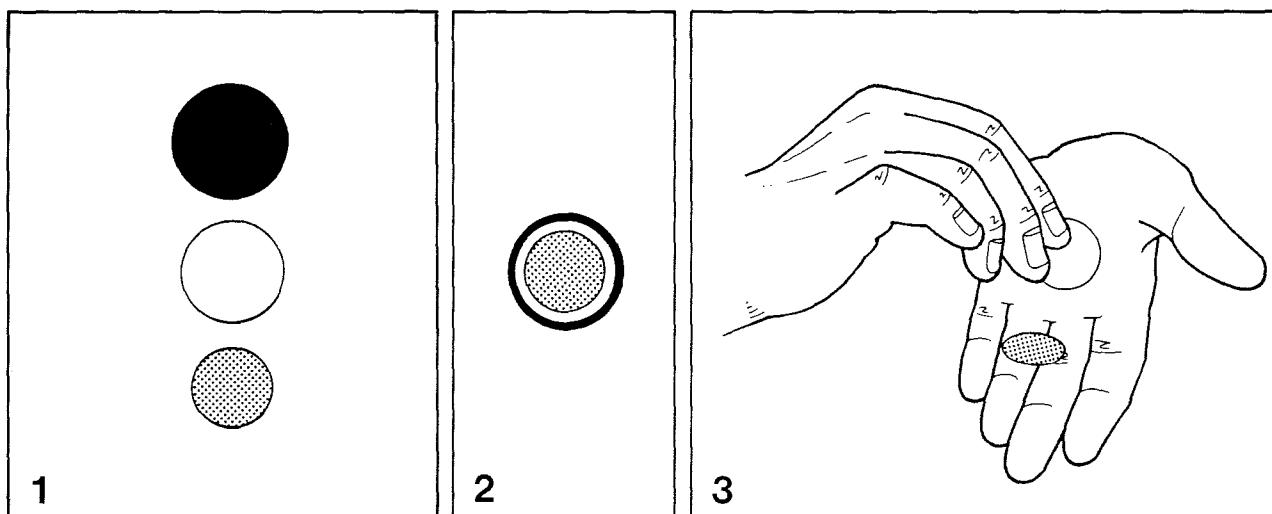
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Your right hand immediately begins moving the eraser around, slowly pulling it to the right to reveal the restored coin. It's important during the restoration that the eraser only covers the coin for a second — it must appear to be the same coin as the eraser starts moving back to the right (fig.12). Afterward, you can snap the coin to a vertical position, turn your hand palm down, and hand the restored coin out for examination with the eraser.

THE FUGITIVE COINS

Whenever you can involve senses *other than* merely sight in the deceptive part of an effect you create something that transcends the ordinary trick. Spongeballs do this because of the tactile illusion: the spectator *feels* only one ball in her hand. The deception is immeasurably strengthened by this. David has brought the same kind of tactile magic to the standard copper/silver transposition. The first time he did this for me I experienced the odd sensation of feeling a coin I knew to be of one size grow larger *in my hand*. The effect is based on "11 Cent Transpo" by Johnny Benzais (*THE PALLBEARERS REVIEW*, Volume 9, Issue 6).

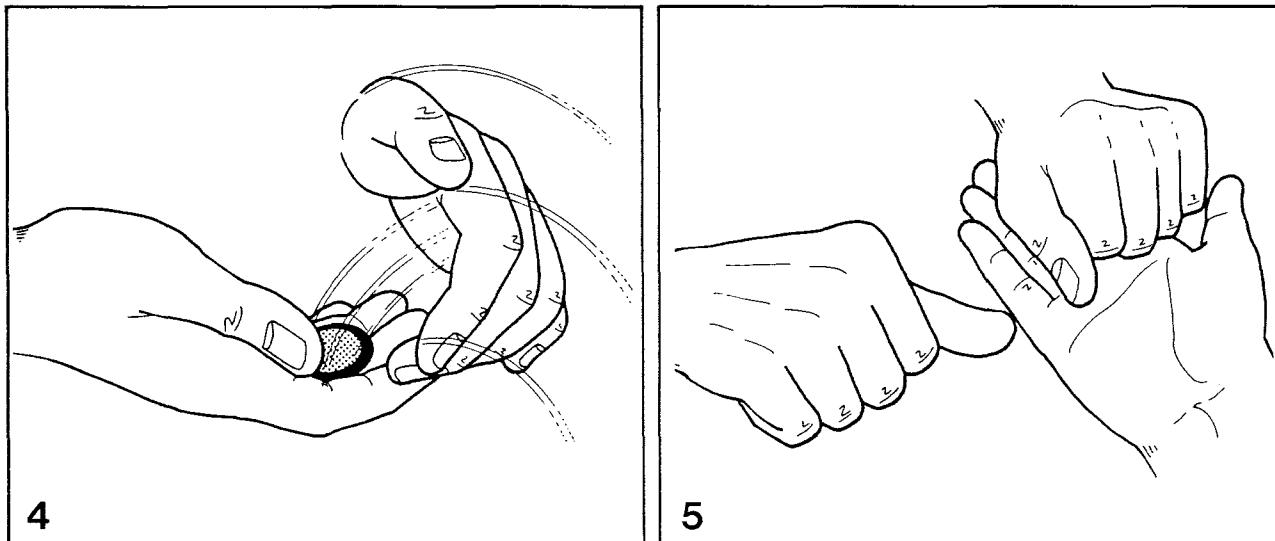
You need a half dollar, a quarter, and a little something extra — in this case a silver coin that is a bit larger than a half dollar, but not quite as big as a silver dollar (and not as thick). David uses a specially minted coin that just happens to be the proper size — it must be larger than the half dollar in the same ratio that a half dollar is larger than a quarter. Figure 1 shows the three coins (from left to right, special coin, half dollar, quarter), while figure 2 shows how they appear when stacked one on top of the other.



Prepare by classic palming the special coin in your right hand. The other two coins are displayed on your palm-up left hand: the quarter in open finger palm and the half in open classic palm. Your palm-down right hand comes over and turns over the quarter, then the half dollar (fig.3). As you turn them over call attention to the fact that the coins are two different sizes, so that even if the coins were out of sight the spectator could still tell which coin was which because of the size.

Ask the spectator to hold out her right hand, palm up. At the same time allow the special coin to drop to finger palm in your right hand. Move your hands together, your left hand

turning palm down and your right hand turning *partially* palm up. Retain the quarter in left-hand finger palm and allow the half dollar to drop onto the finger-palmed special coin in your right hand with a **clink** (fig.4 is an exposed view). Don't turn your right hand completely palm up or you'll expose the special coin (it's really a "Shuttle Pass" type action). Because the special coin is silver, a slight flash won't ruin the effect.



Your right thumb immediately moves onto both coins to hold them in place as your right hand turns palm down and moves forward. Place both coins onto the fingers of the spectator's extended hand so the half dollar is against her fingers. Move your thumb beneath her fingers and close them over the coins. Turn her fist over and ask her to place that hand behind her back.

Ask her to place her left hand behind her back as well. Say the following exactly as written, "*Keep the quarter in your right hand, and take the half dollar out into your left hand. Now bring both hands out in front of you in closed fists.*" Once she's done that, patter about the impossibility of making the coins change places because she would know the exact moment due to the difference in size. Extend your palm-up right hand beneath her left fist (fig.5). Ask her to open her hand and give you the half dollar.

Do it casually, taking the coin as she opens her hand. You can actually allow a **brief** glimpse of the special coin just before your hand closes into a fist since it's silver. Classic palm the silver coin as you make the fist. Apparently transfer the supposed half dollar into your left hand, simply pretending to put the coin inside your left fist, which opens a bit to allow this (and stays tilted mostly toward you so the quarter inside isn't exposed). The special coin remains classic palmed in your right hand. The right hand's action during this is the same as if you were doing the standard classic-palm vanish described in *MODERN COIN MAGIC*.

Say, "*Even if you hold one and I hold one, it would still be impossible for the coins to change places because we are each holding one coin and the coins are two different sizes.*" The work is done: cleanly open your left hand to reveal the quarter. Have her open her right hand to reveal the half dollar. Drop the quarter onto her hand with the half dollar. Both coins are now examinable.

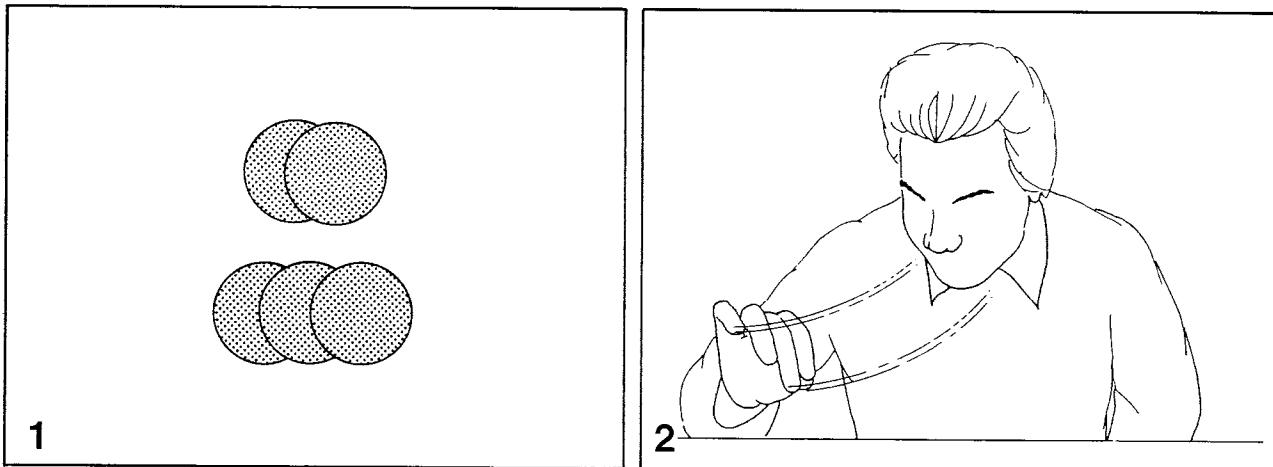
THE LINKING COINS

David has taken an idea of Harvey Rosenthal's, where he stuck a copper coin and silver coin together at the end of a Copper/Silver trick and completely rethought and reworked it into a classic routine. This is very effective as an opener because it introduces the coins one at a time.

You will need two specially made fakes, one for two coins, the other for three, where the coins overlap about halfway and are soldered together (fig.1). You will also need five half dollars. You must be wearing a jacket and sitting at a table opposite the audience in position to lap.

Place the three-coin fake and one real coin in your outer left jacket pocket. Place one real coin in your outer right jacket pocket. The two-coin fake rests on your left thigh, and the three remaining real coins are clipped vertically in a stack between your knees.

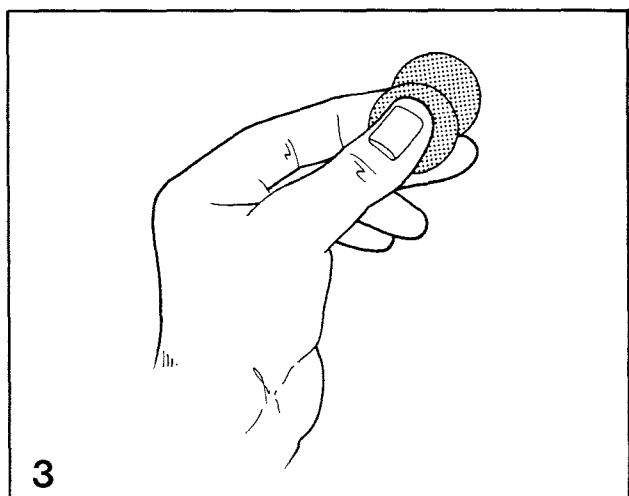
To perform, reach into your right jacket pocket and remove the real coin. Toss it onto the table for display then pick it up and do "The Flurry." End that sequence by doing a "Retention Vanish" into your left hand, after which your right hand laps the coin (the most



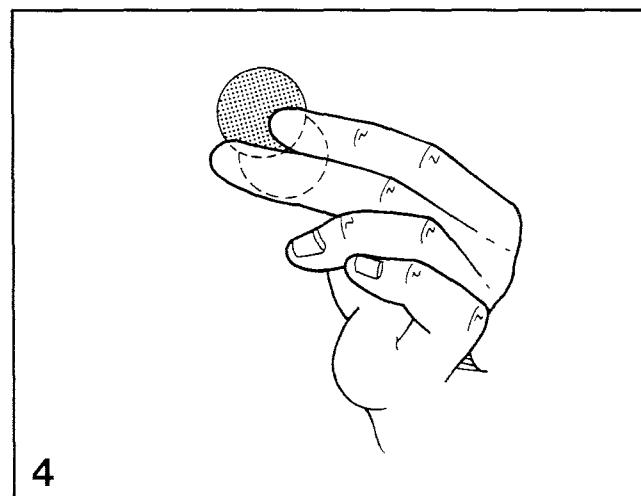
economical way to lap directly after a "Retention Vanish" is taught in "The Portable Hole"). Since the stack of three coins is clipped near your knees, and the two- coin fake rests on your left thigh, the lapped coin should not come anywhere near them.

As if continuing the same sequence lean forward, your right hand reaching outward and to the right a la Slydini (fig.2). At the same time your left hand drops into your lap and grasps the two-coin fake as in figure 3, your view, and figure 4, what the audience will see in a moment.

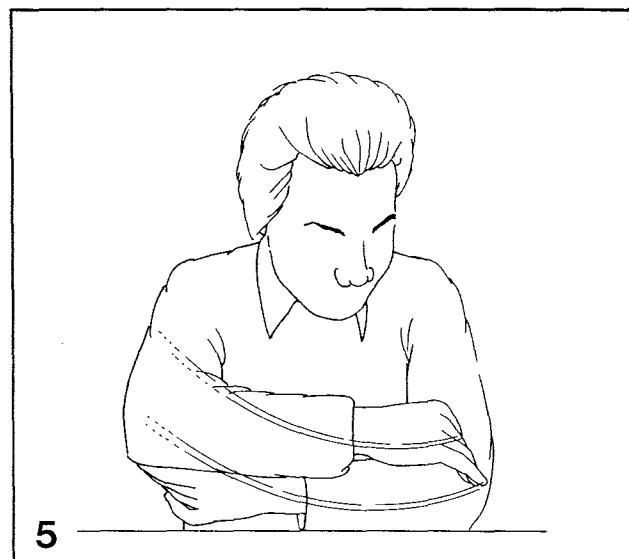
Pretend to pluck something from the air with your right hand, then lean back and move your right hand to your left elbow. At the same time your left hand moves to your right elbow (fig.5). Tilt your right palm toward the audience to show nothing there, then tilt the back of your left hand toward the audience to reveal the coin in that hand (fig.6). The audience sees only the upper coin of the fake while the lower coin is concealed behind the first and second fingers. The third finger and pinky are curled out of the way for a "clean" look.



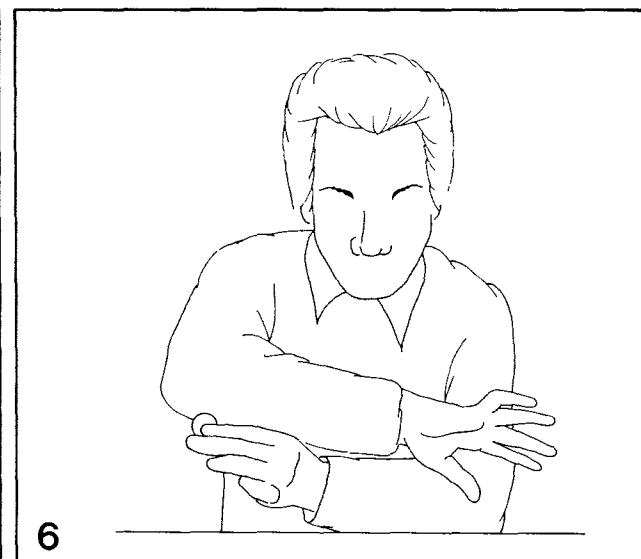
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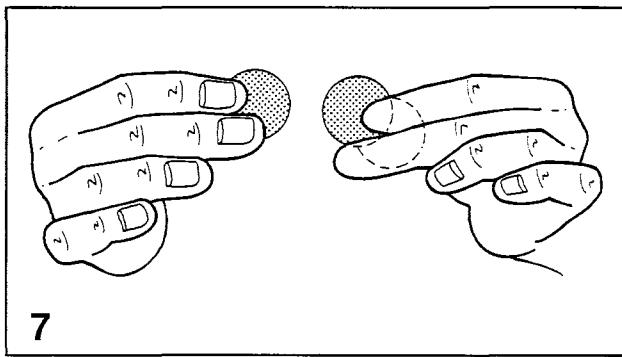


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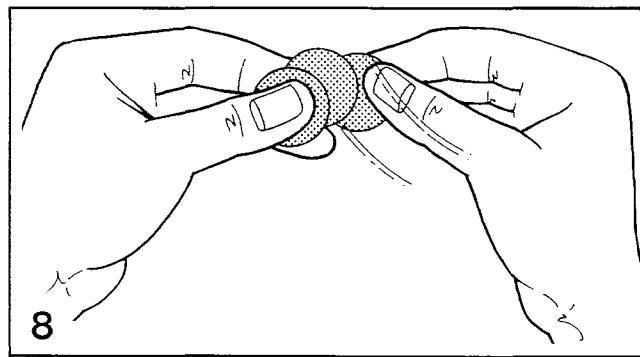
THE LINK MOVE: This is a perfect illusion if timed properly. It appears as if two coins are suddenly drawn toward each other and become stuck together. Your right hand picks up the loose coin on the table and holds it as if you were going to do a "Retention Vanish" (fig.7).

Move the coin held by your right hand until it's a few inches in front, and partially to the right, of the visible coin in your left hand. Move your right hand toward you until its coin hits

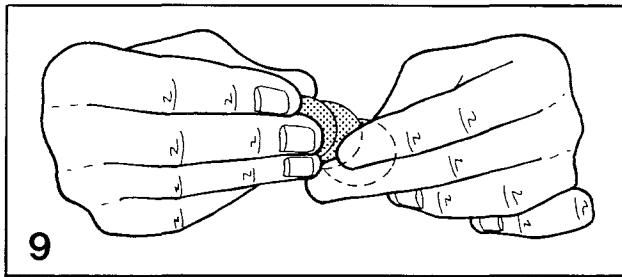
the one in your left hand (fig.8). When the coins strike they should overlap approximately as much as the faked coins do. Tap the right-hand coin against the left-hand coin two or three times, moving your right hand about two inches forward between each tap.



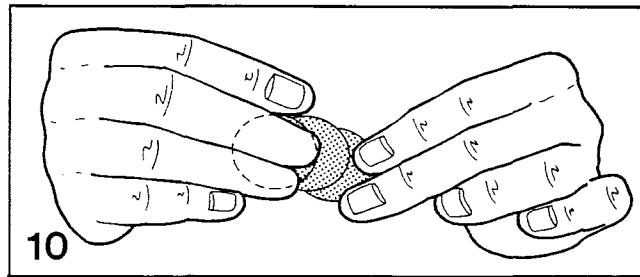
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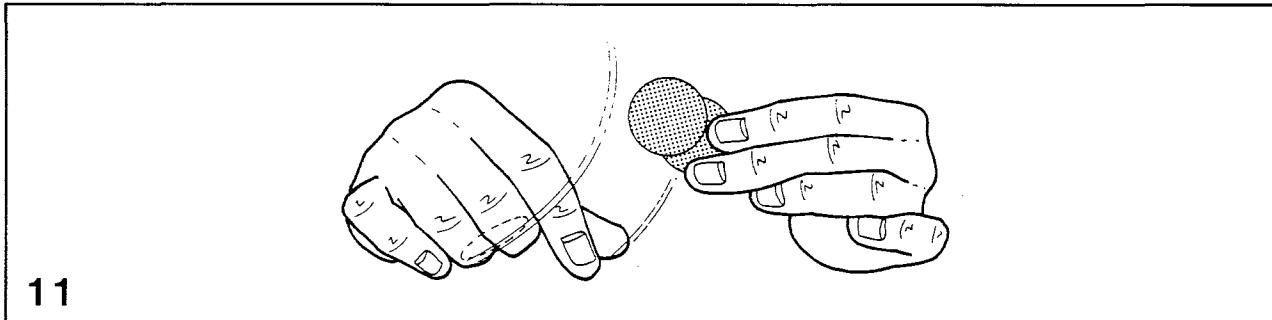
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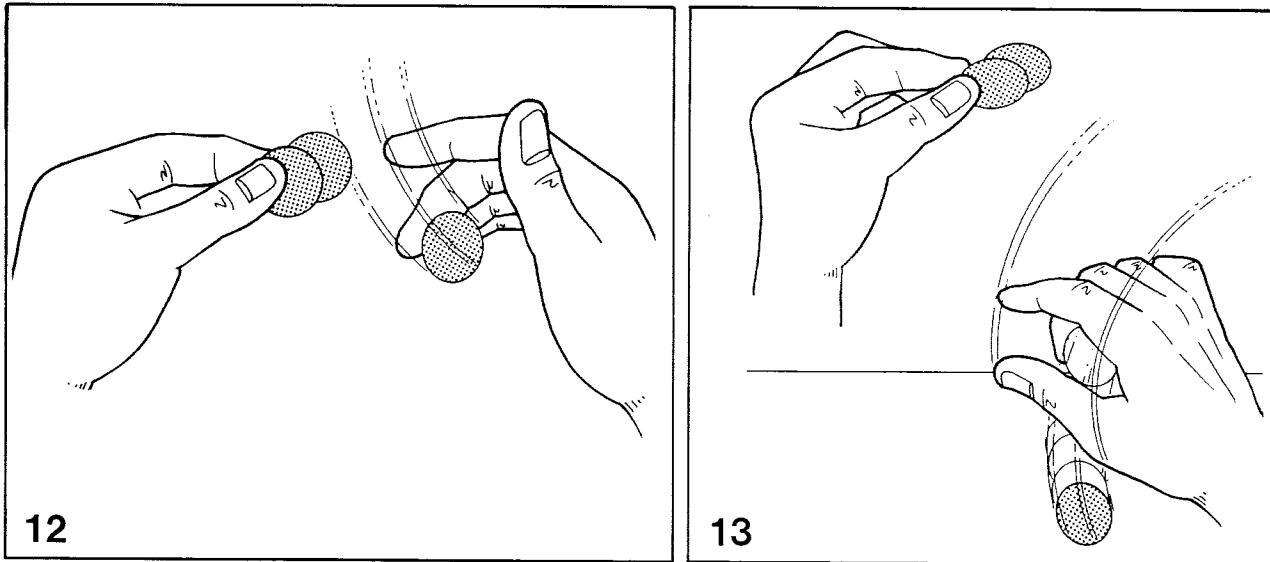
On the third or fourth tap, your right hand acts as if it's doing a "Retention Vanish," your second and third fingertips moving onto the coin (fig.9). They press it momentarily in place against the upper coin of the fake that's held by your left hand. At this moment your right second and third fingers are pressing everything against your left thumb, which enables it to shove the gimmick to the right, exposing it completely (fig.10).

This is difficult to describe, but if you were to simply try and push the gimmick to the right without the assistance of your right fingers pressing against the coin, you would have trouble because the friction against your left first and second fingers is too great. Your right second and third fingers push the two-coin fake away *from your left fingers* for a fraction of a second, which is just enough time to quickly push it to the right. After the link your right hand immediately moves away, the single coin resting on the second and third fingertips (fig.11 is an audience view, fig.12 is your view). Your right fingers curl and the hand settles to the table in a relaxed fist.

Everything happens very quickly, and your right hand's actions are not slow or studied: tap, tap, and link — then drop to the table. The coin in your right hand appears to be forc-

bly drawn to the one in your left hand as if magnetized, and the sudden substitution of coins is absolutely invisible.

Without pausing, your right hand sweeps toward you, lapping the coin off fingertip rest as your left hand begins to turn the two linked coins over (fig.13). Lift your right hand and move it forward, taking the linked coins and turning them over. Rotate them between your hands in this way for a moment, then toss them on the table. Show your hands empty.



After they've been examined, place the linked coins on the table directly in front of you, near the edge. As your left hand reaches into your left jacket pocket, your right hand drops to your lap and classic palms the single coin which has been previously lapped.

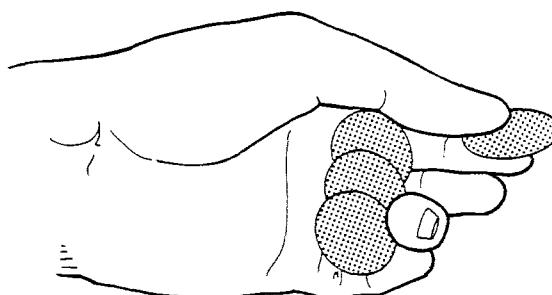
Your left hand finger palms the three-coin fake, your curled pinky holding it in place. Grasp the single coin also in that pocket between your thumb, first, and second fingers (fig.14). Note how the coins on the palmed fake are spread, the innermost coin also the lowest.

Bring your left hand out of the pocket displaying the loose coin as you say, "*I'm going to do that again with this coin.*" Transfer the coin to between your right thumb, first, and second fingers in an identical position. Your right hand takes the coin and turns palm down, moving forward to table it about eight inches in front of the two-coin fake. At the same time your left hand turns palm down and descends over the linked coins. At the moment your right hand tables its coin, your left hand moves toward you, your fingertips sweeping the two-coin fake off the table and into your lap (fig.15). Raise your left hand immediately, your thumb pushing the three-coin fake outward so only two of the coins extend past your first and second fingertips (fig.16).

Do not stop moving, say, "*And after I do it with this one...*" At the same time your left hand turns palm down and uses the outer coin of the three-coin fake to tap the coin your right hand has just placed on the table. At the same time your right hand drops to your lap and finger palms the two-coin fake (remember that you've still got a single coin classic palmed in that hand). Insert your right hand into your jacket pocket, leave the two-coin fake there, and come out with the coin you've been holding in classic palm as you finish the

sentence, saying, "...I'll do it with this one, too." Place the right hand's coin on the table beside the first one.

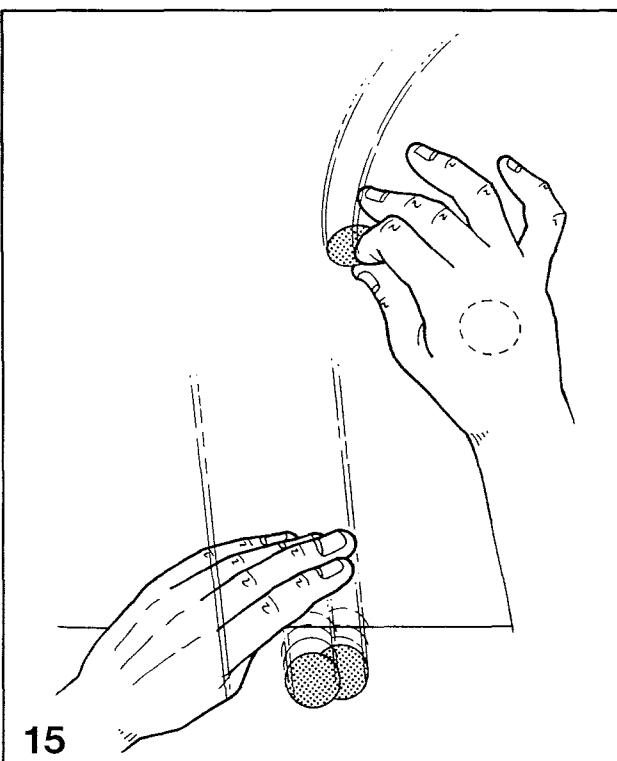
Your right hand picks up the first coin placed on the table. Repeat "The Link Move," your right hand tapping its coin against the three-coin fake then doing the "Retention Vanish"



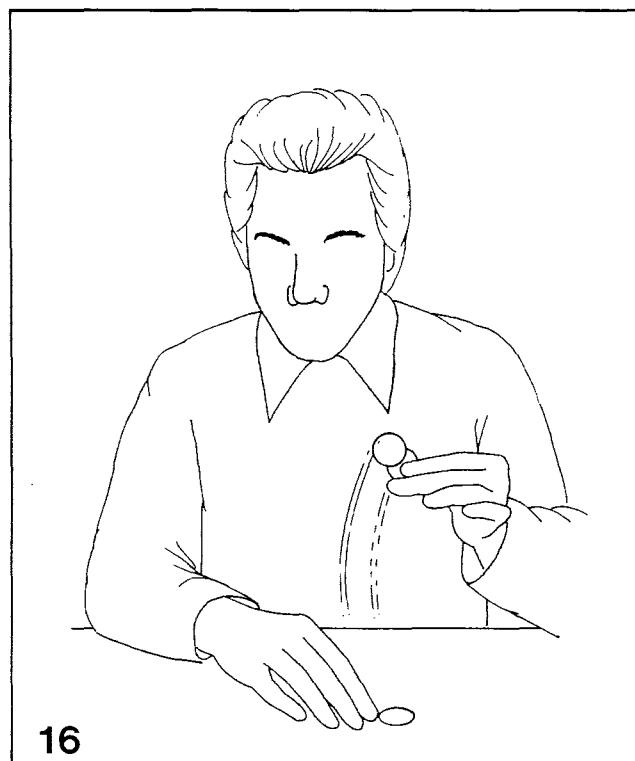
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action as the fake is fully exposed. (Please go back and reread the instructions for "The Link Move" very carefully so you do not practice it incorrectly!)

After the link your right hand drops to the table and sweeps toward you, lapping the single coin in fingertip rest. Immediately begin turning the three linked coins over between your hands, afterward tossing them on the table and showing your hands empty.



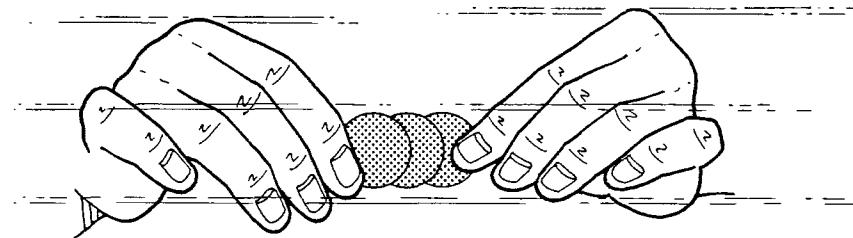
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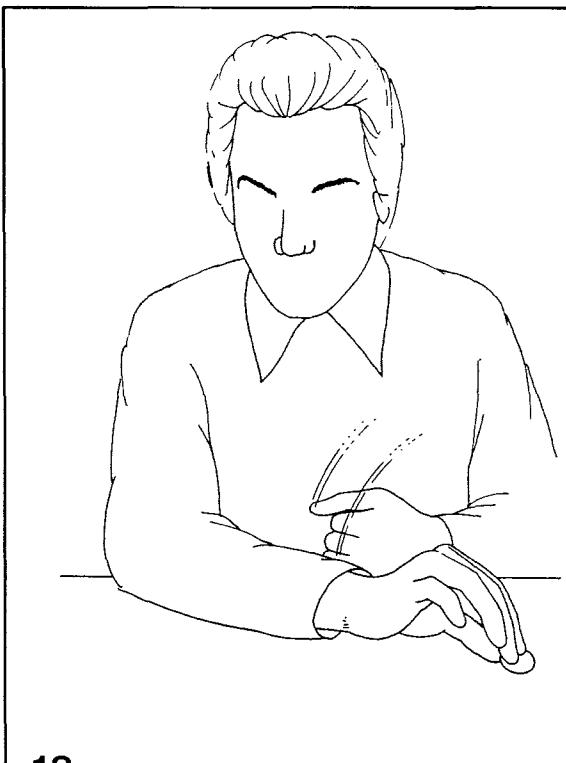
Let both hands drop down into your lap as the audience examines the three linked coins. Move the just-lapped single coin onto your left thigh. Your right thumb and first finger grasp the three-coin stack that's been resting between your knees throughout and **silently** places it into left-hand finger palm.

Your right hand moves above the table, then forward to pick up the three linked coins. Raise your left hand as you lean back and place the three-coin gimmick between your thumb and fingers, where it remains in full view. Your right hand picks up the single coin on the table and goes through the tapping which precedes "The Link Move," but you act as if it just won't seem to work again. Toss the single coin back on the table, off to the left.

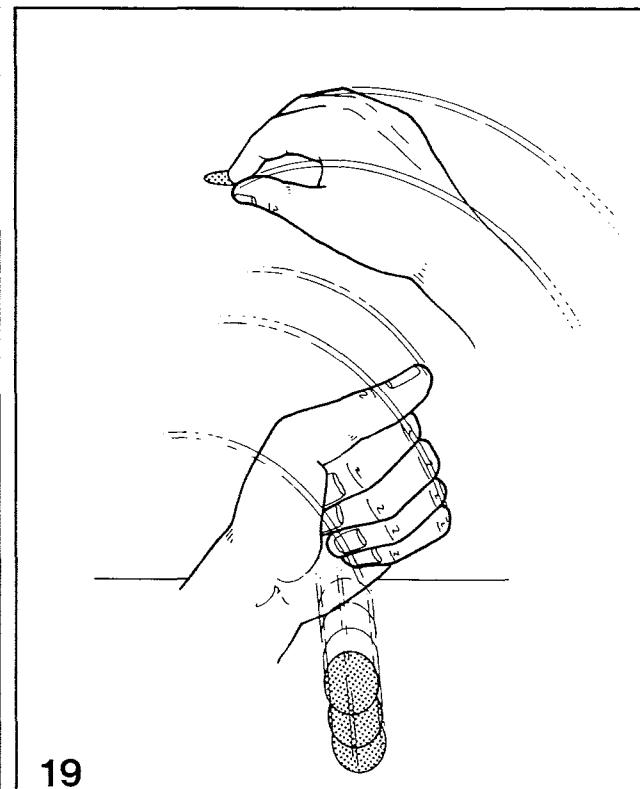


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Your right hand grasps the outer end of the three-coin fake and both hands tug on it to show that it's solid, being careful not to flash the coins finger palmed in your left hand (fig.17). Your right hand takes the three-coin fake and lays it onto the palm of your left hand.



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Your left fingers close and press it against the heel of the hand, which turns palm down. As your right hand reaches across and to your left to pick up the single coin, your left hand moves back to the edge of the table and laps the three-coin fake (fig.18 is an audience view, fig.19 is your view).

Move your left hand forward, turning it palm down, and lay the single coin on the back of the fist. Pause and patter, then lift the coin with your right hand and wave it over your left fist. Turn your left hand palm up and open it to reveal three single coins which you let slide off onto the table to end.

While the audience is recovering, you can drop your hands to your lap and finger palm the three-coin fake. Place it into either jacket pocket (though both hands go into their own pockets as if searching for something). You're left with one extra single coin in your lap and you can complete the following routine of David's, which forms a complete coin act.

THE LINKING COINS
COINS THROUGH TABLE
WINGED SILVER
CHINK A CHINK
HANGING COINS

SECTION TWO

COIN BOX MAGIC

INTRODUCTION TO SECTION TWO

Try explaining to laymen that heartburn is responsible for the countless hours magicians have spent experimenting with little brass boxes and they would laugh, assuming that the box had been responsible for the heartburn. Just how Okito (Theodore Bamberg) got the idea for his famous "box" from his chronically dyspeptic partner is related in detail on p.217 of *THE NEW MODERN COIN MAGIC* (Magic Inc., 1966).

Most magicians, if asked by a layman, refer to an Okito box as a pill box. Do you think anyone believes that? Have you ever seen anything that looks less like a pill box than an Okito box? **The first thing David does is introduce it as a *magic* box,** and then he proceeds to prove it.

The coin box is a haunted item: the ghost of the turnover follows it wherever it goes. Why has the thinking of magicians been so narrow minded? Something is going to happen when the coins are placed into the box. Either they are going to change into other coins or they are going to come out of the box magically. Why use a turnover, which can be a difficult move to conceal, to accomplish these things? It is not the shortest distance between two points unless you want to secretly steal all four coins out of the box at once. David has devised four major new sleights which accomplish things turnovers never could.

What you will read in this section is the largest amount of material on the coin box ever published in one place. It is also all solely the creation of David Roth. There are forty-five sleights and twenty effects and routines utilizing them. With the exception of the creation of the box itself, this material completely eclipses anything ever done before. The coin box will be forever redefined as of this moment.

CHAPTER

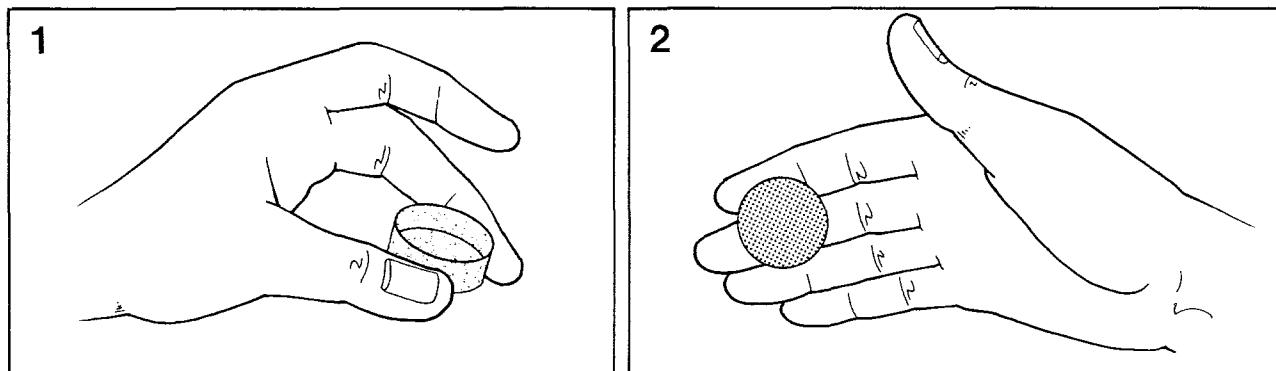
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The Click Pass
Covered Click Pass
Steals To Position
Finger Base Click Pass
Tabled Click Pass
The Bold Steal
Rim Steal No.1
Rim Steal No.2
Rim Steal No.3
Stack Rim Steal No.1
Stack Rim Steal No.2
The Spillout Steal
Lid Load No.1
Lid Load No.2
Repeat Lid Load
Loaded Lid Pickup
Lightning Turnover
Snap Turnover
Table Turnover
Standard Turnover
Third-Finger Turnover
Final Turnover
Shuttle Pass Box Switch
Sweeplap Box Switch
Roth/Kaps Box Switch
Sound Box Switch
Metamorphosis Box Switch
Opening Production No.2
Opening Production No.3
Opening Production No.4

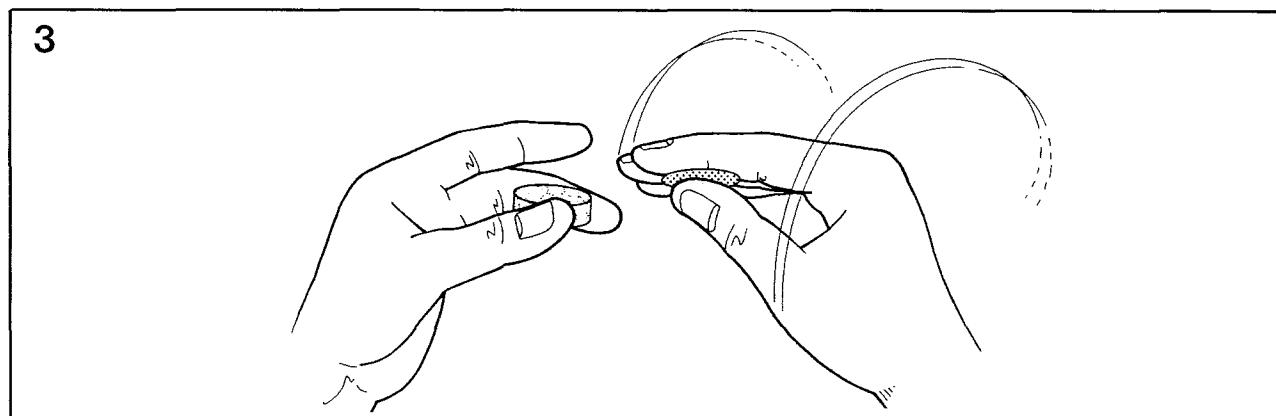
THE CLICK PASS

David's unique approach to coin box magic is predicated upon the use of four basic and very flexible sleights. Of course many other techniques will come into play during the routines, but it is with these four sleights that David has single-handedly thrust coin box magic into the twenty-first century. "The Click Pass" is the first of these sleights that you will learn.

At the moment you need only two coins and the bottom of a regular coin box. Your left hand holds the box bottom in a horizontal position between thumb and second finger (fig.1). The bottom of the box is parallel with the floor when the move begins. The coins lie on the table.

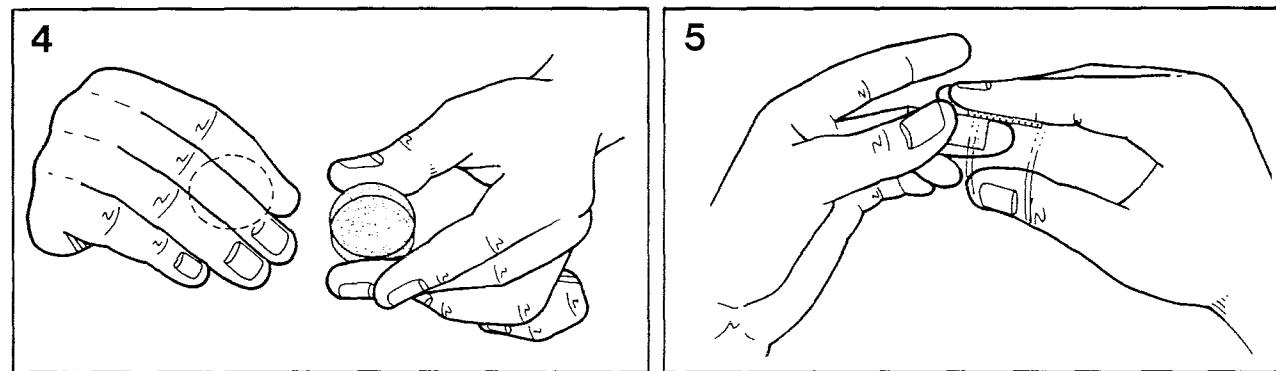


Your right hand turns palm down and grasps one of the coins between thumb, first, and second fingers. Your hand turns palm up to display the coin — note the position, the coin resting just inward of the fingertips (fig.2). If the hand was palm down the coin would *not* be visible to the audience.

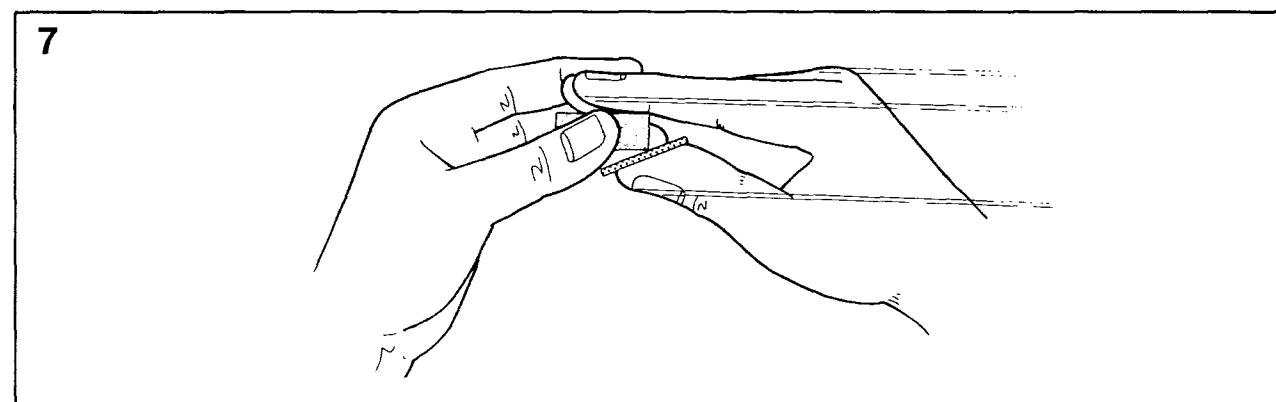
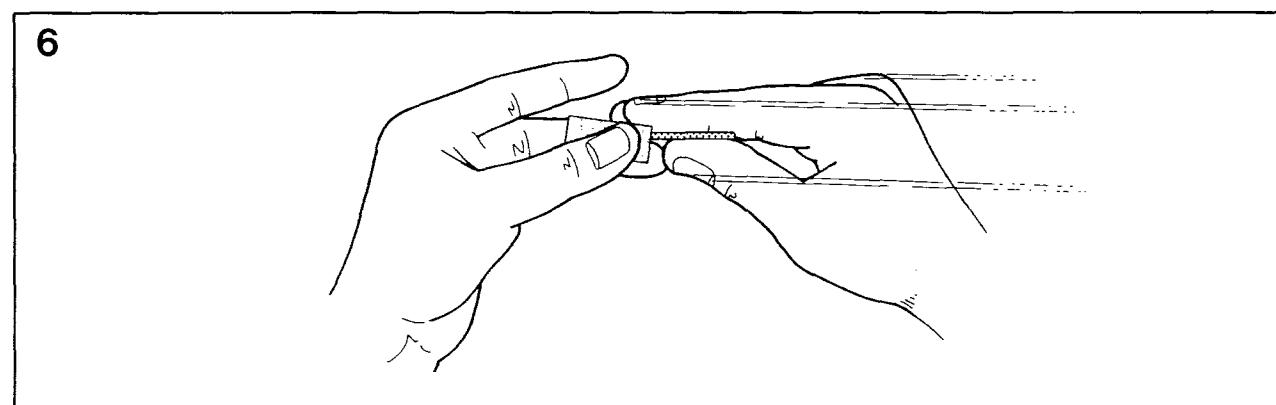


Lift your right hand and turn it palm toward you, at the same time tilting the mouth of the empty box toward the audience (fig.3 is your view, fig.4 is an audience view). Rest the left edge of the coin against the box, which then supports it so your right thumb can drop away (fig.5). Slide the coin to the left until it falls back into the box. That was a *genuine insertion*.

Your right hand moves back to the table and picks up the remaining coin. At the same time your left hand tilts the mouth of the box upward again. Your right hand displays the coin as in figure 2. Your right hand turns palm toward you and your left hand tilts the mouth of the box toward the audience as in figures 3 and 4.

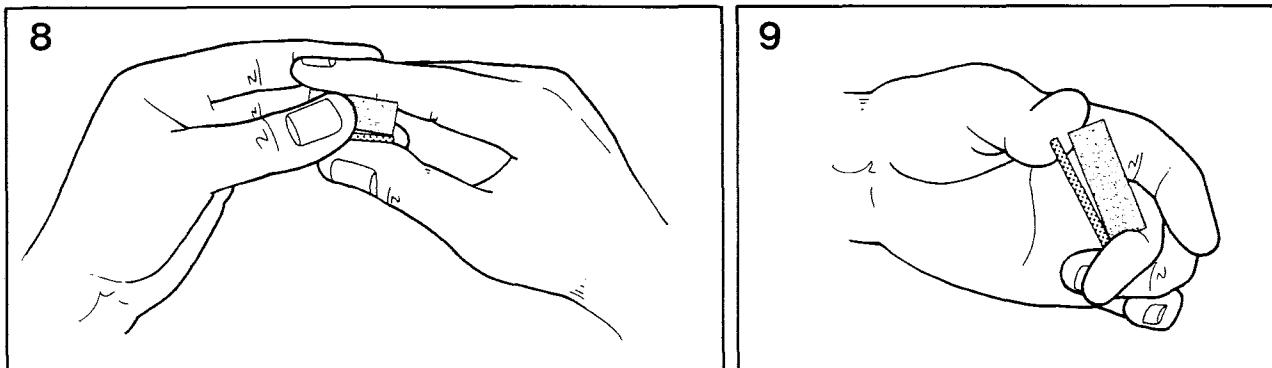


Begin to do a genuine insertion, but stop just before you reach the position in figure 5, with the edge of the coin pressing against the side of the box (fig.6). While maintaining firm pressure to the left, relax your right thumb so the box begins to wedge itself between your right fingers and the coin (fig.7). The left end of the coin is forced inward as the box starts to slide above it.

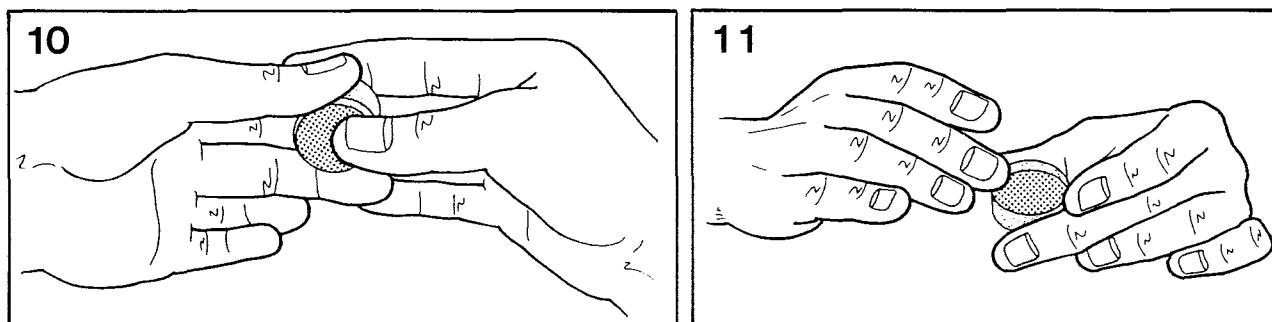


Your right hand continues moving to the left, your thumb sliding the coin beneath the box and your fingers covering the opening from the audience (fig.8). As the coin slides under the box, let a small piece of flesh from the pad of your left thumb get caught above it at the inner side (fig.9 is an exposed view of the left hand only).

To complete the illusion of inserting the coin into the box, your right thumb presses the coin sharply upward against the box's bottom, causing it to snap past the flesh and make a sharp noise as it hits the box. This simulates the sound of the coin dropping inside. Figure



10 is an exposed view of the bottom once the coin's reached its final position. Note that it is not centered, but jogged slightly to the left. This lessens the possibility that someone will catch a flash of the coin beneath the right, exposed, side of the box.

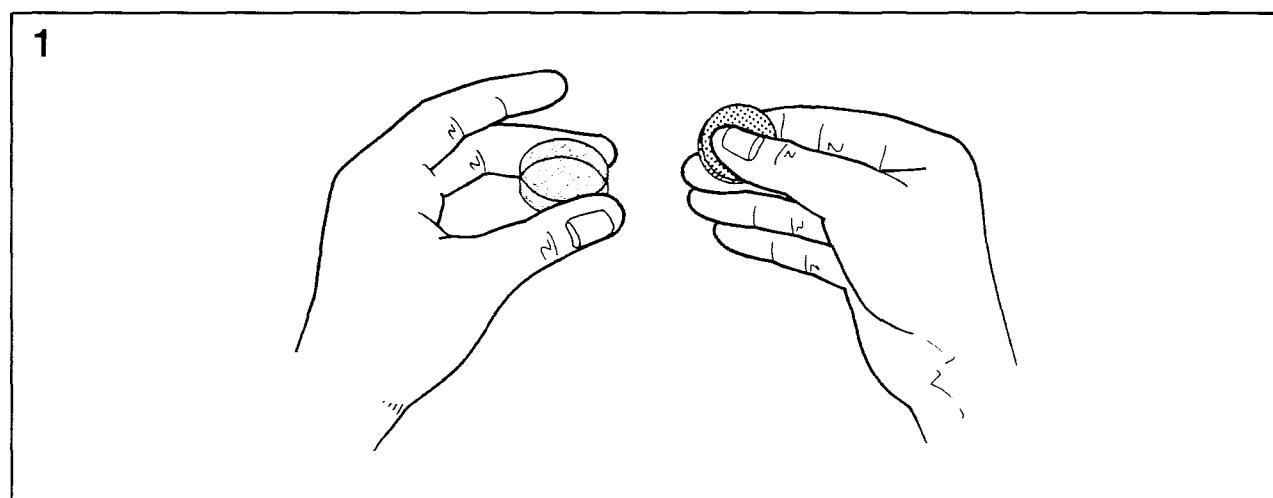


Tilt both hands back to beginning position, box mouth up, as your right hand moves away (fig.11 is an audience view, and everything appears copacetic). In the course of a routine you would now most likely genuinely insert one or two more coins into the box. As with the other sleights, this one is quite flexible and has many applications.

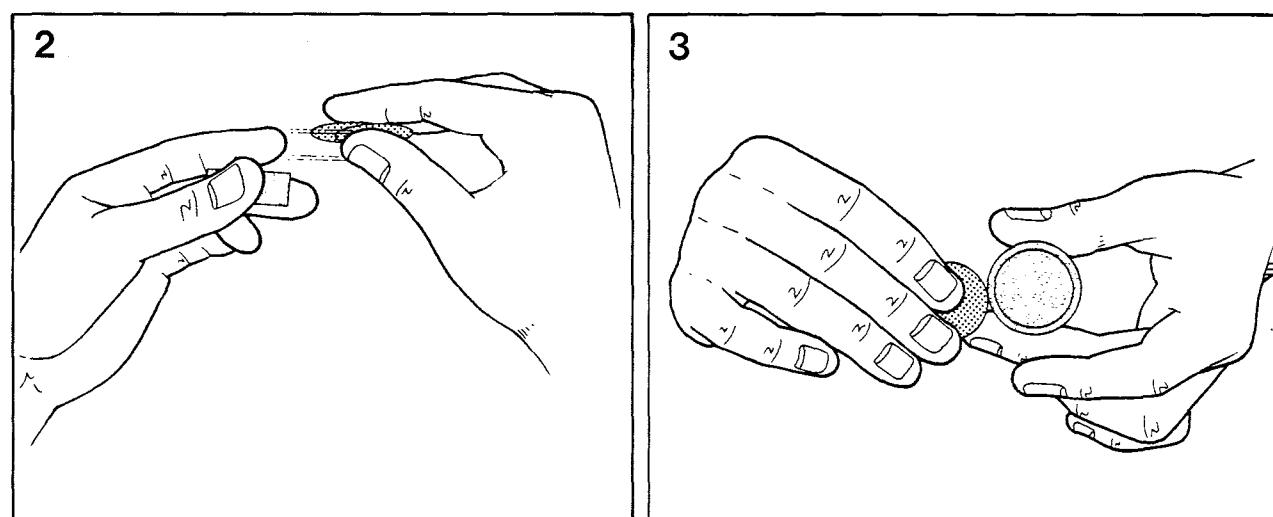
COVERED CLICK PASS

It can become a bit tedious to always put all four coins into the box one at a time, and so David developed this handling of the "Click Pass" to speed things up.

For the moment all you need are two coins and the bottom of the box. (Reread the "Click Pass" before you proceed so you are fairly familiar with it and can follow this move.) Your left hand holds the box in the same position between thumb and second finger, mouth upward. Your right hand turns palm down and picks up **both** coins, turns palm up, and displays them. The position is slightly different than in the "Click Pass" — they lie, squared, on the *tips* of your first and second fingers, your thumb holding them in place (fig.1).



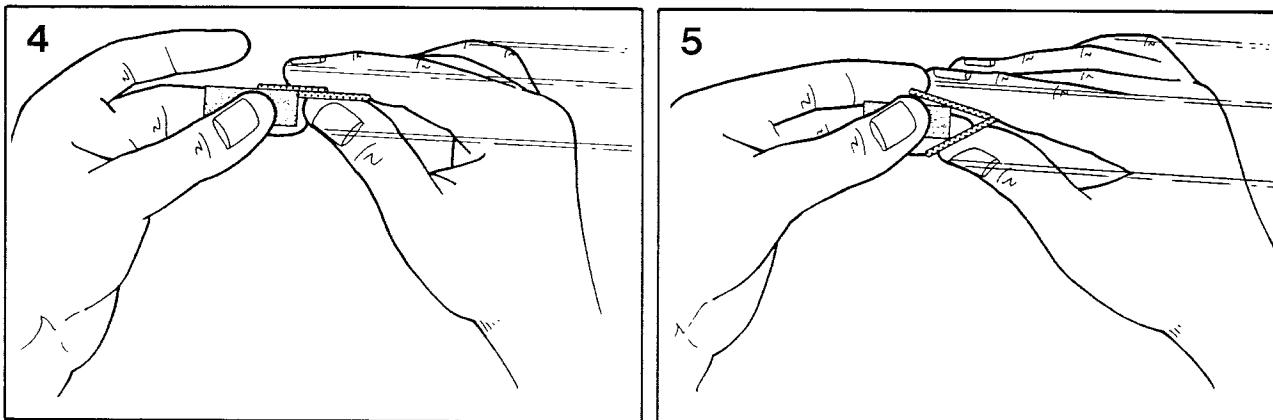
Two things happen at the same time: your right hand turns palm toward you and your left hand turns so the mouth of the box is toward the audience. As your right hand turns palm



toward you, your thumb pulls back the innermost coin (fig.2). This is not seen by the spectators, and the outermost coin projects beyond your fingertips, acting as cover (fig.3 is an audience view).

You are going to genuinely insert the outermost, visible, coin, and control the innermost, pulled-back, coin to beneath the box. It's extremely simple to do — begin a genuine insertion, and the left edge of the pulled-back coin will hit the side of the box (fig.4). Continue to press the coins firmly to the left and the box will wedge itself between them (fig.5). Continue pushing to the left until the visible coin drops into the box and the lower coin is con-

cealed beneath the bottom of the box. The audience sees the visible coin fall into the box, and have no reason to believe that the other coin is not behind it.



Finally, there is no need to trap the flesh of your left thumb above the bottom coin during the fake insertion here. The sound of the outer coin genuinely falling back into the box is sufficient.

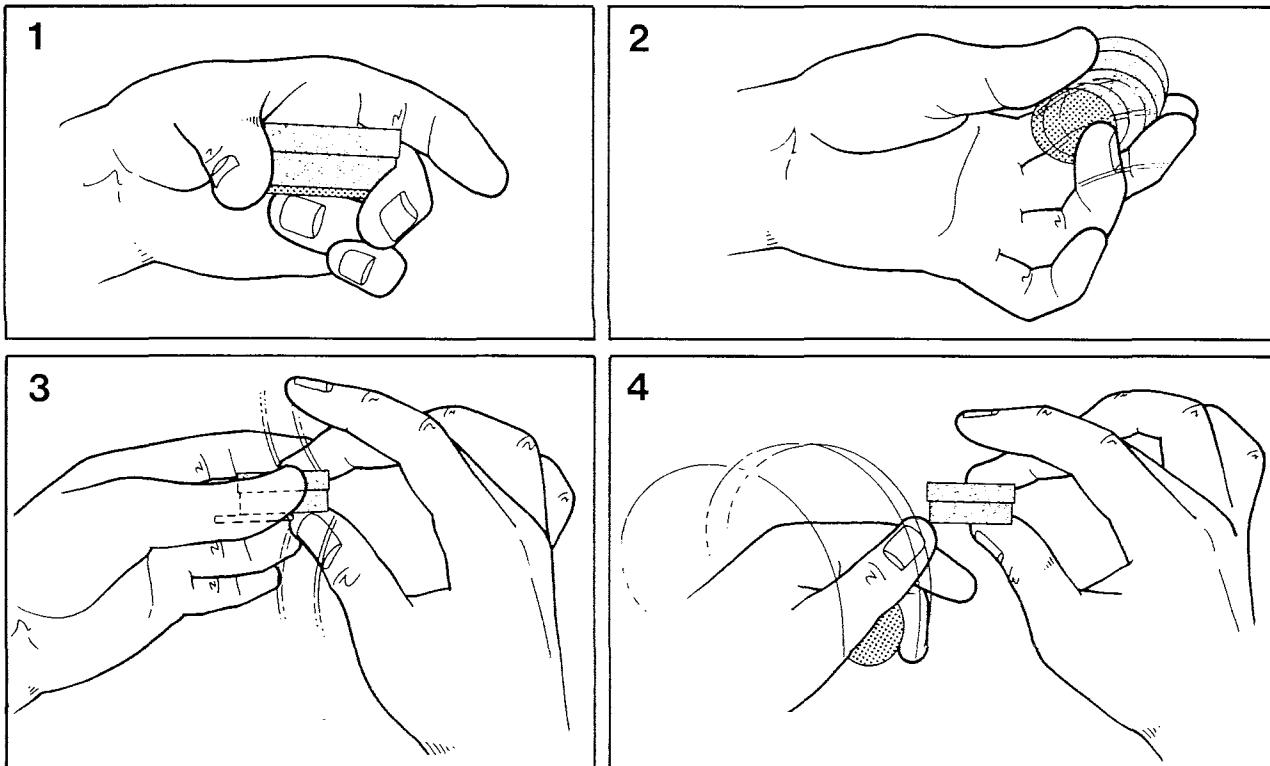
STEALS TO POSITION

Now that you know two handlings of the "Click Pass," which secretly get a coin to the bottom of the box, you must learn how to move this hidden coin to a "workable" position, i.e., a palm or grip. There are four different steals into each hand.

LEFT-HAND STEAL NO. 1 (To Fingertip Rest)

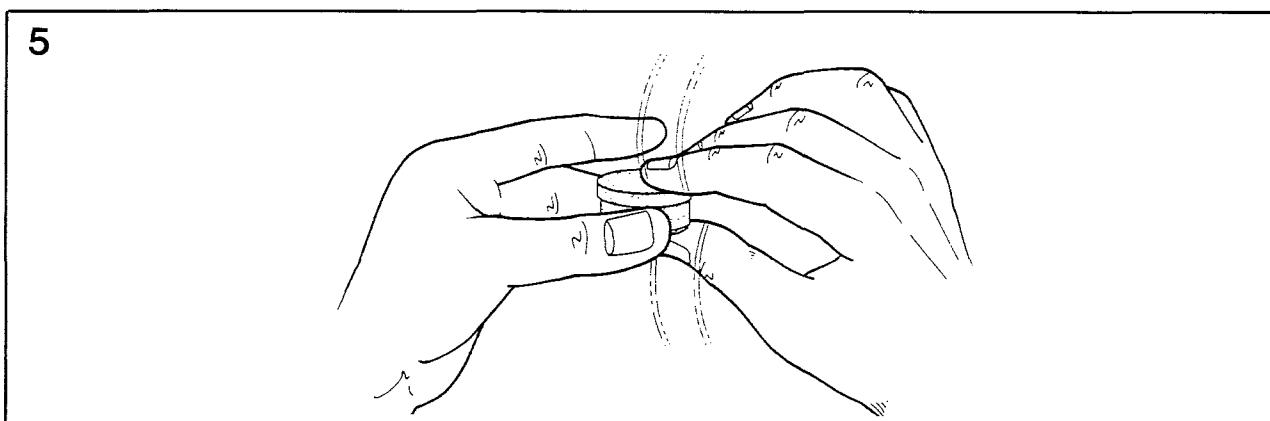
You have just done the "Click Pass" and the box is held between your left thumb and second finger. It has one coin in it, one coin hidden beneath it, and the lid has been placed on.

Your left hand tilts the box so the bottom is parallel with the floor. Your third finger straightens, moving up against the coin hidden beneath the box (fig.1). Curl your third finger slightly, pulling the coin to the left (fig.2). Your palm-down right hand grasps the box between thumb, beneath, and second finger, above (fig.3).



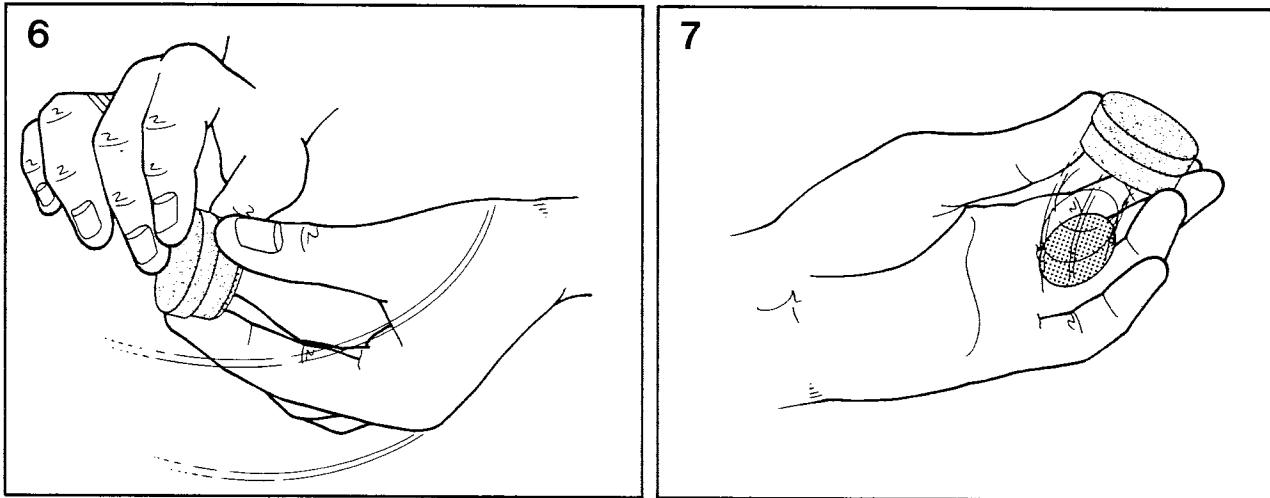
As your right hand lifts the box and moves to the right, your left hand turns palm down, fingers curling (fig.4). The stolen coin, which rests on the third finger, will fall naturally into fingertip rest as the hand turns palm down. Your right hand shakes the box for misdirection.

LEFT-HAND STEAL NO.2 *(To Finger Palm)*



You have just done the "Click Pass" and the box is held between your left thumb and second finger. It has one coin in it, one coin hidden beneath it, and the lid is on.

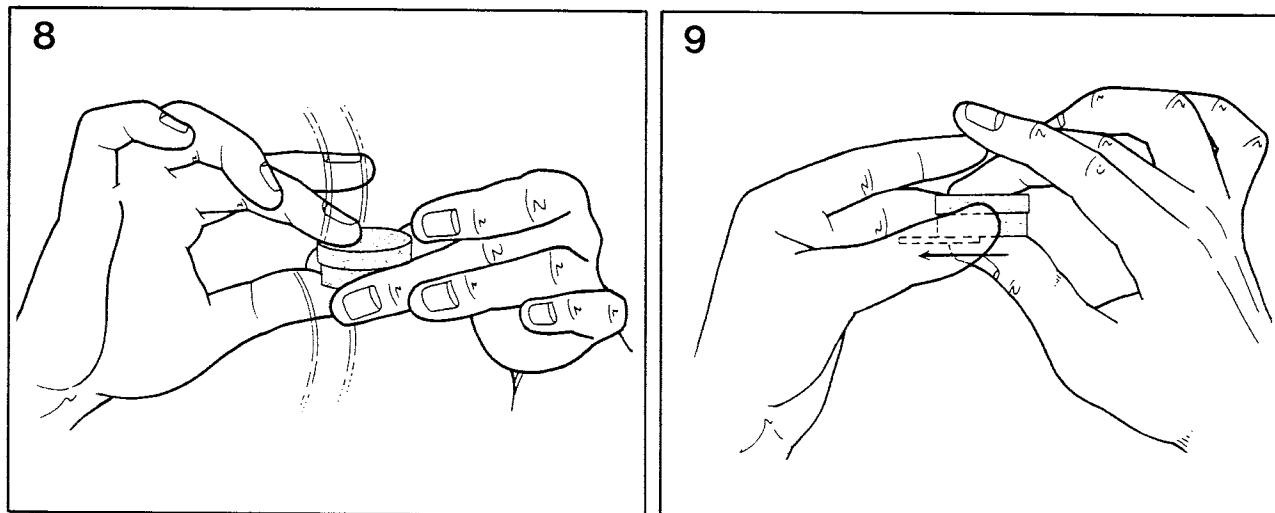
Your right hand comes over and lightly grasps the box between thumb, on bottom, and fingers, on top (fig.5). Lower your hands slightly, tilting the top of the box directly toward the audience. Now, rotate *only your left hand*, turning it palm up and slightly toward the audience so the box ends in "French Drop" position (fig.6). Your right hand can remove the lid momentarily to give the audience another peek at the coin or coins inside, replacing it afterward.



To complete the steal, simply relax your left thumb and allow the coin hidden behind the box to fall backward in a half somersault into left-hand finger palm (fig.7).

LEFT-HAND STEAL NO.3 (To Edge Grip)

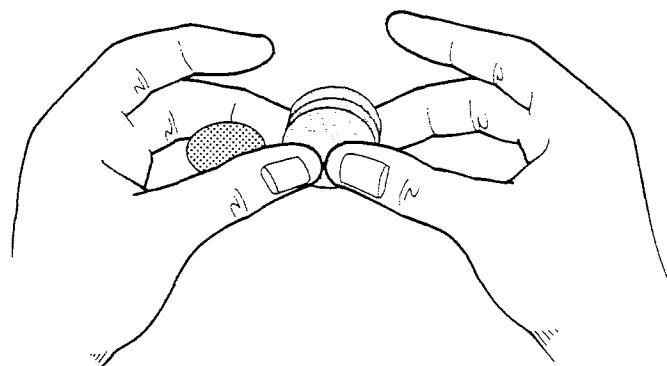
You have just done the "Click Pass" and the box is held between your left thumb and second finger. It has one coin in it, one coin hidden beneath it, and the lid is on. The bottom of the box is parallel with the floor.



Your palm-down right hand comes over and lightly grasps the box, thumb beneath and second finger above (fig.8). Your right thumb pushes the coin hidden beneath the box to the left, into Edge Grip (fig.9). You'll find that your right thumb and second finger are naturally

in position to grasp the box, leaving the coin where it is, and turn it top toward audience so your left thumb and second finger can regrip it in "Edge Grip Display" (fig.10).

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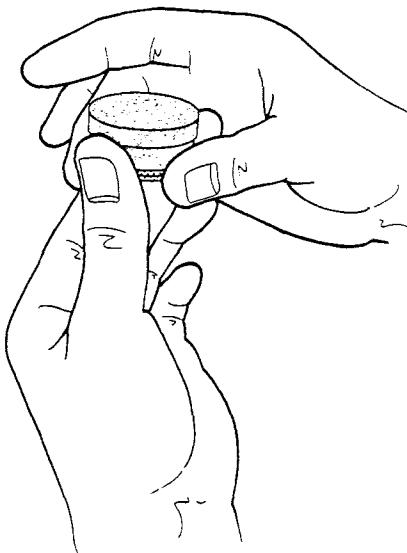
Your right hand can move away and both hands will be seen completely empty except for the box.

LEFT-HAND STEAL NO.4
(To Finger Palm)

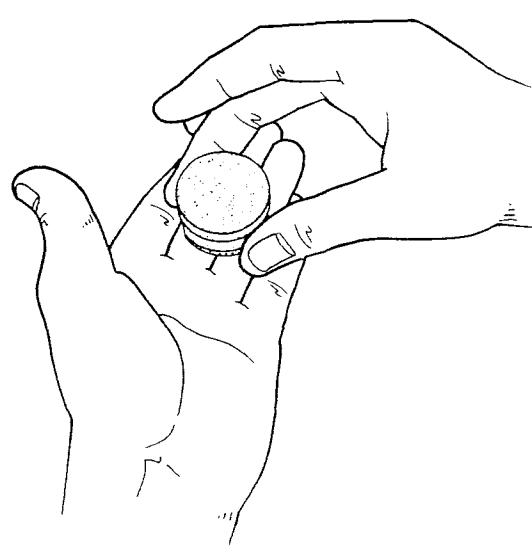
You can use this sleight to steal either one or two coins from under the box. The "Tabled Click Pass," which will be taught shortly, shows how to control two coins beneath the box.

Let's assume either one or two coins have already been loaded beneath the covered box. Your right hand grasps the box between thumb and second finger and holds it in place while your left hand swivels palm toward audience (fig.11).

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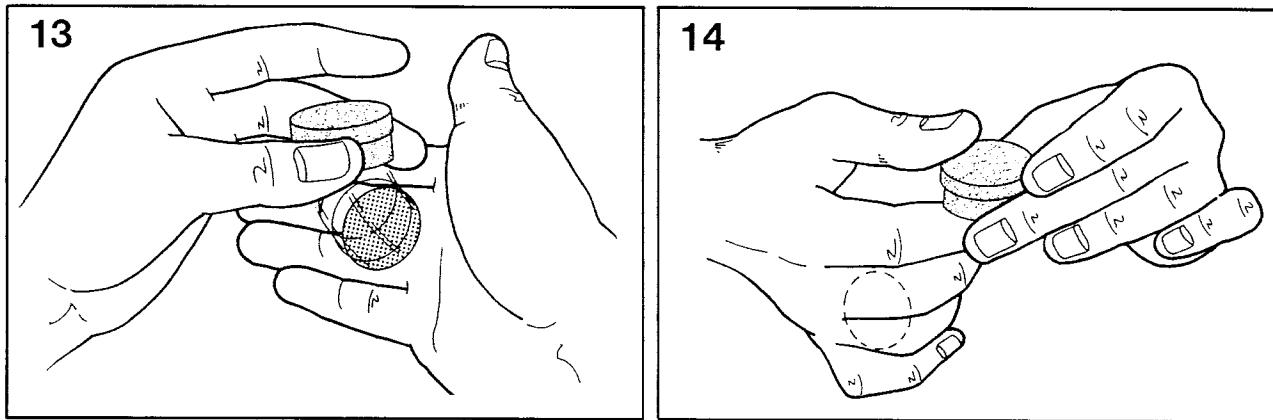


Your right hand lifts the box and sets it into an open finger palm in your left hand (fig.12). Move your right hand away and gesture as you talk. Now, your right hand returns to the box and lifts it out of your left hand, leaving the coin(s) in finger palm. Your left hand must turn toward you as the box is removed so the coin(s) isn't exposed.

RIGHT-HAND STEAL NO. 1

(To Finger Palm)

You have just done the "Click Pass" and the box is held between your left thumb and second finger. It has one coin in it, one coin hidden beneath it, and the lid is on. The bottom of the box is parallel with the floor.



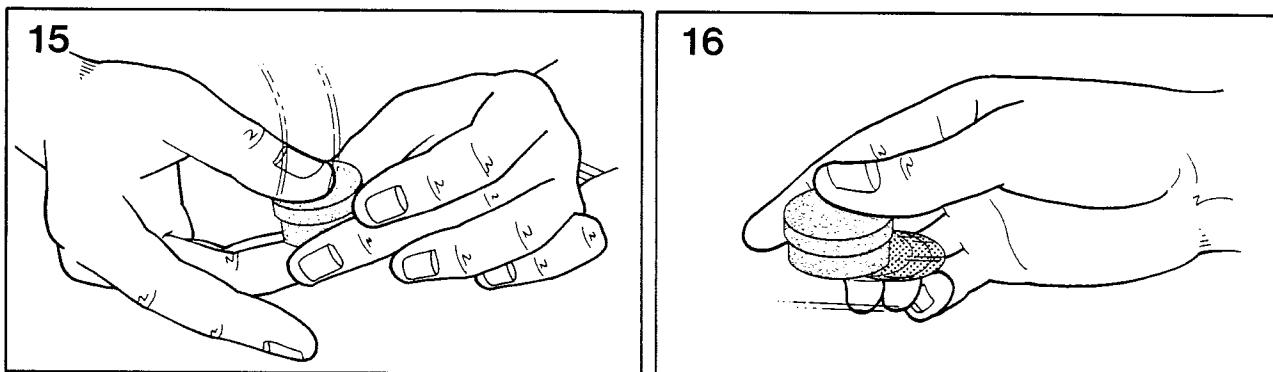
Your palm-up right hand approaches to take the box, moving beneath it. Your left thumb and second finger relax and let the concealed coin drop off the box's bottom and directly into right-hand finger palm (fig.13). Your right fingers *immediately curl*, taking the box between your right thumb and the upper side of the first finger (fig.14). Your left hand moves away and your right hand shakes the box.

RIGHT-HAND STEAL NO. 2

(To Fingertip Rest)

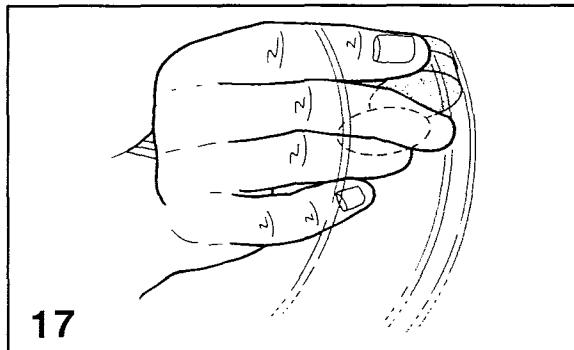
You have just done the "Click Pass" and the box is held as described, with one coin inside and the other coin hidden beneath. The lid is on, and the box is parallel with the floor.

Your palm-up right hand approaches, your second and third fingertips moving under the box, your thumb on top (fig.15). Your left thumb and second finger let go, your right hand moving slightly to the right with the box.

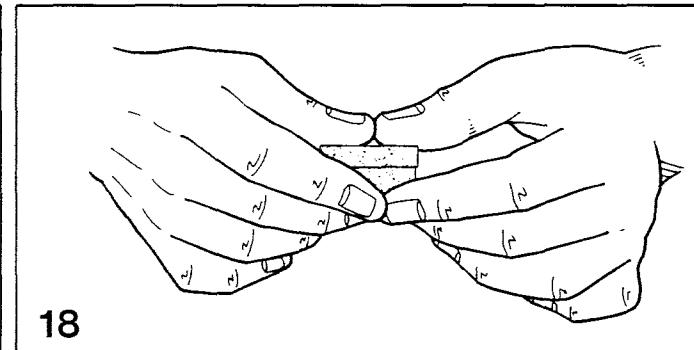


Your right second and third fingers pull the coin back a little (fig.16). Shake the box up and down, letting a bit of the bottom flash to the audience in the process (fig.17 is an audience view). Lower your right hand.

Your left hand returns and grasps the left side of the box between thumb, above, and fingers, beneath (fig.18). Without pausing, your left hand takes the box away and your right hand curls into a palm-down fist, the coin in fingertip rest.



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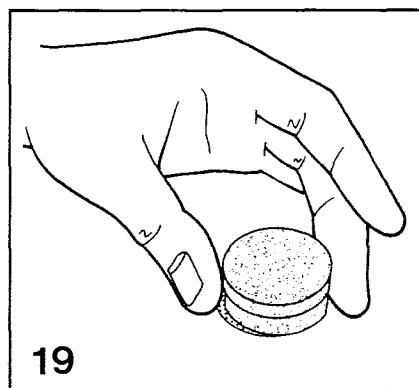


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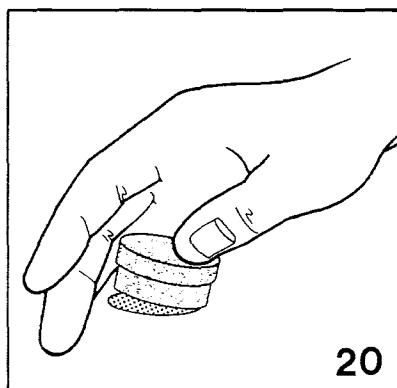
RIGHT-HAND STEAL NO.3

(Delayed Steal To Thumb Base Concealment Or Fingertip Rest)

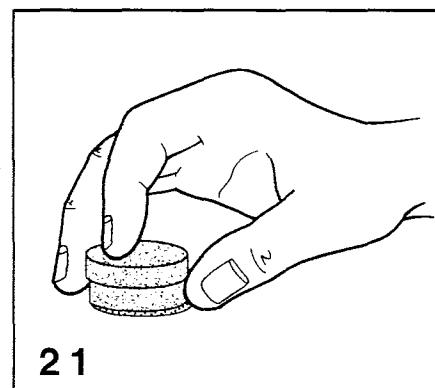
You are in the same position already described for the other steals. Here, you should be working on a close-up mat. Your left hand tables the box, jogging it forward slightly so a bit of the coin protrudes from beneath on the inner side (fig.19). Or, you can take the box from your left hand with your palm-down right hand and place it to the table. Either way, once it's on the table, patter for a moment and gesture with your empty hands.



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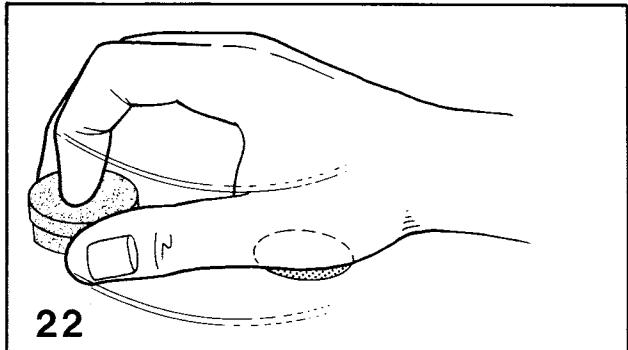


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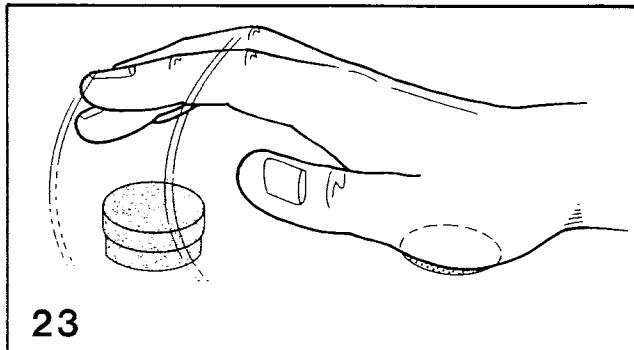
To move the coin to fingertip rest, your palm-down right hand moves over the box, obscuring it from the audience. Your thumb presses down on the inner edge, causing the outer edge to lift off the mat (fig.20). Shove your fingers beneath the box and lift, stealing the coin in fingertip rest as in "Right-Hand Steal No.2."

To move the coin beneath your right thumb base in sliding position, your palm-down right hand descends over the tabled box and lightly grasps it between thumb and second finger, first finger curled lightly on top (fig.21). Lift the box slightly and move it forward just until it clears the coin. Then lower it and slide it farther until the coin rests directly beneath

the base of your right thumb (fig.22). Retract your right hand, the coin sliding beneath the thumb base (fig.23).



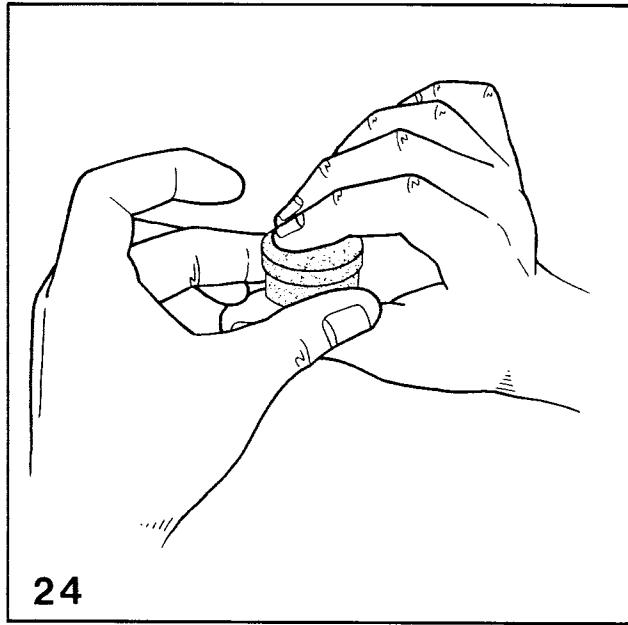
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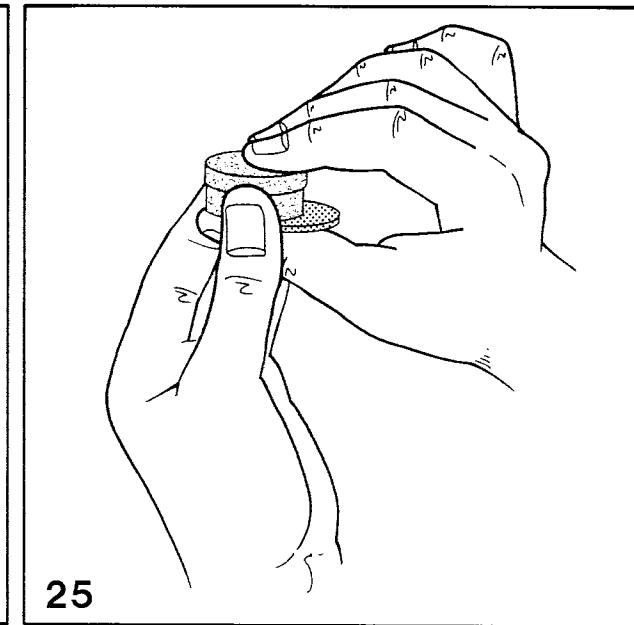
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RIGHT-HAND STEAL NO.4 (Multiple Steal To Finger Palm)

This one is different than the preceding steals in that there must be two coins hidden under the box. You'll be able to get to this position using the "Tabled Click Pass," which you'll learn in a few pages. There is one coin inside the box, and it's held in the usual position between left thumb and second finger. The lid is on, and the bottom is parallel with the floor.



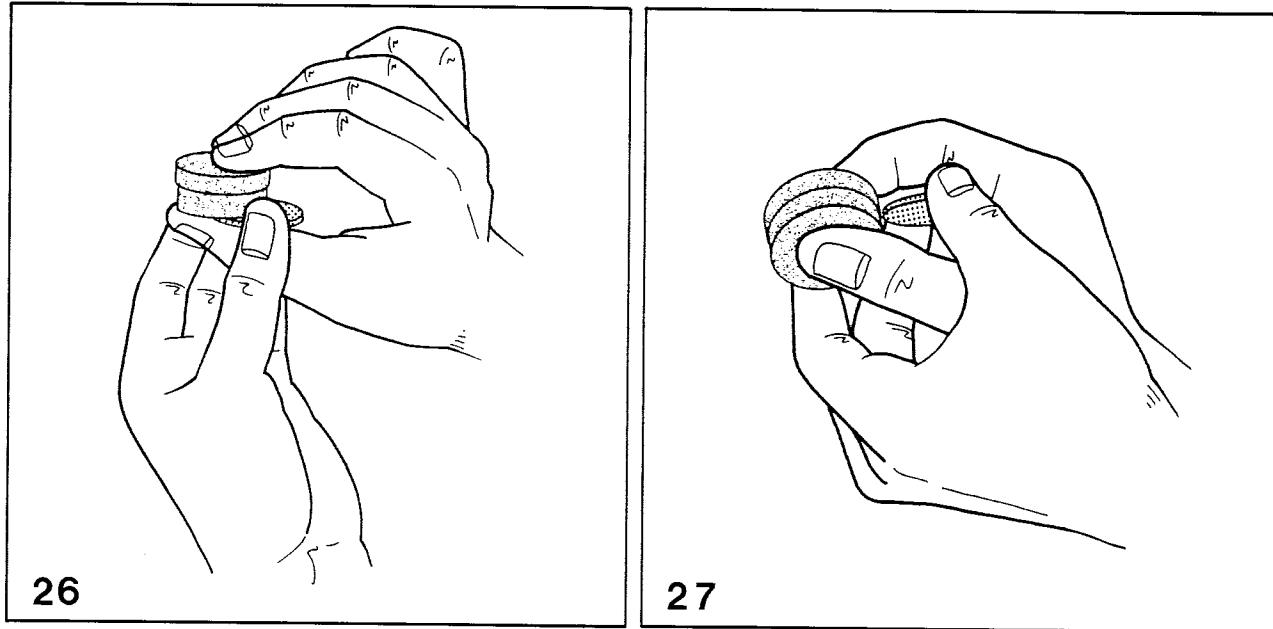
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Your palm-down right hand approaches, your curled fingers moving onto the top of the box, and your thumb beneath (fig.24). Note that your right thumbtip extends *past* the left edge of the box. Simultaneously lower both hands, turning the top of the box directly toward the audience, and pull the two concealed coins a half inch to the right with your thumb (fig.25). Your left hand moves away so your right hand can shake the box.

Your hands move together again, your left thumb and second finger grasping the opposite edges of the two concealed coins (fig.26). Your right hand moves the box farther to the left as your left thumb and second finger guide the two coins into finger palm (fig.27). Your



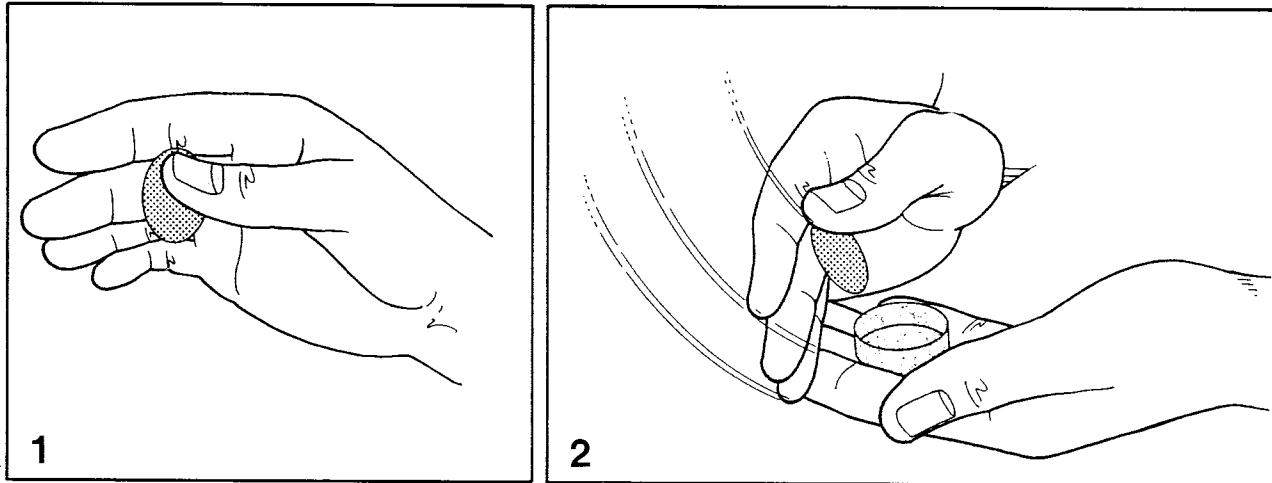
right third finger curls around the two coins to hold them in place. That allows your left hand to open flatly so you can place the box on the palm. Your right hand now moves away with the stolen coins.

FINGER BASE CLICK PASS

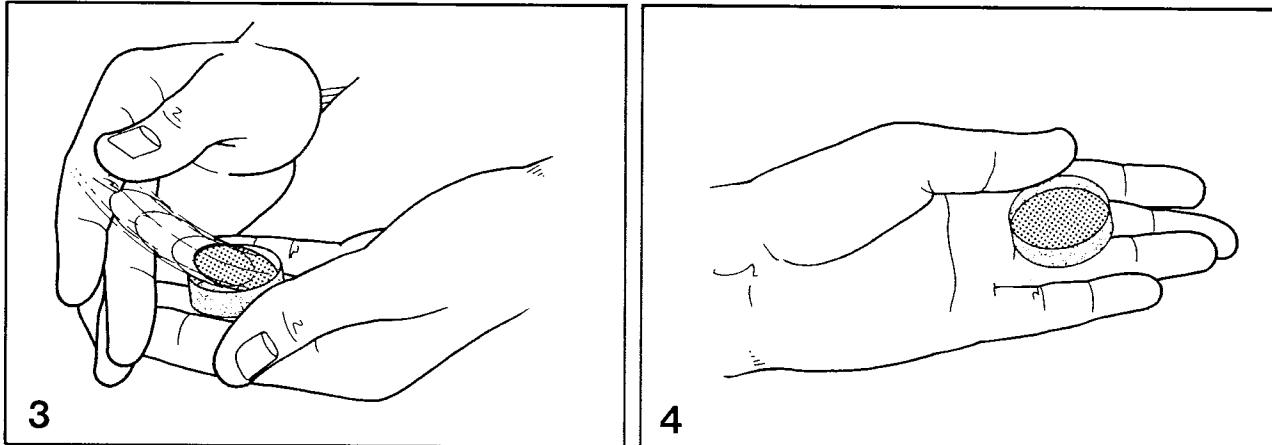
This is related to the "Click Pass" inasmuch as it secretly controls a coin beneath the box. That is the *only* resemblance. It's nicely thought out and delivers the stolen coin directly into finger palm.

The bottom of the box rests in an open finger palm position in your left hand, your left fingers pointing directly toward the audience. Two coins lie on the table.

Your palm-down right hand picks up one of the coins and turns palm toward you. The upper edge of the coin is pressed against the center of the second finger by the thumb (fig.1). Your right hand is held about six inches directly in front of your left hand, on the same horizontal plane.

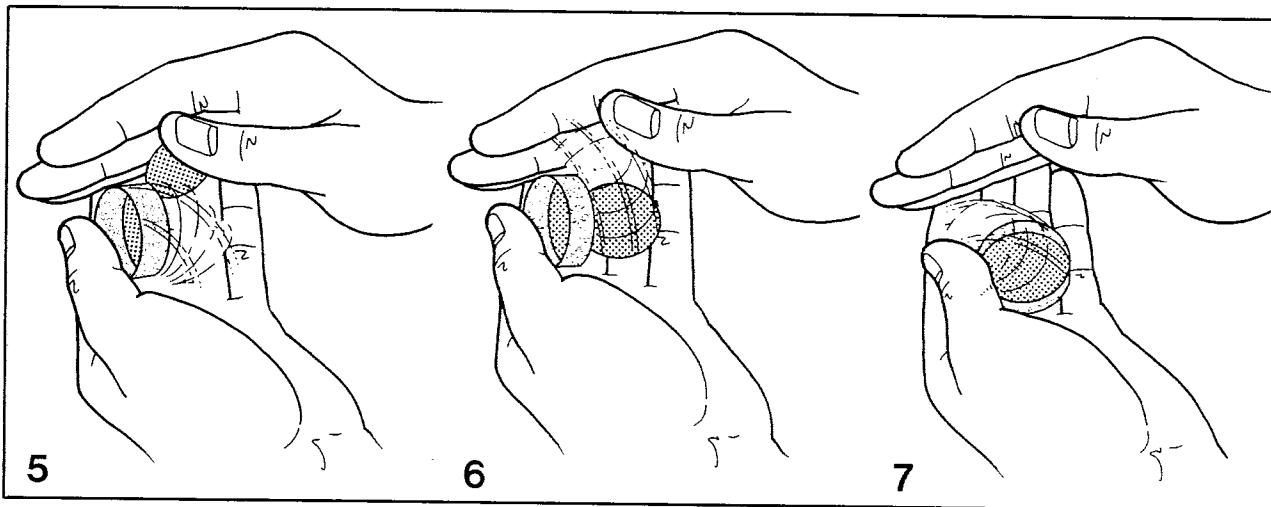


Begin rapidly moving your right hand toward your left hand, stopping dead when it's just inward of your left fingertips (fig.2). The dead stop will cause the lower edge of the coin to flop inward — that's when your thumb releases it so it flies into the box (fig.3). The description has been broken down into steps, but in actual practice it should be done in one motion, the coin being tossed into the box inner end first.



Your right hand turns palm down and picks up the second coin. Your right hand's apparent action is identical whether you do a genuine toss, as described above, or the move. It's your left hand that does the dirty work. Your left thumbtip should be resting on the left edge of the box (fig.4). Your right hand moves in front of your left hand, but does *not* toss the coin. Your left thumb presses downward tilting the box onto its left side (fig.5). The lower edge of the coin rests lightly on your left fingers, so that when your right thumb releases it, the coin falls flatly onto your left fingers where the box was (fig.6). Your left thumb immediately lets the box drop back to its original position, making a noise when it hits the coin (fig.7). That noise sounds exactly like the noise the coin should make if it was really tossed into the box.

In a routine, you would genuinely toss another coin or two into the box, though you could repeat the move at any time to steal an additional coin. To complete the sleight, your



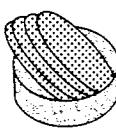
right hand places the lid on the box, then lifts both. As the box moves upward your left hand turns palm down with the stolen coin in finger palm.

TABLED CLICK PASS

This one-handed method of secretly getting one or two of a group of coins to the bottom of the box occurs *on the table*. You must be working on a close-up mat for this move. The bottom of the box is mouth upward on the table, with four coins resting diagonally inside it (fig.1). Getting the coins to this position should pose no problem. Simply stack them and lower the stack into the box on edge, then tilt it forward. That will leave the coins in the position shown.

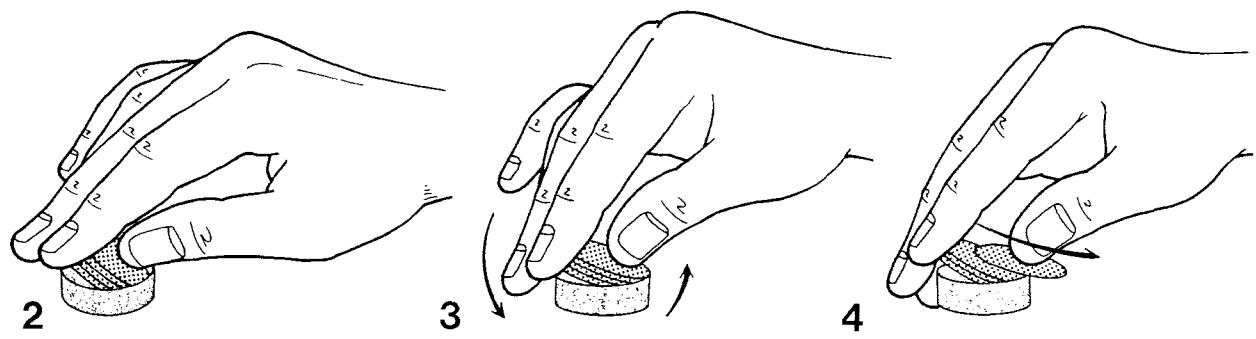
Your palm-down right hand moves over the box, your thumb onto the innermost coin and your fingers pressing against the upper edge of the stack (fig.2). While maintaining equal pressure against the stack of coins with your thumb and fingers, lever the stack forward to

an almost horizontal position, resting on the front edge of the box (fig.3). Note in the illustration that you tilt the stack forward just until the uppermost coin is above the inner edge of the box.



1

Your thumb slides the top coin inward, over the inner edge of the box (fig.4). At a certain point the three lower coins will automatically drop flush into the box. Your thumb continues to push the coin inward until its inner edge drops down to the table (fig.5). Your fingers press downward on the forward edge of the box as your hand moves forward, tilting the box on edge, mouth toward audience (though hidden by your fingers) (fig.6).

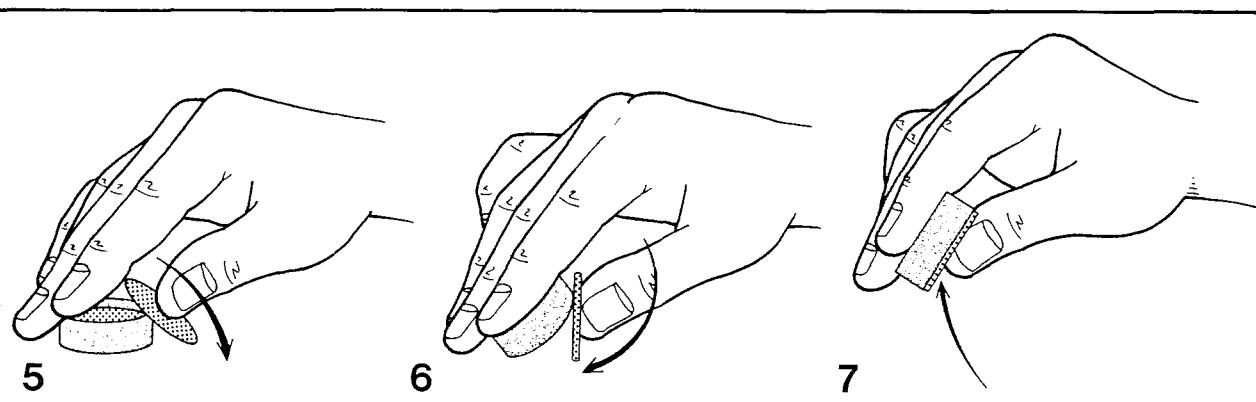


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Lift the box, letting the coin snap into place beneath it (fig.7). Place the box into "Click Pass" position between your left thumb and second finger, mouth toward audience. Place the lid on the box.



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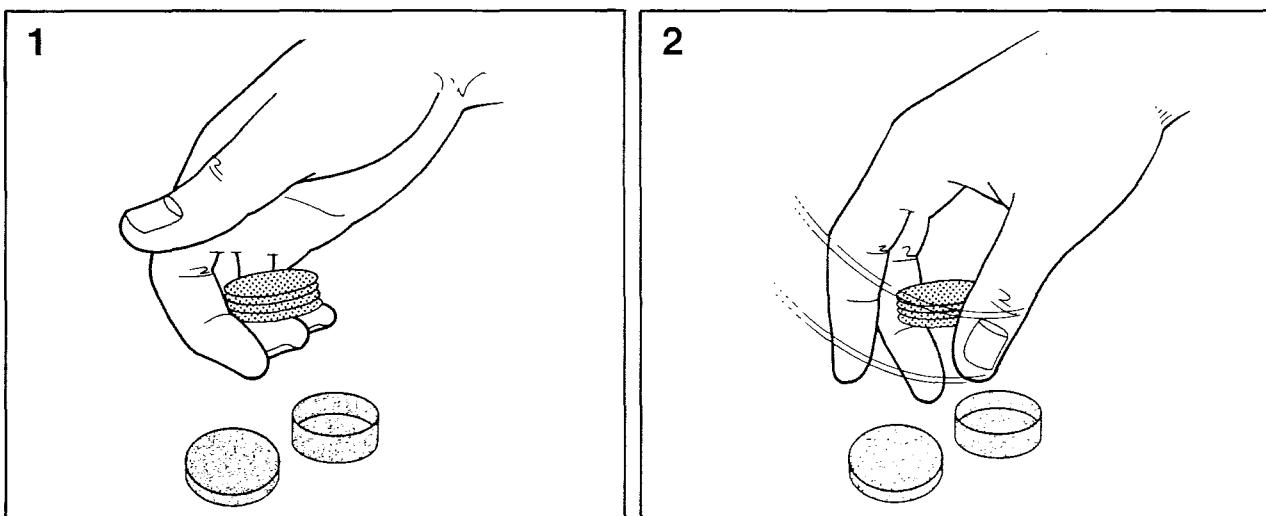
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David sometimes does the "Tabled Click Pass" to secretly slip two coins under the box. The technique is the same, though it has to be handled somewhat more carefully. During the beginning of the move, when you first lever the stack of coins to a horizontal position, you must get the inner edges of the top two coins above the inner edge of the box. Instead of your thumb sliding the top coin toward you, your fingers push the entire stack inward. With some practice you can cause the bottom two coins to drop inside, leaving the upper two balanced on the inner edge of the box. Then, complete the move as described.

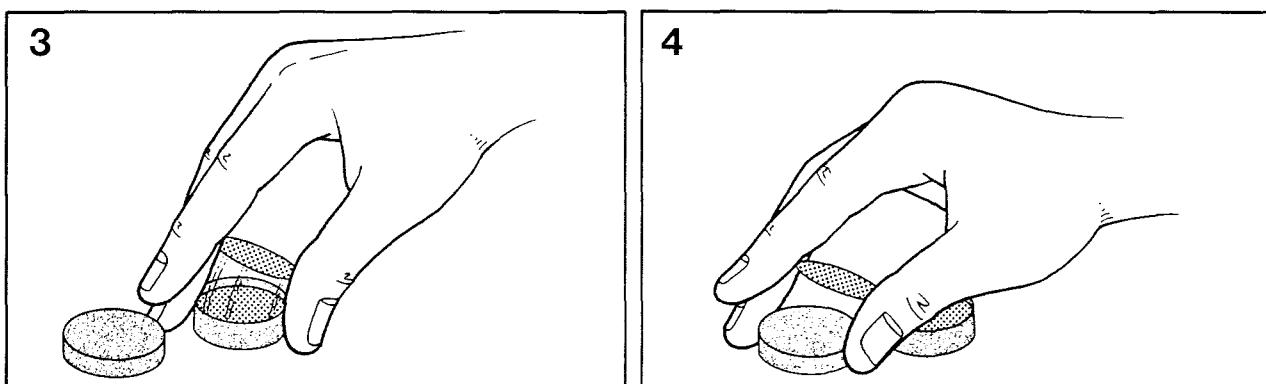
THE BOLD STEAL

(And Moves To Various Positions)

This is the second of the four major new sleights which David has developed. It is both the simplest in concept and the easiest to execute. You need four coins and a coin box.



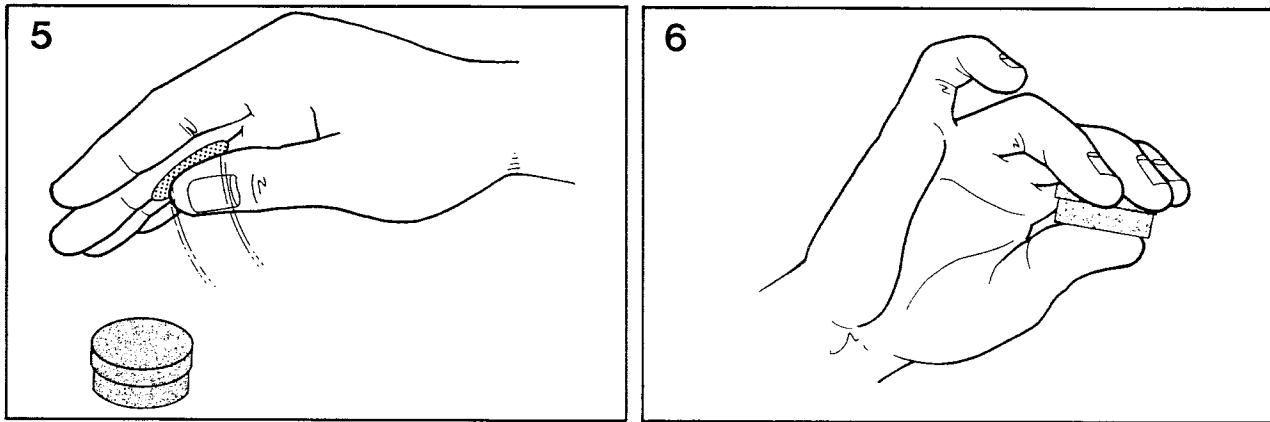
The bottom of the box sits mouth upward on the table. The lid is mouth downward about two inches to the left of the bottom, at ten o'clock. The four coins lie on your palm-up right hand. Turn your right hand palm down, curling your fingers slightly so the coins stack inside them (fig.1). Move your thumb onto the inner edge of the stack, then straighten (but not too stiffly) your thumb and fingers (fig.2). The stack is actually held solely between your thumb and second finger.



Your right hand moves over the box so the coins are about an inch above it. Straighten your thumb and fingers so all the coins *beneath the top coin* drop into the box (fig.3). Straightening your fingers more actually moves them away from the stack, which is why the

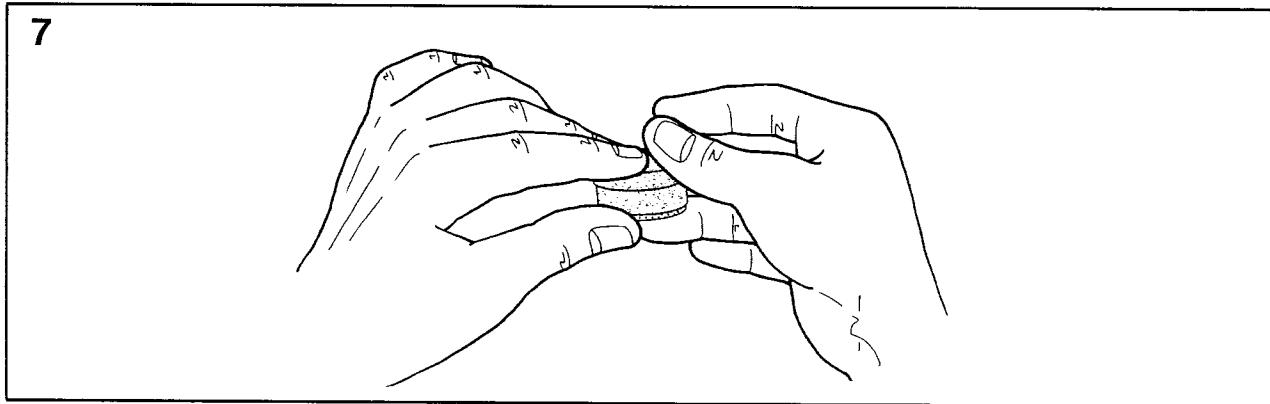
three lower coins drop. You may find it easier to consciously relax your grip on all the coins but the upper coin. Either way, the lower three must drop into the box.

DIRECT TO RIGHT-HAND FINGERTIP REST: Without pausing, your right hand lifts the lid (fig.4) and places it on the box. You'll find that when your right hand moves away and the fingers curl, the coin will be in fingertip rest.



DIRECT TO RIGHT-HAND FINGER PALM: To get the coin to finger palm, do the "Bold Steal" and put the lid on the box. Your thumb now snaps the inner edge of the coin upward (fig.5). It will flip into finger palm.

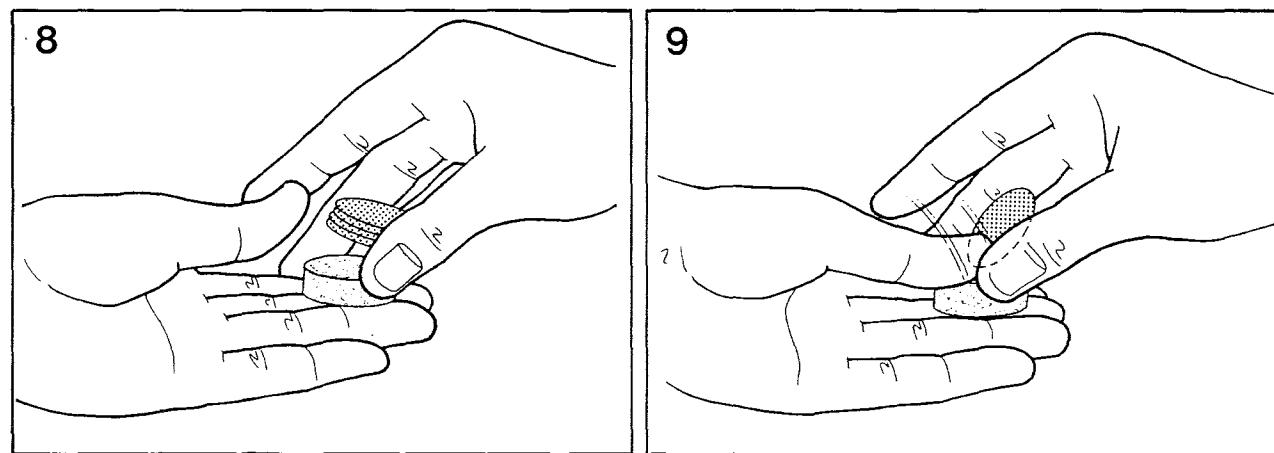
DELAYED TO RIGHT-HAND FINGERTIP REST: Execute the "Bold Steal" and place the lid on the box as described. This time, however, let the stolen coin fall *on top of the lid* as it's replaced on the box. Flatten your fingers on top of the box and press the outer edge forward. That should lever the inner edge upward so you can wedge your thumb beneath and lift the box. Shake it and let the audience see your empty palm (fig.6 is an audience view). The coin remains concealed flatly on top of the box beneath your fingers. Turn your right hand palm toward you and do "Right-Hand Steal No.2" described after "Click Pass" to steal the coin to fingertip rest. Or, push it into finger palm with the right thumb.



DELAYED TO RIGHT-HAND THUMB BASE CONCEALMENT: Do the "Bold Steal," place the lid on the box, and go immediately into right-hand fingertip rest. Do "The Scoop Ad-dunder" to load the stolen coin beneath the box as your right hand lifts it. Transfer the box to between your left thumb (on bottom, pressing the coin in place) and second finger (on top) (fig.7). Give the box a shake, then table it with the concealed coin injogged slightly

beneath it. Move the coin to beneath your right thumb base in sliding position as taught in "Right-Hand Steal No.3."

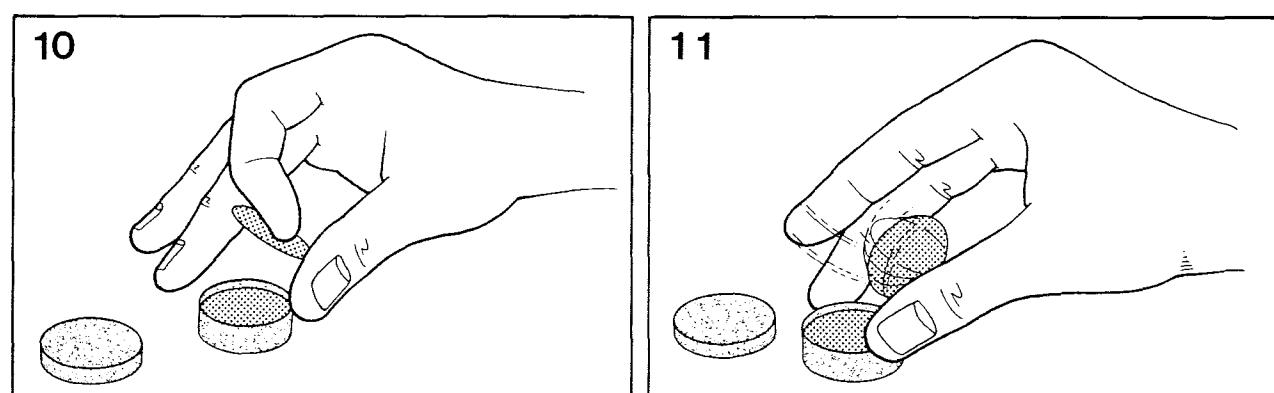
DIRECT TO RIGHT-HAND EDGE GRIP (TWO-HANDED): Here, the entire sleight is handled somewhat differently. The empty bottom of the box rests on the fingertips of your palm-up left hand. The lid is on the table. Your right hand holds four coins.



Begin the "Bold Steal," letting the coins stack and moving them an inch over the box. This time, raise your left thumb so it's sitting just above the left side of the stack of coins (fig.8). Let the lower three coins drop into the box. Your left thumb immediately presses down on the left edge of the stolen coin, pivoting it into Edge Grip (fig.9).

Your right hand picks up the lid (the fact that a coin is Edge Gripped shouldn't make any difference) and places it on the box. Transfer the box to "Edge Grip Display" between your right thumb and second finger.

DIRECT TO RIGHT-HAND EDGE GRIP (ONE-HANDED): Execute the "Bold Steal" as originally described, with the box on the table. the only difference is that your right first finger is curled, and resting gently on top of the stack. Figure 10 shows the position just after the lower three coins have dropped into the box. (The curled first finger will seem to be in a natural position if you initially square the stack between the thumbs and fingers of both hands, like squaring a deck of cards.)

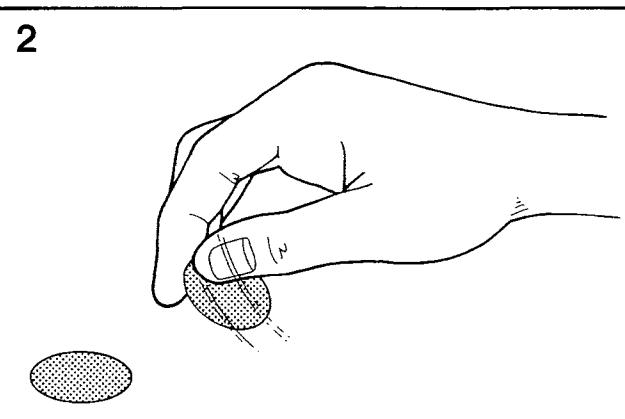
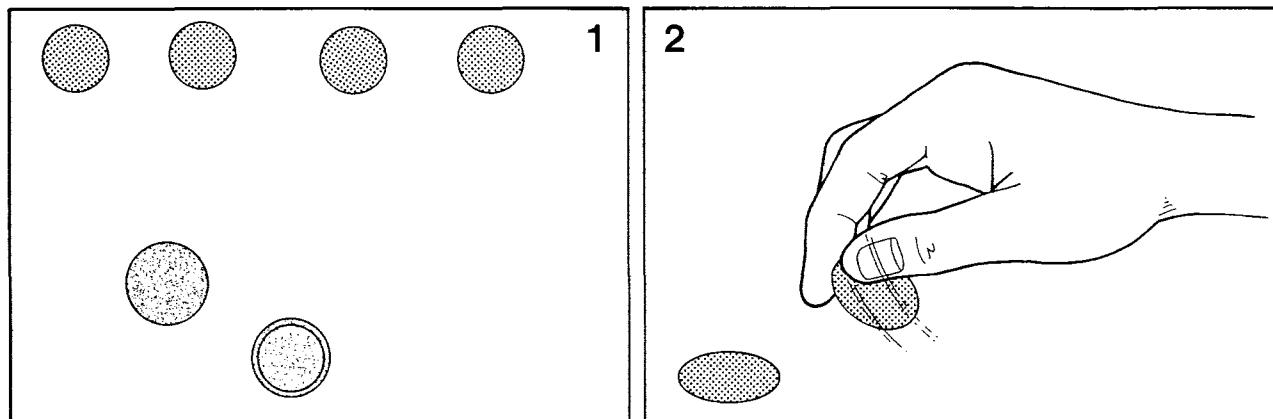


Once you've reached the position shown in figure 10, simply straighten your first finger, pivoting the coin into Edge Grip (fig.11). Pick up the lid and put it on the box.

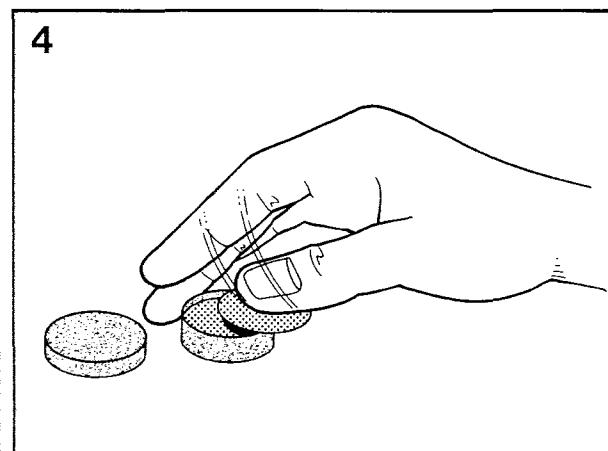
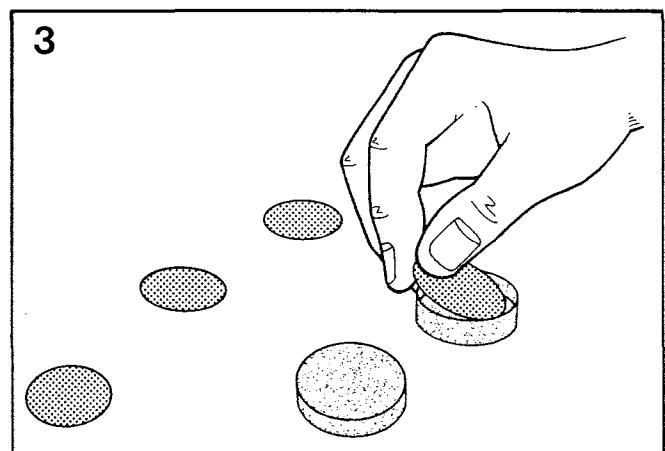
RIM STEAL NO. 1

The third of the four major new sleights takes a number of different forms. In all of the following variations, a coin or coins is always secretly placed on the rim or edge of the box and stolen into right-hand classic palm.

Four coins lie in a horizontal row on the table. The bottom of the box, mouth up, is about five inches inward of the coins, centered, and the lid is mouth down, outward and to the left of the box. The position of the lid is critical, but you won't be able to position it properly until you've first learned the move. Get things set up as close to figure 1 as possible for now.



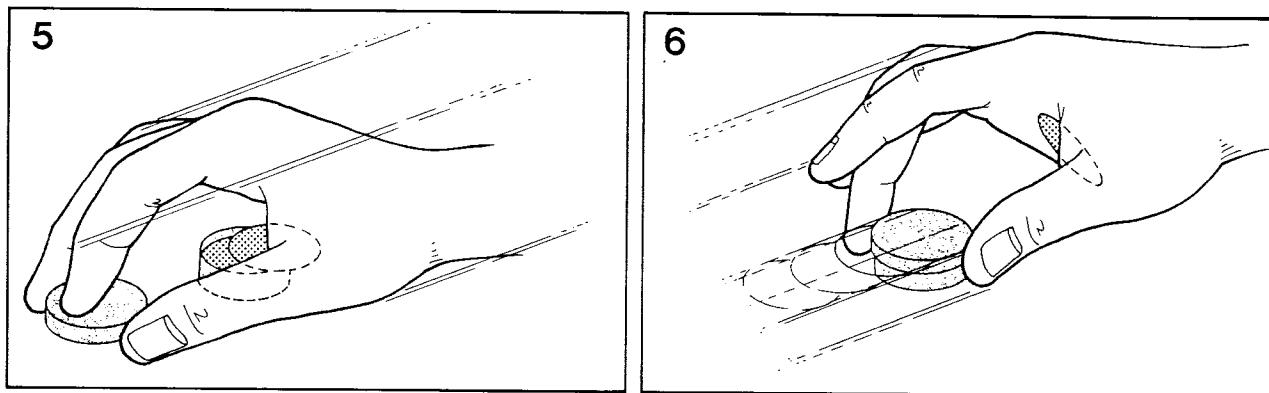
Your right hand is held palm downward (tilted somewhat toward you), with the fingers loosely curled. Lower your right thumb onto the coin at the right end of the row. Dig your first and second fingertips beneath the coin's outer edge, then slide your thumb forward to meet them (fig.2).



Lift the coin about an inch off the table. Do not let its inner edge dangle downward below your hand — hold it horizontally with firm thumb and finger pressure. Move your hand straight to the box and place the coin into it (fig.3). This is a *genuine insertion*.

Genuinely insert the second and third coins one at a time, picking them up from right to left, and placing them into the box. The move will be done on the fourth coin.

Your right hand picks up the last coin, at the left end of the row, exactly as it has the others. Your hand moves to the box in a straight line. When it reaches the box, your fingers release the coin, with your thumb *still resting lightly on top of it*, onto the edge or rim of the box at four o'clock (fig.4). Once the coin has dropped, your thumb presses it in place so it stops moving. All of this is concealed from the audience by the back of your right hand and fingers, and the **sound** of the coin hitting the rim is similar enough to the genuine insertion to go unnoticed.



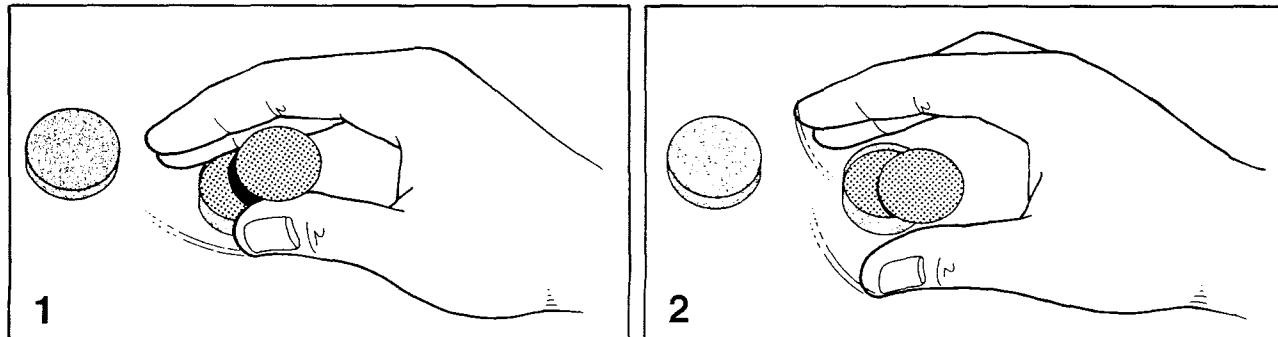
Your hand *does not stop moving* once the coin is on the rim. It continues to the left to lift the lid between thumb, first, and second fingers (fig.5, in which the right hand is transparent). The coin resting on the rim is directly beneath your right hand in classic palm position. Now you can see why the initial position of the lid is vital — that coin must be directly beneath your palm as you grasp the lid.

Contract your hand to palm the coin, then lift the lid and place it on the box (fig.6). The success of the move depends upon your ability to get the fourth coin onto the rim naturally and without hesitation, and then to classic palm it instantly as you lift the lid.

RIM STEAL NO.2

In this handling the coins are handled as a stack and dropped into the box all at once. The lid and box must be in the same position as for "Rim Steal No.1," with the lid properly distanced from the box.

All four coins lie on your palm-up right hand for display. Turn your right hand palm down and catch the coins in a stack between your thumb and fingers in preparation for "The Bold Steal." Move your right hand low over the box and do "The Bold Steal," letting the lower three coins drop into the box. An instant later your thumb rolls the remaining coin a bit to the right (fig.1) and lets it drop onto the rim at four o'clock — in position for the "Rim Steal" (fig.2).



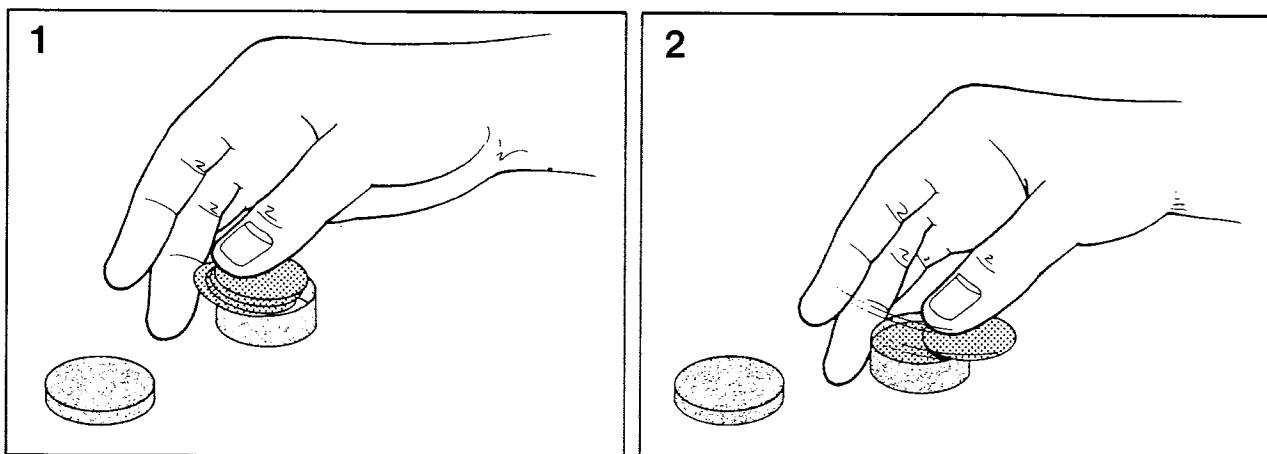
As your right thumb and fingers reach for the lid, your palm drops flatly onto the box and classic palms the coin resting on the rim. Pick up the lid and place it on the box.

RIM STEAL NO.3

Here, the coins are handled in a stack as in the second handling, however the coin isn't stolen until *after* the stack has been dropped in the box. David combined the "Bold Steal" and "Rim Steal" in the preceding handling to great advantage. This move combines the "Rim Steal" with the "Tabled Click Pass" to give a slightly different appearance.

The box and lid must be positioned properly as in the two prior handlings. Your right hand displays four coins. Stack them and insert them diagonally into the box. Reread the "Tabled Click Pass" to get started. As in that move, your palm-down right hand descends over the box.

Your thumb rests on the top coin while your fingers rest on the outer edge of the stack. Lever the stack forward to an almost horizontal position resting on the outer edge of the box (fig.1). When just the upper coin is above the inner edge of the box (as in the previous illustration), your thumb pushes it to "Rim Steal" position (fig.2). If the three lower coins haven't already fallen flush into the box by themselves, your fingers give them a gentle nudge so they fall in now.



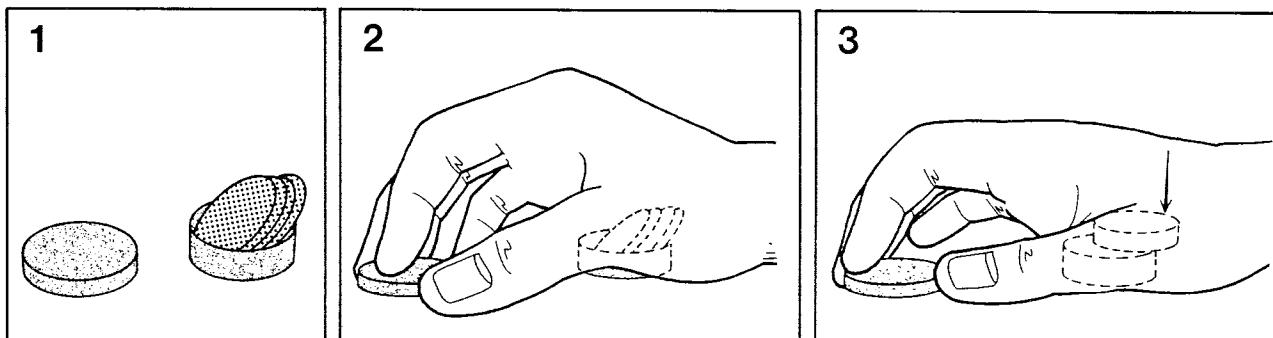
Now, execute the "Rim Steal," classic palming the coin as you pick up the lid. Place the lid on the box.

STACK RIM STEAL NO. 1

Variant handlings of the "Rim Steal" will allow you to steal *the entire stack at once* instead of just one coin. This is very useful for the climax of a routine where the coins suddenly vanish from the box and reappear elsewhere, as you'll see later on.

The box and lid must be positioned as for the "Rim Steal," with the lid just the correct distance away. Your right hand displays four coins and lets them stack as they fall to the fingers. Insert the stack diagonally into the box as in figure 1: note that the coins face directly toward the lid and are angled in the opposite direction they were in "Rim Steal No.3" (that is, they lean toward your right shoulder).

Your palm-down right hand descends over the box, your palm directly over the angled coins, ostensibly to grasp the lid. While your thumb and fingers do grasp the lid, that's the



least of what happens, though it is all that's seen. Your palm hits the upper edges of the angled coins (fig.2). Press downward forcing the stack to lever up to a horizontal position, resting on the rim (fig.3). Classic palm the stack, lift the lid, and place it on the box.

It will certainly take some practice before this can be done casually and without fumbling.

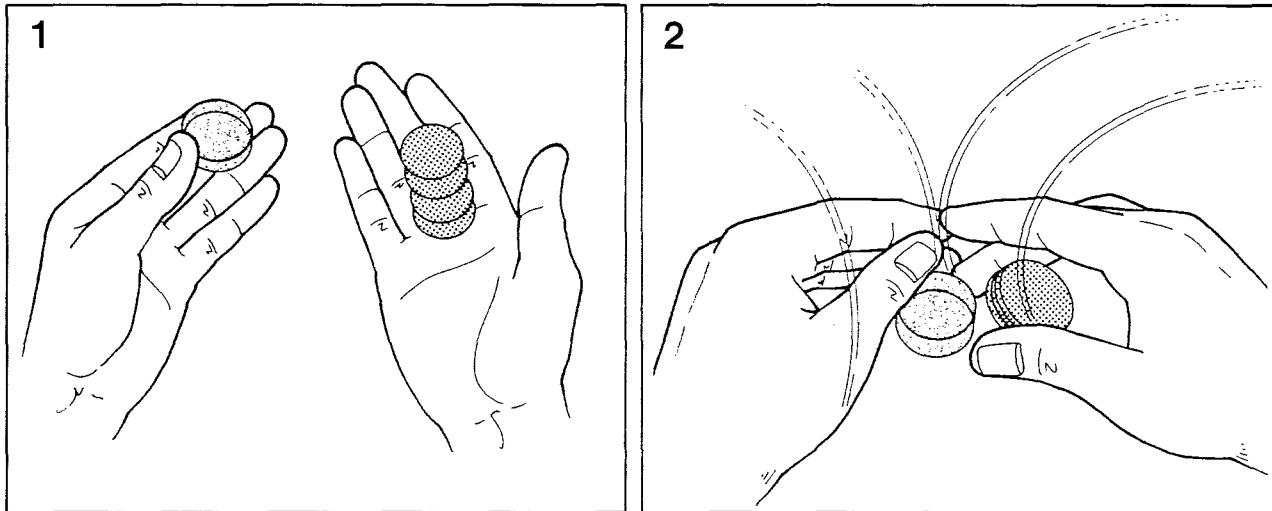
STACK RIM STEAL NO.2

If you found the last sleight impossibly difficult then this may appeal to you. The move is easier and has more cover, and it will certainly fool anyone who doesn't know better (that's just about everyone).

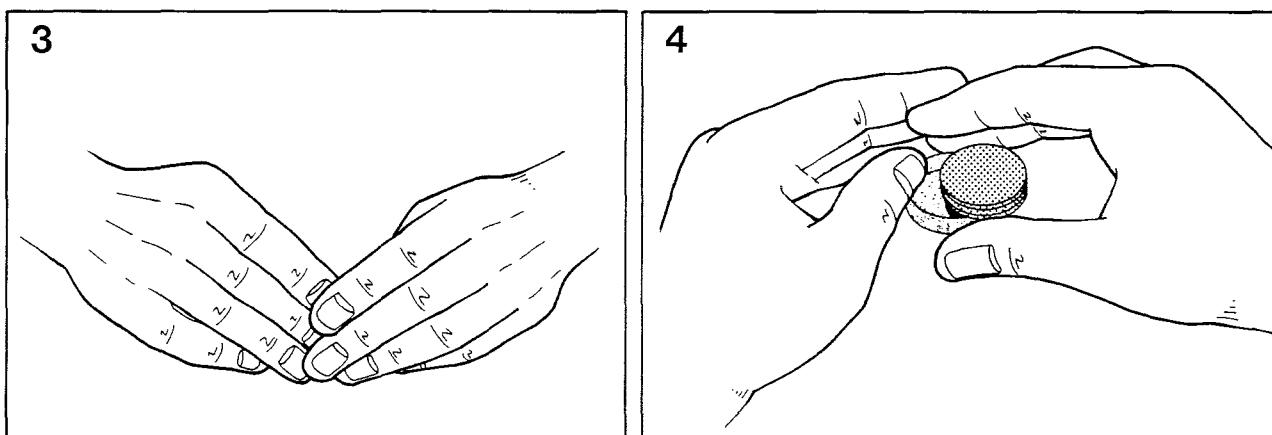
The lid rests mouth down on the table. The box rests, mouth up, on the fingers of your palm-up left hand. Four coins rest on your palm-up right hand (fig.1). You must know in advance exactly where to put the box so it will be the proper distance from the lid.

Turn your right hand palm down, letting the coins stack and catching them between thumb and fingers. At the same time your left hand moves down to the table. Your left

thumb pushes the box off your fingers diagonally inward and to the right so your left fingers are shielding it once it's on the table (fig.2). Note that by this time your right hand has moved directly beside the box.



Both box and coins are completely obscured from the audience (fig.3 is an audience view). Without hesitating, release the stack so that it falls onto the rim of the box at four o'clock, in position for the steal (fig.4). It sounds exactly as if you have dropped the coins into the box.

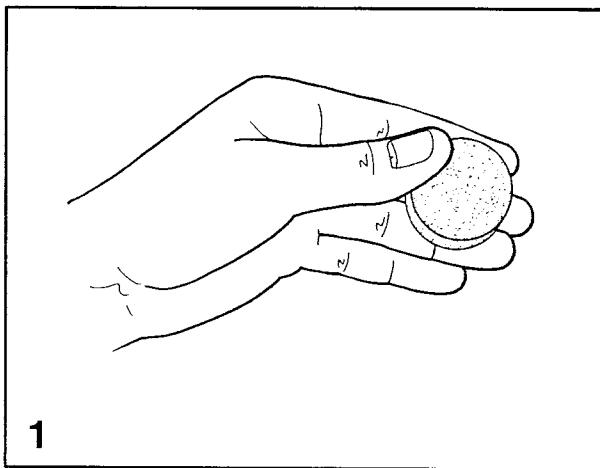


Your left hand moves away as your right hand reaches for the lid. Palm the stack as you pick up the lid, then cover the box.

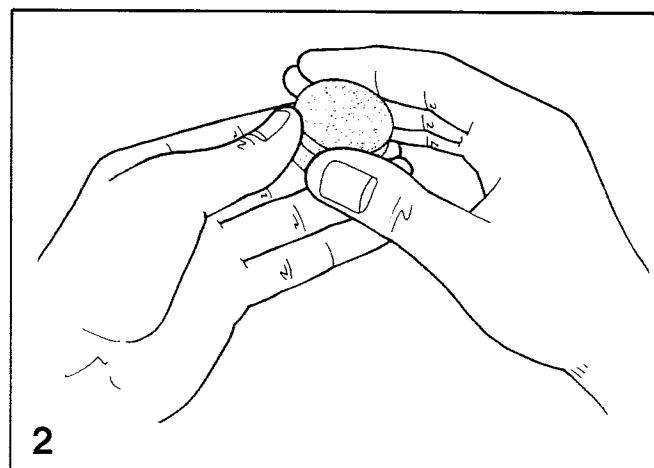
You must make sure to place the box in proper position with respect to the lid or you'll have difficulty later. Also, don't drop the stack onto the rim from a great height or it'll bounce off and scatter; a quarter to an eighth of an inch is sufficient.

THE SPILLOUT STEAL

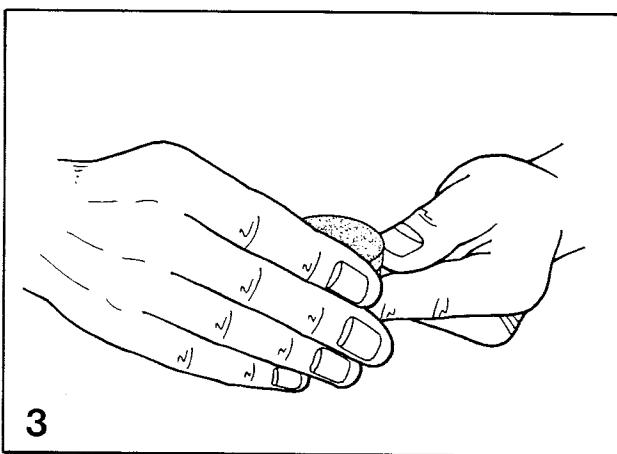
"Spillout Steal," the fourth of the major new sleights, is radically different than the others. The "Click Pass," "Bold Steal," and "Rim Steal" each work on the principle of stealing a coin as it's placed into the box. "Spillout Steal" enables you to steal a coin as you *dump coins out of the box*. It completes the circle of sleights, so you can now steal coins at any time during a routine.



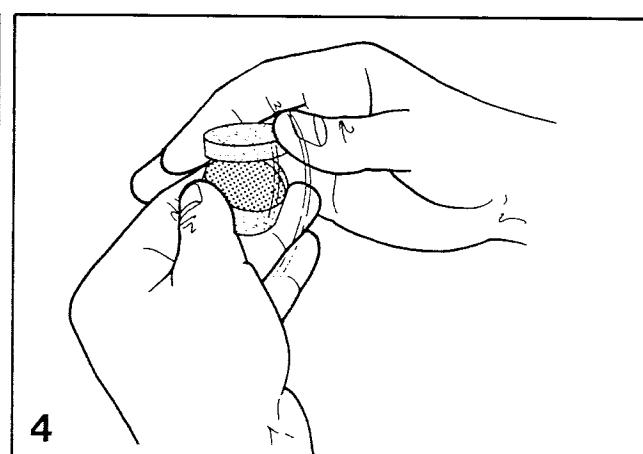
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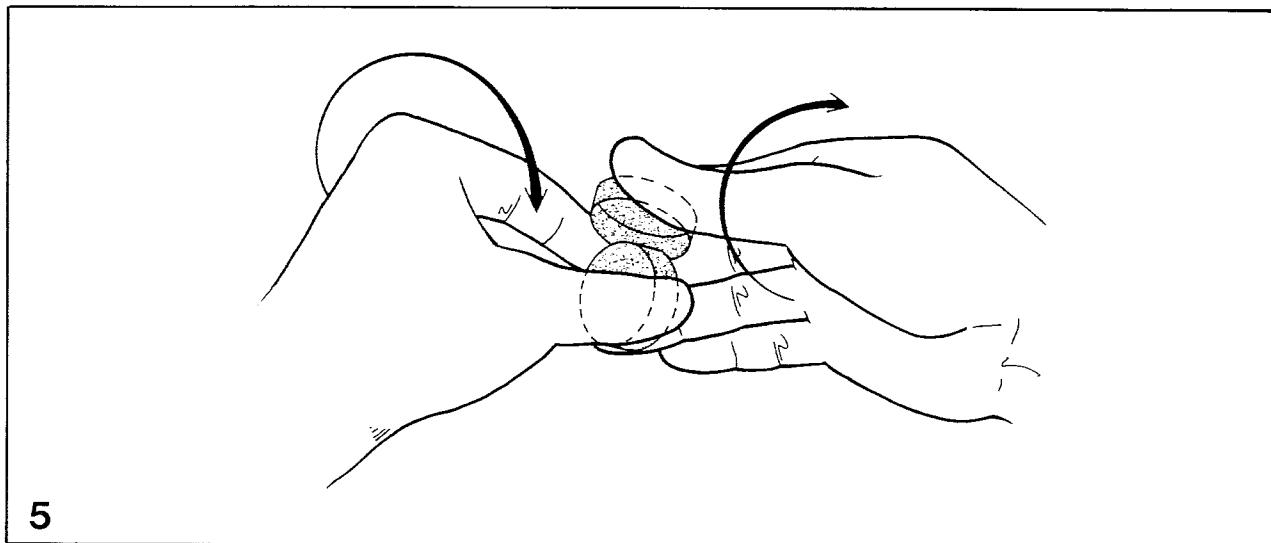


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Your right hand, palm facing left, comes over and grasps the lid between thumb and first finger. At the same time your left thumb moves to the left side of the box (fig.2, fig.3 is an audience view — note that the backs of the right fingers are directly toward the spectators).

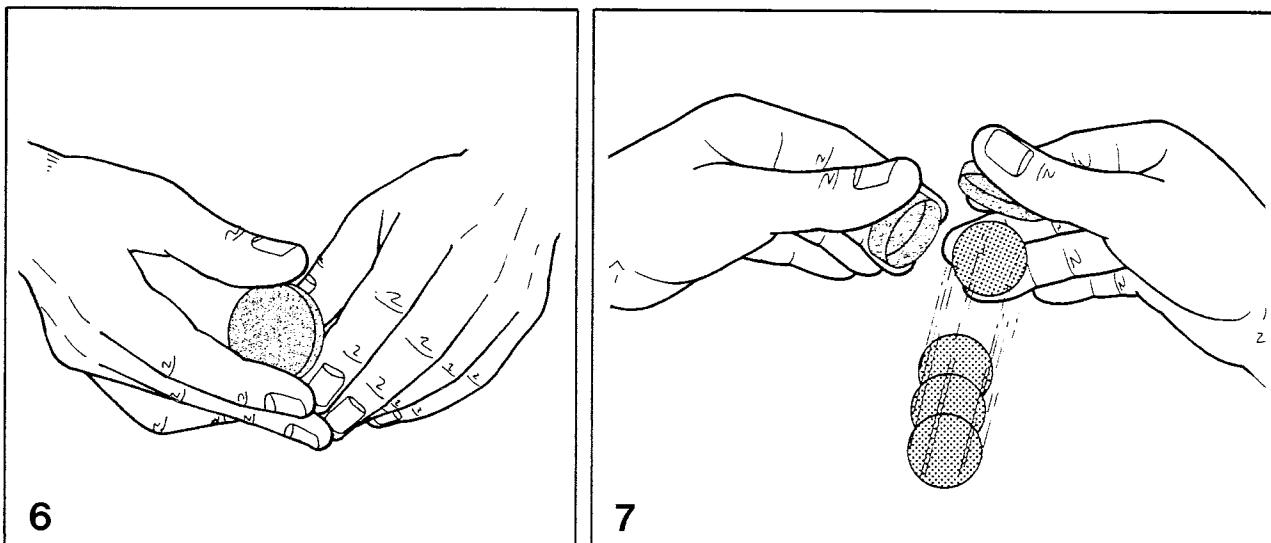
Now, two things happen at once. (First, make sure that you have a firm grip on the bot-

tom of the box between your left thumb and fingertips.) Your right hand lifts the inner edge of the lid, the whole hand turning slightly at the wrist (fig.4). Your left hand turns palm



down, keeping the box very close to the right fingers and dumping the coins onto them (fig.5, fig. 6 is an audience view showing how the backs of the fingers of both hands completely cover what's going on).

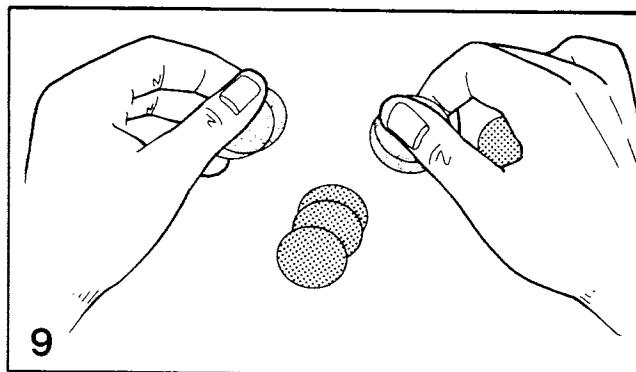
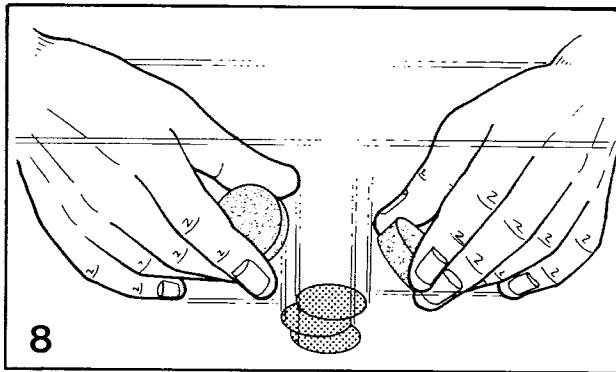
Your right hand immediately (and *rapidly!*) turns inward at the wrist as your hands separate (fig.7 is your view, fig.8 is an audience view). The sudden turn will release the upper



three coins onto the table as your right fingers move out from under them. The lower, fourth, coin will stay put on your fingers (in fingertip rest) by virtue of friction.

Squeeze your right thumb and first finger together, snapping the lid to a mouth up position between them. Your left hand does likewise with the box, flipping it mouth up (fig.9). Table the box and lid on either side of the three coins. Your hands move apart and settle to the table in relaxed fists.

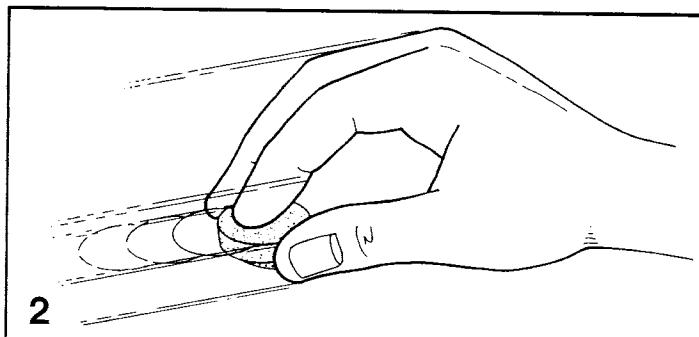
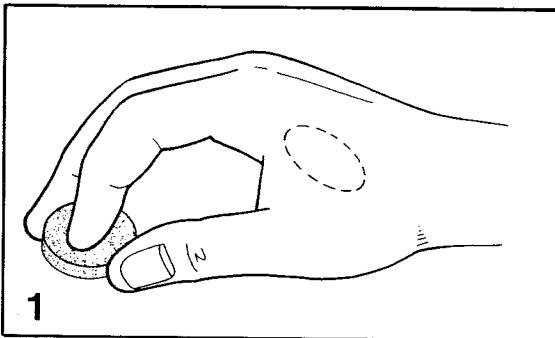
The illusion is perfect: three coins are dumped out of the box — nothing more. Everything looks natural when done up to speed without any fumbling.



LID LOAD NO. 1

Assuming that you've read all the steals in the preceding pages, you may be wondering exactly what do do with the stolen coin once you've got it. Well, one of David's favorite dodges is to hide it under the lid on the table using this standard move.

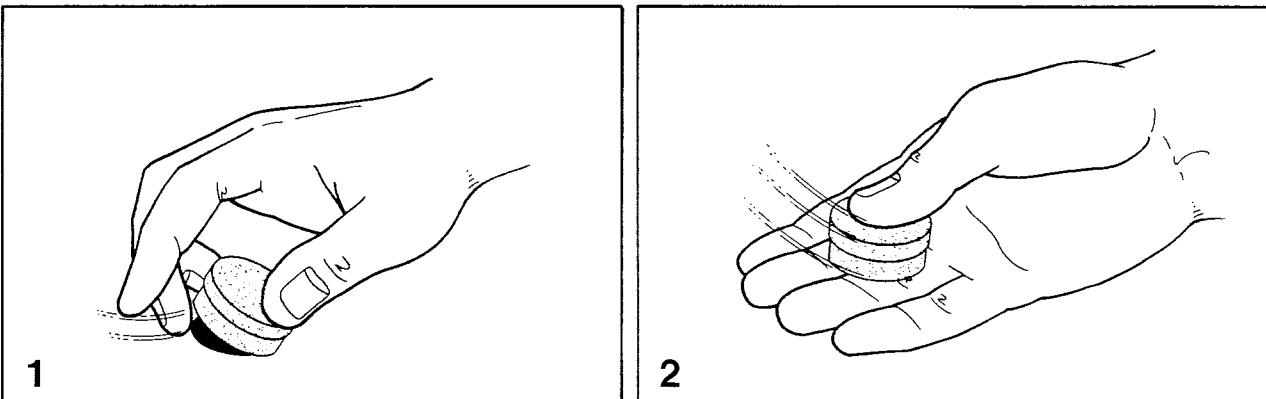
Classic palm a coin in your right hand. The lid rests, mouth down on the table. Your right hand descends to the table and grasps the lid between your thumb and second finger (fig.1). The base of your hand rests lightly on the table.



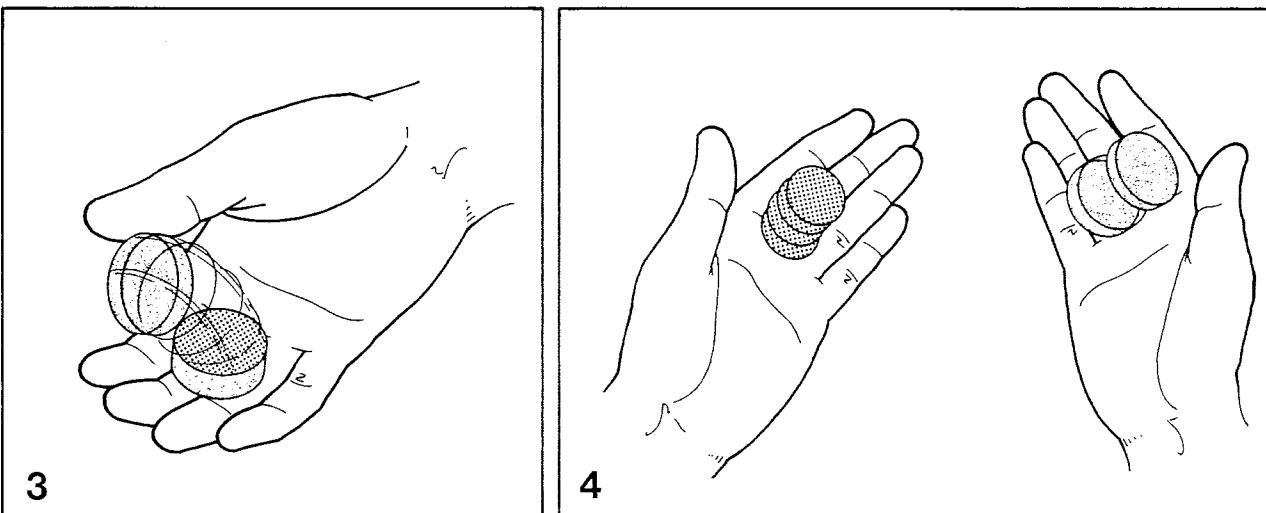
Let the classic-palmed coin fall to the table, then slide the lid back over it (fig.2). As you pull the lid back you must lift the inner edge so it moves **noiselessly** over the coin. That's important — there can be no noise whatsoever!

LID LOAD NO.2

The covered box, with four coins inside, rests on the table. A fifth coin is finger palmed in your right hand. Your right hand moves over the box, your thumb pressing down on the inner edge so the outer edge levers up (fig.1). Slide your fingers under the box and, as your hand turns palm up, your thumb drags it over the finger-palmed coin (fig.2).



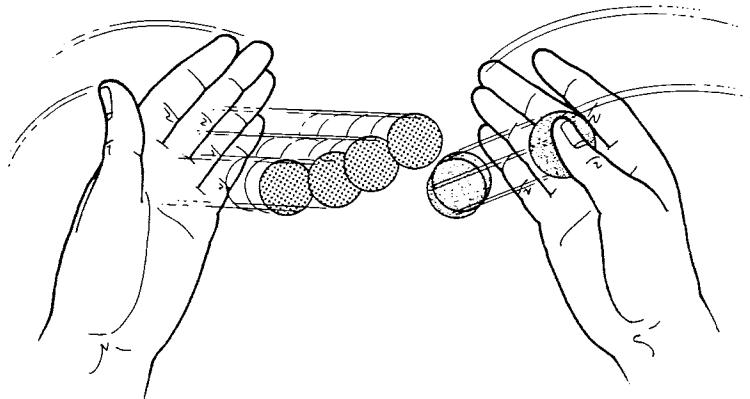
Cross your thumb over to the left edge of the lid and lift it (fig.3). Curl your second and third fingers to hold the box in place as you turn your right hand over, dumping the coins out of the box and onto your left hand. Turn your right hand palm up again and straighten your fingers. Your thumb lowers the lid so that it rests half on/half off the box (fig.4).



Both hands are palm up in a very clean display. Lower your right thumb back onto the lid. Jerk both hands toward the center, tossing the coins to the table with your left hand and the box with your right hand (fig.5). Your thumb retains the lid in place, and it falls over the finger-palmed coin. Any noise that the lid makes when it hits the coin is covered by the falling coins.

Your thumb now moves to the inner edge of the lid and pushes it forward to your fingertips. You can either table it or place it on the box, loading the coin inside.

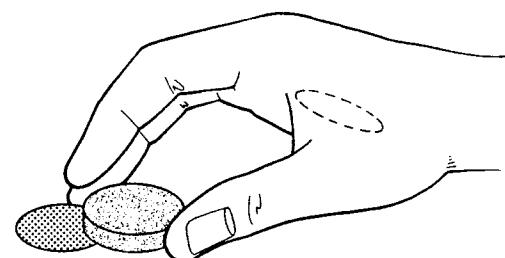
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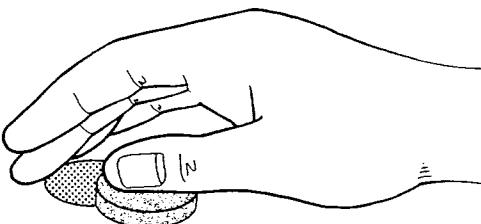
REPEAT LID LOAD

This enables you to secretly reload the lid after the first coin has been revealed beneath it. Now, of course you could simply do "Lid Load No.1" again (assuming you had the second coin classic palmed) when you lift the lid and move it back to reveal the first coin beneath it (*a la Goshman*). There is another, more subtle, method.

1

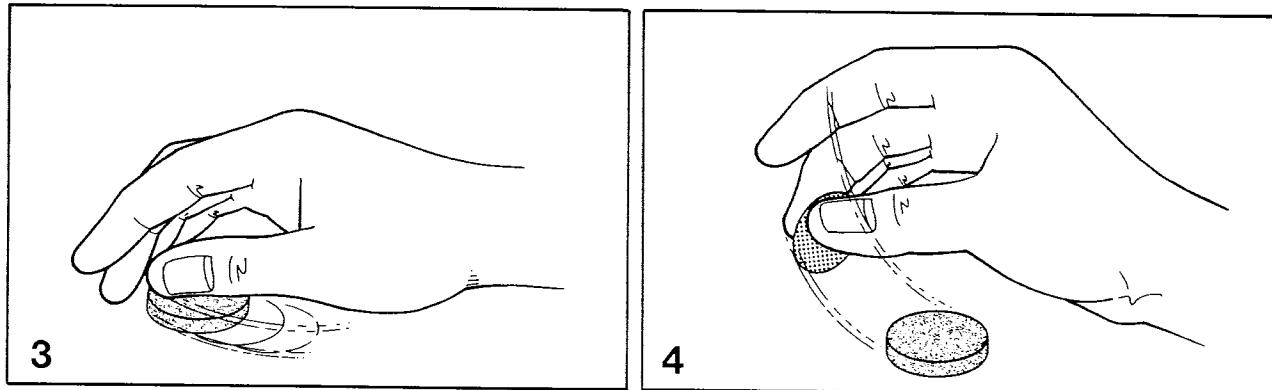


2



The loaded lid rests on the table, and a second coin is classic palmed in your right hand. Your left hand must have at least one coin to gesture with for misdirection.

Make your magic pass and, with your right hand, lift the lid to reveal the coin beneath. Rest the lid back on the coin, leaning half onto the table so the coin sticks out from beneath it (fig.1).



As your left hand displays its coin and you patter, your right hand moves over the lid, your thumb resting on it, fingers in front to shield it from the audience (fig.2). Your thumb pulls the lid forward over the coin (fig.3). Your second and third fingers immediately curl and catch the coin which is released from classic palm. They straighten as your thumb moves onto the back of the coin (fig.4).

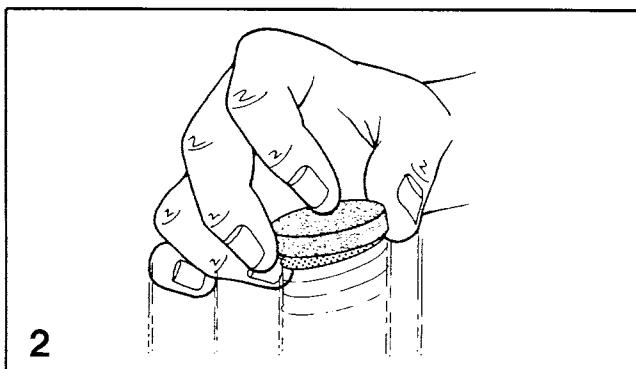
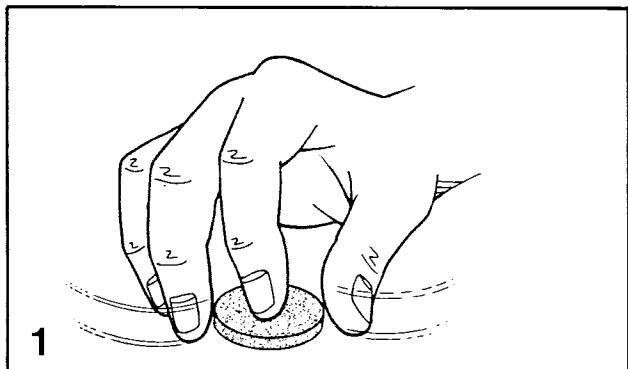
The left hand's misdirection is vital to the success of the move since there is a slight visual discrepancy.

LOADED LID PICKUP

This is an elegant, graceful, and *silent* way in which to lift a loaded lid off the table prior to placing it back on the box. Your palm-down right hand grasps the tabled, loaded, lid between thumb and second finger, first finger resting lightly on top (fig.1).

Your second finger lifts the right edge a tiny bit — just enough for your third finger to slip under and press against the coin's edge. Lift the lid — figure 2 shows how your third finger

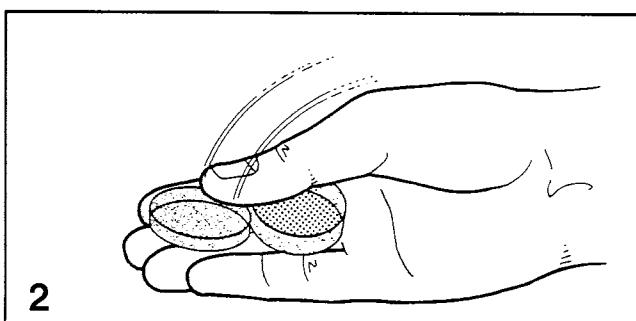
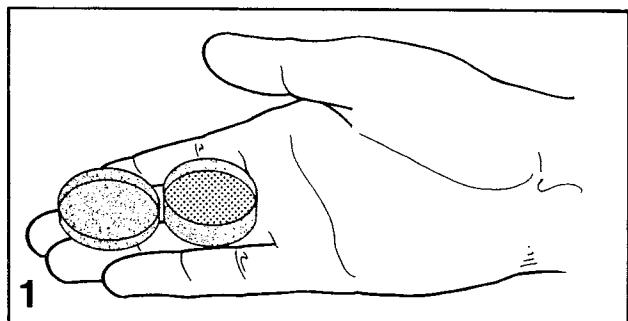
presses the coin against the opposite side of the lid near the thumb to hold it in place. Notice that the coin is not flush inside the lid, either, but angled downward on the third finger side so it can be easily held in place.



If you are going to place the lid on the box, do so in one firm motion so that the coin doesn't jiggle too much and the sound of the lid hitting the box covers any noise the coin might make.

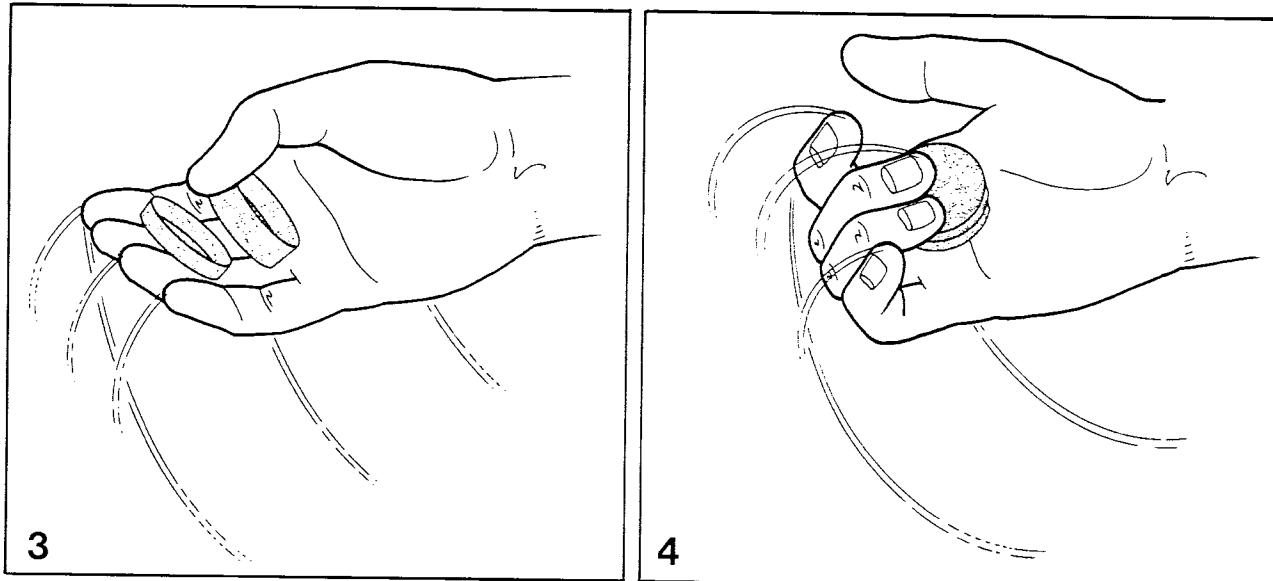
LIGHTNING TURNOVER

David uses turnovers very sparingly in his coin box routines. When he does use them it's at a strategic moment, and usually because *it's the best possible way* to get into position.



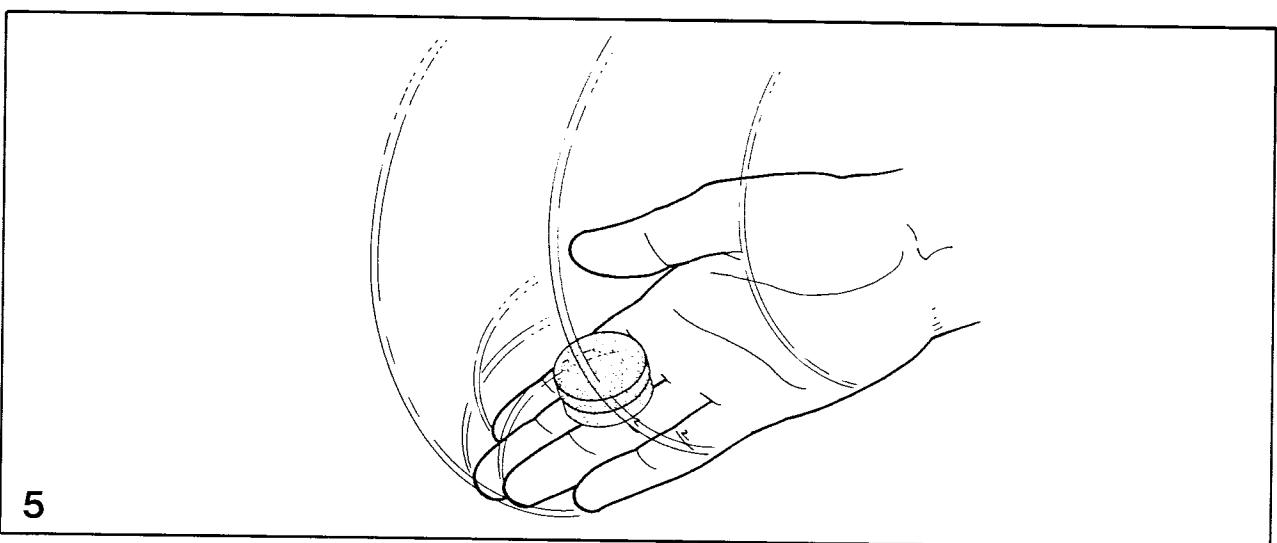
The covered box, with a coin inside, sits in an open finger palm in your right hand. Press your thumb against the inner edge of the lid and push it upward. Push the lid over and onto your fingers, mouth up. Move your thumb away for an open display (fig.1).

Your thumb returns to rest on the *outer* edge of the box (fig.2). The turnover occurs during an up and down movement of your hand. As your hand begins its upward motion, your thumb pulls the box inward, starting to turn it over. Your fingers begin curling inward at the same time (fig.3).



Your thumb has finished its work. By the time your hand reaches its highest point, your fingers curl inward, forcing the lid over the box and clamping both onto your palm near the finger base (fig.4).

As your hand swings back down to a flat position, your fingers open. Because of your hand's downward motion the box will be airborne beneath your fingers for a moment. Your



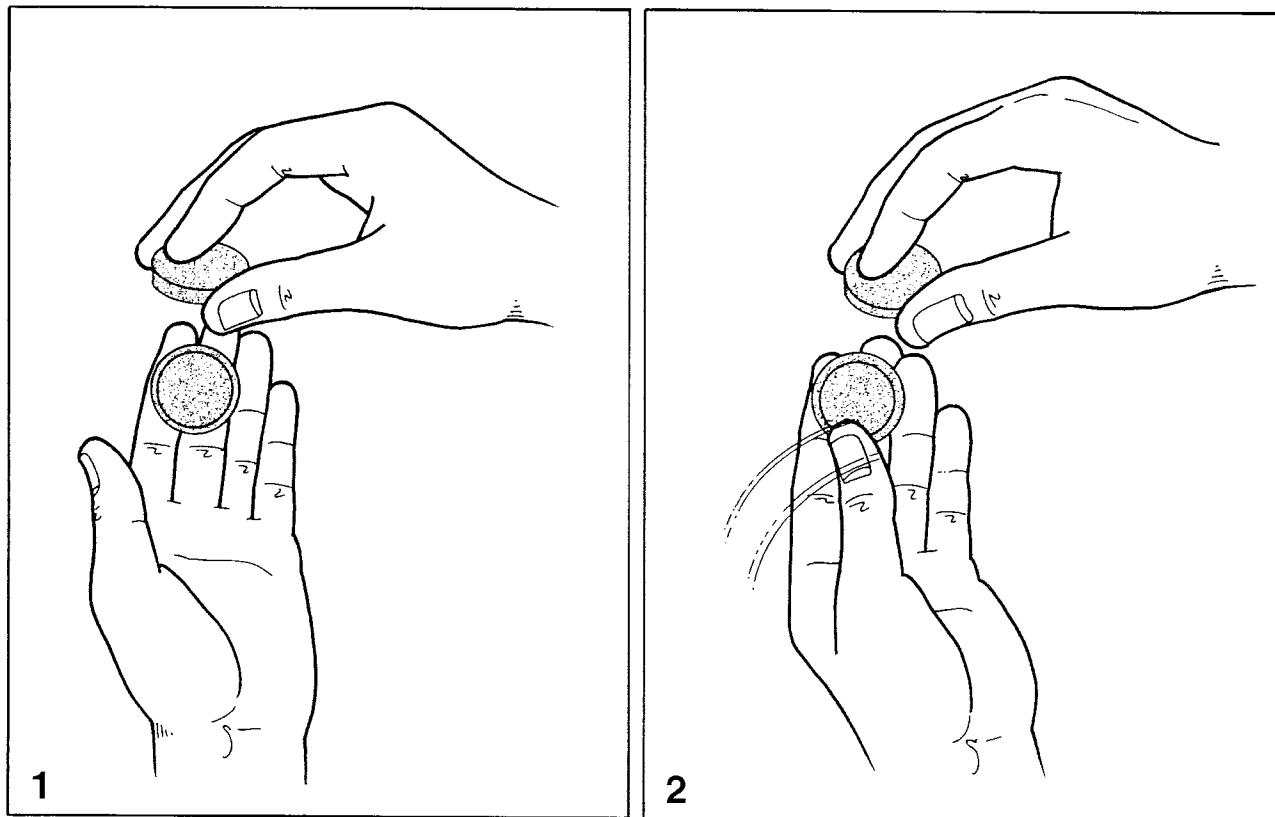
thumb moves onto the top of the box near the inner edge and pushes it forward so it lands back in an open finger palm by the time the hand is flat again (fig.5).

Your hand moves up and down only once during the move. Afterward, the box is shaken lightly a few times.

SNAP TURNOVER

Assume that the box will be empty for the moment during this fairly easy, two-handed, turnover. The bottom of the box rests, mouth up, on your left fingers. Your palm-down right hand holds the lid between thumb and second finger, with the first finger resting gently on top (fig.1). Your left fingers point directly toward the audience.

Your right hand moves around in front of your left hand (a get-ready prior to putting the lid on), and at the same time your left thumb moves onto the inner edge of the box (fig.2).

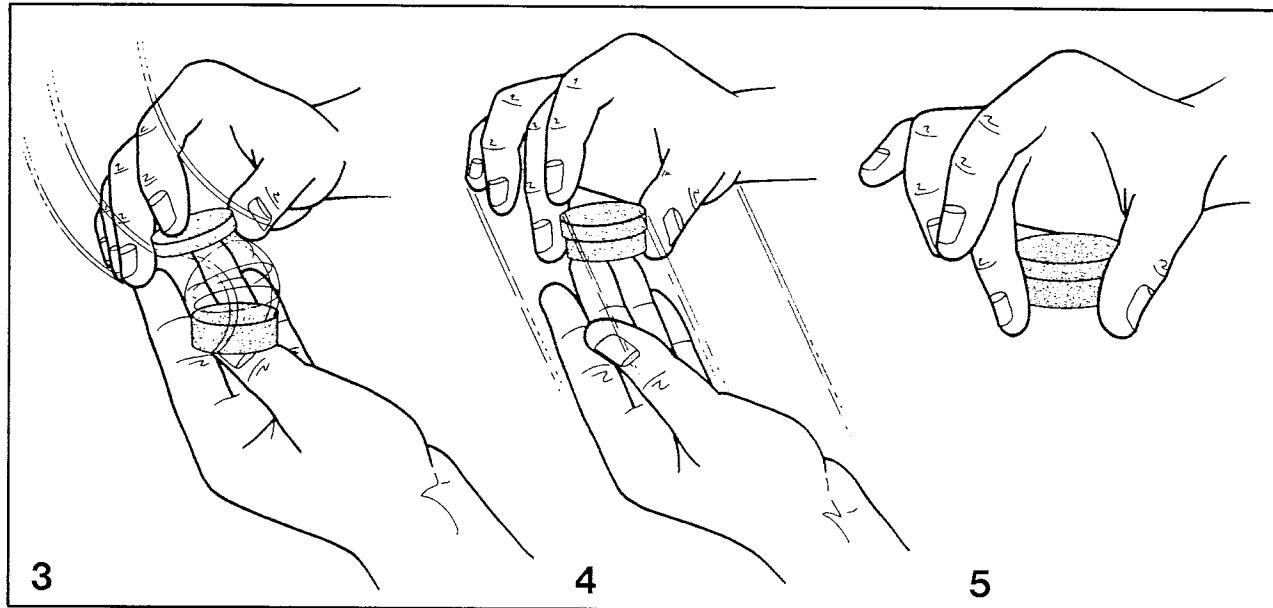


Your right hand moves directly toward the box. Once it gets fairly close and the backs of your right fingers shield everything from the audience, your left thumb presses down and snaps the box over and onto it (fig.3).

Your right hand immediately puts the lid on the bottom of the box and lifts the entire unit between thumb and second finger in the same motion (fig.4). Table the now inverted box.

A good way to create an offbeat moment in which to do this move is to have a coin in the box. Your left hand turns palm down and dumps that coin onto the table. As soon as your left hand turns palm up your right hand comes over to cover the box. Your left thumb snaps

it over and your right hand drops the lid on. The audience's attention will have been diverted by the falling coin, and by the time they look up you'll have done the move.

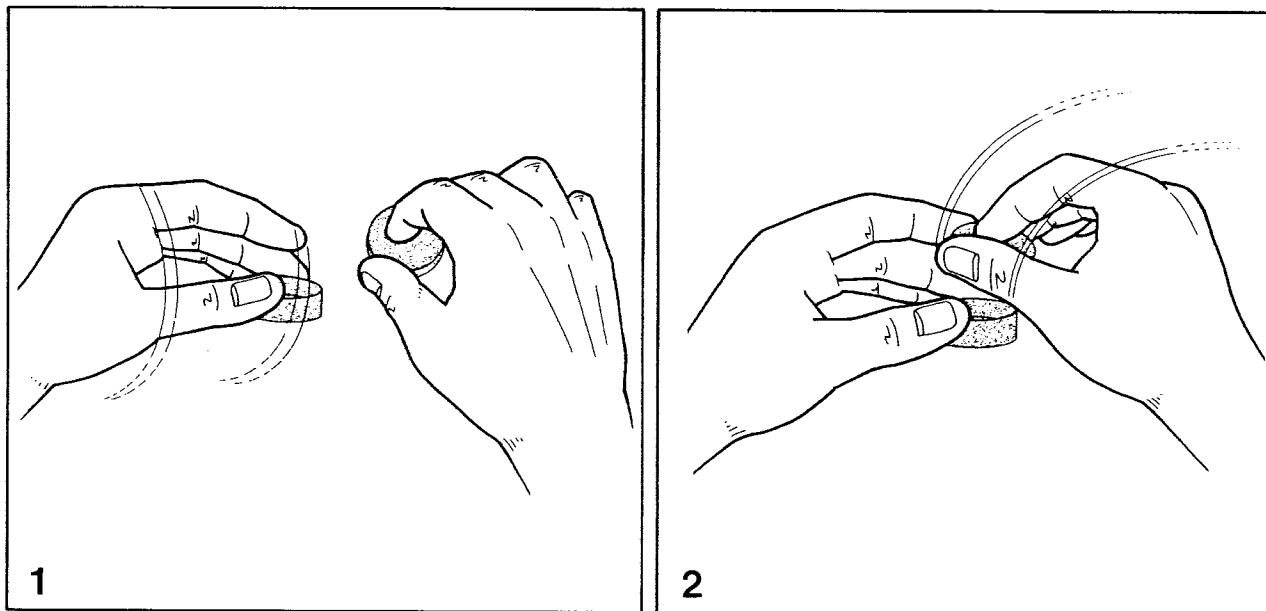


If you want to do the move with one or more coins in the box, it's exactly the same. The only difference is that your right thumb and second fingertips let the flesh of their pads spread under the open bottom to hold the coins in place (fig.5).

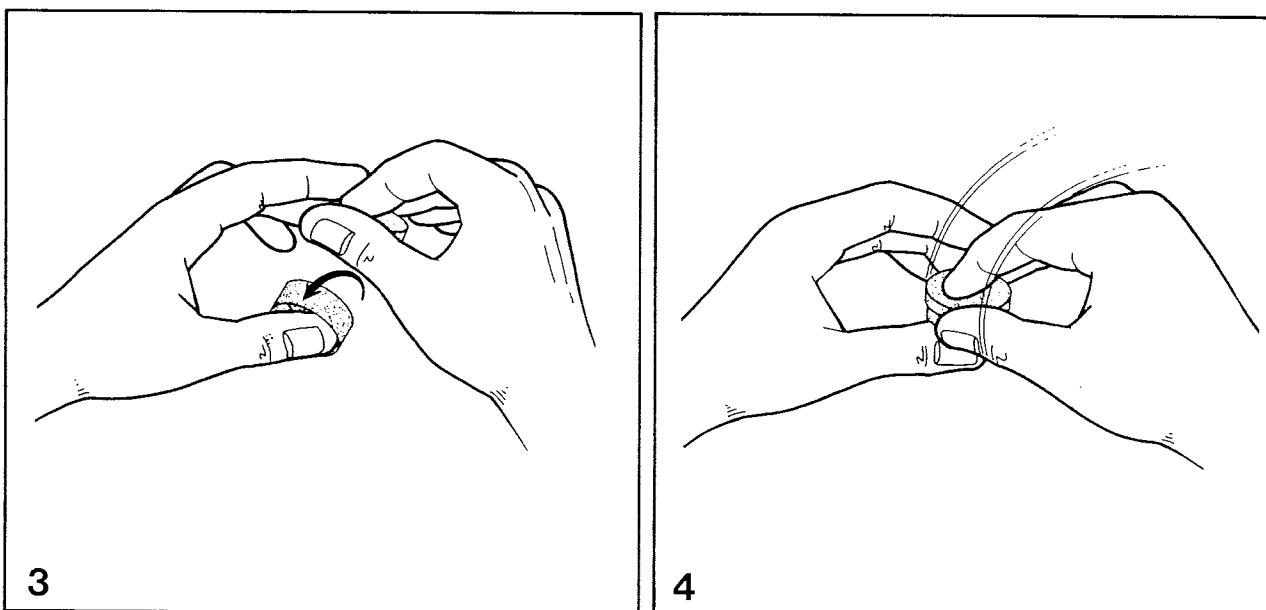
TABLE TURNOVER

This two-handed turnover takes place while the box is on the table, apparently removing even the faintest possibility of the use of sleight of hand.

A coin is inside the covered box, which rests on the table. Both palm-down hands move around the box. Your right thumb and second finger lift the lid (first finger curled lightly on top), while your left thumb and second finger grasp the box. Lift the lid and move it an inch to the right, then your left hand tilts the box forward (fig.1).



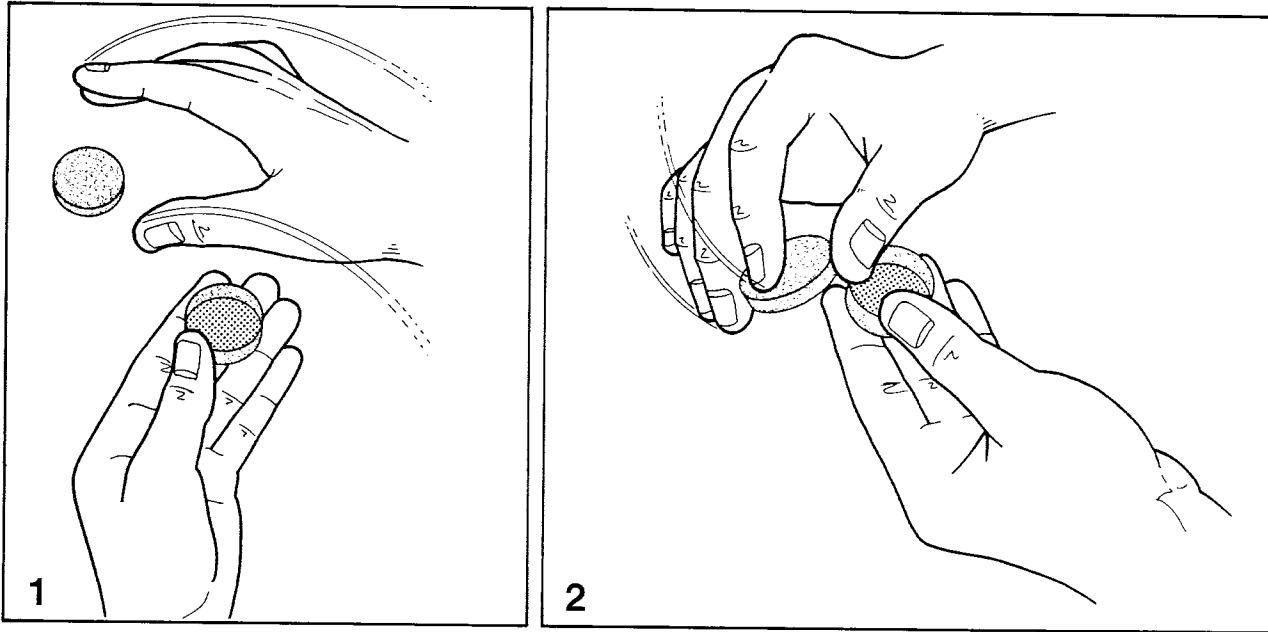
Your right hand moves forward and to the left so the lid is held about two inches directly in front of the box (fig.2). Your left thumb releases the inner end of the box letting it fall flatly onto the table. Your left thumb immediately descends onto the box's inner edge and presses downward, flipping its outer end upward (fig.3).



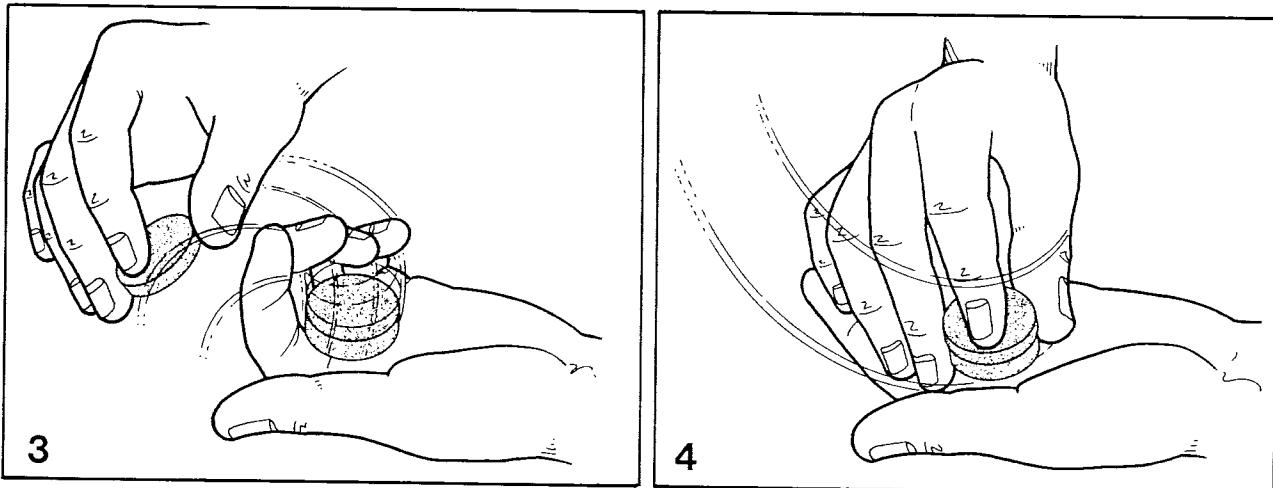
Without pausing, your right hand presses the lid onto the bottom of the box, assisting in the box's turn (fig.4). Pull your left thumb out from beneath the box, then lower the box to the table with your right hand.

STANDARD TURNOVER

The covered box, with a coin inside, is resting on your left fingertips. Move your thumb onto the box and shake it a few times. Turn to your left. Your right hand lifts the lid and tables it just to the right of your left hand (since you've turned slightly to your left the tabled



lid is actually in front of your left shoulder). Now face forward again, bringing your left hand directly in front of you. Your left hand should now be to the *right* of the tabled lid, in position for the move.



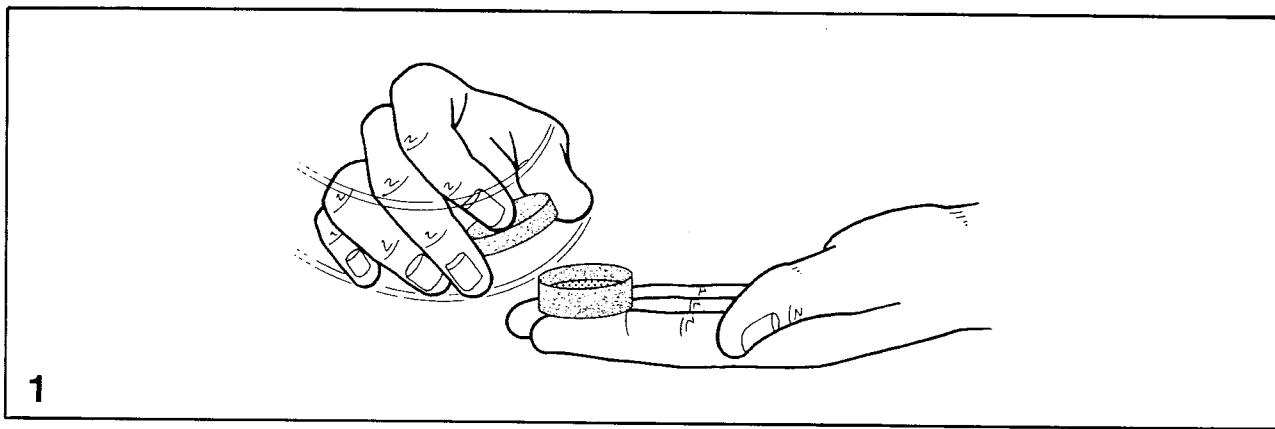
Extend your left hand toward the audience and move it in an arc from left to right and back again so all the spectators can see the coin inside the box. End with your left hand in its original position.

Your right hand comes over in front of your left hand to grasp the lid (fig.1). Lift the lid, raising your right hand until it's on the same horizontal plane as your left hand. Begin to retract your right hand in order to place the lid on the box. A moment will come when the bulk of your right hand obscures your left hand from the audience for a moment (fig.2). In that instant your left fingers curl, flipping the box over (fig.3).

Immediately lower the lid onto the box (fig.4). It doesn't seem possible that there could be a turnover easier to execute than this one. Just wait until your right hand is in front of your left hand before curling your left fingers and it's sure to be deceptive.

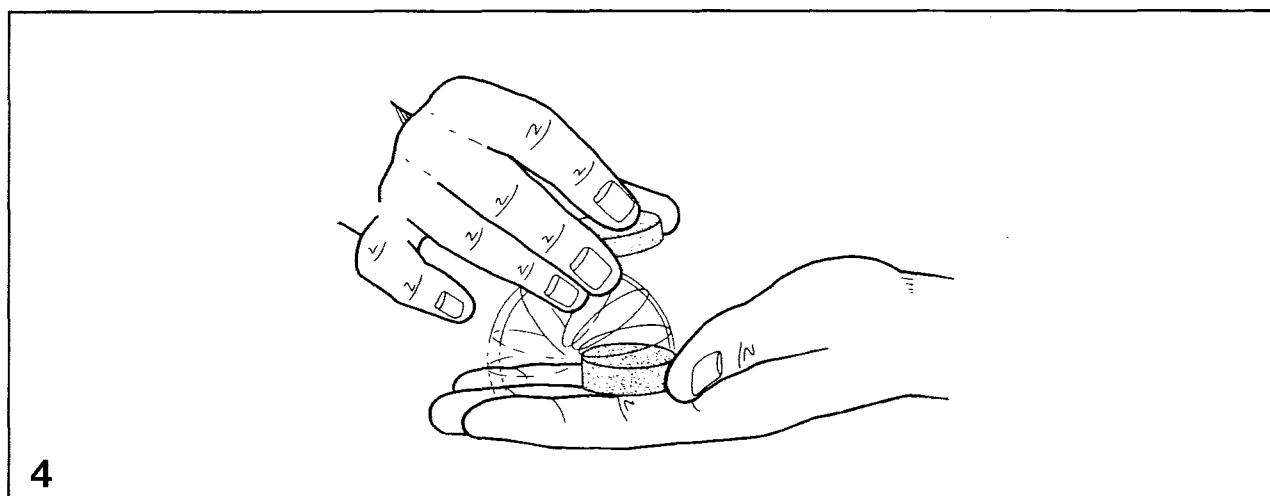
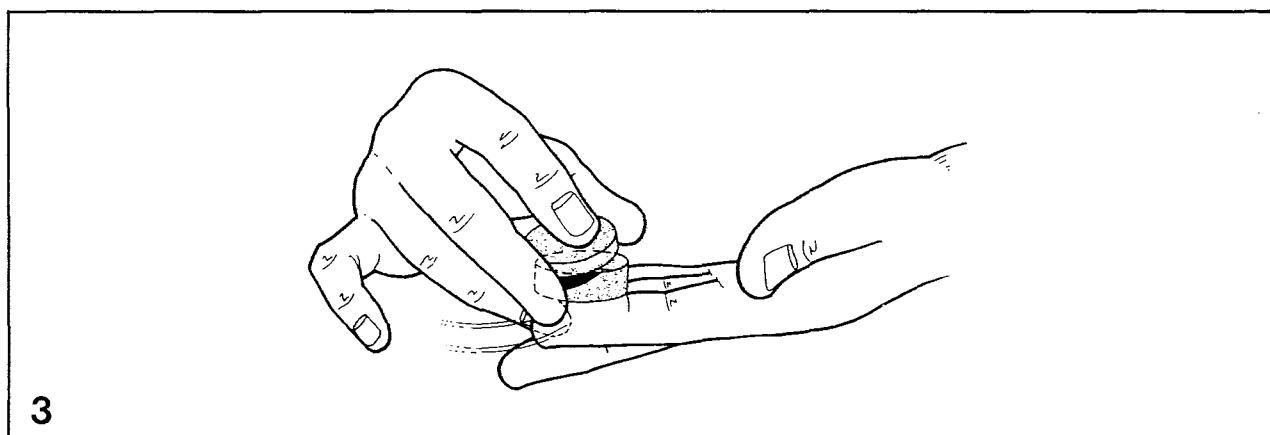
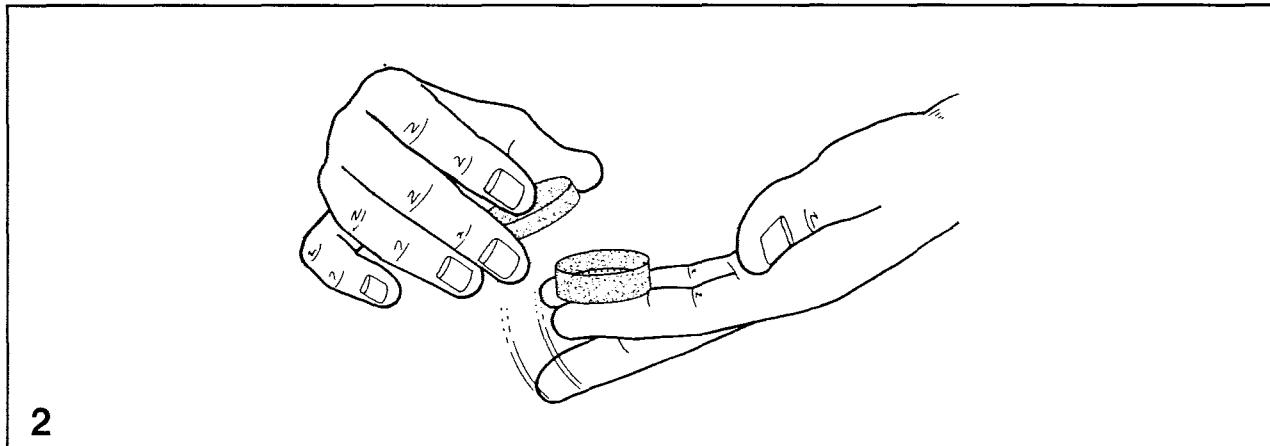
THIRD-FINGER TURNOVER

The covered box, with a coin inside, rests on your left first and second fingers — almost at the tips . Your palm- down right hand lifts the lid, holding it between thumb and second



finger with the first finger curled lightly on top. Once the spectators have gotten a last look at the coin inside the box, your right hand *naturally* moves in front of your left hand on its way to replace the lid (fig.1).

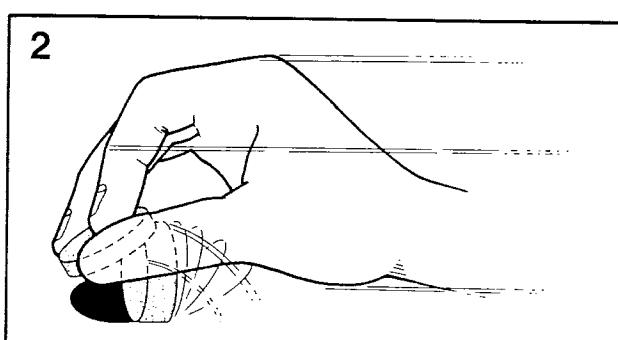
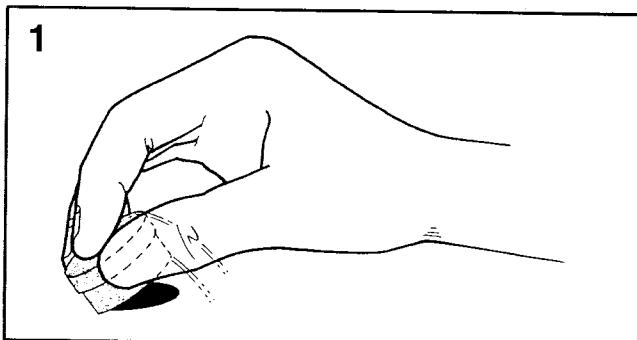
Begin to move your right hand inward, toward the box. At the same time, your left second finger drops slightly, creating an opening beneath the *outer end* of the box (fig.2). Your right third fingertip moves into this opening (fig.3).



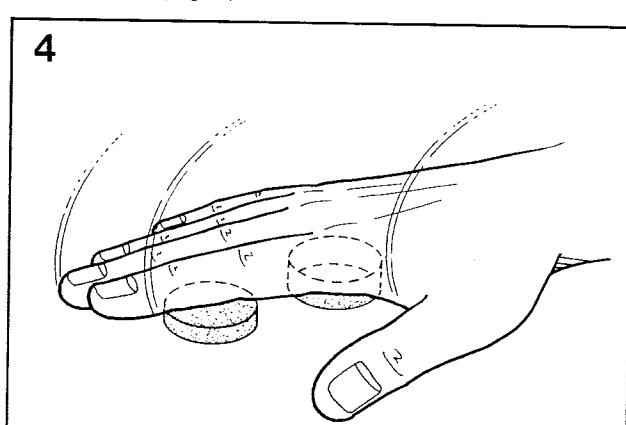
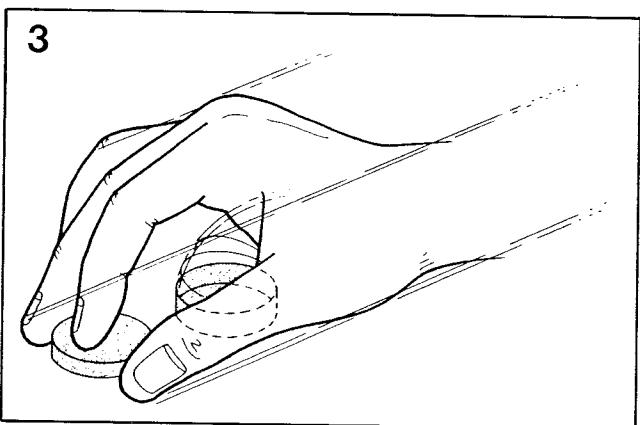
Lift your third finger a bit as your right hand continues moving inward, flipping over the box (fig.4, in which the right hand has been raised slightly so you can see how the box flips over. In reality the move is extremely cozy, the right hand directly over the left). Immediately press the lid on the box to complete the move.

THE FINAL TURNOVER

Often at the end of a coin box routine the bottom of the box will remain inverted under the lid, and it must be turned over in order to "end clean." The method usually used is to let the bottom of the box drop out from beneath the lid and fall to the table, the tip of your third finger hitting it so that it does a somersault and lands mouth up. That's fine — if the box happens to be in your hand at the end of the routine. Often, however, it's on the table, and it doesn't make much sense to pick it up, open it, and put it back down again. What you would really do in such a situation is simply lift off the lid. That's the illusion this turnover creates.



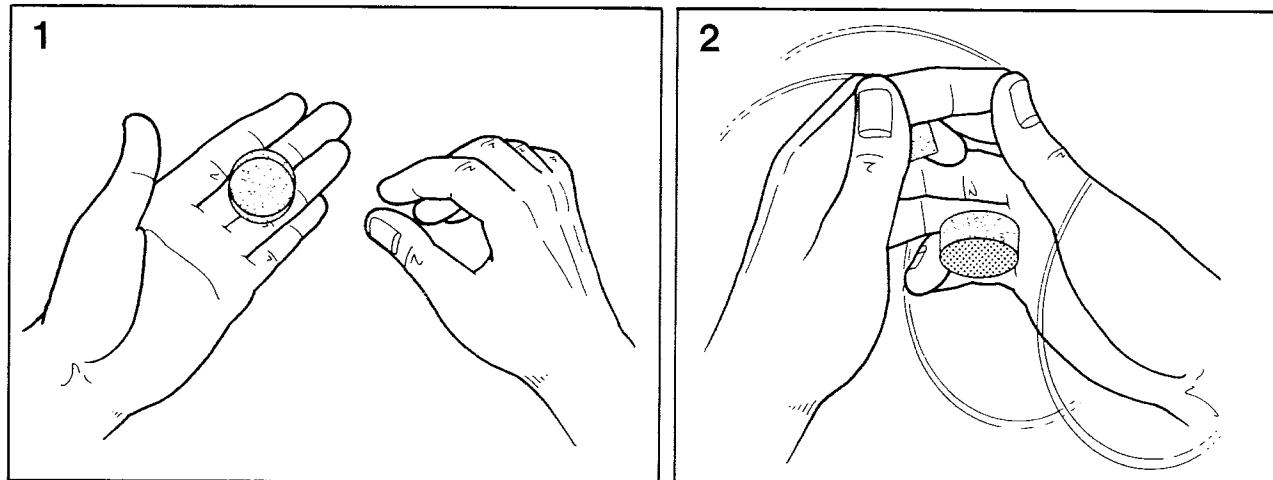
The inverted box, with the lid on, rests on the table. Your right hand grasps the lid (and only the lid) between thumb and second finger, first finger curled lightly on top. Tilt your hand forward, pressing the box's outer edge into the mat (fig.1).



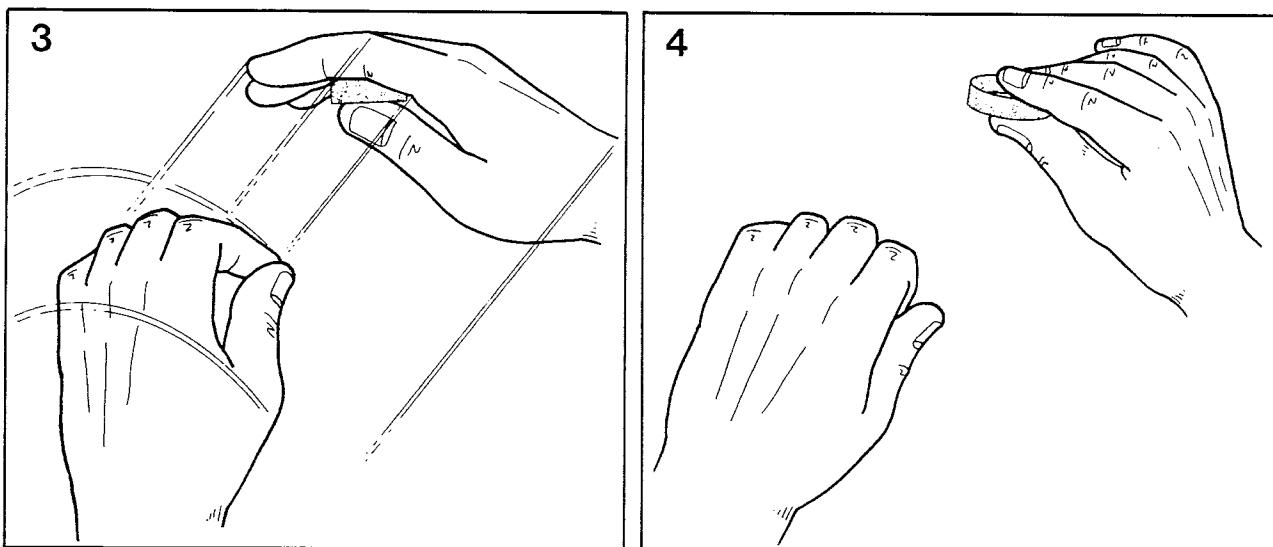
Your second finger lifts the lower edge of the lid off the box (fig.2). By pressing downward with your thumb as you move your hand forward, the box will flip mouth up (fig.3). Your hand immediately flattens onto both box and lid, patting them to the table (fig.4). When you lift your hand the box and lid will be seen sitting in a natural position. The move is covered from the audience by the back of your right hand and fingers.

SHUTTLE-PASS BOX SWITCH

This simple sleight based on "The Shuttle Pass" is described here to switch in a Boston box. It also has the advantage of showing both hands empty except, apparently, for a single box.



The empty regular box bottom sits in open finger palm in your left hand. The Boston box is finger palmed in your right hand, mouth toward the skin. Your right hand rests on the table in a relaxed fist (fig.1).



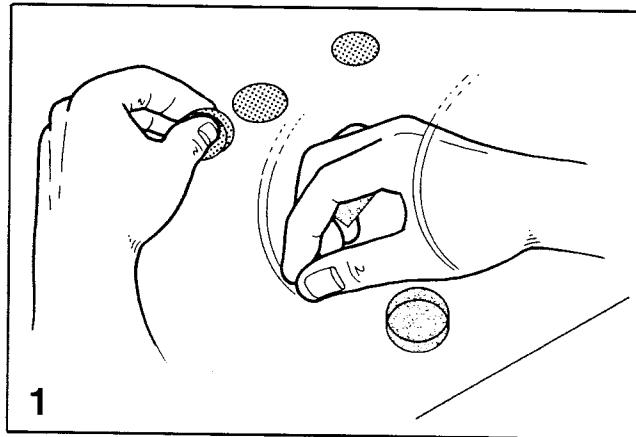
Your hands move toward each other, beginning "The Shuttle Pass" movement. When the hands meet, your right hand turns partially palm up and your left hand partially palm down (fig.2). Your right hand turns palm up just enough to imply that it's caught the box which

has supposedly fallen from your left hand. Don't turn it too far or you'll expose the move. The regular box remains finger palmed in your left hand. Note that at this moment the bottom of the Boston box is tilted toward you.

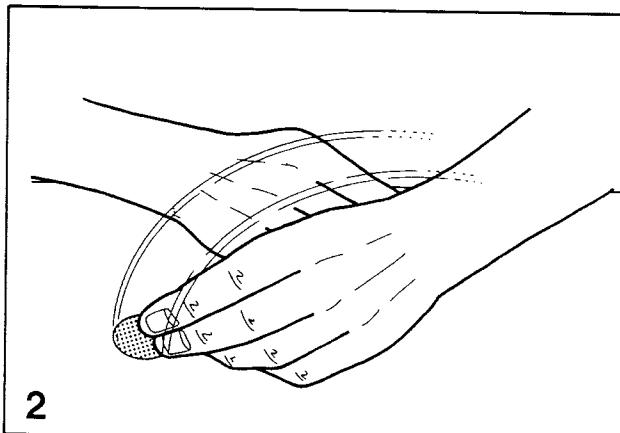
Your right thumb moves onto the bottom of the Boston box as the hand turns palm down (fig.3). Your thumb pushes the Boston box to your fingertips (which also curl back a bit to expose it more quickly) as the hand moves forward to table the box (fig.4). At the same time your left hand settles to the table in a relaxed fist.

SWEELAP BOX SWITCH

You must be seated in position to lap. The empty Boston box is finger palmed in your right hand, mouth toward skin. That hand rests in a palm-down relaxed fist on the table. The regular box is on the table, mouth up, an inch or two from the edge and directly in front of you. The lid is off to the left. Four coins lie in a horizontal row on the table about ten inches from the edge.



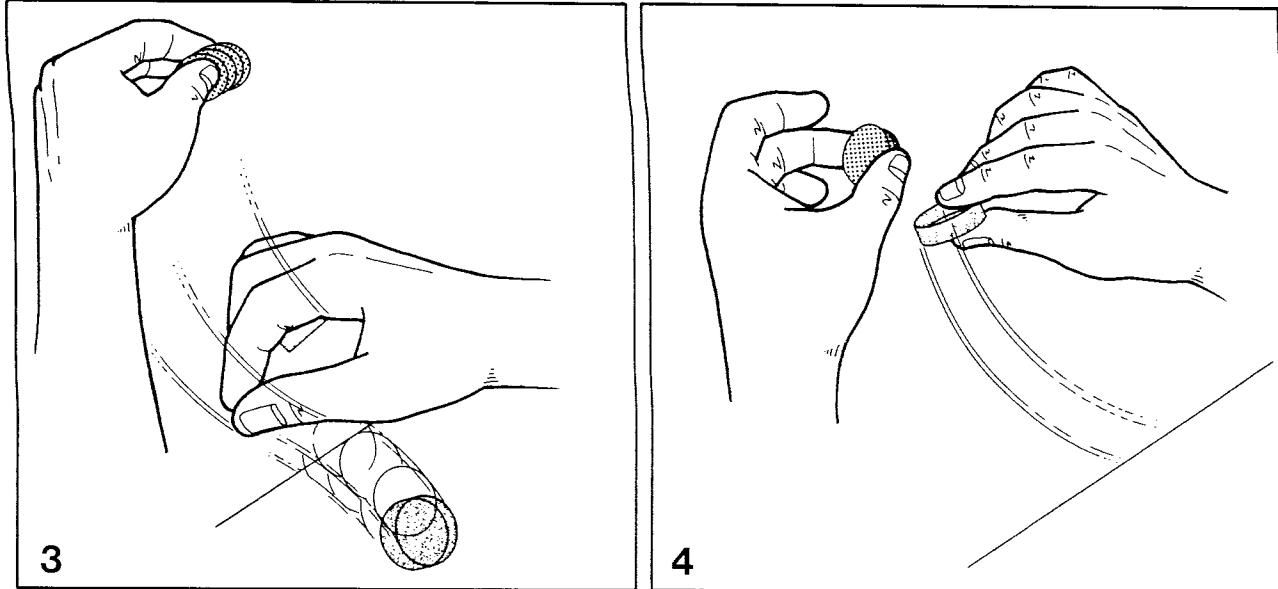
1



2

Your left hand begins picking up the coins, one at a time, from left to right, stacking them. At the same time your right hand moves to directly in front of the box (fig.1).

As your left hand picks up the third and fourth coins it will cross in front of your right hand, obscuring it from the audience (fig.2 is an audience view). *At that moment* your right hand simply moves toward you, your fingers sweeping the box off the table and into your lap (fig.3).

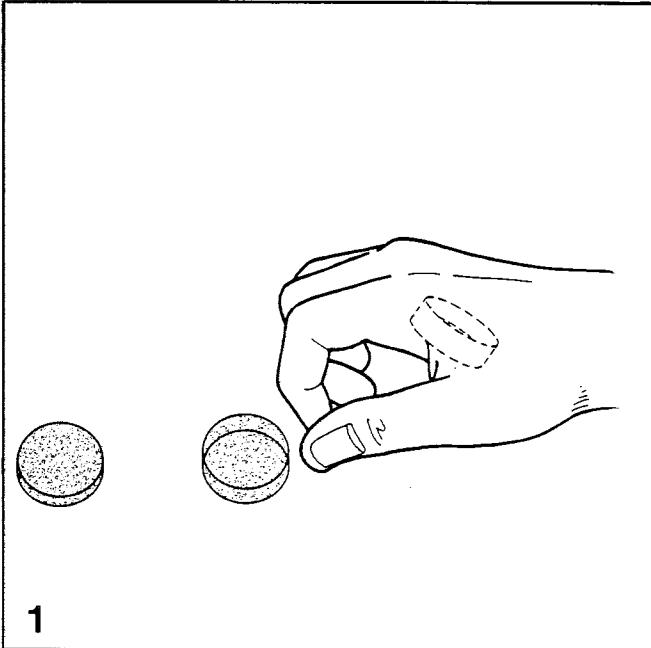


Your right fingers straighten, your thumb moving onto the bottom of the Boston box and pushing it to your fingertips as the hand moves forward (fig.4). By this time your left hand has picked up all four coins and holds them in a stack, and it places them into the box.

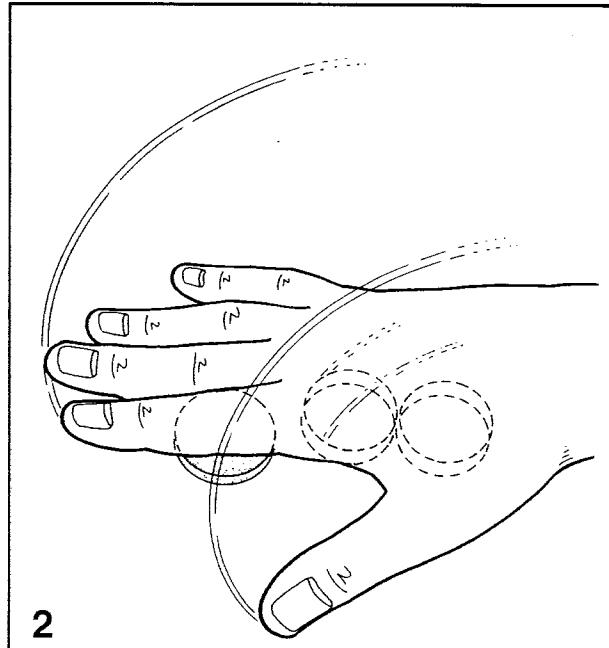
ROTH/KAPS BOX SWITCH

Both David and Fred Kaps developed a virtually identical box switch, which takes place on the table and uses only one hand. Fred Kaps used this to switch in a Sokito box for an Eric Lewis concept of using a solid box bottom as a climax.

Classic palm a Boston box in your right hand, mouth toward skin. A regular box sits on the table, mouth up, and the lid rests nearby — outward and to the left (fig.1). *The distance between the lid and the box must equal the diameter of the box.*



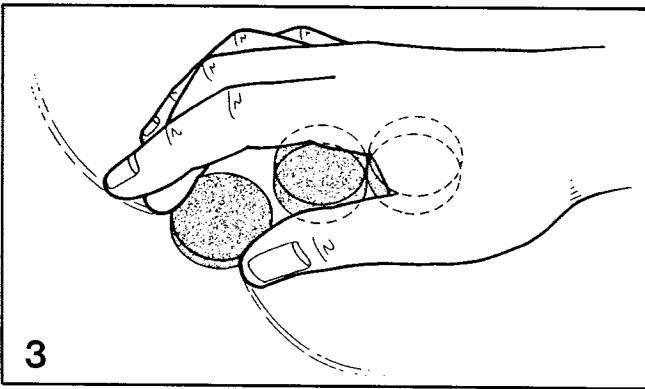
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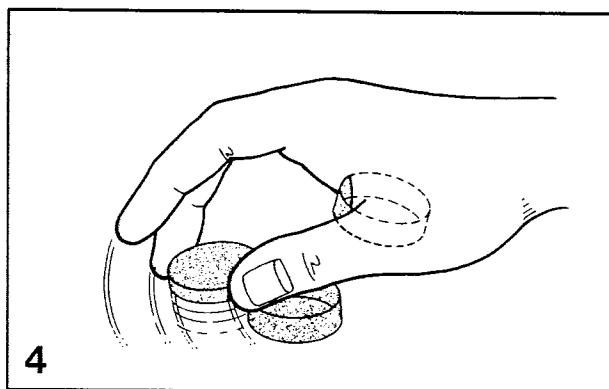
2

Your right hand descends to the table and opens flat letting the bottom of the Boston box rest on the table. It's actually released from classic palm, but remains resting directly beneath the palm. While maintaining a light downward pressure your right hand moves forward, sliding the box beneath it. It will appear as if you merely lift the lid and place it onto the box.

Slide your right hand forward and then hook back so the Boston box slides between the regular box and lid (fig.2). Without pausing, your right hand moves back until the regular box is directly beneath the center of your palm — that places your thumb and second finger in perfect position to grasp the lid (fig.3).



3



4

Contract your muscles and palm the regular box, lifting the lid in the same motion (fig.4). Note that your hand moves upward about six inches so the box is clearly seen before the lid is placed on. Once the box is covered your right hand can either move it forward or settle to the table in a relaxed fist.

When done smoothly and fairly rapidly, the box appears to remain in view the entire time. Your palm covers it for a second or two, but your hand moves upward so quickly that a visual retention is achieved.

If you want to switch in a Sokito box as Fred Kaps did, or a box filled with coins, you must *not lift the lid too high* during the switch or you'll expose the contents of the switched-in box. Switching in a filled box is a nice production.

You could vanish four coins by switching in an *empty* box and palming out the filled box. In the same motion with which you place the lid on, lift the covered box and shake it — the coins in the palmed box will jingle and sound as if they're in the visible box!

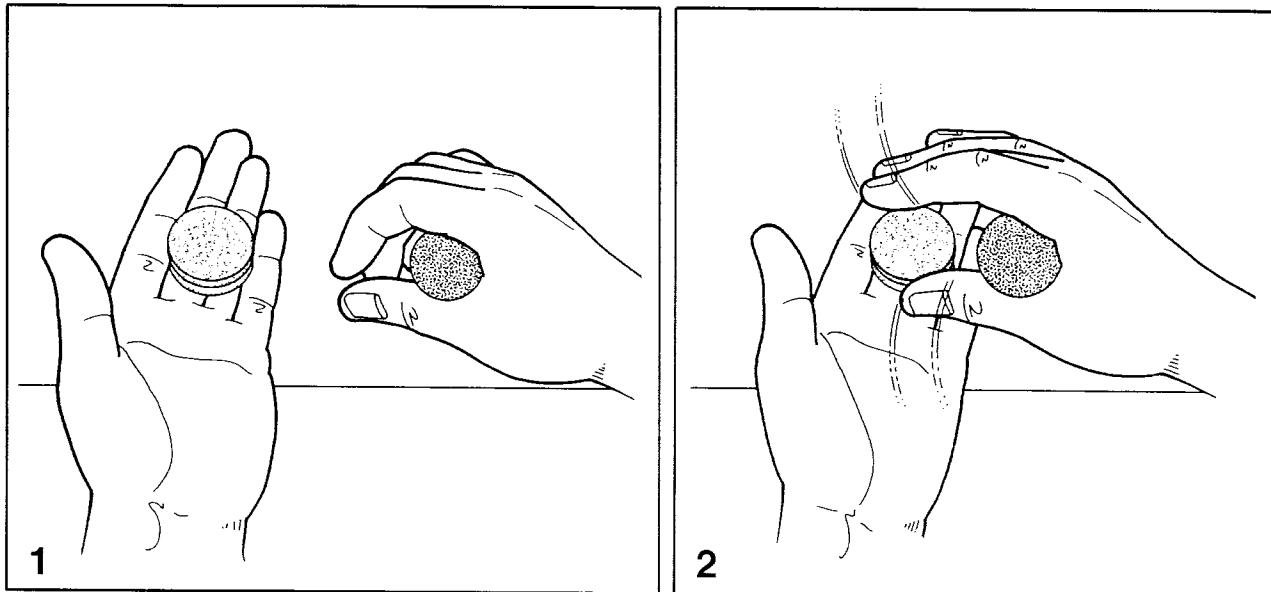
For David's favorite application of this move, classic palm a Boston box (with a coin in position on the bottom) in your right hand, mouth away from the skin. A regular box and lid rest on the table in proper position for the move. Four coins are also on the table. Either you or the spectator can place the coins into the box. Do the "Roth/Kaps Box Switch" as you apparently cover the box. When you reach the position shown in figure 4, lift your right hand high enough so that the spectators get a nice look at the coin on the bottom of the Boston box. Cover it and continue with your routine.

If you let your right hand settle to your lap as you patter you can leave the palmed box on your right thigh. Now make a magical gesture with your right hand and do the "Final Turnover" to achieve a *one-handed on-the-table vanish of four coins*.

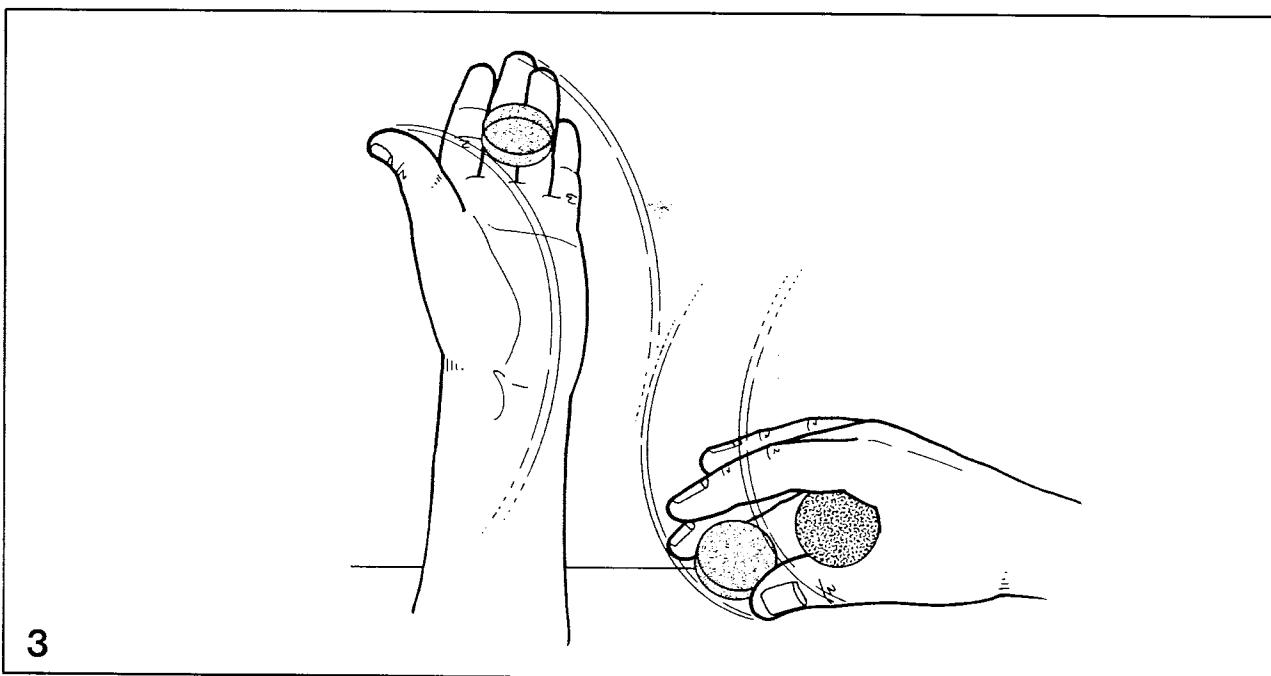
SOUND BOX SWITCH

This switch is applicable only to David's unique handling of the Sokito box. He has taken Eric Lewis' idea a step farther by using a box which is not only solid, but whose lid is permanently attached to the box as well (an idea of Leon Chappellier). This specially constructed box must look identical to the regular box you're using.

The modified Sokito box is Downs palmed in your right hand, lid side up. The empty regular box, with the lid on, rests in an open finger palm in your left hand (fig.1). Note that both hands are near the edge of the table.

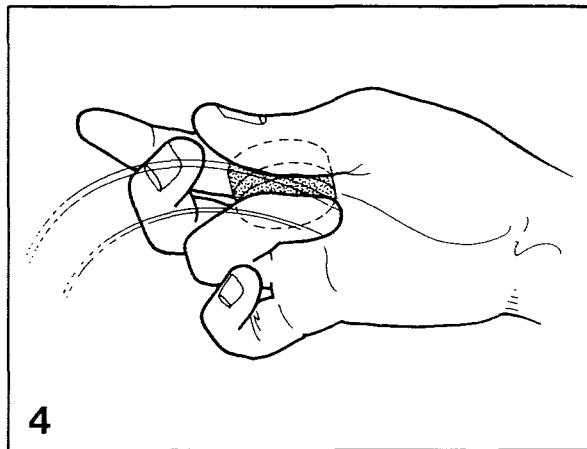


Your right fingers straighten as the hand moves toward your left hand. Grasp the lid between your right thumb and second finger (fig.2). Lift the lid off the box and move your right hand back to the table edge. At the same time extend your left hand toward the audience to give them a peek inside the box (fig.3). At that moment your right fingers release the lid, letting it fall into your lap.

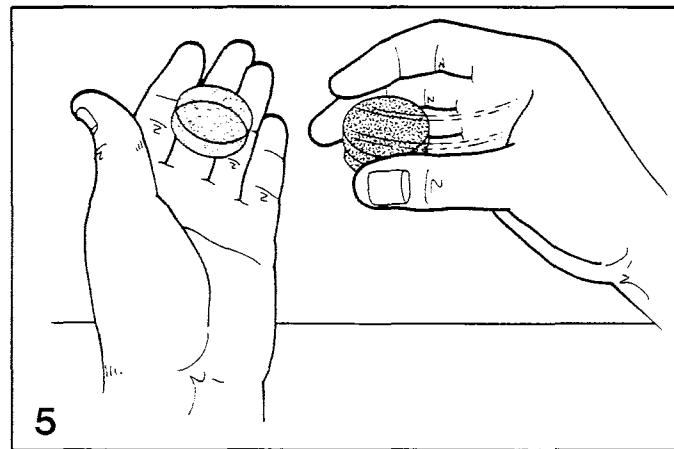


Your right third finger curls inward to beneath the Sokito box (fig.4). Straighten your finger, carrying the box toward your fingertips, where it's grasped between thumb and sec-

ond finger (fig.5). If the audience sees anything it'll only be the lid of the box — which is what they're supposed to see, anyway.

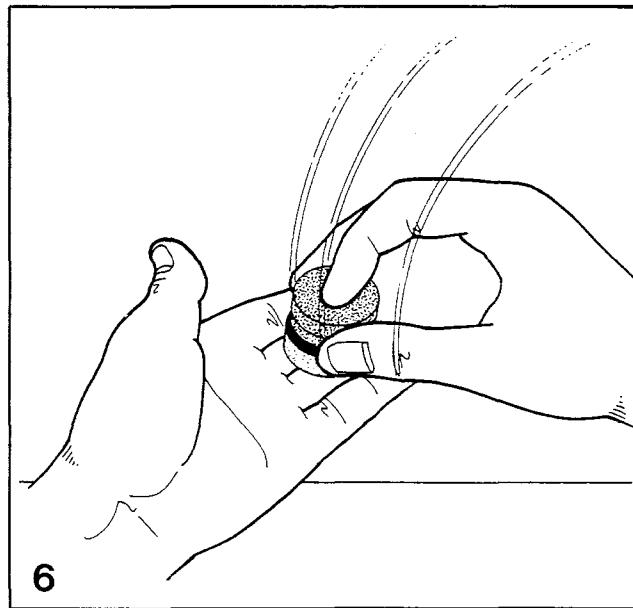


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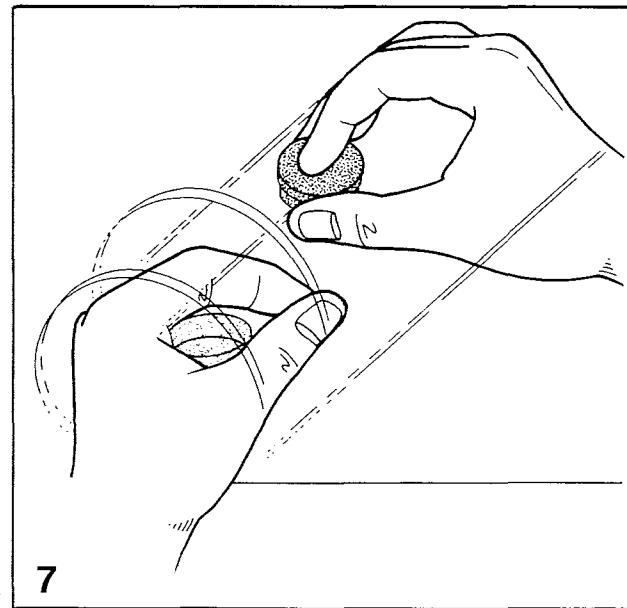


5

That transfer of the Sokito box occurs as your right hand is moving toward your left hand. When the hands meet, your right hand places the Sokito box onto the box in your left hand so *it sounds* as if you have replaced the lid (fig.6). In a continuing action, your right



6



7

fingers lift the Sokito box and move forward with it, tabling it, as your left hand turns inward retaining the regular box in finger palm (fig.7).

METAMORPHOSIS BOX SWITCH

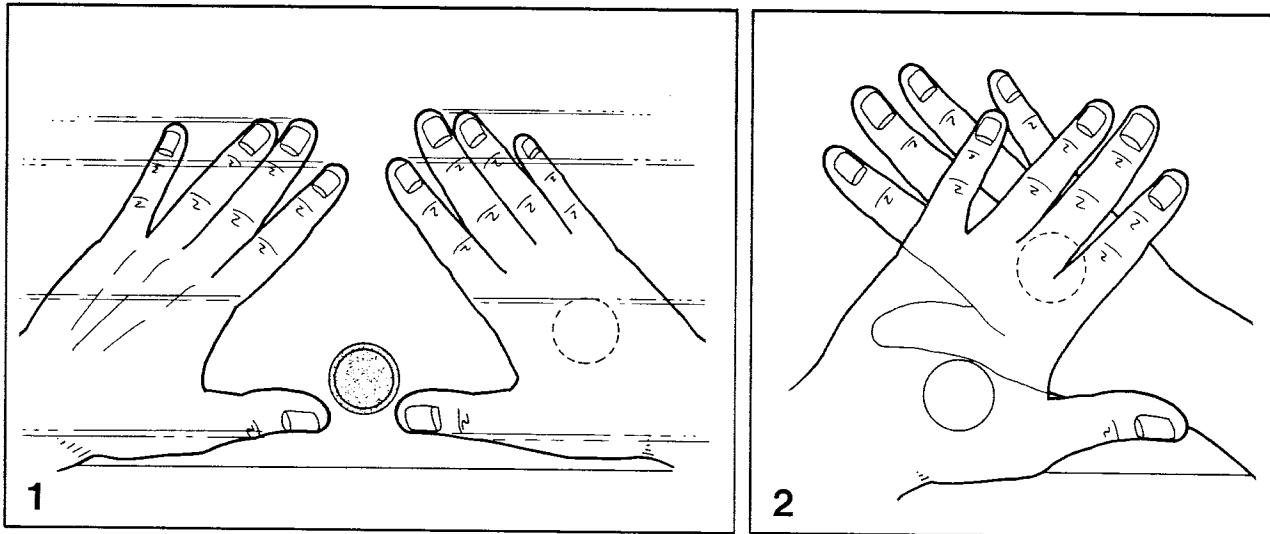
(Opening Production No.1)

Based on the John Cornelius coin change which appeared in *PALLBEARERS REVIEW* (Volume 8, Issue 9), David developed this box switch. It can be used a number of different ways. It's described here as a four-coin production, but it's also used in David's "Sokito Box Routine" later on.

A Boston box, *sans* lid (with a coin in place underneath), that contains four coins is classic palmed in your right hand, mouth toward skin. The empty bottom of a regular box rests on the table directly in front of you.

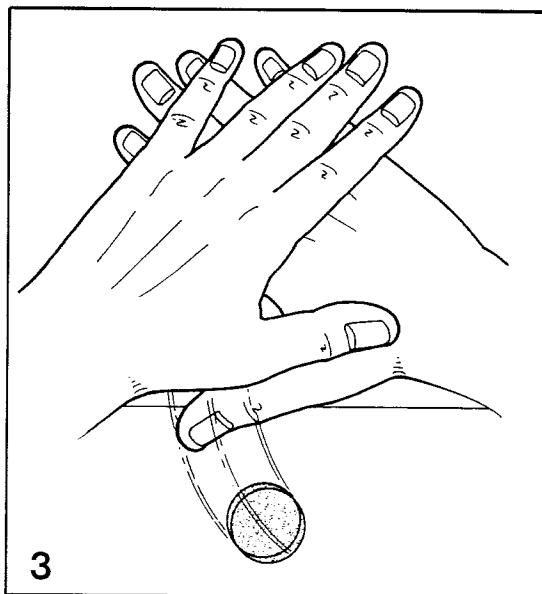
Wave your palm-down hands with fingers spread wide over the empty box in a mystical way. Move your hands apart and lower them to the table. Your right hand relaxes so that the palmed box rests on the table (your hand should be low enough so the box doesn't fall, but is already resting on the table when it's released).

Begin to move both hands toward the empty box with the same waving motion, the loaded Boston box sliding beneath your right palm (fig.1). Your hands meet slightly in front of the box so the back of your right thumb is directly in front of it (fig.2, in which the left hand is transparent).

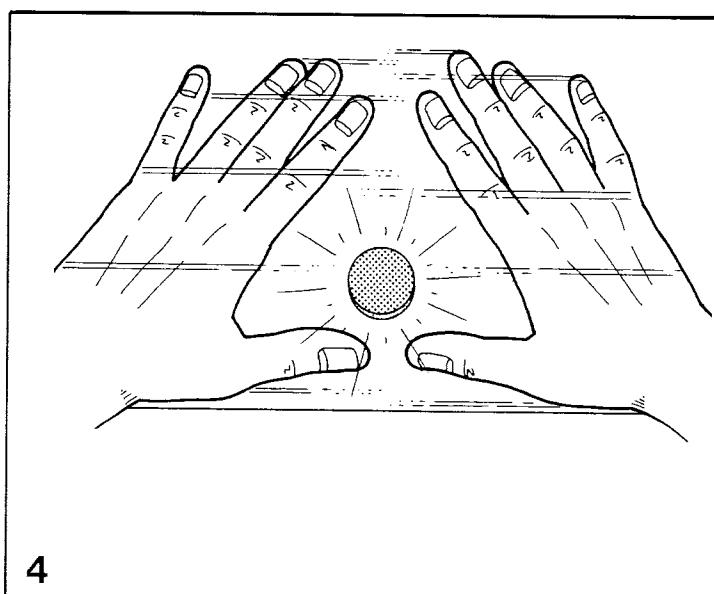


Kick the empty box backward with your right thumb, off the table and into your lap (fig.3). Move your hands a bit closer so the palmed Boston box is fairly close to where the empty box was, though slightly forward of that spot. Lift your right hand slightly and move both

hands apart to reveal a box filled with coins (fig.4). Turn both hands palm up, then lift the box and toss the coins forward onto the table with your right hand.



3



4

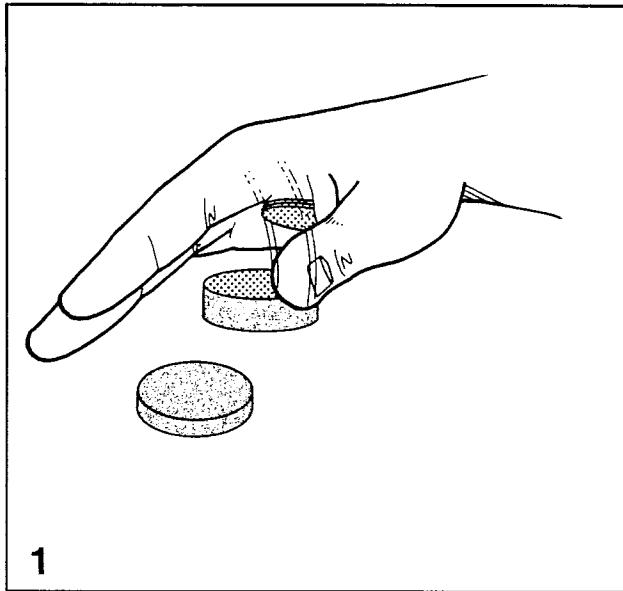
The effect of the coins appearing takes the heat off the box, which is why this is such a good time to switch in a Boston box. Of course, if that's not necessary in the routine you're going to do you can just switch in a duplicate regular bottom.

OPENING PRODUCTION NO.2

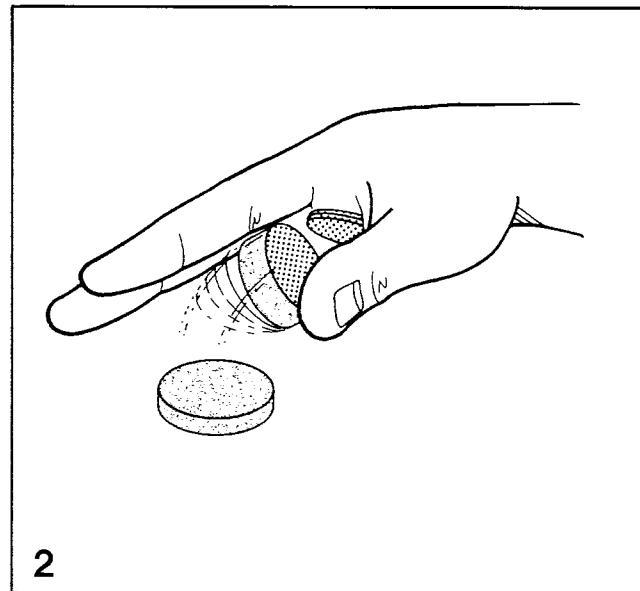
(The Boston Palm Load)

Let's slowly move into the effects and routines by continuing to describe opening sequences where coins are produced from the box prior to a full-length routine. This handling introduces "The Boston Palm Load," which will be used again later in "Four Coin Transposition."

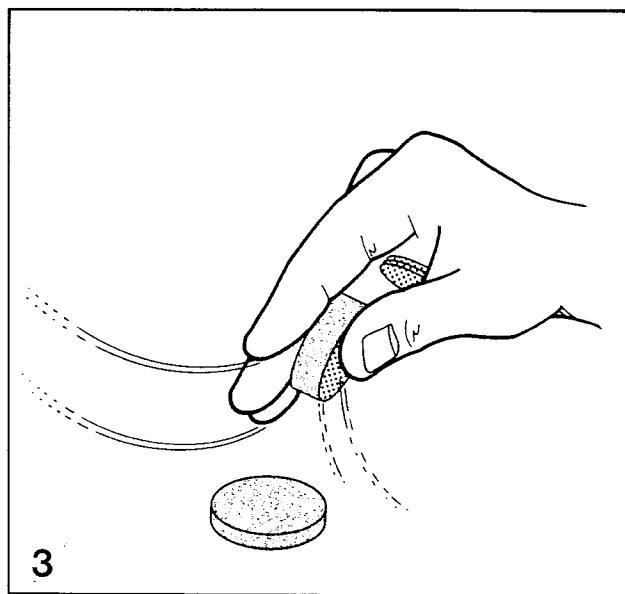
Four half dollars are classic palmed in your right hand. A Boston box, with a coin in place on the bottom, is mouth up on the table so it appears empty. Put the lid on this box and do a secret turnover (the "Standard Turnover" fits) to secretly flip the Boston box over beneath the lid. Table the box and lift the lid to reveal that the box is apparently full of coins.



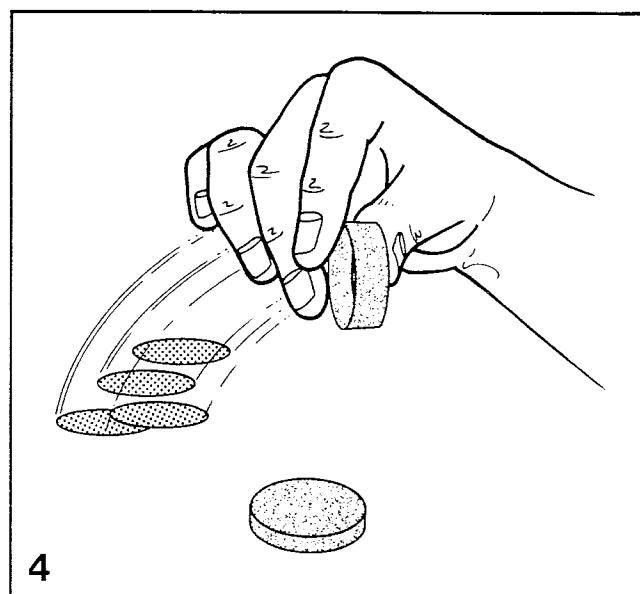
1



2



3



4

Jerk your right hand forward, at the same time pushing the box to your fingertips (and curling them back a bit to help expose it), and releasing the coins from palm (fig.4). The coins fly forward as if they have been thrown out of the box, which is now seen to be empty.

This is quite deceptive because the "method" happens *after* the effect.

OPENING PRODUCTION

NO.3

Go over this one slowly because things start to get more complex from here on in. Classic palm four coins in your right hand. Finger palm a Boston box, with a coin in position beneath, also in your right hand, mouth toward skin.

An empty regular box and lid are on the table. Both hands rest on the table in relaxed fists to start. Your left hand lifts the lid off and shows both sides, dropping it to the table afterward. Pick up the box and show that it's empty, flashing both sides as you do. Take the box into an open finger palm in your left hand, opening up.

Do the "Shuttle Pass Box Switch," apparently transferring the box back to your right hand, but actually retaining it in left-hand finger palm and tabling the Boston box. Your right hand places the lid on the Boston box as your left hand settles to the table in a relaxed fist.

Your right hand does the "Final Turnover" lifting the lid off the box and putting it on the table in front of it, also secretly turning over the box so it now appears to have four coins inside.

Immediately execute "The Boston Palm Load" to apparently dump the coins out of the box and onto the table, actually flipping the Boston box around again and dumping out the coins from classic palm.

Table the box, mouth upward, directly in front of you. Your left hand does the "Sweeplap Switch," knocking the Boston box into your lap and switching in the regular box. Your left hand immediately turns palm up to display the box afterward.

OPENING PRODUCTION

NO.4

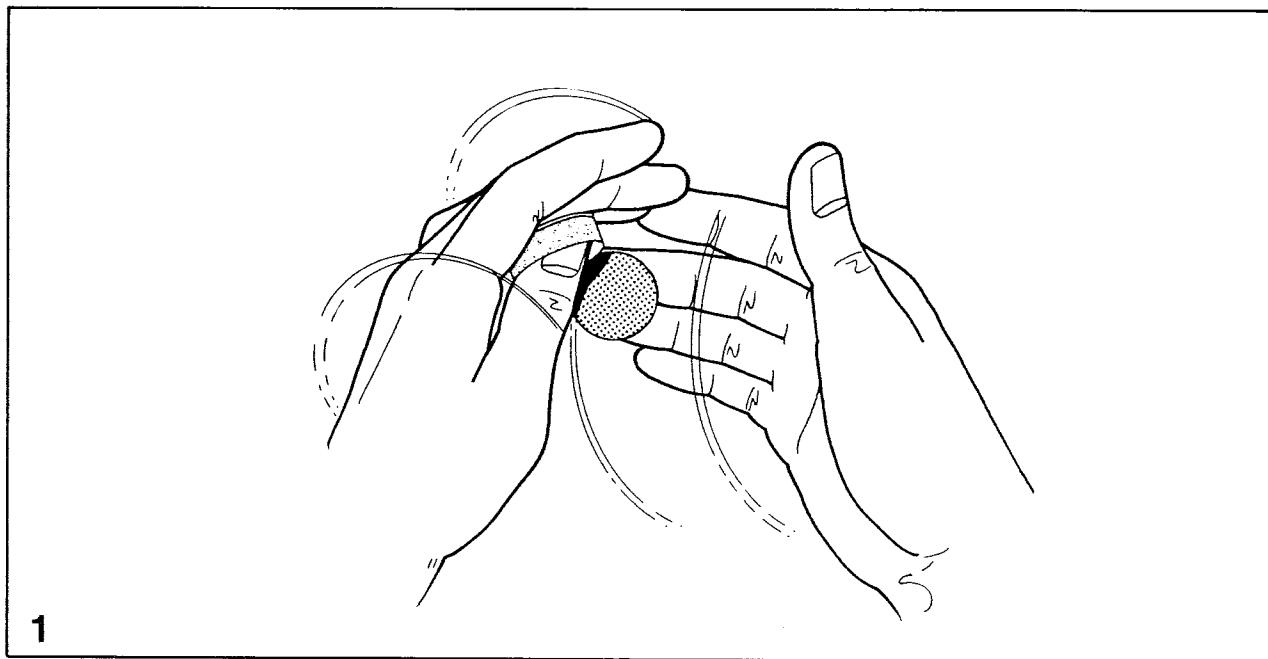
(*The Triple Load*)

This final opening production gives a different appearance than the others because you start with one coin visible. It's dropped into the box and three others magically join it.

Classic palm two coins in your right hand and finger palm one coin in your left hand. The covered box sits on the table with one coin inside it. Your hands begin, palm down, in relaxed fists on either side of the box. Your right hand takes off the lid to show that a coin is inside the box. Your left hand lifts the box between thumb and fingers and dumps out the coin onto the table.

At the same time your right hand does "Lid Load No.1," dropping **one** of the classic-palmed coins to the table and sliding the lid back over it. Your left hand's action provides some cover in case you have to hesitate because you must drop only one of the palmed coins and retain the other one.

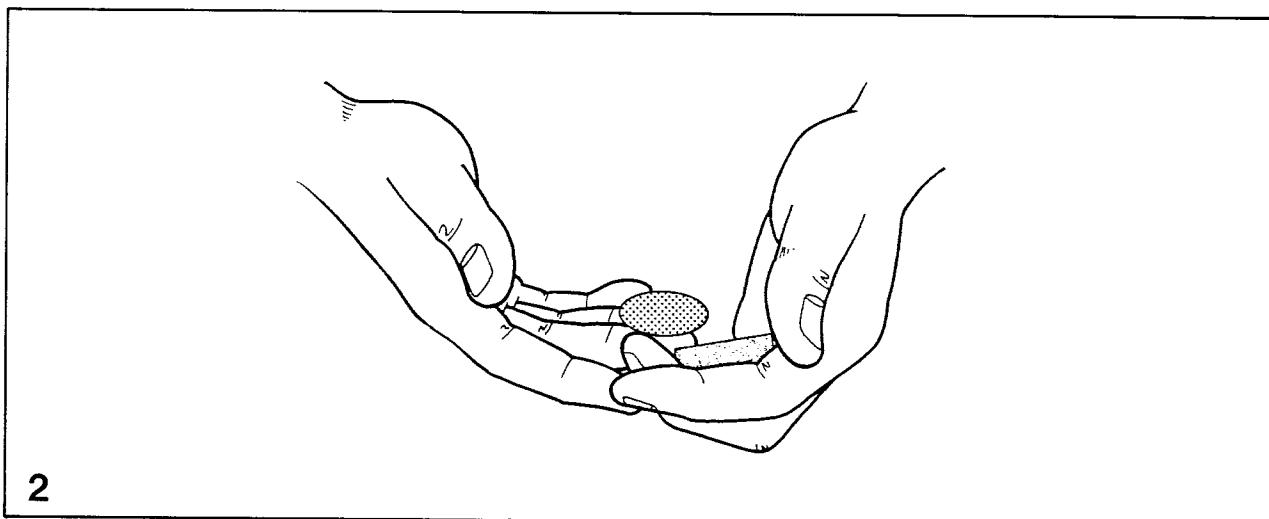
Pick up the visible coin with your right hand, display it, then toss it back into the box. Your *left hand* lifts the box, your thumb sliding it over the coin in finger palm so you can display the box with a palm-up hand. (This is best done by approaching the box with the left



hand held palm down. Your thumb pulls the box onto your fingertips, then over the palmed coin as your hand turns palm up.)

As your left hand displays the box, your right palm relaxes and lets the remaining palmed coin drop to fingertip rest. Lower your left thumb *into* the box to hold the coin inside as you execute a "Shuttle Pass," though here it appears as if your left hand dumps the coin out of the box and onto your right fingers (fig.1). The actions are the same as in the regular move. Afterward your left hand must remain tilted slightly toward you so the audience cannot see inside the box (fig.2). This is David's handling of a Sam Horowitz move from his book *OKITO BOX MAGIC*.

Your right hand drops the visible coin into the box. Do the "Loaded Lid Pickup," your right hand lifting the lid with the coin concealed beneath — place it onto the box.



2

There are now three coins inside the box and one beneath, though the audience is aware of only one coin. Turn your right hand palm down and start to grasp the box and coin concealed under it, fingers above and thumb beneath. Your left third finger drops out of the way enough to allow your thumb to slip under the coin that's beneath the box. Lift the box and regrip it with your left hand in "Click Pass" position, held between thumb and second finger.

Your right hand pretends to pluck three coins from the air and toss them toward the box. Make your magic pass, then lift the lid. Here, your left hand does two things at the same time. Your thumb and second finger relax so the coin that's beneath the box drops to the table, and the hand turns over dumping the three coins out of the box. Timed properly, all four coins coalesce and appear to fall out of the box.

CHAPTER

10

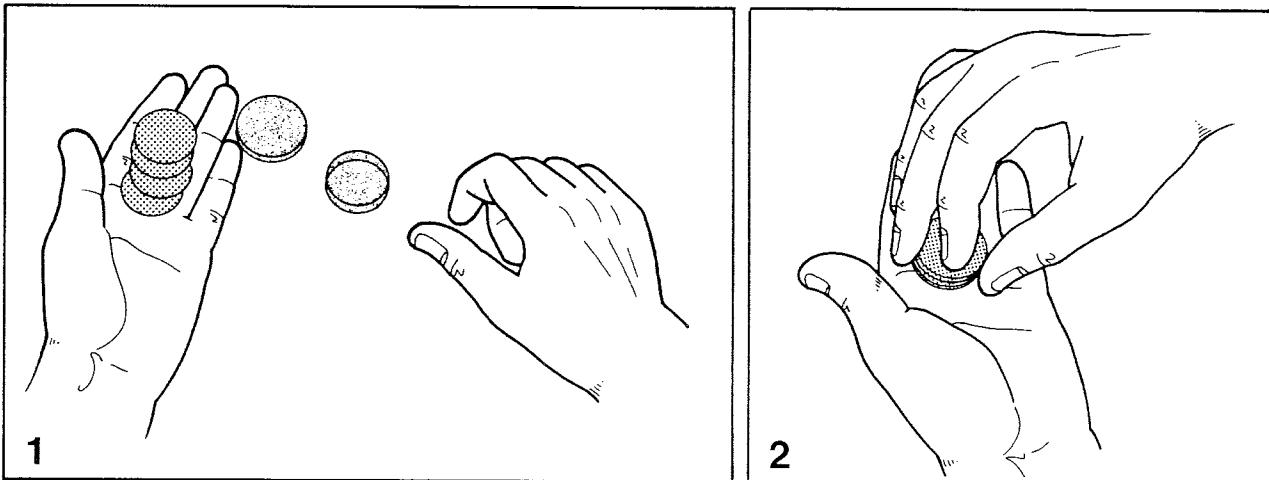
Out With Four
Out With Five
Out In Out
Coins Through Hand
Four Halves To Four Dimes
A Chinese Climax
Thumb Steal To Edge Grip
Out With Four A LA Edge Grip
Copper Flight
Triple Change Climax
Copper/Silver For Magicians No.1
Copper/Silver For Magicians No.2
Three Silvers And One Copper
The Sokito Box
Four-Coin Transposition
The Heavy Box Routine
The Nokito Box

OUT WITH FOUR

A simplified handling of this routine was published in *THE NEW STARS OF MAGIC* in 1973. It uses sleights which are fairly easy to do in an uncomplicated straightforward sequence. The coins are placed into the box and magically removed one at a time. All you need is a regular box and four coins.

The opening position is as follows: four coins lie in a horizontal row on the table about eight inches from the edge. The box is mouth upward directly in front of you and the lid is mouth down at ten o'clock (in relation to the box). The audience can examine both the box and coins before you move them to these positions.

THE FIRST COIN: Pick up the coins with your palm-down left hand, letting them rest inside your curled fingers. Turn your hand palm up, letting the coins spread outward for display (fig.1). The position is important because it sets up the steal of the first coin. At no time do you give any hint of what you are going to do - the success of the first steal depends upon keeping your audience in the dark for the moment.

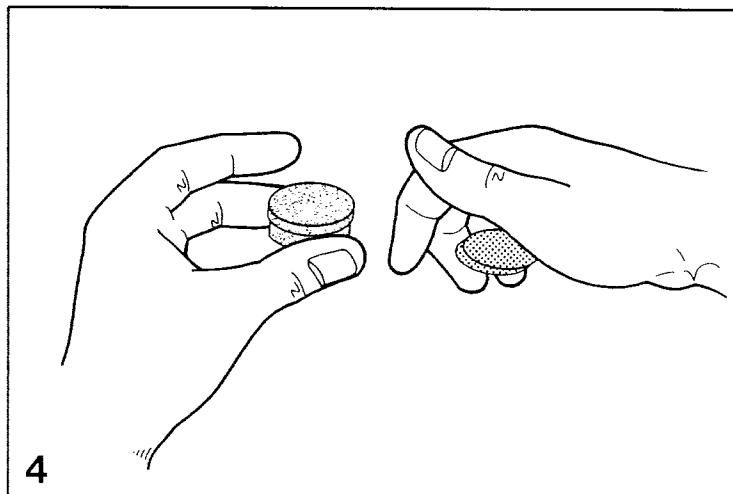
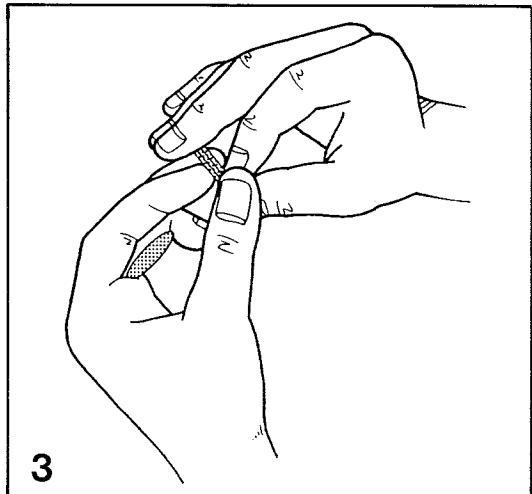


Your palm-down right hand comes over and squares the stack, grasping it between thumb and second finger, with the first finger curled lightly on top (fig.2). Move the stack outward and, as it passes over left-hand finger-palm position, release the bottom coin so it remains there. Raise the stack to your left fingertips, grasping it in a position identical to that of your right hand (fig.3). The fingertips of both hands conceal the coins. The action simulates picking up the stack and squaring it between the fingers of both hands.

Don't pause too long — your right fingers take the stack and place it into the box while your left hand settles into a loose fist. Your right hand moves, from the position it's in over the box after dropping the coins, directly to the lid and picks it up. Then it moves directly

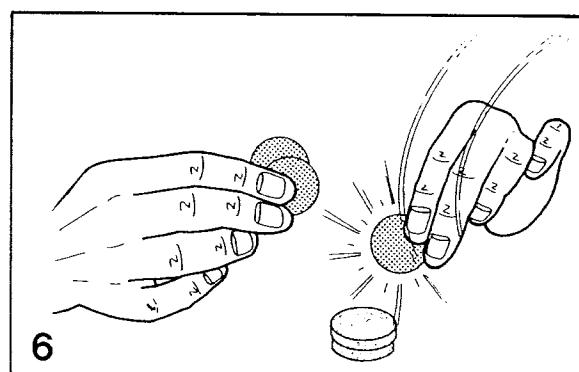
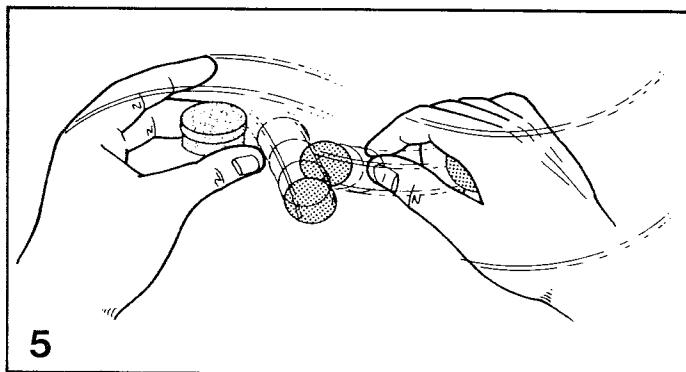
back over the box and covers it. The whole point is that your right hand covers the box from the moment the coins are placed inside until the lid can be put on, and it does so *in a natural action* facilitated by placing the lid at ten o'clock beforehand.

Show your right hand empty for a slight delay, then make a plucking motion above the box as if magically pulling a coin out. Toss the invisible coin over to your left hand, which has risen in a closed palm-up fist. Open your left fingers to reveal the first coin. Drop the coin to the table on the *left*.



THE SECOND COIN: Your left hand lifts the lid off the box and drops it to the table. Your right hand picks up the box and spills out three coins on the table, near where the original row of four coins was. Pick up the box with your right hand and place it into "Click Pass" position, held horizontally between your left thumb and second finger.

Pick up the first coin and cleanly insert it into the box, simulating the "Click Pass." Pick up the second and third coins at once and do the "Covered Click Pass," apparently inserting both into the box. Actually one is controlled to the bottom, and only two coins are in the box. Place the lid on the box.



Take the box with your right hand and execute "Right-Hand Steal No.2" so the coin is stolen off the bottom into right-hand fingertip rest. Your left hand takes the box and tables it, then picks up the coin that's been sitting on the left. Maneuver it into an open finger palm for display, then do "The Shuttle Pass," ostensibly taking it with your right hand. Your right hand tables its coin to the right.

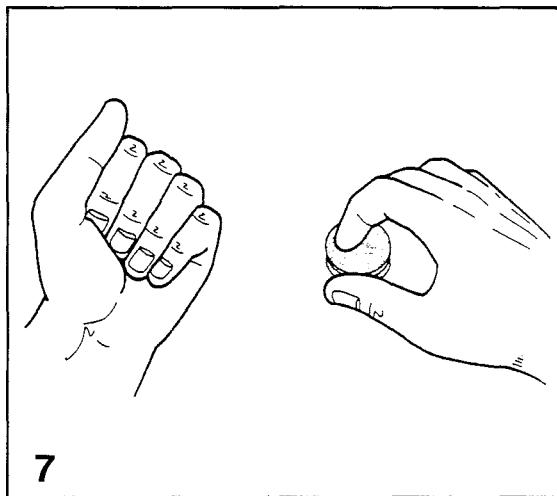
Make a plucking motion over the box with your right hand as if magically removing the second coin, then toss it toward your left hand. Open your left fingers to reveal the second coin. Take that coin from your left hand and place it off to the right with the first coin. Open the box and dump out the two coins inside. (Needless to say, they should land on the table away from the two coins on the right.)

THE THIRD COIN: Place the box back into "Click Pass" position in your left hand. Do the "Covered Click Pass" again, your right hand apparently inserting both coins which you just dumped out back into the box, though one is actually controlled to the bottom. Cover the box.

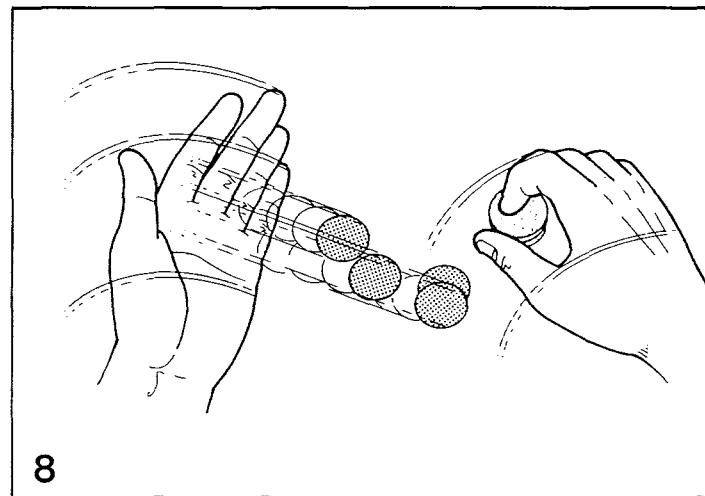
Move your left hand forward a bit. At the same time your right hand picks up the two coins which have been off to the right and displays them on the fingers, hand held palm up. Turn your right hand palm down, letting the coins drop to fingertip rest, one on top of the other (this will happen naturally). Your right hand should be just to the right of your left hand (fig.4). It can move to this position very inconspicuously as it turns palm down.

Do "The Benzais Friction Palm," your right hand swinging to the left so the upper coin flies to the left, onto the table. The lower coin will remain on the fingertips. At the same time your left thumb and second finger relax, releasing the coin beneath the box so it falls to the table. Once it has fallen your left hand also moves to the left (fig.5). The coins coalesce and it appears as if both have come from the right hand.

Your left hand immediately tables the box just in front of the coins. Pick up one of the just-fallen coins with your left hand and maneuver it to an open finger palm. Do "The Shuttle Pass," apparently taking it with your right hand. Grasp the coin remaining on the table



7



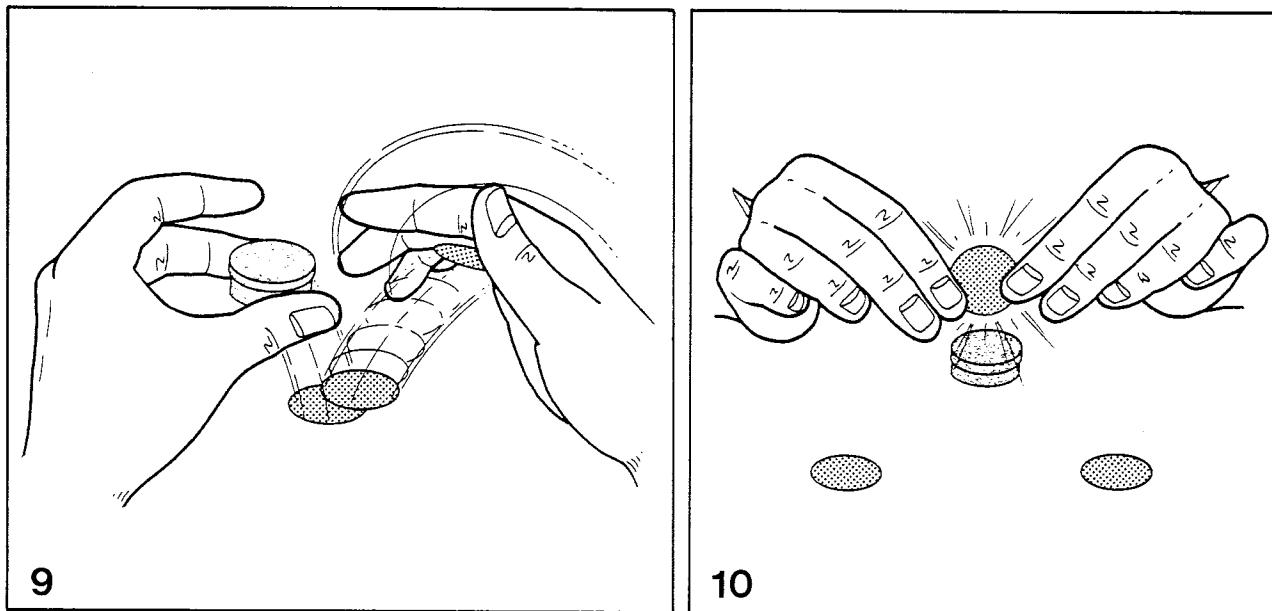
8

between your left thumb and first finger and place it beside the other coin already in your right hand. Now, your left hand shoots forward to the tabled box and produces the finger-palmed coin at the fingertips (use the method taught in "The Flurry") (fig.6). Place the newly-produced coin with the other two at your right fingertips.

Transfer two of the coins to between your left thumb and fingers so your right hand can table one directly in front of you, about eight inches from the table edge. Table the other two

coins beside it, one at a time. (There is an alternate sequence for the third coin taught after the routine.)

THE FOURTH COIN: Lift the lid and dump the remaining coin onto the table. Put it back in the box and do the "Table Turnover" as you cover the box. The box is left on the table, close it to you (its natural position after the turnover, during which it gets pushed back-



ward). Show your hands empty, then gather the coins with your right hand. Toss them into your left hand. Show both palm-up hands — three coins in the left and none in the right.

Say, "*Three coins in my left hand, and one still in the box.*" As you mention the box, your right hand slides it forward until it's about half a foot to the right of your left hand. Close your left hand around the coins. Your right hand makes a plucking motion over the box and tosses the invisible coin to your left hand. Your right hand grasps the box between thumb and second finger (fig.7).

Swing your left hand to the right, opening it and tossing the coins to the table. At the same time your right hand lifts the box slightly and moves to the right — out of the way of the falling coins (fig.8). The coin under the inverted box is left behind, and since the others from your left hand fall directly onto it and push it to the right when they slide, it appears as if all four coins fall from the left hand.

Execute the "Final Turnover" to right the upside-down box, and everything may now be examined.

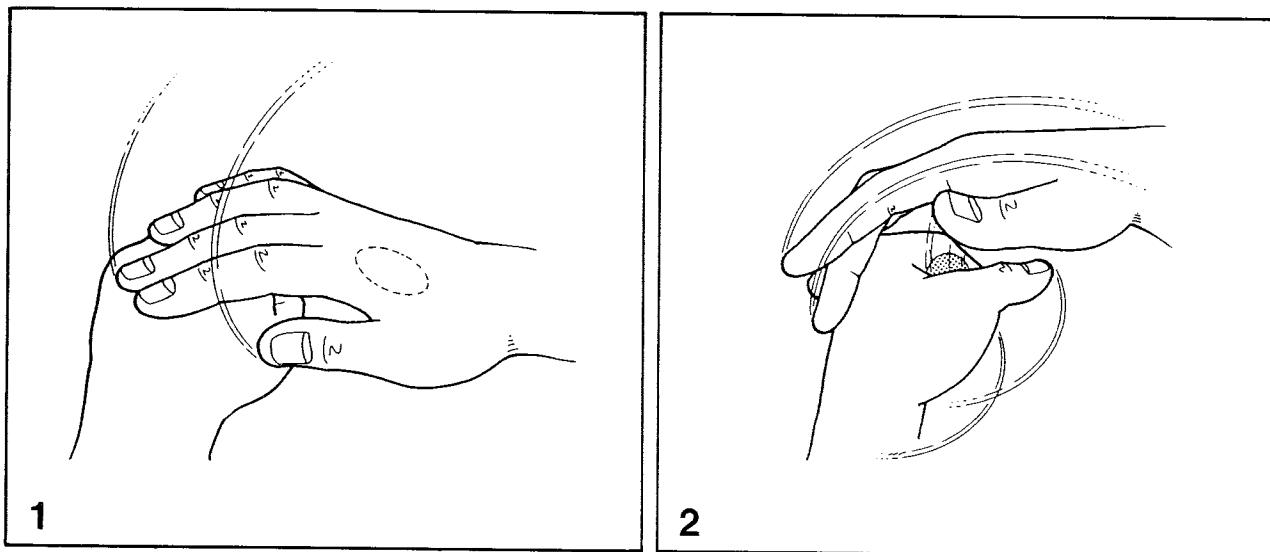
Here is an alternate sequence for the third coin. Instead of doing "The Benzais Friction Palm," retain one of the coins in finger palm as you do the Han Ping Chien off the bottom of the box (fig.9). Table the box a few inches inward of the coins. To produce the finger-palmed coin, rapidly move your hands together over the box, your right thumb quickly pushing the finger-palmed coin to the fingertips, where it's caught between *both hands* (fig.10). Now continue as described for the fourth coin.

OUT WITH FIVE

This routine, which has the same effect as "Out With Four," is constructed in the opposite manner. Instead of not actually putting all the coins into the box each time, as you did in "Out With Four," here you do. The extra coin is stolen out afterward using the "Spillout Steal." That also necessitates being one coin ahead, so you must use an extra coin (hence the title).

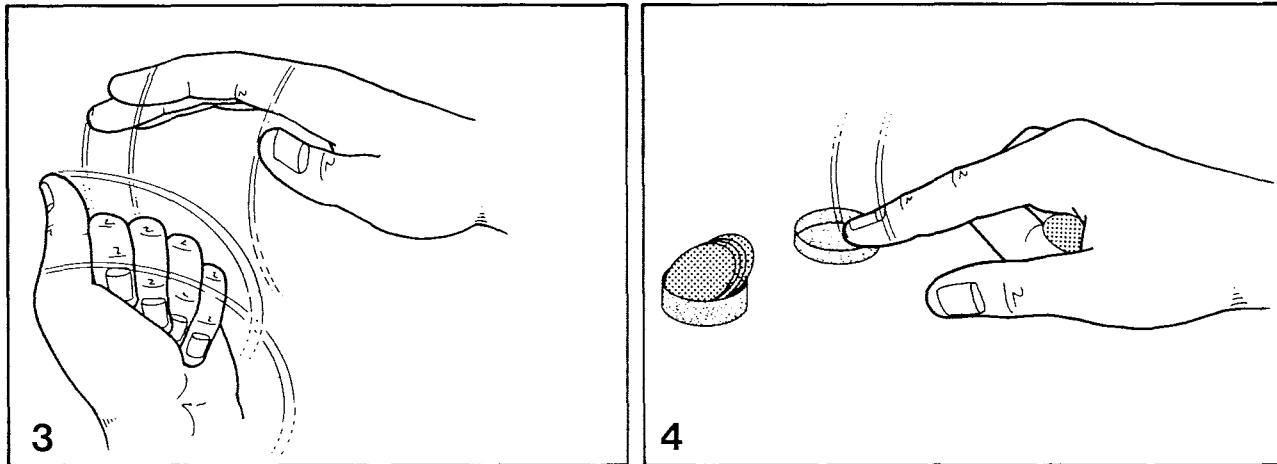
One coin is classic palmed in your right hand. Four coins and the box lie on the table. Very cleanly stack the coins and drop them into the box, putting the lid on afterward. You may even let a spectator put the coins into the box.

THE FIRST COIN: Show your left hand empty and close it into a fist, turning it palm down. Your hands come together and you do the "L'Homme Masque Load" originally taught in *MAGIC WITHOUT APPARATUS* (p.316, second method) to secretly transfer the coin to your left hand. Here's a brief description. Your right fingertips descend onto the back of your left fist (fig.1). Rub the back of the fist lightly in a magical gesture. Your left fist begins to turn palm up, rotating to a vertical position — thumbhole upward. At that moment your right palm relaxes, allowing the classic-palmed coin to drop straight down into the left thumbhole (fig.2). Without pausing, your left fist continues turning upward (fig.3). You must hold your left fingers loosely curled during the load so there's enough room for the coin to fall into the hand without any opening and closing of the fingers to give the move away.



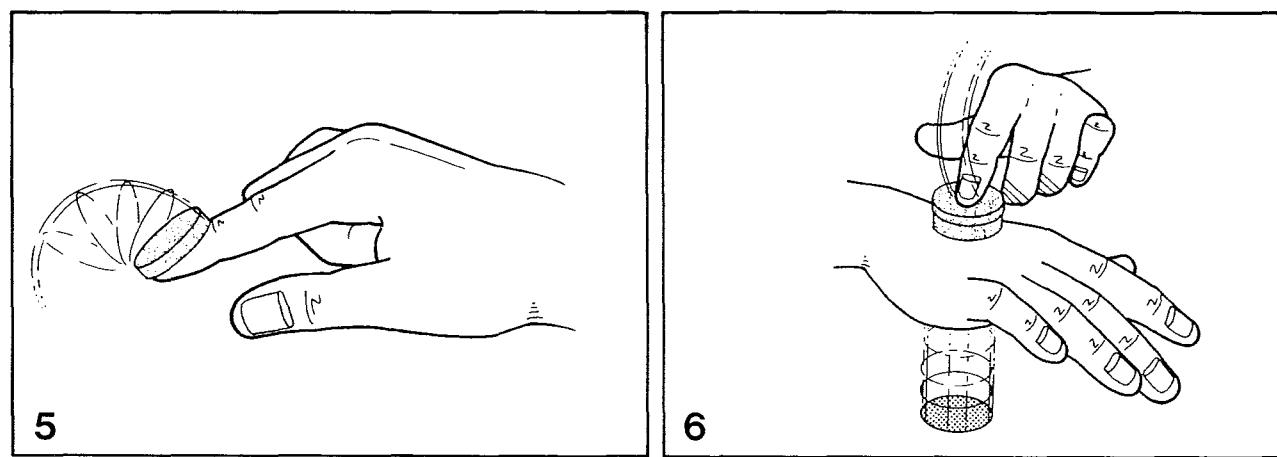
After the load your right hand immediately pulls back to the right and makes a plucking motion over the box as if magically removing a coin. Toss the invisible coin to your left hand, and open it to reveal the first coin. Your left hand tables the coin to the left.

THE SECOND COIN: Your left hand lifts the box. Do the "Spillout Steal" as you dump the coins onto the table, letting three go and stealing one in fingertip rest in your right hand. Don't forget to place both the box and lid mouth up on the table afterward. Your left hand picks up the three coins, stacks them, and sits them in the box as in figure 4, tilted sideways so the edges of all the coins can be seen.



Two things happen at the same time. Your left first finger presses the tilted coins flush into the box and your right first finger presses on the inner edge of the lid, flipping it over toward you (fig.5). At the same time your right fingers press the concealed coin into classic palm.

Lift the lid with your right hand and put it on the box. Your left hand lifts the first coin, off to the left, and displays it in an open finger palm. Do "The Shuttle Pass," apparently taking it with your right hand. Use that coin to tap the top of the box, then table it to the right. Make a plucking motion over the box and toss the invisible coin to your left hand. Open it to reveal the second coin. Transfer the coin to your right hand, which places it onto the table with the first coin.



THE THIRD COIN: Pick up the box and do the "Spillout Steal," dumping two coins onto the table and stealing one into right-hand fingertip rest. Repeat the sequence you did after executing the "Spillout Steal" the first time, placing both coins back into the box tilted sideways so they remain visible, then flipping over the lid and transferring the coin to right-hand classic palm. Finally, cover the box.

Hold your right hand palm down and as flat as possible. Your left hand picks up the box and places it onto the back of your right hand. Press the top of the box with your left first finger and allow the classic-palmed coin to drop to the table (fig.6). Take the box with your left hand so your right hand can place the just-penetrated coin aside with the others.

THE FOURTH COIN: Do the "Spillout Steal," dumping one coin to the table and stealing the second in right-hand fingertip rest. The lid and box are tabled mouth upward afterward.

Execute the sequence you've been doing immediately after the "Spillout Steal," putting the coin back into the box (though here it's not necessary to leave it tilted sideways), classic palming the coin as you flip the lid over, and placing the lid on the box.

Give the audience one last look at the coin and secretly invert the box by doing the "Table Turnover." Immediately execute "Right-Hand Steal No.3," which is the delayed steal to right-hand thumb-base concealment. That places one coin under your right thumb base while the other coin remains in classic palm.

Immediately after your right hand has shoved the box forward and moved back with the stolen coin, it laps the coin that's under your thumb base by moving to the table edge. Don't move it back farther than is absolutely necessary — it should not look as if your hand comes that close to the edge. Both hands move forward and make a magic pass over the box.

Produce the final coin any way that you wish. You may pluck it from the air above the box by first transferring it to finger palm and then producing it, or you can repeat "L'Homme Masque's Load" into your left hand, etc. Drop the coin onto the table with the others and immediately do the "Final Turnover" to right the bottom of the box as you open it. Everything is examinable afterward.

OUT IN OUT

If you are looking for a full length routine with the coin box which really achieves varied effects, then "Out In Out" is for you. The first "Out" sequence is similar to "Out With Five," and many other sleights which you have read are then combined into a whirlwind of magic. Begin by having four coins in the covered box and a fifth coin classic palmed in your right hand.

THE FIRST COIN OUT: Open the box and spill the coins onto the table, placing the lid at ten o'clock in relation to the box afterward. Pick up the coins with your left hand and do the steal for the first coin from "Out With Four," finger palming it in your left hand as the coins are squared between the fingers of both hands. Your right drops the coins into the box and covers it.

Make a plucking motion over the box with your right hand, tossing the invisible coin to your left hand. Open your left hand to reveal the first coin.

THE SECOND COIN OUT: Do a "Shuttle Pass," apparently taking the coin with your right hand. Tap that coin on the top of the box, then table it off to the right. Your right hand makes a plucking motion over the box and tosses the invisible coin toward your left hand, which opens to reveal the second coin. Transfer that coin to your right hand and table it to the right with the first coin.

THE THIRD COIN OUT: Pick up the box and do the "Spillout Steal," dumping two coins on the table and taking the third into right-hand fingertip rest.

Begin the sequence for the second coin in "Out With Five," where, in this case, you stack the two coins sideways in the box. As your left first finger pushes the coins flush inside the box, your right hand transfers the coin from fingertip rest to classic palm as it flips over the lid with its first finger. Cover the box. Immediately do "L'Homme Masque's Load," secretly dropping the coin into your left fist as your right hand makes a magical pass over it. Make a plucking motion over the box and toss the invisible coin toward your left hand, which opens to reveal the third coin. Table that coin off to the right with the first two.

THE FOURTH COIN OUT: Now, the fourth coin doesn't really come out magically, but you do take it out and put it back in, which sets you up for the "In" sequence.

Do the "Spillout Steal," dumping one coin to the table and taking the other one into right-hand fingertip rest. Set the lid aside, pick up the coin you just dumped out, and drop it back in the box. Maneuver the box into an open finger palm in your left hand. Do the "Shuttle Pass" out of the box as described and shown in illustrations 1 and 2 of "Opening Production No.4." Your left thumb holds the coin in place in the box as that hand turns over. Your right hand turns palm up as if catching the coin, then moves up to display it. Your left hand remains tilted toward you so the coin inside the box isn't exposed.

Your right hand taps its coin on the three that are off to the right, then places its coin inside the box, covers it, and places it on the table.

THE FIRST COIN IN: Your right hand picks up one of the three coins lying on the table to the right. Do a "Fingertip Retention Pass" so it appears as if the coin is placed into your left hand. Crumple your left fingers over the box and show the hand empty. Lift off the lid with your left hand and place it aside, at ten o'clock. Dump the two coins out of the box to the right, replacing the box on the table so the lid is still at ten o'clock afterward. Do the "Scoop Addunder" to add the coin in right-hand fingertip rest beneath the two coins you just dumped out and replace them in the box. Cover the box. (The lid's position will enable your right hand to cover the box, obscuring the height of the coins inside for a moment.)

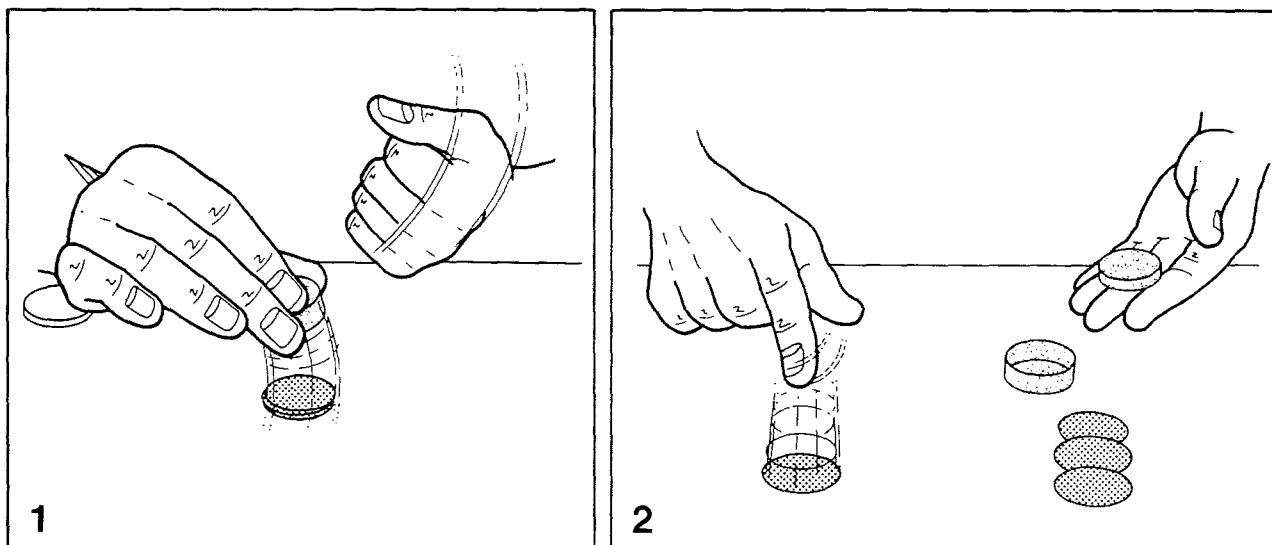
THE SECOND COIN IN: Pick up one of the two coins remaining off to the right and do "Skinner's Spidergrip Vanish" ending with the coin classic palmed in your right hand, which crumples its fingers and opens palm down over the box.

Your right hand lifts the lid and, as your left hand spills three coins out of the box, executes "Lid Load No.1" to slip the classic-palmed coin under it. Leave the lid on the table.

THE THIRD COIN IN: This one takes a detour. Say that you won't use the lid this time. Put the three coins back into the box and then flip it over, bottom up, and leave it on the table. Your right hand picks up the coin remaining on the right and places it into your left hand, which closes into a loose fist around it.

Your left fist retracts to the table edge **as** your right hand lifts the upside-down box to give the audience a last look at the coins (fig.1). While your left hand is at the table edge it laps the coin by letting it slide out the pinky side of the fist. Your right hand's action in front provides plenty of cover.

Lower the box over the coins again. Make a magical pass and show your left hand empty. Lift the upside-down box — but there are still only three coins there. Table the box, mouth up. Look around, then slowly lift the lid to reveal the fourth coin beneath it. Transfer the lid to your left hand and kick the single coin forward to the edge of the mat with your right first finger (fig.2).



ALL FOUR COINS OUT: Do "Stack Rim Steal No.2," setting the lid to proper position on the table with your left hand, then picking up the box. Your right hand picks up the *three* coins and both hands move together as you do the move. It appears as if the coins go into the box. The now empty covered box is left on the table.

Your right hand reaches forward and picks up the single coin at the outer right corner of the mat. Toss that coin into your left hand, display it as you patter, then place it between your right thumb and fingers. For a surprise finish, let the coin drop inside your fist and jingle all the coins, opening your hand and letting them spill out onto the table. Open the box and show it empty to end.

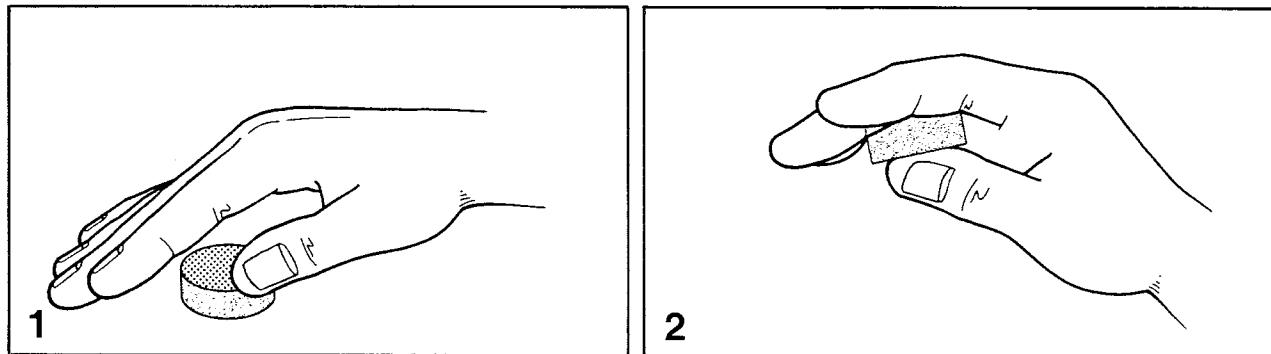
COINS THROUGH HAND

The misdirection at the end of "Out In Out" is perfectly suited to getting into position for this effect. The only requirement in addition to having four coins and a box on the table is that you have a Boston box with a coin loaded beneath it sitting, mouth down, on your right thigh.

If you wanted to do this directly after "Out In Out" your right hand must table the coins in a horizontal row in front of the box. The lid must be on the table at ten o'clock in relation to the box. Both hands drop to your lap as you lean back and relax — the audience assumes that the trick is over. Your left hand moves the fifth coin, which is in your lap, out of the way — either toward your knees, or down between your legs. You need the room to lap again.

While in your lap, your right hand picks up the Boston box in finger palm; there's a specific way to do this so you come up cleanly and quickly. Your palm-down hand approaches the box, your thumb landing on the edge at seven o'clock (fig.1). Your thumb presses downward as your hand continues moving inward, the box tumbling mouth up and directly into finger palm (fig.2). Your fingers curl to hold it in place and your hand rises to the table in a relaxed fist. Your left hand also moves up to the table again.

As your left hand gathers the four coins into a stack, moving from left to right, your right hand executes the "Sweeplap Switch," your fingertips knocking the box into your lap. Your right hand immediately moves forward and pushes the Boston box to the fingertips, tabling it.

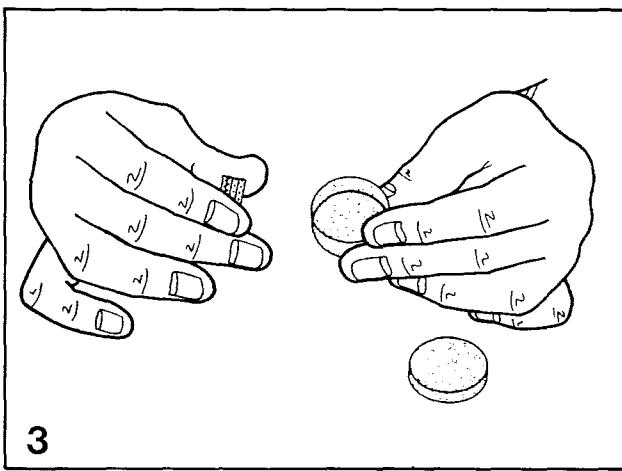


Transfer the stack of coins to your right hand. You're going to do a variation of "Stack Rim Steal No.2" which takes advantage of the Boston box's unique properties. Lower your left second and third fingers onto the left edge of the box and press downward enabling your thumb to wiggle beneath. Lift the box and display it, mouth toward audience (fig.3). Note that your right hand holds the stack vertically between thumb and second finger. Lower your hands, bringing them together so the box is concealed behind your right fingers

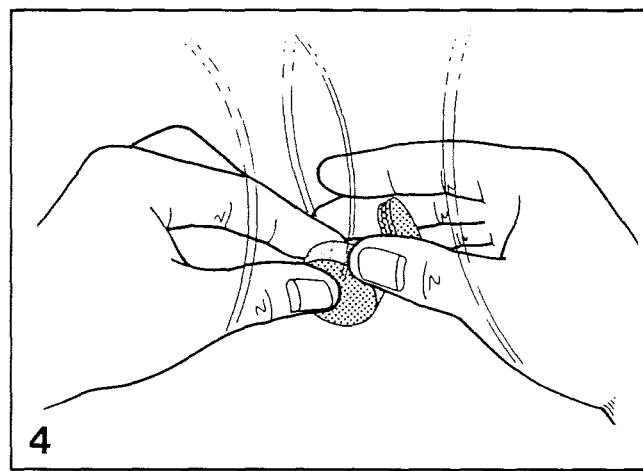
(fig.4). They must be in that position when they land on the table. Your left thumb levers the box forward so it lands bottom up. Lower the stack onto the rim of the box at four o'clock in position for "Stack Rim Steal No.2" (fig.5).

As your right hand reaches over the box for the lid it classic palms the entire stack as already taught. (Remember that the position of the lid is vital to the success of this move!) Once the lid has been picked up, make sure your right hand lifts it high enough so that the Boston box is flashed and the audience can see the coins which appear to be inside (though this is actually the bottom) (fig.6). Cover the box.

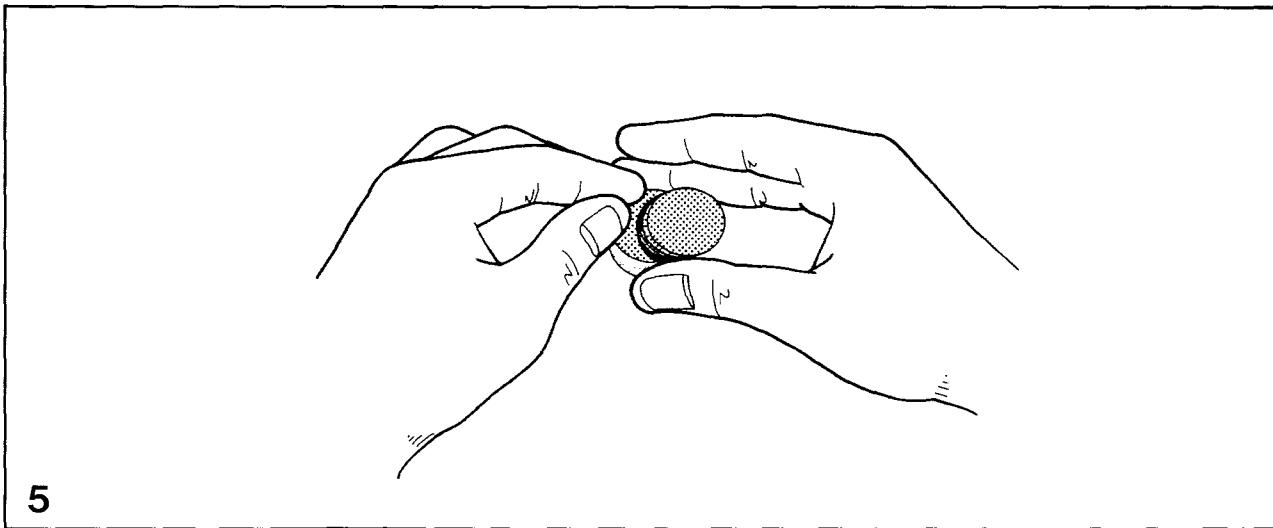
Your left hand puts the box on the back of your right hand, which is held palm down about ten inches above the table. Your left hand can lift the lid again to give the audience another flash of the supposed coins inside, replacing it afterward. Make a magic pass and



3



4

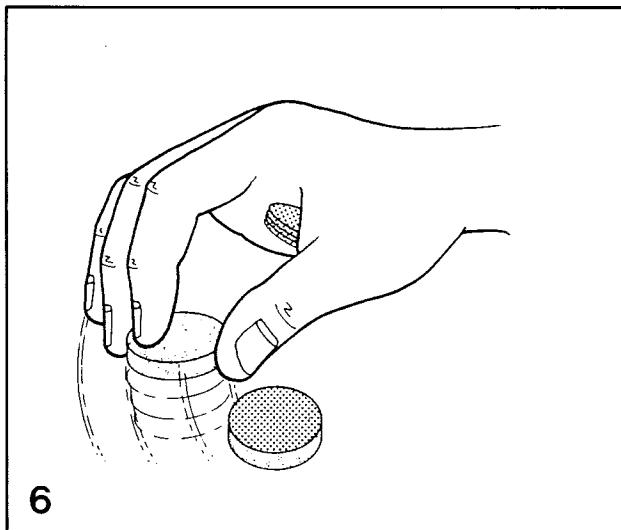


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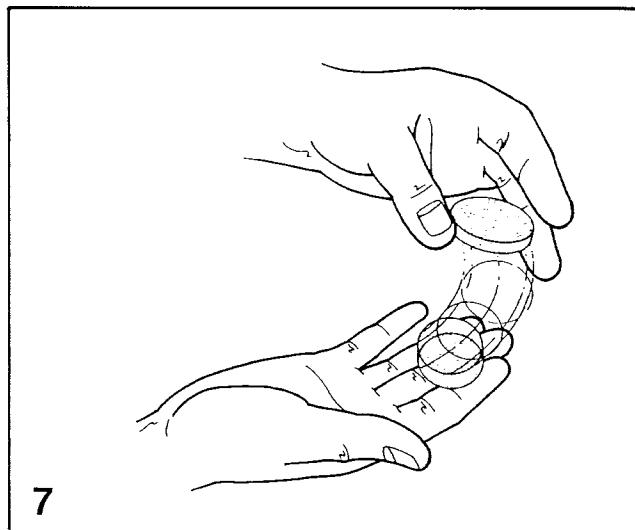
let the coins drop out of classic palm one at a time to give the illusion that they're penetrating the box and hand. After the fourth coin has fallen to the table, your left hand lifts the box and does the standard final turnover.

Briefly, the lid and box are gripped between thumb and second finger on the sides, with the tip of the third finger resting beneath. Your thumb and second finger relax just enough

to release the bottom while retaining the lid. The bottom, because it's resting on your third finger, flips over and is caught by your right hand (fig.7).



6



7

If you don't want to do a turnover at the end of the routine, you can do the "Table Turnover" immediately after "Stack Rim Steal No.2." Of course you cannot lift the lid to flash the Boston box once it's on the back of your hand, but the choice is yours.

FOUR HALVES TO FOUR DIMES

Either as an effect on its own, or as a climax to "Out With Four" (for example), this will completely baffle any audience. An open Boston box sits on the table, cover beside it, with four coins spread in front of it. A regular box bottom is classic palmed in your right hand. In that box bottom are four dimes, stacked, on top of which rests a half dollar (fig.1 shows how the coins rest in the box with the hand removed). Once the half dollar is on top of the dimes they won't move too far, and the stack cannot collapse — the box is not wide enough.

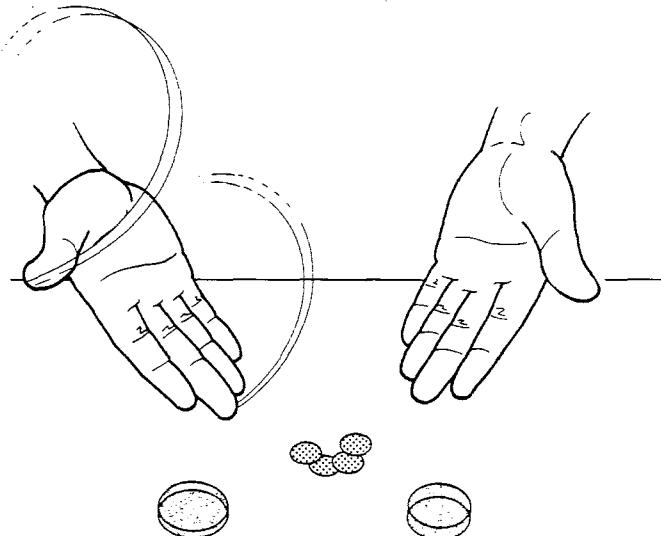
(The box on the table does *not* have to be a Boston box since the bottom is never seen, however it would be nice to routine it that way because the box gets switched during the trick so you could end clean.)



1

To begin, both hands simultaneously gather the coins and place them into the box. Do the "Roth/Kaps Box Switch" as you put the lid on the box, switching the tabled box for the one hidden under your right hand. After the switch the Boston box with the halves in it will be classic palmed in your right hand and the box on the table will be covered.

As your left hand lifts the lid off the tabled box to give the audience one last look inside, your right hand drops to your lap and silently places the palmed box on your right thigh. Cover the box again and raise your right hand. Show both hands empty.

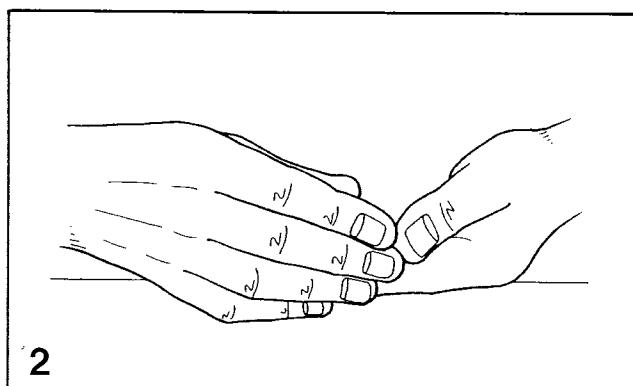
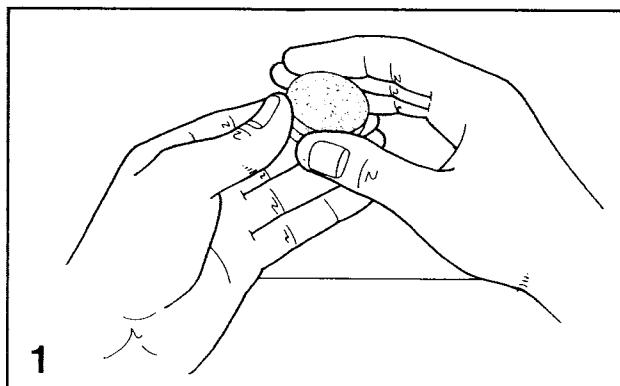


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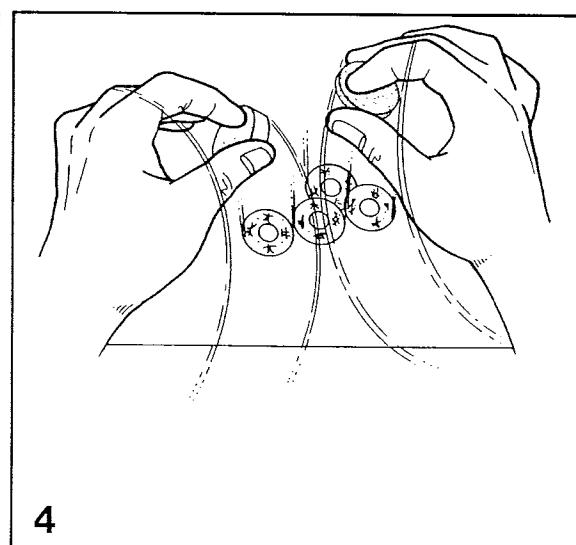
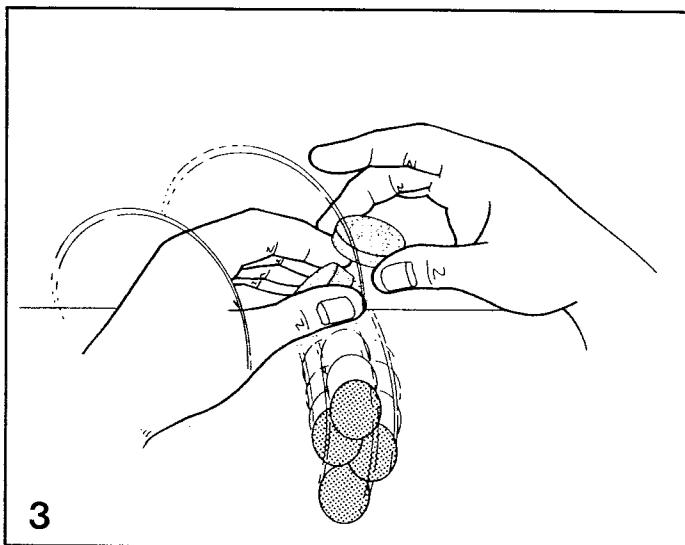
Pick up the covered box with your right hand, thumb on top and fingers beneath, and shake it. Place it onto your left fingertips. Do the "Spillout Steal," taking the half dollar into fingertip rest as you dump the dimes to the table. Snap the lid and box to mouth-up positions and table them on either side of the dimes. Both hands immediately sweep back toward you, your right hand lapping the stolen half dollar off the fingertips, and then turning palm up (fig.2).

A CHINESE CLIMAX

This climactic change/production of four Chinese or brass coins from the coin box can be used to end many of the routines you have just read. The four Chinese coins must be classic palmed in your right hand. Four, say, silver coins are in the covered box, which is on the table.



Your left hand picks up the box and maneuvers it onto the fingers as the hand moves backward to the table edge. Your right hand comes over and grasps the lid between thumb and second finger (fig.1). If this position seems familiar it's because the "Spillout Steal" also starts this way. Note that your left thumb has moved onto the side of the box.

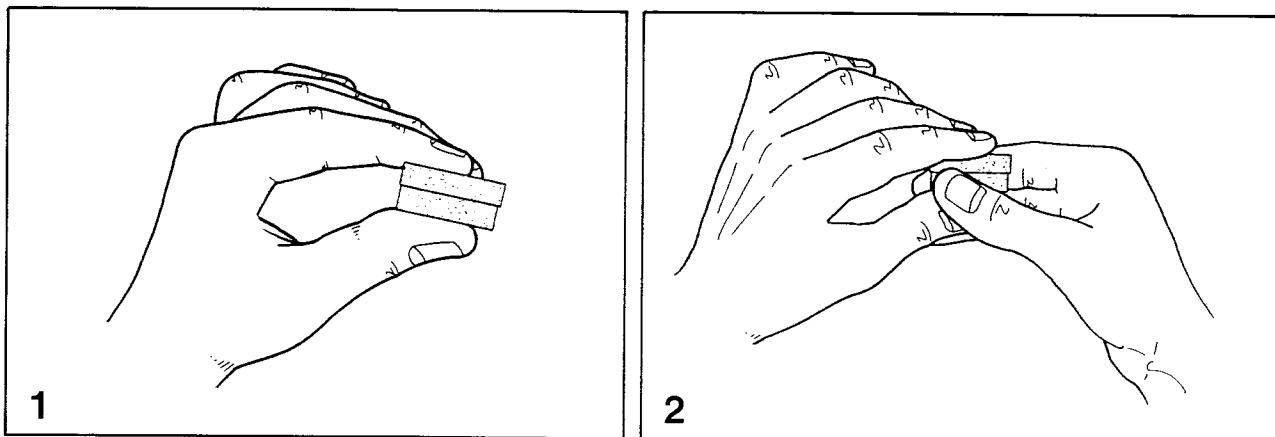


Your right hand lifts the lid (fig.2 is an audience view showing how the backs of the right fingers shield the action from the audience). Your left hand turns inward, dumping the silver coins out of the box and into your lap (fig.3).

Now, you have half a second before the silver coins hit your lap and make noise. You must move quickly if things are to be timed properly. Shove your hands forward over the table and release the classic-palmed Chinese coins (fig.4). **The Chinese coins must hit the table at the same time that the silver coins hit your lap.** You must determine the exact moment to release the Chinese coins so the sounds coincide. Properly timed it appears that the Chinese coins fall from the box.

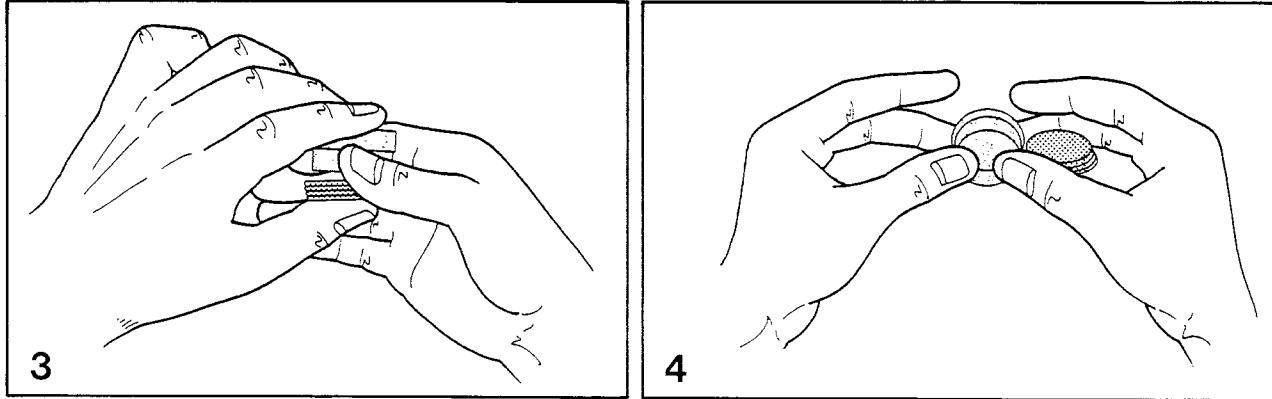
THUMB STEAL TO EDGE GRIP

One way of doing "Out With Four" that hasn't been discussed yet is to steal *all four* coins out of the box at the very beginning and reproduce them one at a time from seemingly empty hands. No technique lends itself more readily to this than Edge Grip which, by its nature, allows your hands to be seen empty throughout the production sequence. The "Flash Production" with four and five coins has already been taught in chapter Five — that is how you will produce the coins after you steal them in the following manner.



Insert four coins into the box and execute any turnover in the hands to invert the bottom of the box. Grasp the box with your left hand as shown in figure 1, thumb beneath (supporting the coins) and fingers above.

Move your hands together, your right hand grasping the sides of the box between thumb and first finger (fig.2). Note that the box is not at your right fingertips, but inward — more toward the hand. To get the coins into Edge Grip, simply lower your left thumb. The stack of coins, balanced on it, descends to Edge Grip (fig.3).



Lightly squeeze your right thumb and second finger together to hold the stack in Edge Grip. Your left hand lifts the box and turns it so the top is directly toward the audience. Grip it in "Edge Grip Display" (fig.4). Your left hand takes the box and tables it while your right hand simultaneously Curl Palms the coins and settles to the table in a relaxed fist.

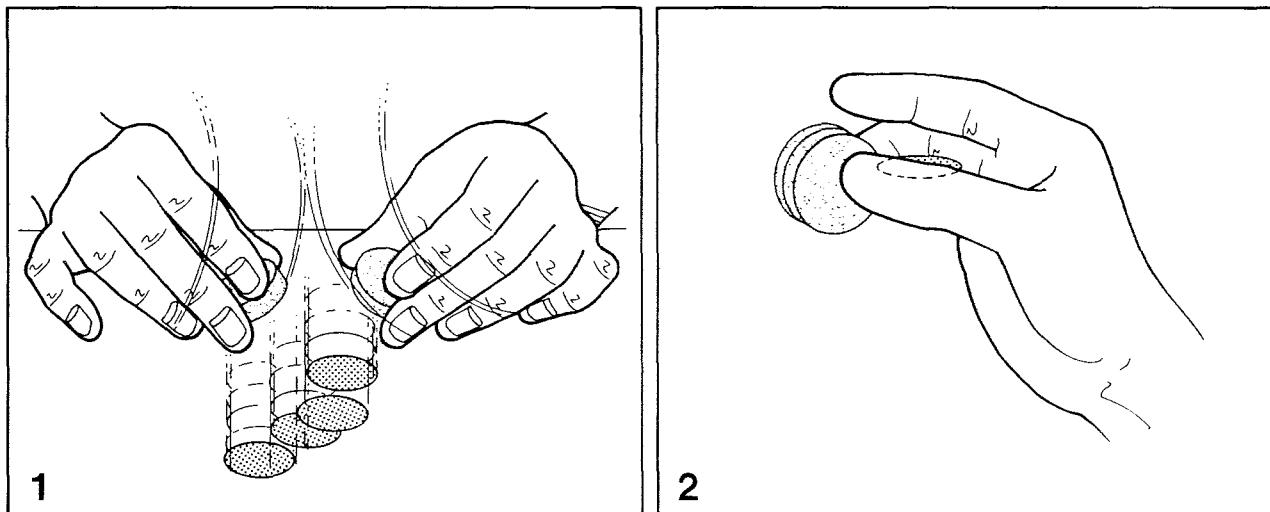
OUT WITH FOUR A LA EDGE GRIP

When the circumstances are right, you can do "Out With Four" and make excellent use of all the moves which utilize Edge Grip. All you need are four coins and a regular box.

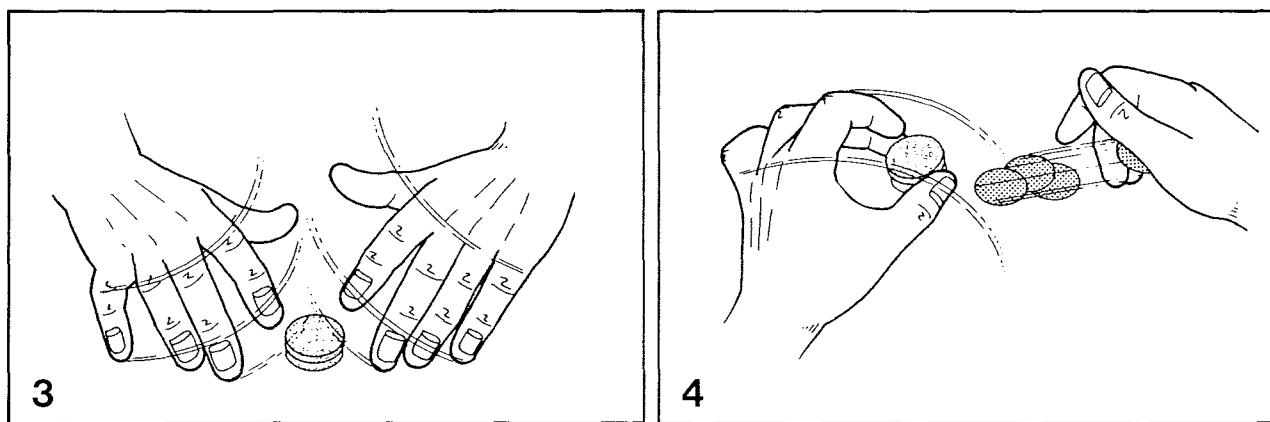
THE FIRST COIN: The covered box, with four coins inside, rests on the fingertips of your palm-up right hand, your thumb pressing against the side. Your palm-down left hand comes over and grasps the lid. Lift the lid, at the same time turning your right hand palm down and dumping the coins onto the table (all somewhat akin to the action of breaking an egg)

(fig.1). The reason for this is to prevent the audience from seeing how high the coins rest inside the box (they will see the box with only three coins in it, and the astute ones may notice the discrepancy).

Position the box and lid on the table in position for the "Bold Steal," with the lid at ten o'clock in relation to the box. Pick up the coins, stack them, and display them. Square the stack between the fingertips of both hands, then drop them into the box with your right hand, doing the "Bold Steal, Direct To Right-Hand Edge Grip — One Handed." That will leave three coins in the box and one coin Edge Gripped in your right hand.



Your right hand has, as the final part of the preceding move, placed the lid on the box. Both hands come together and lift the box so it gets tilted forward, lid directly toward the audience, and is placed into "Edge Grip Display" in your right hand (fig.2). Move your hands apart as you patter to show both empty. Transfer the box to an identical position in your left hand. While your left hand displays it, your right hand settles to the table in a relaxed fist and lets the coin in Edge Grip flop over to fingertip rest.



Your left hand tables the box. Classic palm the coin as both hands move forward to make a magic waving motion over the box (fig.3). Do the "L'Homme Masque Load" to secretly slip the coin into your left hand. Your right hand makes a plucking motion over the box and tosses the invisible coin toward your left hand, which opens to reveal it. Table the coin to your left.

THE SECOND COIN: Both hands open the box (like an egg, as before) dumping the three coins inside onto the table. Place the bottom of the box onto the fingertips of your palm-up left hand. Do the "Bold Steal, Direct To Right-Hand Edge Grip — Two Handed." So, your right hand stacks the three coins and lifts them. Two are dropped into the box and one is retained, then pivoted to Edge Grip by your left thumb. Place the lid on the box, then raise both hands, transferring the box to "Edge Grip Display" in your right hand.

Take the box in an identical position in your left hand, allowing your right hand to settle to the table in a relaxed fist. Let the Edge Gripped coin flop over to fingertip rest.

Your left hand tables the box, then picks up the first coin and displays it in open finger palm. Do a "Shuttle Pass" as you apparently take it with your right hand. Your palm-down left hand then shoots forward to directly over the box and produces the finger-palmed coin at the fingertips. Table both coins off to the right.

THE THIRD COIN: Pick up the box and spill out the two coins inside. Table the lid and place the bottom of the box into "Click Pass" position between your left thumb and second finger. Your right hand lifts the two coins which have just come out of the box and does the "Covered Click Pass" followed by "Left-Hand Steal No.3 To Edge Grip." That will leave one coin in the box and the other in left-hand Edge Grip, with the box in "Edge Grip Display" in the same hand.

Turn your right hand palm down and pick up the two coins on the right. As you raise that hand, holding the coins in "Edge Grip Display" (even though there is no coin in Edge Grip in that hand), your left hand simultaneously tables the box. Raise your left hand and take one of the coins with it in true "Edge Grip Display." Each hand now displays a coin. Transfer the right-hand coin to your left hand, and then drop both back into your right hand doing "Edge Grip Load." There will be three coins in your closed right fist afterward.

Your *left* hand makes a plucking motion over the box and tosses the invisible coin to your right hand, which opens to reveal three coins. Dump them on the table.

THE FOURTH COIN: Open the box and spill out the single coin inside. Table the bottom, mouth up, and the lid, nearby. Drop the coin back inside the box and do the "Table Turnover" as you place the lid on. Pick up the three coins which have already come out of the box and display them on your palm-up right hand. Turn your right hand palm down letting the coins sort of stack and gather on the curled fingertips. At the same time your left hand grasps the box. Two things happen simultaneously: your right hand does the "Benzais Friction Palm" and your left hand moves the box to the left. The bottom coin of the stack is retained in fingertip rest in your right hand and the two coins which fly from it coalesce with the coin left behind on the table when your left hand moves the box (fig.4). It appears as if all three coins fall from your right hand.

Your right hand immediately does the "Scoop Addunder" to slip the coin in fingertip rest beneath the stack of three as they're picked up. Move your right hand over your palm-up left hand and do "Method Two For Getting Into Edge Grip," dropping the lower *three* coins of the stack into your left hand. Your left fingers curl and pivot the concealed fourth coin into right-hand Edge Grip. Transfer the coins from your left hand to "Edge Grip Display" in your right hand.

Your left hand makes a plucking motion over the box and tosses the invisible coin up in the air in an arc toward your right hand. Follow the path of the coin with your eyes and, when it reaches your right hand, let the coins fall inside with a grabbing motion. Let all four coins come together with a *clink*, then open your hand to reveal them. Dump them on the table and do the "Final Turnover" to end.

COPPER FLIGHT

The plots of all the following handlings are identical: a copper coin vanishes from between two silvers which have been placed inside the box and reappears elsewhere.

METHOD ONE (Click Pass Without Duplicate): You need a regular box, two silver coins, and a copper coin. The three coins lie in a horizontal row on the table with the copper coin between the silvers. Your left hand picks up the box in position for the "Click Pass," held between thumb and second finger. Your right hand inserts one of the silver coins into the box, *simulating* the move.

Now your right hand picks up the copper coin and lays it on top of the remaining silver coin. Pick both up, the copper still on top of the silver, and do the "Covered Click Pass," apparently inserting both coins into the box (it looks like the copper goes between the silvers). Actually the copper coin is controlled to beneath the box.

Put the lid on the box, then take it with your right hand doing "Right-Hand Steal No.2" so the copper coin ends in fingertip rest. Your left hand takes the box from your right hand and tables it.

Your right hand classic palms the coin as it moves forward toward the box. Pick off the lid and retract your hand. As your left hand flips the box upside down, your right hand does "Lid Load No.1" loading the copper coin beneath it.

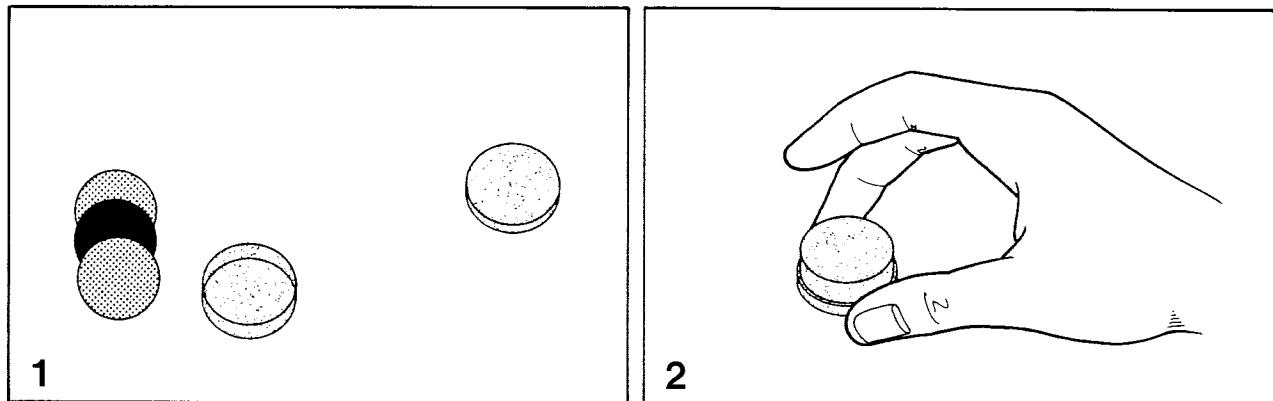
Your left hand pulls the upside-down box inward as both hands move their items back and forth until they're lined up in the same horizontal plane. Make your magic pass, then slowly lift the upside-down box with your left hand to reveal just two silver coins. Your right hand lifts the lid to reveal the copper coin.

METHOD TWO (Click Pass With Duplicate): The extra copper coin is classic palmed in your right hand to start, and the other three coins form a sandwich inside the closed box.

Your right hand removes the lid and immediately does "Lid Load No.1," loading the duplicate copper beneath it. Your left hand spills the coins out of the box and onto the table to display the silvers with a copper between them. Now, repeat method one so the silvers end up in the box and the copper coin is controlled to the bottom. This time you do "Right-Hand Steal No.1," taking the copper off the bottom of the box and into finger palm. Your left hand immediately takes the box bottom and flips it upside down on the table to the left.

Lift the box to show that the copper coin has vanished from between the silvers, then lift the lid (classic palming the duplicate copper on the way) to reveal the copper coin beneath. You could do the "Repeat Cover Load," repeat the entire sequence, then lap the duplicate coin.

METHOD THREE (Rim Steal Without Duplicate): The coins and box are layed out as in figure 1, with the coins in a sandwich position just to the left of the open box. The lid is just to the right.



Your right hand lifts the innermost/uppermost silver coin and drops it into the box. Your hand moves back and forth over the box during this, simulating "Rim Steal No.1." Do that move as you apparently place the copper coin into the box, actually positioning it on the rim as described. Classic palm the copper coin as your right hand reaches for and lifts the other silver coin. Place that coin in the box.

Pick up the lid with your right hand and begin to cover the box, then change your mind and table the lid off to the right, doing "Lid Load No.1." At the same time your left hand flips the box upside down. Conclude as in method one.

METHOD FOUR (Rim Steal With Duplicate): The three coins are in a sandwich inside the box. The extra copper coin is classic palmed in your right hand. Your right hand removes the lid and, as your left hand dumps the coins out of the box, do "Lid Load No.1" to load the extra copper beneath.

Repeat the "Rim Steal" sequence from method three. Since the lid is already loaded, you simply flip the box upside down. Pause and make your magical pass, then proceed as before.

METHOD FIVE (The Tower Trick): This is essentially the same as method two. Proceed with that handling until ready to flip the box upside down. Turn the box over *on top of the lid* so it resembles a small tower (fig.2). Make a magic pass, then lift the box and place it aside. Your right first finger pushes a silver coin off the lid to either side of the box, then lifts the lid to reveal the copper coin beneath.

TRIPLE CHANGE CLIMAX

You can use this at the end of any of the five "Copper Flight" handlings. If you do method two with the "Repeat Lid Load," so you can repeat the effect immediately, "Triple Change Climax" is an excellent way to cap off a good routine (and you already have the extra copper coin you'll need for it).

METHOD ONE: Two silver coins sandwich a copper coin and all three rest on the table. The open box is near the table edge, cover beside it. The extra copper coin is in fingertip rest in your right hand.

Do the "Scoop Addunder," your right hand adding the duplicate copper to the bottom of the three-coin sandwich as it picks it up. Drop the coins into the box and cover it. Say that the copper coin will vanish from between the silvers. Make a magic pass over the box. Do the "Spillout Steal," dumping the coins out of the box. Two copper coins sandwiched around a silver will drop to the table and the duplicate silver ends in right-hand fingertip rest. Even though you actually only switch one coin of the three, *it appears as if all three have changed.*

METHOD TWO: The setup is exactly the same as for the first method, except here the lid must be properly positioned for the "Rim Steal." Do the "Scoop Addunder," adding the copper coin beneath the sandwich. As you drop the stack into the box, do "Rim Steal No.2," immediately positioning the top silver coin on the rim. As your right hand lifts the lid it classic palms the silver coin, then covers the box.

Now you can cleanly dump the coins out of the box to reveal the change. As you can see, by using different sleights you can change the timing of the steals.

COPPER/SILVER FOR MAGICIANS

NO. 1

You need three silver coins and two copper coins. Classic palm a silver coin and a copper coin in your right hand, copper against the skin. The other three coins form a sandwich (copper between silvers) and are inside the closed box.

Open the box and dump the coins onto the table. Place the box down. Spread the three coins apart for display, then retract your right hand to rest position and let the silver coin fall from classic palm to fingertip rest. This is easy because it's smaller than the copper coin. Put the copper coin on top of one of the silver coins.

Do the "Scoop Addunder," slipping the silver coin in fingertip rest beneath the copper and silver coins stacked on the table. Drop all three into the box and cover it, letting the copper coin be seen on top of the stack just before you place the lid on. The coins in the box run copper, silver, silver, from the top down.

Pick up the silver coin remaining on the table and, as you toss it into your left hand, do a "Bobo Switch" (described briefly for the first coin in "Wild Like No Other") throwing the copper coin into the left hand, closing it, and thumb palming the silver coin. Transfer the silver coin to classic palm in your right hand.

Open your left hand to reveal the copper coin, dumping it to the table. Pick up the box and do the "Spillout Steal," dumping two silver coins to the table and stealing the copper coin in right-hand fingertip rest. (The third silver coin remains in right-hand classic palm throughout.)

Stack the silver coins one on top of the other and do the "Scoop Addunder," loading the copper coin in your right hand beneath them as they're placed into the box. Cover the box.

Repeat the "Bobo Switch" again as you apparently toss the copper coin into your left hand. The copper coin is thumb palmed and the silver coin is released from classic palm and tossed into your left hand. Open your left hand to reveal the change and transfer the thumb-palmed copper coin to classic palm in your right hand.

Your left hand places its silver coin on the table. Pick up the box and do the "Spillout Steal," dumping a copper and a silver coin out of the box and stealing a silver coin in fingertip rest in your right hand. Your left hand places the copper on top of one of the silver coins, then your right hand does the "Scoop Addunder" to load the silver coin in fingertip rest beneath them. Place them into the box and cover it.

Your right hand picks up the silver coin that's on the table and tosses it into your left hand. Your left hand closes into a fist and rotates thumbhole up, then moves back to the

edge of the table. Lap that silver coin out the pinky side of the fist as your right hand moves forward and taps the box in a magical gesture. Move your left hand forward and open it to reveal the vanish.

Your right hand lifts the lid off the tabled box and does "Lid Load No.1" as *your left hand spills the coins out of the box*. Two silver coins and a copper coin land on the table; the extra copper is now concealed beneath the tabled lid.

Complete the routine by performing "Copper Flight." Since the lid is already loaded, simply steal the visible copper using either the "Covered Click Pass" or "Rim Steal No.1" as in "Copper Flight" methods two and four.

The reason this is "for magicians" is because the copper coin is actually seen *in the box* until the last moment. That small detail would probably go unnoticed by anyone *but* a magician.

COPPER/SILVER FOR MAGICIANS NO.2

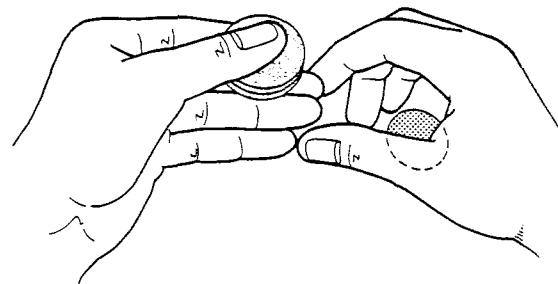
One copper coin is classic palmed in your right hand. Two silvers and another copper are, in sandwich position, inside the closed box. Open the box and dump out the coins.

Place one silver coin back into the box, followed by one copper coin, then put the lid on. Make sure that the audience sees the copper coin resting in the box before you close it.

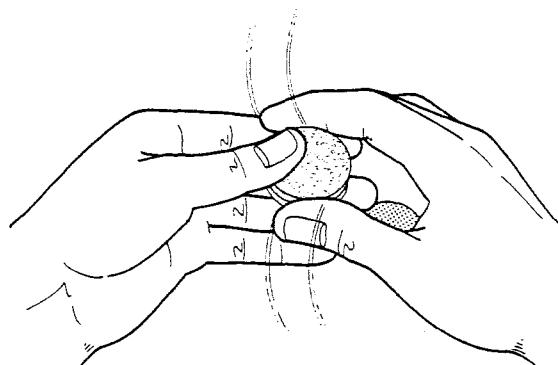
Your right hand picks up the silver coin remaining on the table and does the "Bobo Switch," thumb palming it as the copper coin is tossed into your left hand. Open your left hand to reveal the change and transfer the thumb-palmed silver coin to classic palm. Dump the copper coin to the table.

The Drop Load Spillout Switch: Pick up the box with your left hand and shake it. Under cover of the noise, lower your right hand to the table and let the palmed silver coin fall (fig.1). Your hands move into position for the "Spillout Steal," though in this case by *lowering your left hand to your right hand* (fig.2). Your right hand is immobilized because of the tabled silver coin behind it.

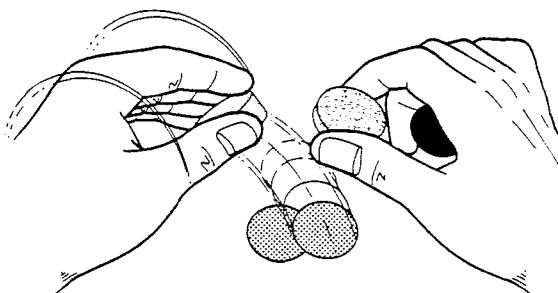
Do the "Spillout Steal," taking the copper coin that falls out into fingertip rest in your right hand. The silver coin which does fall to the table coalesces with the one already there as you lift your hands (fig.3). It appears as if both silver coins fall from the box.



1



2



3

Repeat the entire sequence a second time.

To end the routine, load the copper coin that's in fingertip rest *between* the silver coins that have just fallen out of the box using the "Scoop Addbetween." Place those three coins in the box afterward and cover it. Vanish the copper coin remaining on the table using the "Closed Revolve Vanish," then cleanly dump the coins out of the box to reveal that the copper coin has flown back between the silvers.

THREE SILVERS AND ONE COPPER

David has expanded the possibilities in this routine by adding a third silver coin. Three silver coins are on top of one copper inside the closed box. An extra copper coin is classic palmed in your right hand.

Open the box and dump out the coins. Arrange everything as in figure 1; the lid is in position for "Rim Steal No.2," and there must be a slightly larger spread between the two lowermost silver coins.

Your right hand lets the extra copper coin fall to fingertip rest so you can do the "Scoop Addbetween," slipping it between the lower two silver coins as you lift the stack. When you place the stack into the box begin "Rim Steal No.2," pulling the upper silver coin onto the rim. Classic palm that coin as you pick up the lid. Close the box.

Pick up the copper coin remaining on the table and do a "Bobo Switch" as you apparently toss it into your left hand. Actually the silver coin ends up in your left hand and the copper coin is thumb palmed. Transfer the copper coin to classic palm. Open your left hand to reveal the silver coin and dump it on the table. Cleanly open the box and dump out the coins inside to reveal the copper coin sandwiched between two silver coins.

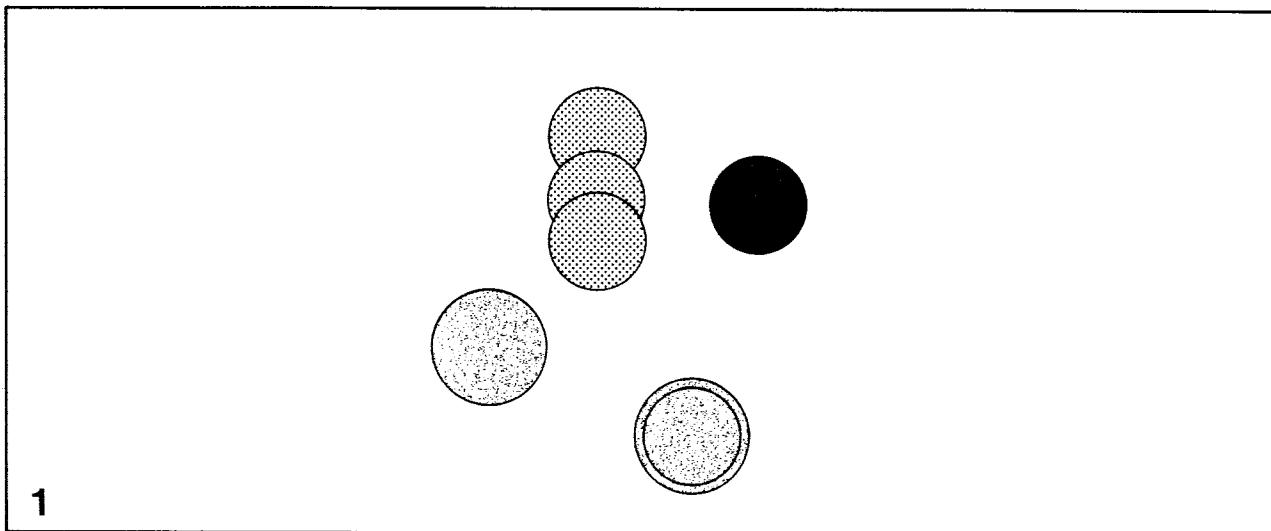
Pick up the copper coin with your right hand and drop it into the box. Take the box into an open finger palm in your left hand. Let the classic-palmed copper coin in your right hand drop to fingertip rest. Do the "Shuttle Pass From Box" described and shown in figures 1 and 2 in "Opening Production No.4." Your left thumb moves into the box to hold the copper coin in place and turns toward you as your right hand apparently catches it and moves upward. Your right hand places the copper coin onto the table, then picks up the three silver coins, stacking them.

While keeping the box tilted toward you, insert the stack into the box so it's tilted sideways in position for "Stack Rim Steal No.1." Once the coins are in position (and cover the copper coin on the bottom) you can table the box. Make sure that you place the box in proper position with respect to the lid. Do "Stack Rim Steal No.2" as you cover the box, classic palming all three silvers in your right hand.

Your left hand picks up the copper coin and displays it in an open finger palm. Pretend to dump the copper coin into your right hand doing the "Half Shuttle Pass" and retaining it in finger palm in your left hand. Your right hand immediately closes into a fist and moves upward, giving the coins a mighty squeeze. Lower your right hand and open it to reveal the silver coins (let them make some noise). Cleanly open the box and dump out the copper coin inside.

Pick up the copper coin with your right hand and display it in open *classic* palm, then do a "Reverse Shuttle Pass," supposedly taking it with your left hand and placing it aside. It actually remains where it is, and the coin which was in finger palm in your left hand is openly tabled.

Say that you may be confusing them by using too many silver coins, so push one far to the right and out of play. Allow the copper coin in your right hand to drop to fingertip rest,



then do the "Scoop Addbetween" to load it between the two remaining silvers as you pick them up. Place the stack into the box and close it. Pick up the visible copper coin and do "Skinner's Spidergrip Vanish," classic palming it in your right hand.

Your right hand lifts off the lid and, as your left hand spills the coins out of the box, does "Lid Load No.1." The copper will appear sandwiched between the silvers.

Since you've already loaded the lid, do "Copper Flight" methods two or four, apparently putting all three coins back into the box. The copper is stolen into right-hand classic palm. Flip the box over, then reveal that the copper coin has flown to beneath the lid.

Flip the box mouth up. Arrange the silver and copper coins in a sandwich, then do "Triple Change Climax" (either method) to complete the routine. Lap the extra copper coin as your left hand spills the coins out of the box — there will be two copper coins with a silver coin between them on the table.

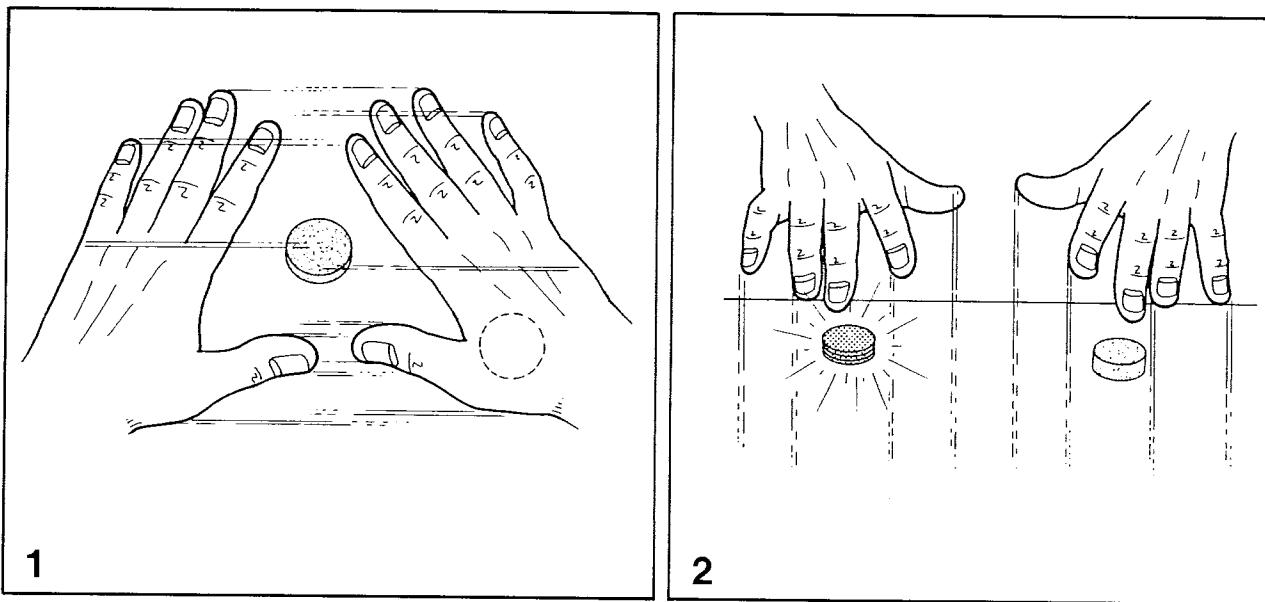
THE SOKITO BOX

This routine is one way David handles Eric Lewis' Sokito box. Another version, using a different type of box, is described in the "Sound Box Switch." For this you need four coins, a regular box and lid, and a solid box **bottom** (aka a Sokito or solid okito box).

The Sokito box is classic palmed in your right hand. (Secretly pick it up at the end of whatever routine you're doing. If you can pick it up at the beginning or in the middle of the preceding routine and work with it palmed the whole time, so much the better). The regular box rests on the table with four coins inside, lid on.

Your left hand removes the lid as you say that you'll do a trick without the lid. Table it off to the left. Turn the box upside down and center it directly in front of you. While your left hand is busy, your palm-down right hand lets the Sokito box come to rest on the table.

Do the "Metamorphosis Box Switch" as you wave your palm- down hands over the upside-down box bottom. Your hands separate, the Sokito box now in the center of the table and the regular box sliding beneath your right hand (fig.1).

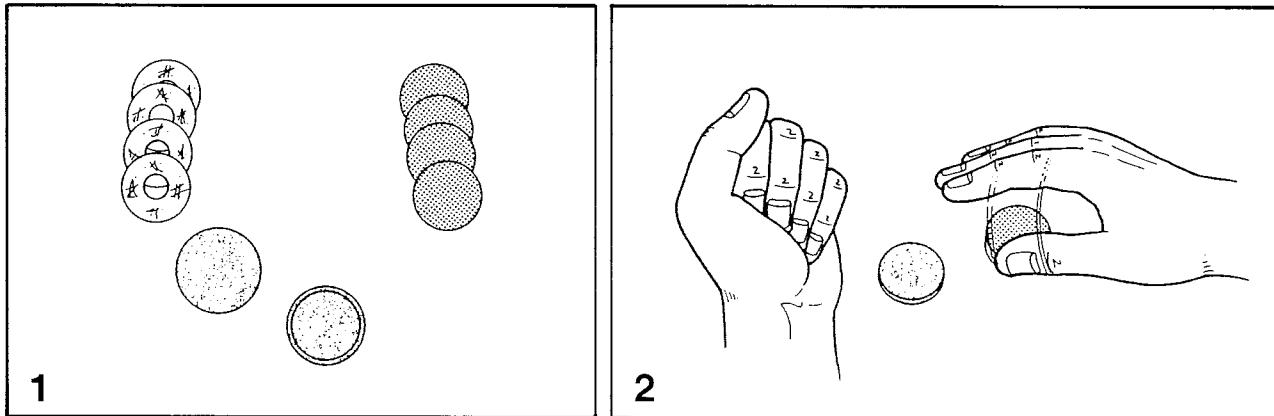


Your left hand slides the Sokito box to the left and then covers it. Lift both hands simultaneously, your right hand classic palming the regular box so the coins remain on the table. It appears as if the coins have magically jumped across (fig.2).

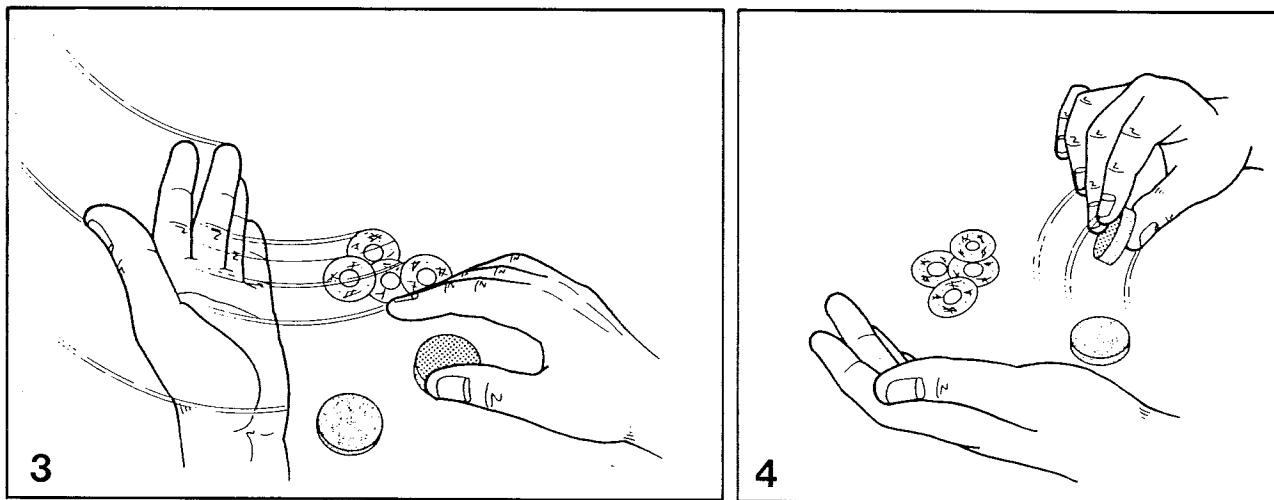
Your right hand kicks the coins forward so they spread, and your left hand lifts the Sokito box and moves over the middle of the table to drop it. Let it hit the table with a loud **thud**, whereupon the spectators will pounce on it in a vain search for clues to the mystery.

FOUR COIN TRANSPOSITION

You need eight coins — four silver and four Chinese (brass), a Boston box, and a lid. A fifth silver coin is loaded in the usual position beneath the Boston box. The opening layout is shown in figure 1.

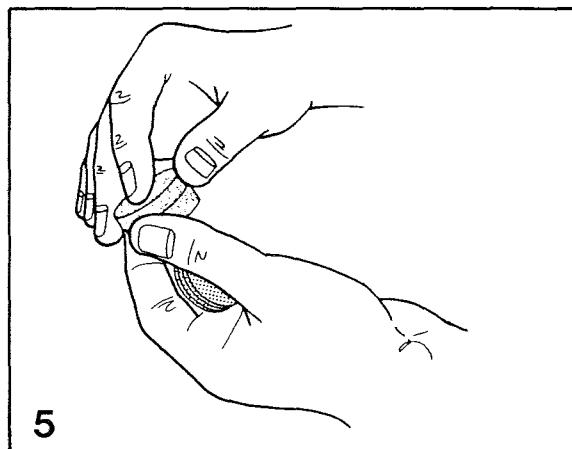


Your right hand gathers the silver coins, drops them into the box, and puts the lid on. Your left hand then gathers the brass coins and closes into a palm-up fist. Say, "What's in the box?" When they reply, your right hand removes the lid and tosses it to the left to again show the half dollars.

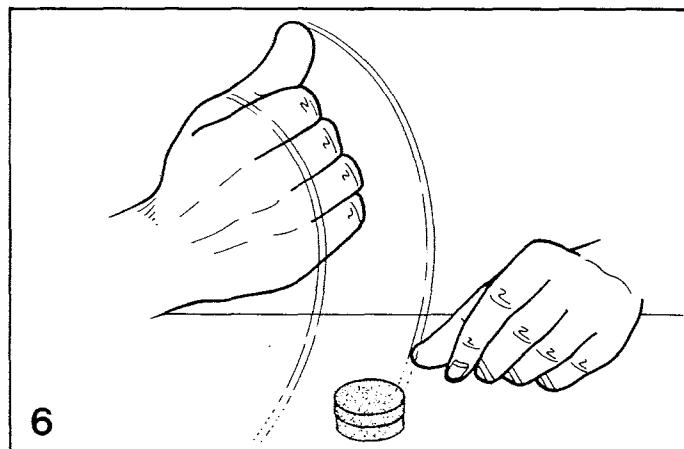


Say, "What does that leave in my left hand?" At the same time your right hand descends over the open box, your thumb landing on the inner edge (fig.2). When they reply about the brass coins, your left hand opens and tosses them to the table *in front* of the box (fig.3). At the same time your right first and second fingers slip under the box's outer edge and lift it, turning the bottom up toward the audience (fig.4). Immediately place the box into open finger palm in your left hand.

Arrange the brass coins in a row on the table. Pick up the lid and place it over the box, then lift the box to between your left thumb and first finger leaving the four coins, which drop out the bottom, in finger palm (fig.5). Your right hand lifts the lid again to give the audience another peek, replacing it afterward. Table the box as your left hand turns inward and settles to the table in a palm-down fist.

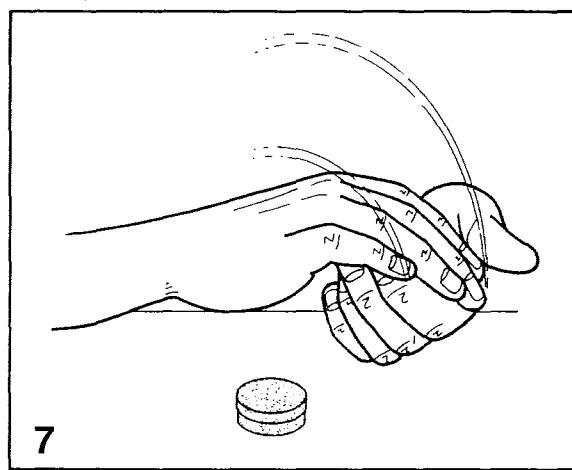


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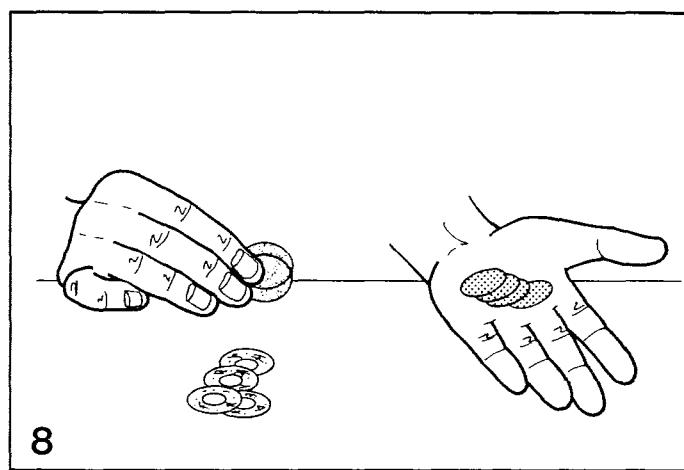


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Your right hand gathers the brass coins, displays them on the palm-up hand, then classic palms them as you raise your fist, saying, "*If I squeeze the Chinese coins a little bit here....*" (fig.6). Lower your right hand to directly over your left hand, your left hand turning palm up and your right hand turning palm down (fig.7). (Keep your left hand tilted slightly toward you.) Pretend to drop the coins into your left hand, actually retaining them in right-hand classic palm. Let the coins in your left hand make some noise, then close it as you continue, "...and a little bit here...."



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Finish the sentence, saying, "...*I can make them change places with the half dollars,*" as your right hand picks off the lid and tables it to the right.

Do the "Boston Palm Load" to apparently change the halves into brass as they spill out of the box. (Here the move is a change because the underside of the Boston box is used. This does not change the method.) The box is automatically turned over during the move, so set it on the table mouth up afterward.

Open your left hand to reveal the four half dollars (fig.8). Let them spill to the table to end.

THE HEAVY BOX ROUTINE

This is certainly the longest and most perilous routine in this book involving a coin box. While only four coins are visible throughout the routine, you are actually using **nine**. Four half dollars are placed into the box, then they magically come out one at a time, then jump back in one at a time, and finally they all change to *Chinese coins*. You never go to your lap because all the coins are in your hands at the start.

Get into position by classic palming the four Chinese coins in your right hand (they won't be mentioned again until the end of the routine when they make their appearance, but remember that they're there!). The fifth coin that's classic palmed in your right hand is a half dollar, and it's on the bottom of the stack (farthest from the palm). Four half dollars rest in the closed box on the table.

Open the box and spill out the coins. The box is placed mouth up on the table with the lid, mouth down, at ten o'clock. Your left hand gathers up the coins and displays them, palm up. Your right hand comes over to square the coins. Do the steal for the first coin from "Out With Four," leaving a coin in left-hand finger palm and raising the stack to the fingertips of both hands as you square it.

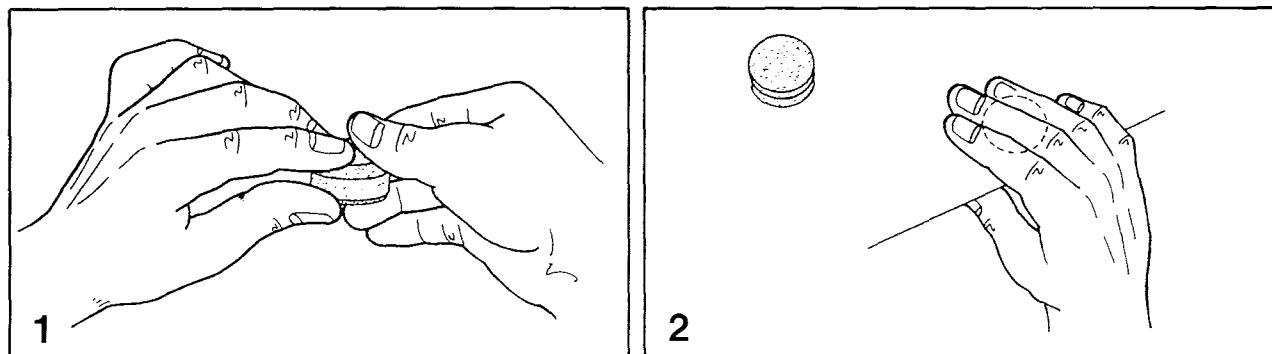
Your right hand takes the three remaining coins and moves over the box to place them inside. Do the "Bold Steal," dropping only the *lower two* coins into the box and retaining the upper one. Your right hand immediately puts the lid on the box. Do the "Scoop Addunder," sliding the just-stolen silver coin (which is in fingertip rest after the lid has been put on) beneath the box as you pick it up.

Your right hand places the box between your left thumb (on bottom, holding the coin in place) and fingers (on the lid) (fig.1). Display the box for a moment, then place it on the table with your left hand. Afterward, your left hand settles to the table in a relaxed fist.

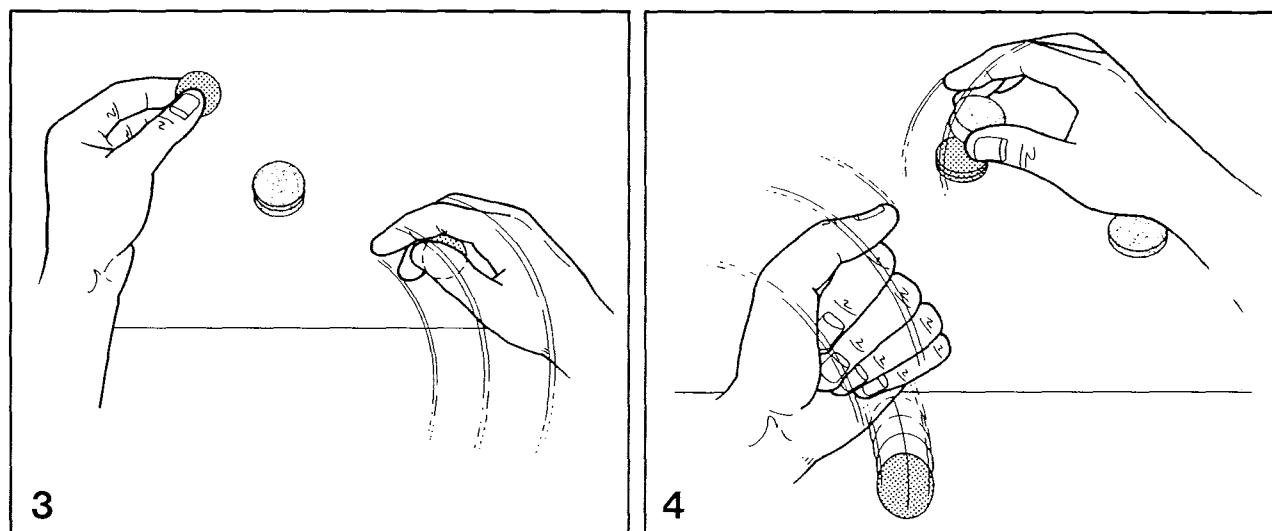
(*Position Check: one coin finger palmed in your left hand, two coins inside the closed box, one coin beneath the closed box, five coins classic palmed in your right hand. At this moment you are seven coins ahead of the audience.*)

Your right hand makes a plucking motion over the box and tosses the invisible coin to your left hand, which turns palm up in a fist. Open your left hand to reveal the first coin. As that hand displays the coin, your right hand, which rests on the table in a relaxed fist, allows the silver coin on the bottom of the classic-palmed stack to fall to the table (the four Chinese coins must remain *firmly* classic palmed). Drop the left-hand coin. Your right hand moves back until your fingers rest flatly on the just-dropped coin and the rest of the hand hangs off the table (fig.2).

As your left hand picks up its coin again, your right fingers curl, taking the coin concealed beneath them into fingertip rest as the hand moves back up onto the table. Note that your right thumb moves up behind the coin for just a moment as your fingers begin to curl to help hold it in position (fig.3). Your hand continues upward, curling into a loose fist on the table.



Do a "Shuttle Pass" and put the coin which your right hand has apparently taken from your left hand on the table off to the right. Your right hand then makes a plucking motion over the box and tosses an invisible coin toward you left hand. Open your left hand to reveal the second coin. While your left hand displays that coin, lift the box with your right hand doing "Right-Hand Steal No.2," taking the coin hidden beneath it into fingertip rest. Table the box.



Do a "Shuttle Pass," your right hand tabling the coin it has ostensibly taken from your left hand off to the right with the first coin. Make a plucking motion over the box and toss the invisible coin toward your left hand, which opens to reveal the third coin. Place that coin onto the table in front of the box, then move the other two coins which are on the right around in front of the box as well so all three form a horizontal row.

Pick up the box and do the "Spillout Steal," taking one coin into right-hand fingertip rest and dumping the other coin on the table. Table both the box and lid, mouth up.

Your left hand picks up the box and your right hand picks up the coin which just fell out of it — place it back in the box and display the box in open finger palm in your left hand.

Do the "Shuttle Pass From Box" described in "Opening Production No.4," your left thumb holding the coin inside the box as the hand turns over to supposedly dump the coin onto your right fingers. Your right hand comes up with the coin it had in fingertip rest, displays it, then drops it into the box. Put the lid on and table the box.

Your right hand picks up one of the three coins in the row and does a "Fingertip Retention Vanish" as you apparently take it with your left thumb and fingertips. Your left hand moves over the box and makes a sprinkling motion with the thumb and fingers. Open the hand to show the coin has vanished. Pick up the box and dump out the two coins inside.

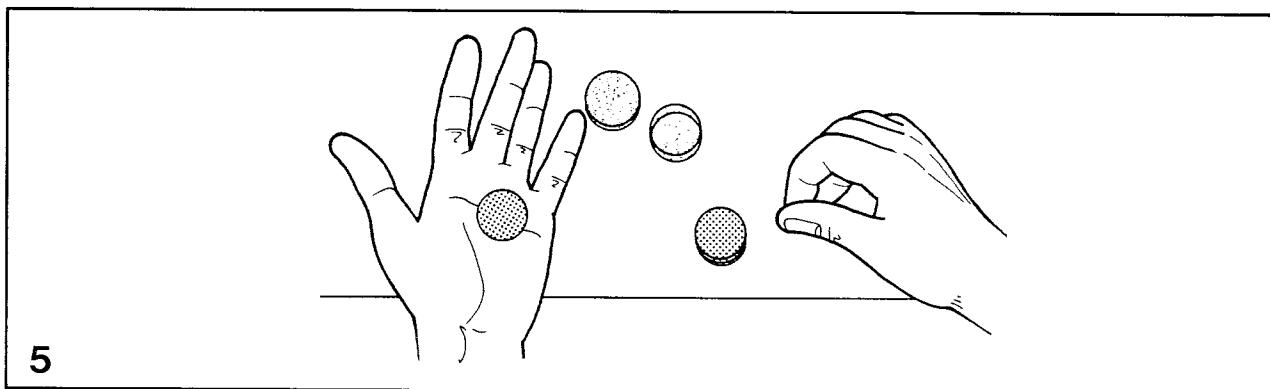
Your right hand picks up the two coins which just fell out of the box, doing the "Scoop Addunder" to secretly place the coin it had in fingertip rest beneath them. Drop them into the box and cover it.

Your right hand picks up one of the two remaining coins and does another "Fingertip Retention Vanish" into your left hand, settling into a relaxed fist afterward. Your left thumb and fingers make a crumbling motion over the box and open to reveal the vanish. While all attention is on your left hand, your right hand lets the coin in fingertip rest fall to the table.

Your right hand moves forward, leaving the coin on the table where it is, and lifts the lid. It immediately moves backward and does "Lid Load No.1," sliding the lid over the silver coin on the table, as your left hand spills the three coins out of the box.

Table the box mouth up. Pick up the three silver coins and put them back inside the box. Flip the box upside down. Pick up the coin remaining on the table and hold it on the center of your left palm. Close your left fingers into a loose fist and, as your right hand lifts the upside-down box to show the three coins beneath, your left hand moves to the table edge and "Tap Laps" the coin (fig.4). As you do that say, "*I'll try to make the last coin join these three under the box.*"

Lower the box over the three coins. Move your left hand back over the table and open it to reveal the vanish. Your right hand lifts the box again — but you do not find the fourth coin there. Look around, then lift the lid to discover it.

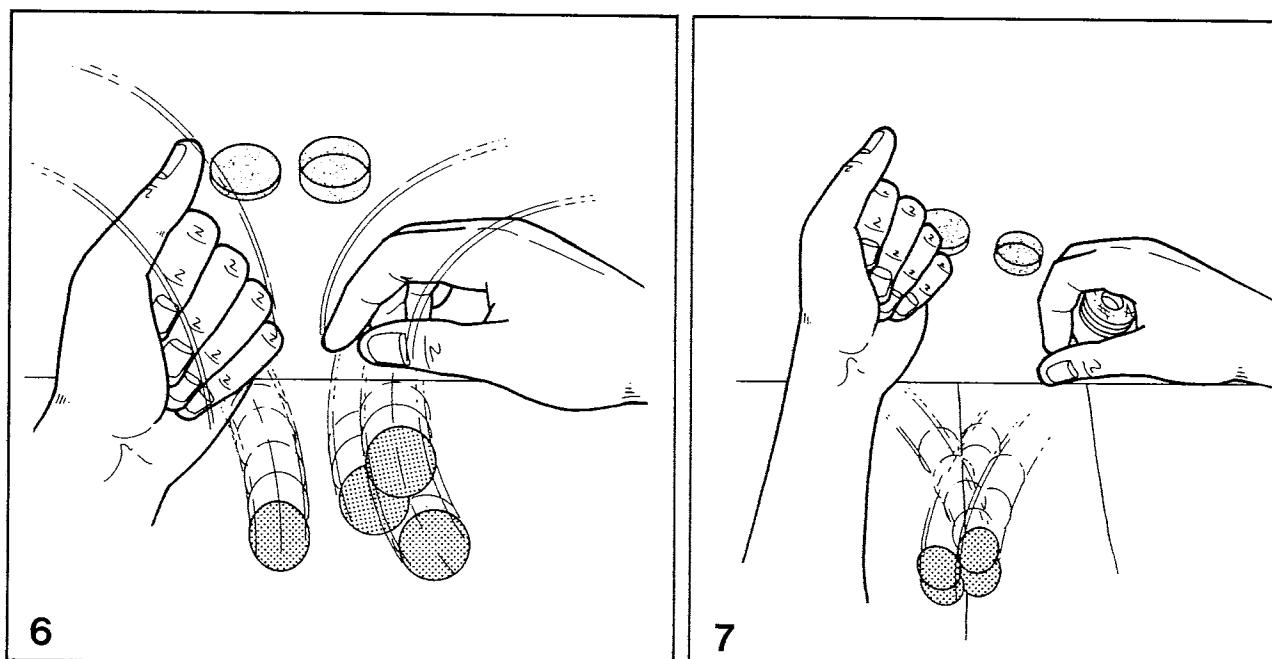


Now comes the most difficult part of the routine. Arrange the box, lid, and coins as in figure 5. The box and lid are in position for the "Bold Steal." One coin rests on your left palm, the other three are stacked directly in front of you near the table edge. Close your left hand into a loose fist.

Three things happen at the same time. Your left hand does "Tap Lap," hitting the table edge and lapping the coin inside it. Your right hand moves toward you, sweeping the stack of three coins off the table and into your lap (fig.6). At the exact moment that all four coins converge and hit your lap (and they all must hit at the same time), your right palm relaxes and lets the four Chinese coins drop inside your curled fingers (fig.7).

It will take great practice to be able to coordinate the actions of both hands with the sound of the falling coins. Done properly the audience sees none of the lapping (of course) and it simply looks and **sounds** as if your right hand has picked up the three coins.

Your right fingers straighten so the Chinese coins form a stack which can be held between thumb and fingers. Move your hand over the box and do "Rim Steal No.2," letting the



three lower coins drop into the box. Your right thumb rolls the remaining coin to the right and leaves it on the rim. As your right hand picks up the lid it classic palms the Chinese coin off the rim. Cover the box.

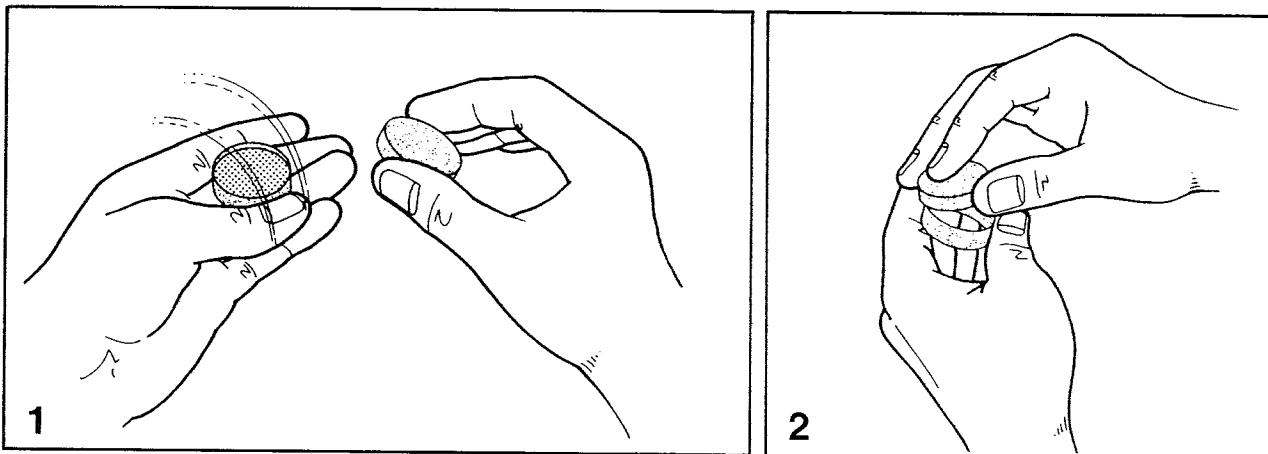
Immediately do "L'Homme Masque's Load," dropping the coin from right-hand classic palm into your left fist through the thumbhole during a magic pass. Open your left hand to show that the coin inside has changed to Chinese. Cleanly display it and place it on the table. Open the box and spill out the other three Chinese coins to end cleanly. Take a well-deserved bow.

THE NOKITO BOX

In Volume 6, Issue 12, of *THE PALLBEARERS REVIEW* (October, 1971), Ben Christopher published an original routine with what he had dubbed a **Nokito** box. This was a box without a bottom (actually a metal ring) which eliminated the use of turnovers since the coins could be stolen directly from the bottom of the box. The same idea was independently developed by Vanni Bossi in Italy at around the same time.

David read the routine over a decade ago and has been letting the possibilities percolate in his mind for quite a while. Several new principles using the box are described here, as well as a subtlety of Vanni Bossi's during the box through hand sequence at the end. The routine is in three sections: the first is "Out With Four," though here utilizing the unique possibilities inherent in the Nokito box; the second section is a four-coin penetration through the hand; the third section is a psuedo-repeat of the second, where you offer to do the same thing but without the lid covering the coins. Instead of the coins penetrating, the box goes through the hand. Everything is then examinable.

Place a regular box bottom on your left thigh, mouth down. The Nokito box sits on your palm-up left hand in an open finger palm — it has four coins in it and is covered with a regular lid.

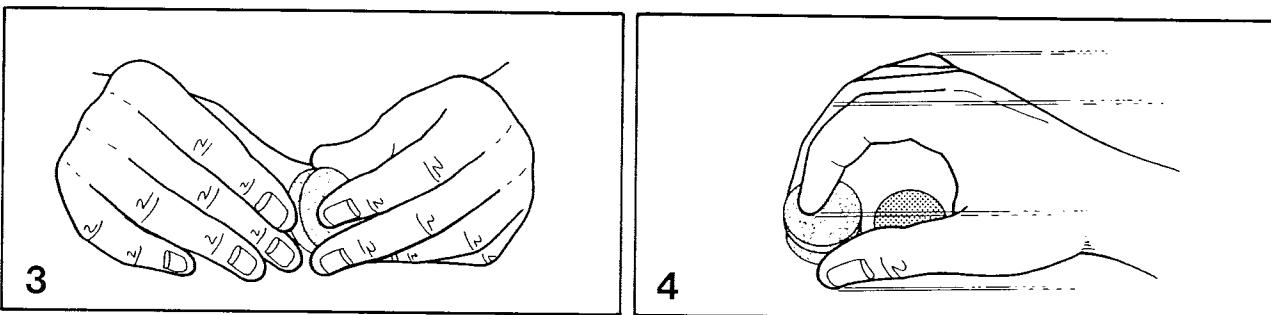


THE FIRST COIN OUT: Your right hand lifts the lid off the box and your left thumb moves onto the box's inner side, near your pinky (fig.1). Turn your left hand over, dumping the four coins onto the table. Your left thumb holds the box in place, pressing it against the first finger.

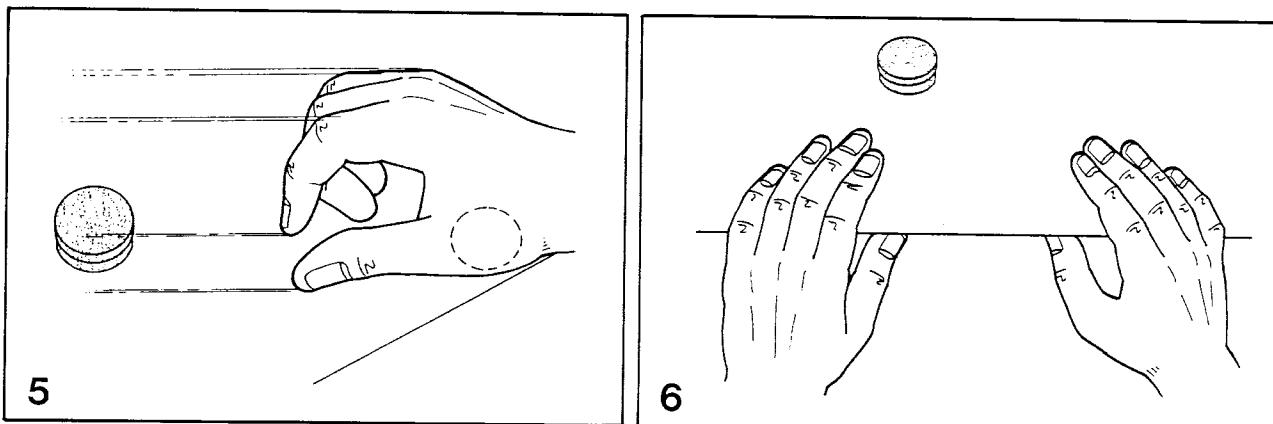
As your left hand turns palm up your right hand puts the lid back on. You must time this so that the lid is back in position before the audience can see inside the box, which would expose that it has no bottom. Figure 2 shows the approximate moment this happens. In the

same action, without changing grip, your right hand lifts the covered box from your left hand and tables it inward of the coins.

Spread the coins out and turn them over to show both sides. After you patter for a moment, your right hand stacks all the coins and holds them between thumb and fingers. Your palm-down left hand levers the inner edge of the lid upward just enough for you to drop the coins back into the box (fig.3 is an audience view showing how things are carefully shielded). Once the coins are inside the box, lower the lid and move your left hand away. (You can also drop the coins into the box one at a time, only shielding the action on the first coin.)



Your right hand remains where it is and grasps the box between thumb and second finger, first finger curled lightly on top. Your thumb lifts the inner edge slightly, just enough so that as you slide the box diagonally to the left the bottom coin will be left behind (fig.4). Continue moving the box until the concealed coin is directly under the base of the thumb in sliding position.

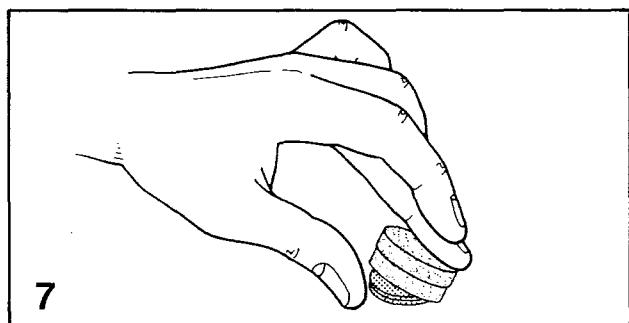


Leave the box where it is and reverse your right hand's direction, moving it back to the table edge. Stop when the coin under the thumb base is just in front of the edge of the table (fig.5). As you patter, lift your hand slightly so the coin stays in place while you move your hand back farther until only your fingertips remain on the table — over the coin (fig.6). Note that your left hand mimics your right hand's actions (as seen in the illustrations). Raise your hands back onto the table in relaxed fists, your right thumb helping to push the coin against the fingertips so it ends in fingertip rest.

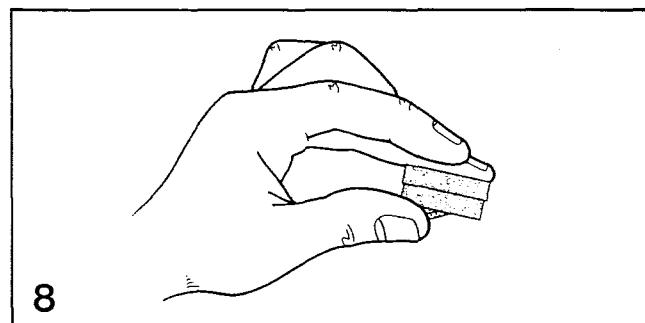
Transfer the coin to classic palm as you point to the box and say that you will make the first coin come out. Show your left hand empty, then close it into a palm-up fist and load the coin into it using the move of L'Homme Masque's already described for the first coin in

"Out With Five." Your right hand makes a plucking motion over the box and tosses the invisible coin over toward your left fist. Open your left hand to reveal the first coin and dump it onto the table.

THE SECOND COIN OUT: Turn your left hand palm down and move it over the box. Lower your second finger onto the lid at its outer edge and press firmly downward, tilting the box forward (fig.7). Your thumb moves up behind the box, pressing the inner edge of the stack of coins (which is exposed because the box is tilted forward) against the front of the box (fig.8). This grip enables your left hand to lift the box in a free and elegant way, without resorting to actually shoving your thumb into the bottom to hold the coins in place. Call this the "Nokito Box Pickup."

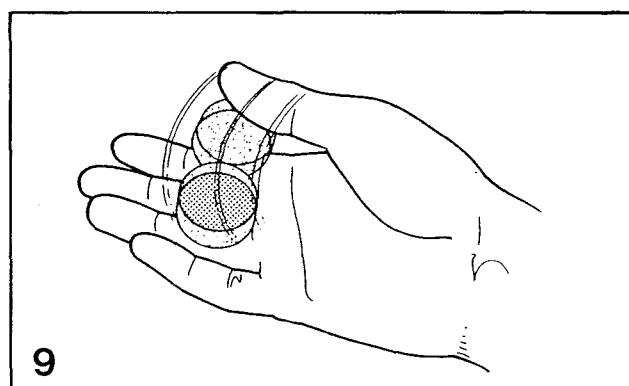


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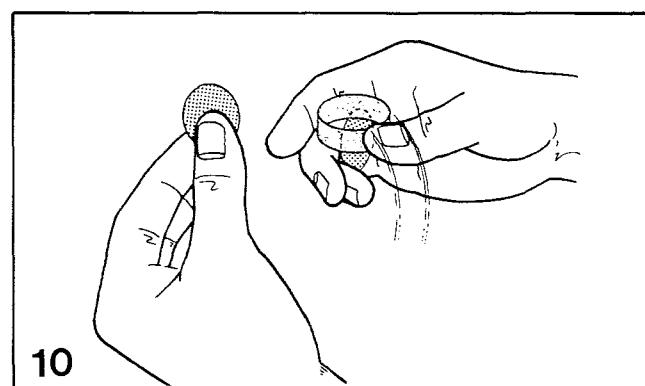


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Lift the box and place it into an open finger palm in your right hand. Move your right thumb onto the *left* side of the lid and lever it open to the right (fig.9). Turn your right hand over and dump the three coins onto the table. Immediately turn the hand palm up, lowering the lid back onto the box at the same time so the inside is not exposed.



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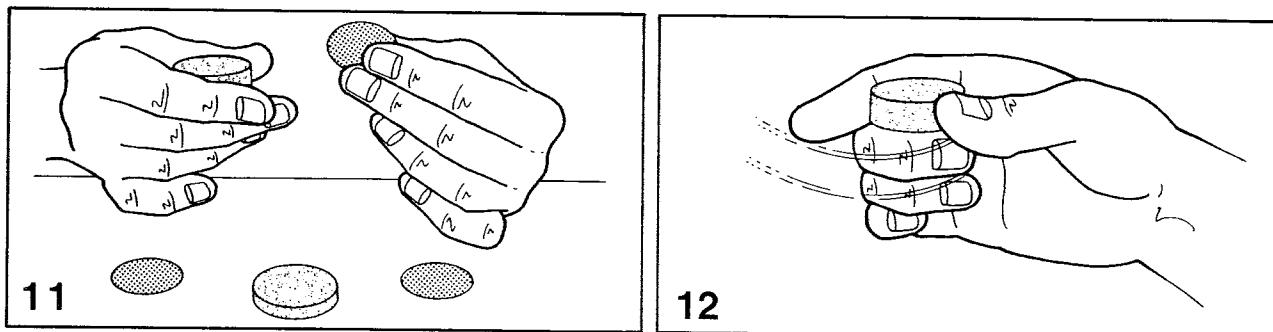
Your left hand picks up one of the coins as your right thumb levers the lid upward again. Your right hand is held with the fingers pointing to the left, so *only you can see into the box*. Your left hand drops the coin into the box and your right thumb lets the lid drop. Act as if you've changed your mind about covering the box, and remove the lid with your left hand, placing it onto the table. The coin can be clearly seen resting in the bottom of the box by the audience.

As your left hand picks up a second coin, your right thumb moves back to the inner side of the box. As you turn your right palm toward you, your thumb simultaneously raises the inner side of the box (fig.10). The coin moves out the bottom of the box and is automatically retained in right-hand finger palm. Figure 11 is an audience view — they see only the side of the box.

As your left hand moves over to drop the second coin in, your right second finger curls beneath the box, forming a temporary bottom (fig.12). Once the coin has been dropped in it will rest on your second finger, and you can tilt your right hand forward so the coin can be seen sitting inside the box. Your left hand then drops the third coin into the box.

Put the lid on. Take the box with your left hand, shake it, then slide it off your fingers and onto the table with your thumb.

Pick up the single coin on the table and display it in an open finger palm in your left hand. Do a "Shuttle Pass," apparently taking it with your right hand. (Here the "Shuttle Pass" is done directly from finger palm, your right thumb pushing the coin to your fingertips immediately afterward.) Table it to the right. Your right hand makes a plucking motion over the box and then tosses the invisible coin toward your left hand, which closes into a fist. Open it to reveal the second coin, which you place on the table.



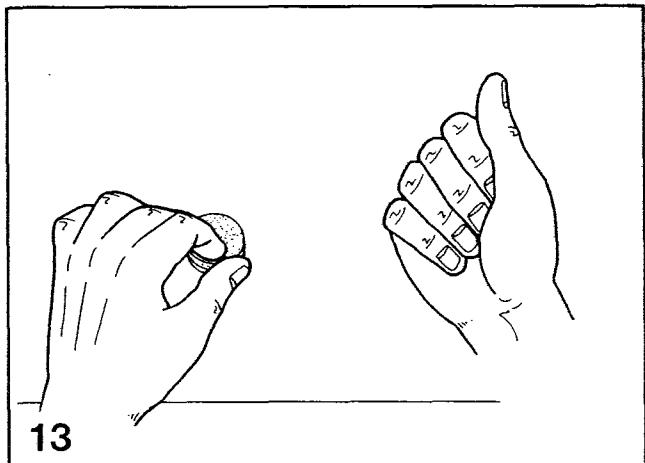
THE THIRD COIN OUT: Your left hand lifts the lid of the box for a moment to flash the coins inside, then replaces it. (Note that this subtle flash is only possible directly before "Han Ping Chien" when using a Nokito Box.) Take both visible coins with your right hand and display them on the palm. Close your hand into a fist and raise it, pushing the two coins into classic palm as you say, "*I've still got to make the third coin travel to join these two.*" At the same time your left hand grasps the box (fig.13). As you finish the sentence, your right hand turns palm down over the box. At the same time your left hand lifts the box slightly and moves to the left (fig.14). The two coins remain on the table, the bottom of the box catching the upper coin and sliding it slightly to the left as it moves. It appears as if both coins have fallen from your right hand.

Your right hand picks up both coins and holds them in fingertip rest as the hand closes into a fist. Your left hand makes a plucking motion over the box and tosses the invisible coin to your right hand. Let one of the classic-palmed coins fall onto the two in fingertip rest with a **clink**, then drop all three onto the table.

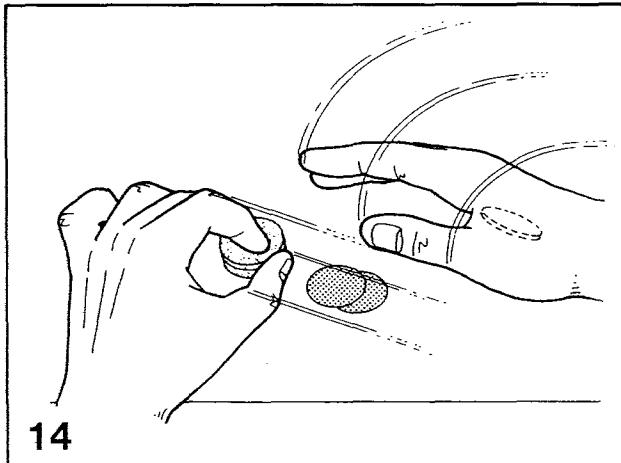
THE FOURTH COIN OUT: Pick up one of the coins with your left hand and maneuver it to an open finger palm. Do a "Shuttle Pass," ostensibly taking it with your right hand. Now both hands move at the same time: your left hand picks up one of the remaining coins between thumb and fingers while your right hand picks up the coin remaining on the table so it's held between thumb and fingers, overlapping the coin already held there (fig.15).

Your left hand transfers its coin to your right hand beside the coins already there forming a small fan. Move your left hand over the box and produce the last coin by rapidly pushing it to your fingertips. Drop all the coins to the table.

FOUR COINS THROUGH HAND: Your right hand gathers the coins, stacking them. Your left hand lifts the inner side of the lid just enough for your right hand to drop the coins inside. Do the "Nokito Box Pickup," lifting the box with your *right* hand and placing it into an open finger palm in your left hand. Lift off the lid and move your left thumb onto the



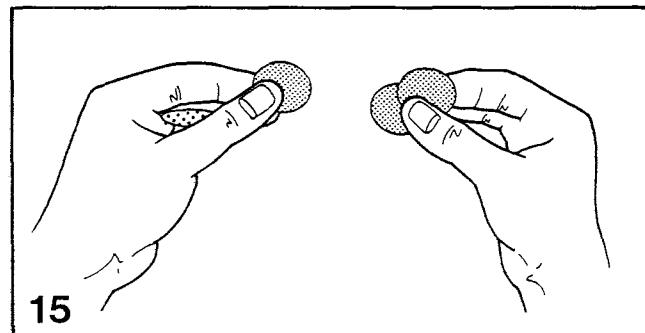
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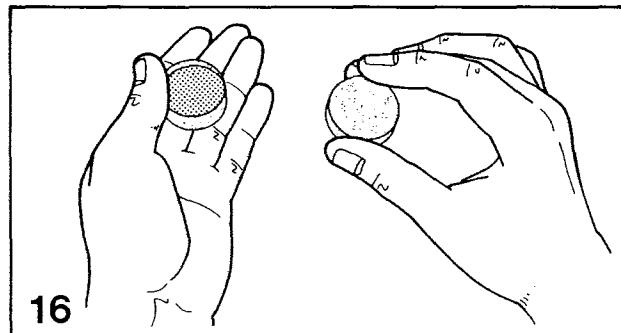
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edge of the box (fig.16). Slide the lid, mouth down, beneath the box, above your fingers, then take the whole thing with your right hand and set it on the table (fig.17). The reason for placing the lid beneath the box is to raise it, giving the spectators a better look at what's inside (so you *humorously* say).

Patter for a moment, then grasp both box and lid with your right hand and tilt them forward, dumping the coins onto the table (fig.18 is an audience view). Note that the audience is given a flash of what they would assume to be the bottom of the box, though it is actually the lid they are seeing. Spread the coins out, then stack them and drop them back in the box. Use your right first finger to kick the box off the lid and onto the table (fig.19). If done confidently and with speed, the box will land on the table before the coins can begin to fall out the bottom. Put the lid on the box.



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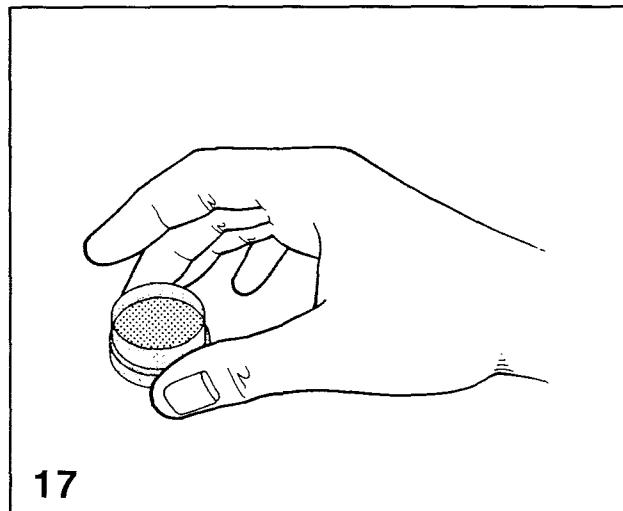


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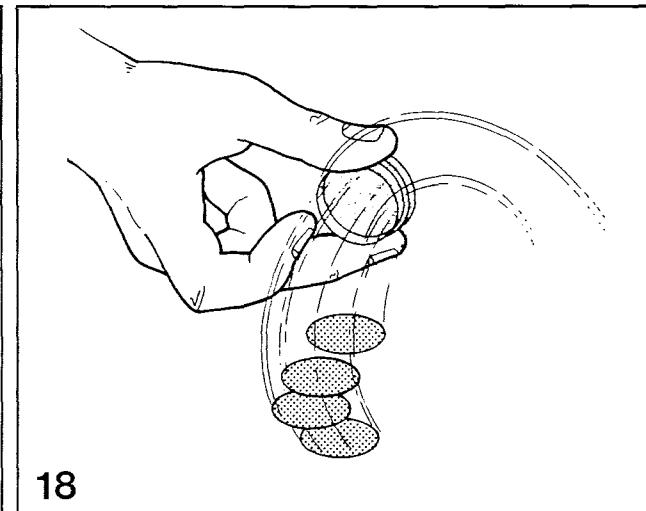
Do the "Nokito Box Pickup" with your *left* hand, placing the box into an open finger palm in your right hand. Pick up the lid to give the audience one last look at the coins, then replace it. Move your thumb onto the inner side of the box and lever it to a horizontal position as your right hand turns palm toward you with the coins stolen in finger palm (fig.20).

Take the box with your left hand, turn your right hand palm down, and place the box on the back of your right hand. Tap the box and release the coins, letting them fall to the table. Place the box onto the table.

BOX THROUGH HAND: Gather the coins with your right hand, stacking them. Your left hand lifts the inner edge of the lid just enough for your right hand to slip the coins inside the box. Lean back and relax, dropping your left hand to your lap. Your left thumb hits the inner edge of the regular box bottom, flipping it over onto your thumb, which presses it upward into finger palm (this has been taught in detail in "Coins Through Hand").

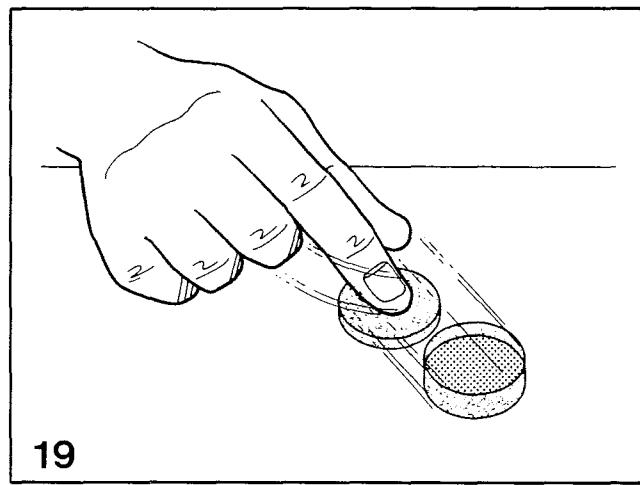


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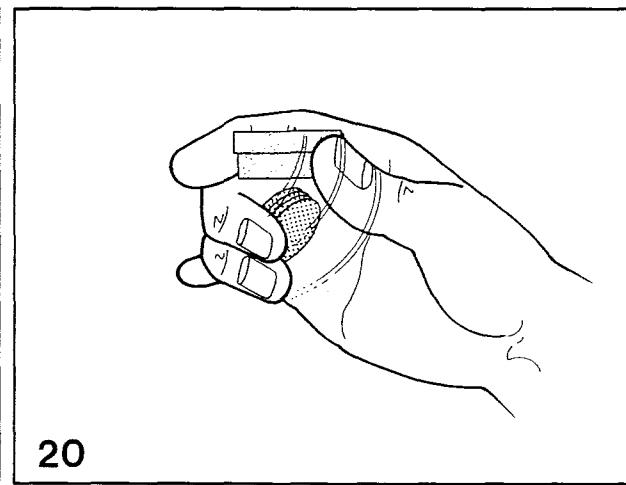


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Lean forward and raise your left hand to the table. Your right hand does the "Nokito Box Pickup" and places the box onto the back of your left hand. Say, "*I'll do it again, but this time without the lid.*" Take off the lid and table it. While holding the box in place with your right hand, tilt your left hand letting three coins fall out (your thumb and second fingertips gauge how many fall). Let the spectator replace the coins in the box (you cannot do this with a Boston box, which is usually used in this sequence). At the same time say, "*It's very important that they all face the same way as the bottom coin so the box will fall through my hand.*"



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As you say the last few words of the preceding sentence, your palm-down right hand covers the Nokito box. Press down, then let the finger-palmed box fall to the table. Lift your right hand, classic palming the Nokito box, to reveal the coins on the back of your hand. As you dump the coins off the back of your hand to the table, your right hand moves back to the table edge and laps the Nokito box. Everything is now ready for examination.

SECTION THREE

MAGIC AT THE TABLE

INTRODUCTION TO SECTION THREE

Many people feel that the material in this section, the formal table routines, are David's finest creations. In fact, when someone says that they are going to buy the book just to learn a particular trick, they *always* mention "The Tuning Fork," "The Funnel," "The Rainbow," or "The Planet."

There is a reason for their great interest in those particular routines. It is to these, and the other routines in this section, that David has applied the colorful creative genius of a Hofzinser to coin magic, devising plots around props which generate a fascination that raises the trick to a different level.

In Sections One and Two you were shown how David "thought" about standard in-the-hands tricks like "Coins Across" and "The Coin In Bottle," and how he has revolutionized the use of a standard prop like the coin box. In this section all his theories about how to increase interest and expand the possibilites of just what you can do with coins come into full play.

The prop routines fall into two basic categories: changing-coin routines and routines where coins repeatedly vanish from one place and reappear in another. But, because of the prop around which each individual routine is constructed, they seem *entirely different*.

"The Rainbow," "The Planet," and "The Purse And Glass" are color-changing coin routines. In all three a group of half dollars change into coins of another color (or colors) one at a time. Yet when they are performed the props and stories add a completely new depth and flavor to the presentation. "The Purse And Glass" is not just "Wild Coin" done with a purse and a glass, but a whole theatrical piece with a begining, middle, and end. It is its own world, a distinct separate reality, for the few minutes it is being performed.

This is David's great contribution to coin magic. Aside from the plain fact that he is extraordinarily clever in his way of accomplishing secret moves (technique, construction, etc.), he has added *theater* to what could be a simple color-changing coin trick by introducing a prop around which a story with *meaning and interest* can be built.

And these stories, with the various twists and turns taken in the routines as well as the climaxes at the end, are all developed from, and grow out of, the very props themselves. The tricks seem so unified and whole because they are organic. They are not just moves imposed unnaturally onto a prop without thought, but carefully developed and nurtured like great drama. Each movement follows naturally from what has come before, each turn in the plot springs from something in harmony with the prop and story. The things which happen, though magical and unexpected, are logical if you stop and analyze them. If you were a *real* magician who did coin tricks, and you found a rainbow, then you might expect the coins to

change to the colors of the rainbow. It's also not unreasonable that you would find a pot of gold filled with coins at the end, either.

Less obviously, "Silly Putty" is also a color-changing coin routine. It consists of numerous switches, however it is the coin's shape, not color, which changes *in natural harmony* with the piece of Silly Putty. David shows the Silly Putty and a coin, says that a sympathetic reaction will occur, changes the shape of the putty and so magically changes the shape of the coin. Again, it's a case of matching a trick like "A Mighty Squeeze," which is fine but pedestrian in the end, with an interesting prop which makes the trick resonate. And I think this is David's most remarkable achievement: making coin magic resonate. Setting it abuzz with a million little perks of interest to titillate the mind of each spectator in a different way.

On a more practical note, David's patter has been included in its entirety in three routines: "The Purse And Glass," "The Portable Hole," and "The Sleeve." This is done only so you can see how he fills every moment with patter that makes sense and deals directly with what is happening. The rest of the routines contain *most* of his patter, including all the vital words that make the thing make sense to the audience and justify various movements. Anytime a move has to be covered by a patter line those words have been included.

David's feeling is that most of what you say is dictated by who you are and what your performing personality is. Certain things which are appropriate for David to say would be completely inappropriate for anyone else — and these type of lines have not been included. They would hinder rather than help you. But, please pay attention to all the patter that *has* been included. Great pains have been taken to interweave what you must say with the instructions for what you must do. Think about what you are saying in terms of what your hands are doing and soon it will seem marvelously simple.

A number of the routines in this section utilize multiple lapping techniques. That is, when more than two coins must be lapped at different times, some method must be used to keep them from talking. I have seen David perform "The Micrometer," "The Planet," "The Funnel," and "The Rainbow" in various ways, using different techniques to keep the coins quiet. The methods we have chosen to teach here are all very practical, and have been used by David with great success.

As an alternative to the servante that is described in "The Micrometer," David will sometimes lap the coins shallow, deep, and middle, i.e., one near the knees, the second near the crotch, and the third between the first two. It works, and is a more impromptu method. A third method David uses is a large piece of black felt, with a flap in the center, which lies in the lap. You can lap coins onto the felt (one shallow and one deep), then secretly turn the flap so it covers the two coins already there. Now you can lap two more coins with no noise. You'll have to drop your hand to your lap to turn the flap, however since your hand is empty both before and afterward it shouldn't arouse any suspicion.

Finally, David keeps all his props in a close-up case that is below table level, on a chair off to his right. The routines are described as he performs them, and so you will see this mentioned several times — he sometimes creates misdirection out of reaching into the case for certain props *during* a trick.

CHAPTER

11

The Table
Purse And Glass
The Ruler
The Portable Hole
The Micrometer
The Planet
The Funnel
Linking Coins II
The Rainbow
The Sleeve
Silly Putty
The Salt Shaker
The Stamp Trick
The Tuning Fork

THE TABLE

If you were to turn the classic "Coins Through Table" effect on its head, and then give it an additional spin, you might develop a routine along these lines. Three coins penetrate through a little toy table which sits on the regular table. This allows the audience to see the coins actually penetrate through the little table and drop to the real table below. For a surprise finish the little table penetrates the real table.

You need three regular half dollars, a magnetic half dollar, and a wooden toy table of the kind that's used for a large dollhouse. The type of table is shown in figure 1: the top surface is three inches by five inches, and the distance from the bottom of each leg to the table surface is two inches. It is not important if the table you use does not exactly match these dimensions — but you must alter the dimensions of the tablecloth about to be described in order for it to fit perfectly. The dimensions presented here will serve as a guide. The table must also have a little lip running around the bottom of the tabletop. Get a sheet of rubberized magnet and cut it to fit exactly inside the recess created by the lip beneath the table (fig.2). Once it's glued in place it will appear to be, quite innocently, the black underside of the table.

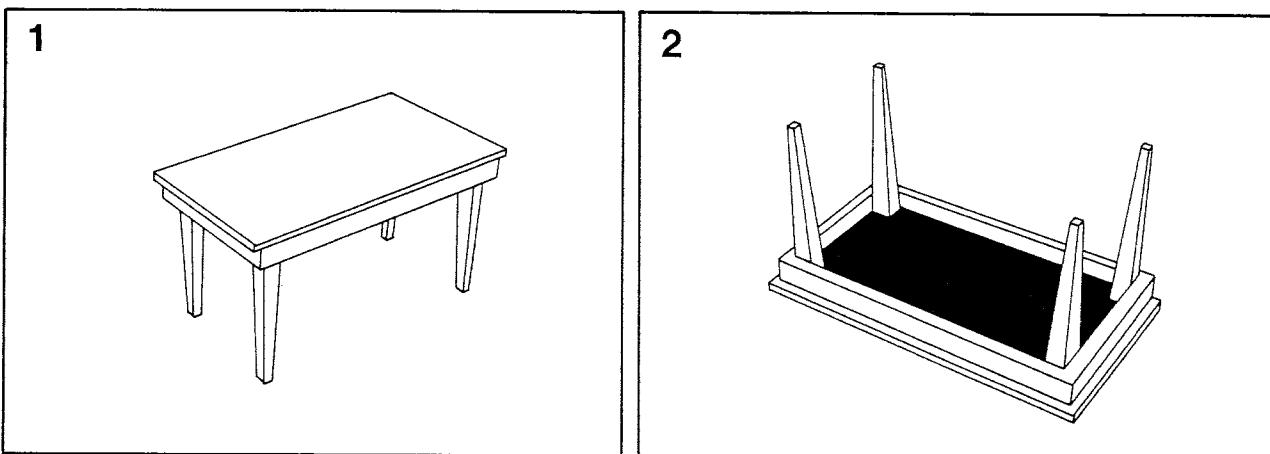
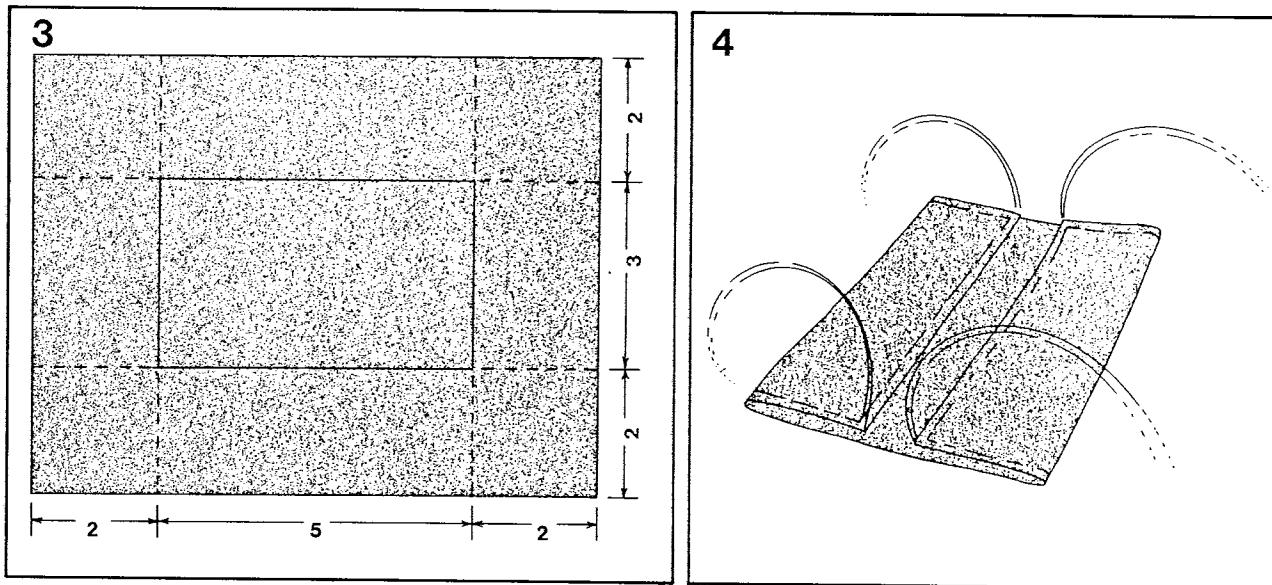


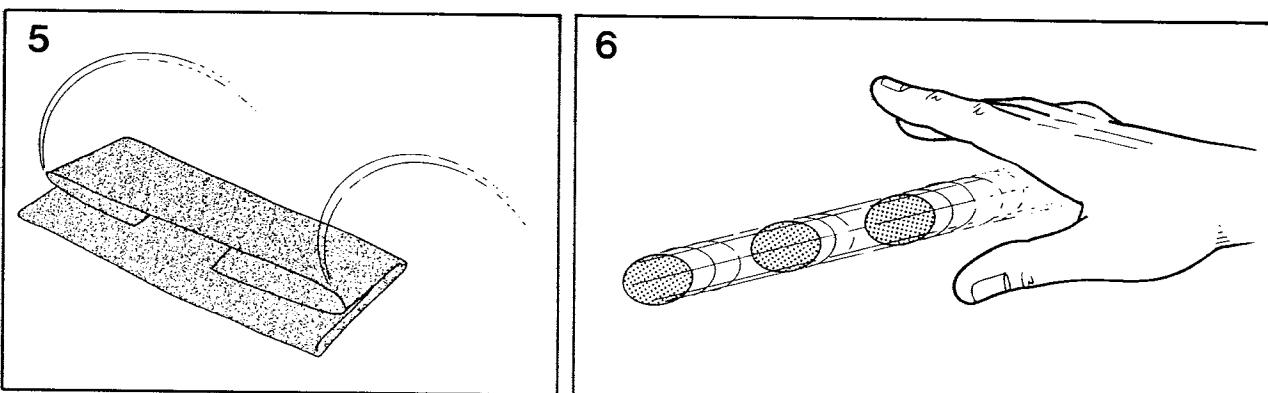
Figure 3 shows the dimensions of the "tablecloth," which must be made of a fine opaque material (David's is blue) which is fairly soft. All four sides of the tablecloth, when draped over the table, must just touch the real table. A sheet of stiff thin plastic which is just a tad larger than the surface of the table is secured to the center of the table cloth as shown. It is attached to the cloth using double-sided plastic carpet tape. This tape has adhesive on both sides, is about one and a half inches wide, and will hold the plastic and cloth together in such a way that the other side of the cloth will remain completely smooth and natural looking. You cannot glue the cloth to the plastic because it buckles and looks suspicious.

Place the tablecloth on the table directly in front of you, plastic side down, one of the nine-inch sides toward you. Fold the two inches of cloth on either side of the plastic over onto the center portion (fig.4). Fold the inner portion over onto the center, then the outer

portion over onto that (fig.5). The plastic is now exposed on the underside of the folded cloth. The way in which the cloth is folded is important in order to achieve a natural looking handling when it's placed over the little table.



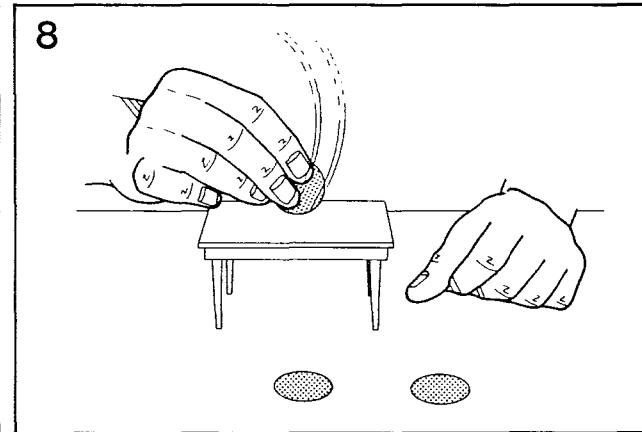
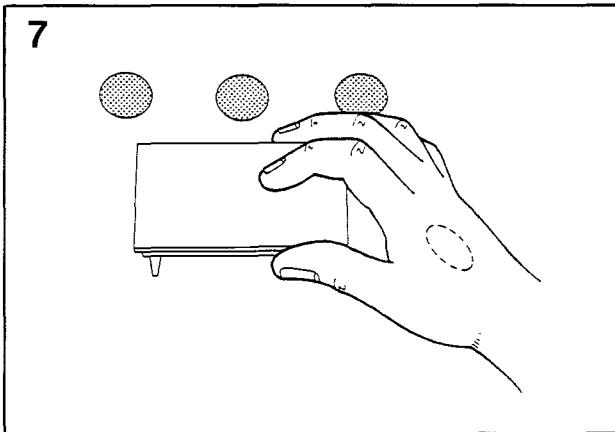
You must be seated at a table opposite the audience. Place the table and folded table cloth in your case, beside you on a chair to your right. One of the real half dollars is on your right thigh. The other three coins, two real and one magnetic, are stacked in the case so that the magnetic coin is on the bottom.



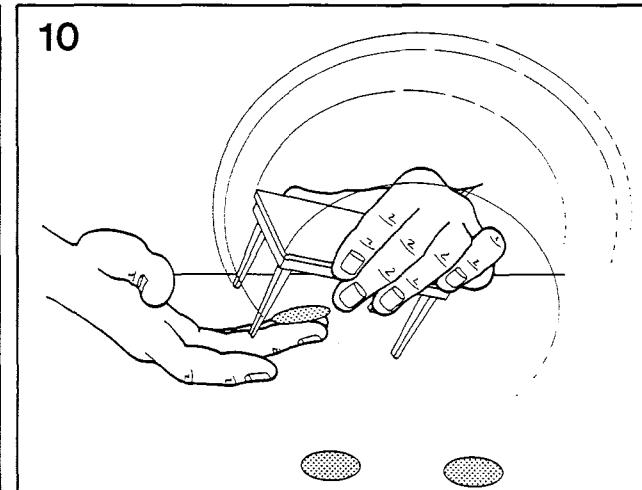
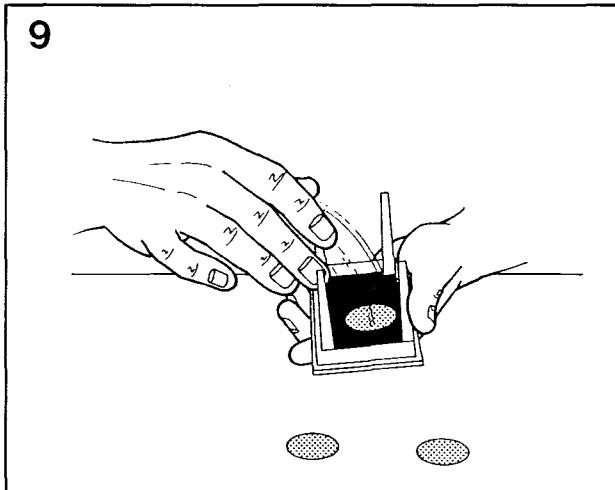
To perform, say, "*This is the famous coins through the table trick done by magicians.*" Grasp the stack of three coins with your right hand and hold them above the table to your right. Toss them to the left so they spread into a horizontal row with the magnetic coin at the right end (fig.6). Continue, "*It's usually done with half dollars, fifty-cent pieces, and they go through the table. The magician keeps one hand on the table, the other hand under the table, and the coins go through. It's a wonderful trick, but I never liked putting my hand under the table – and I think I've found a way around the problem.*" During this both hands turn over the tabled coins a few times. Make sure to gesture with both hands palm up as you speak so they're seen empty.

Your right hand drops into your lap and classic palms the coin that's on your right thigh. This is done as your hand is on the way to get the table from your case. Grasp the little table

and bring it up onto the table, standing it on your side of the row of coins, long side toward you (fig.7). At the same time say, "Ladies and gentlemen, with your permission – The Coins Through The Table. It's your basic garden variety four-legged table." Pick up the table with your left hand and flash the bottom. Set it back on the table afterward.



Your right hand lifts the magnetic coin at the right end of the row and taps the little tabletop with it as you say, "And if you watch you'll see these coins go right through the table...." (fig.8). Lift the coin and pick up the table with your left hand, turning it upside down. Your right hand drops the magnetic coin onto the underside of the table as you continue the sentence, "...out the other side..." (fig.9). As soon as your right hand has dropped the coin it settles to the table in a relaxed fist, just long enough for you to drop the palmed coin to fingertip rest.

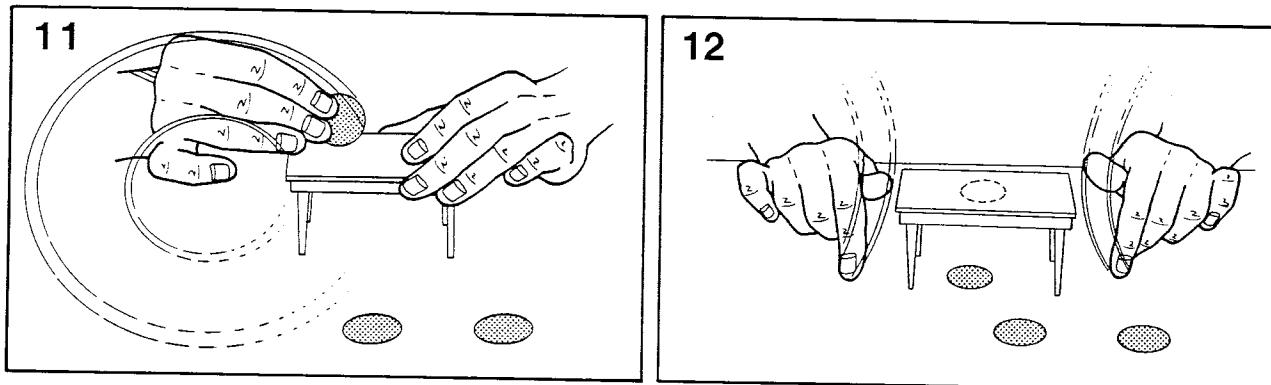


Begin the actions of a "Shuttle Pass," your left hand turning the table over and your right hand turning palm up, straightened fingers moving beneath the table (fig.10). It appears as if you have dumped the coin onto your right fingers, though the magnetic coin will actually adhere to the table's underside. Your right hand moves to the right with the switched-in coin on the fingertips.

Set the table down. Do not actually tap the coin on the table because you may dislodge the magnetic coin, so fake it — just don't hit the table, as you continue, "...through the table..." (fig.11). Your left hand lifts the table and your right hand drops the coin onto the real

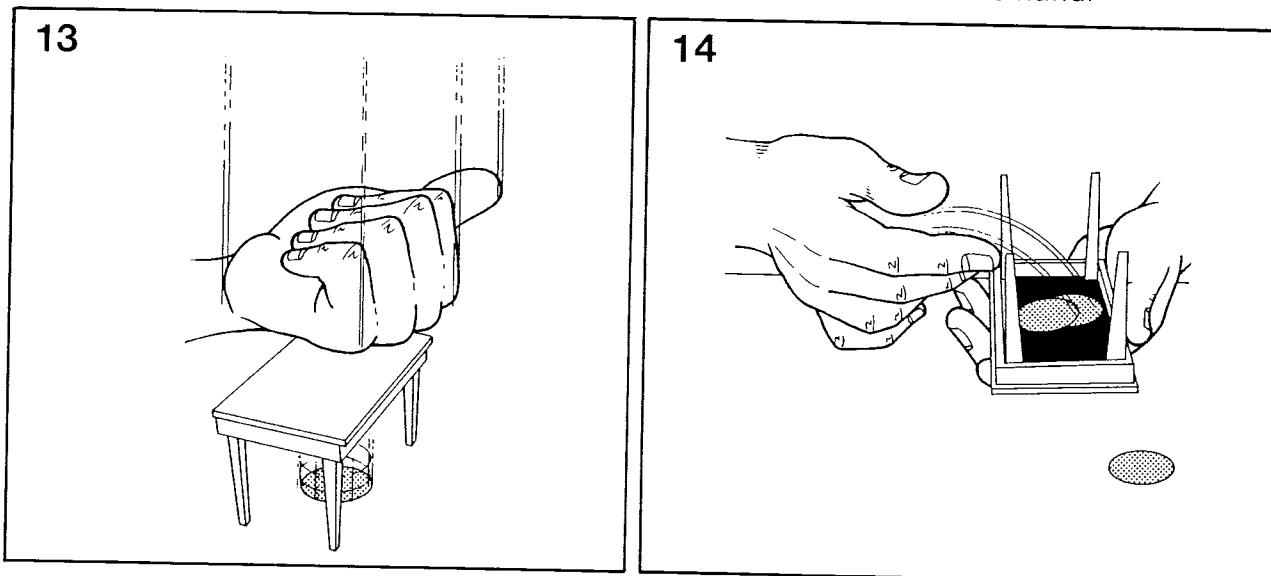
table, your left hand puts the little table back down over the coin as you finish the sentence, "...to the table" (fig.12).

That's a long sequence, and the patter must be said smoothly to cover all the action. The single unbroken sentence looks like this, "And if you watch you'll see these coins go right through the table, out the other side, through the table, to the table."



Lift the little table with your left hand so your right hand can easily pick up the coin beneath it. Replace the little table. Your right hand picks up the other two coins so it holds all three, then turns palm up to display them for a moment. Turn it palm down and apparently toss all three coins into your left hand, but retain one using the "Benzais Friction Palm." Afterward your right hand settles to the table with the coin in fingertip rest.

Turn your closed left fist, containing two coins, palm up and move it over the little table. Lower it until it hits the little table with *just enough* force to dislodge the magnetic coin so it falls to the table (fig.13). Open your left fingers to show two coins in the hand.



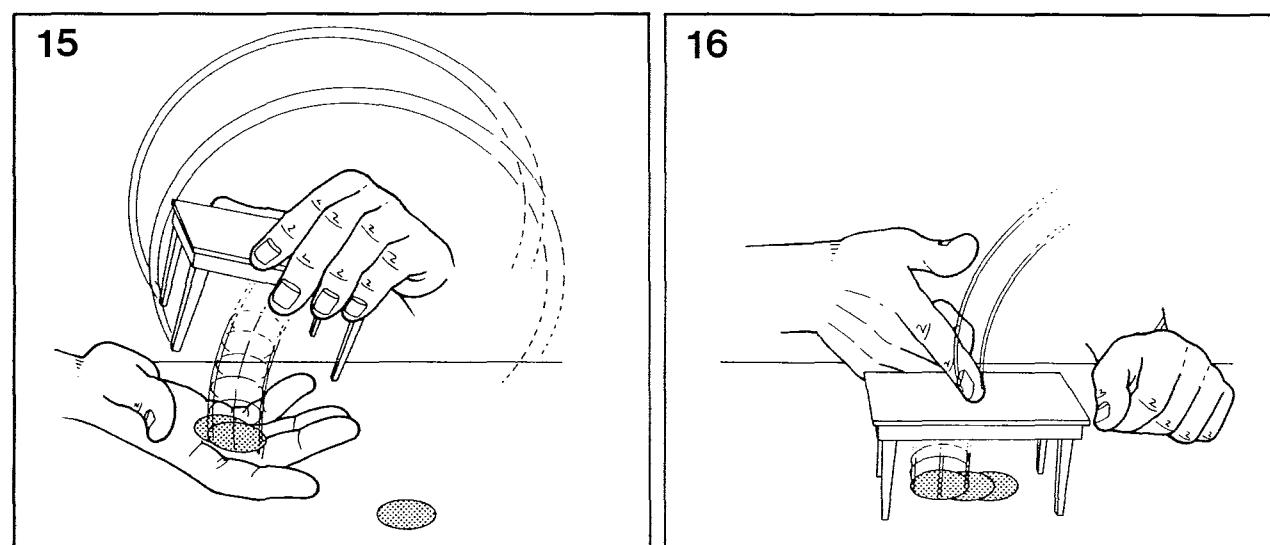
Move your left hand forward and turn it over, dropping the two coins onto the regular table in front of the little table. Move your right hand forward, classic palming the coin that's been in fingertip rest. Both hands now turn over the two coins in front of the little table. Let go of those coins and move your hands back a bit. Your left hand lifts the little table and moves it a few inches toward you, tabling it again afterward.

Your right hand lifts the coin which was under the table (it's the magnetic coin). Repeat the entire sequence shown in figures 8 through 12, where your right hand taps the coin on top of the table, then your left hand turns the little table upside down so you can drop the coin onto the magnetic surface. Do the "Shuttle Pass" as you pretend to retake that coin in your right hand, etc. The sequence ends with your right hand leaving the coin beneath the little table, which your left hand has placed back on the table.

Pick up the two coins in front of the table with your right hand — the third coin is left beneath the little table. Repeat the "Benzais Friction Palm," apparently tossing both coins into your left hand, actually retaining one in fingertip rest. Your right hand settles to the table in a relaxed fist afterward. Your left hand closes and turns palm up. Tap the back of your left fist on the little table to dislodge the magnetic coin so it falls onto the coin beneath the table. Open your left hand to reveal only one coin inside.

Move your left hand forward and dump that coin on the table. As you retract your left hand, your right hand moves forward, classic palming the coin inside. It turns over the single coin that your left hand just dumped on the table, leaving it there afterward.

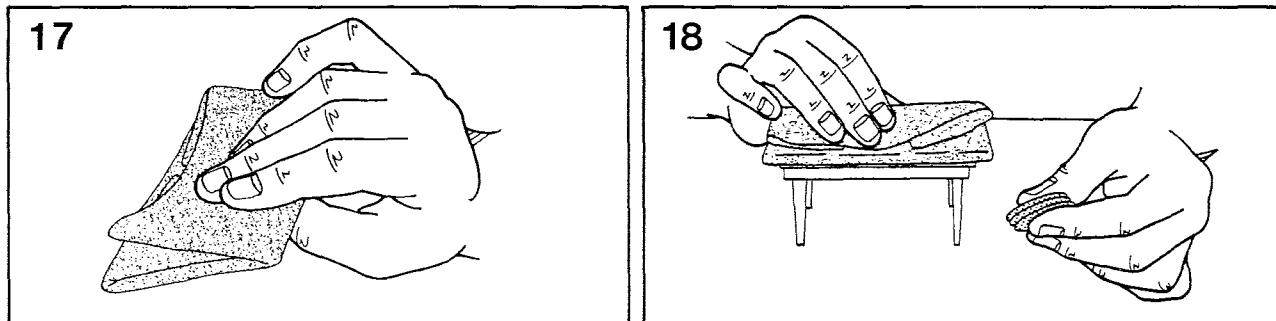
Your left hand lifts the little table and turns it upside down while your right hand lifts the two coins which were beneath it — the magnetic coin is uppermost. The coins are held between your thumb and first finger. Lift your thumb, letting the coins somersault over your first finger and fall onto the underside of the table as you say, "*They end up on this side...*" (fig.14). (The coins turn over so the magnetic coin lands on the magnetic surface with the regular coin on top of it.)



Lower your right hand and turn it palm up, at the same time turning the table over (fig.15). This is a "Utility Switch"; the magnetic coin will remain under the table while the other coin will fall to join the one already in your right hand. Push those coins to the fingertips as your left hand puts the little table down again. Pretend to tap them on the table and finish the sentence, saying, "...but start off on this side." Slide the two coins under the center of the little table.

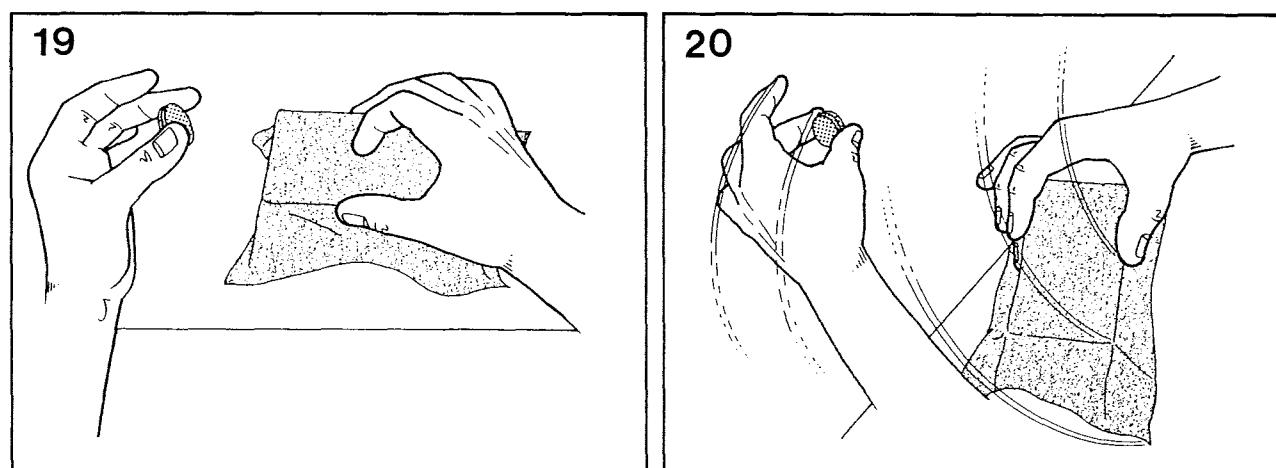
Your right hand picks up the single coin on the table and does a "Retention Vanish."

Immediately move your right hand to the table edge and lap the coin afterward as detailed in "The Portable Hole." Hold your palm-up left fist to the left of the table. Open it with an upward tossing motion and follow the flight of the invisible coin with your right first finger. The coin flies up, and then down in an arc to the little table, which your right first finger taps to dislodge the magnetic coin (fig.16).



Your left hand picks up the little table so your right hand can remove the coins from beneath it. Set the little table back down as your right hand tosses the coins onto the table from right to left so they spread into a horizontal row. During this say, "*That's three coins through the table, one at a time.*" Stack the coins and continue, "*Now there's only one thing left for me to do – put them through the table all at once.*" Set the stack on the table.

Say, "*And to make that even more mysterious I'm going to cover the table. Not with a handkerchief, but with a tablecloth.*" Time things so that your right hand, which has gone into your case and grasped the pre-folded cloth thumb beneath and fingers above (fig.17), comes into view at the end of the sentence. Set the folded cloth on the little table while your left hand moves in front and lifts the stack of coins (fig.18). Notice how things are handled so the fact that the cloth may be a bit stiff is never noticed and any noise made by the plastic hitting the table is covered.



Say, "*This way even though you won't actually see the coins go through, you may hear them.*" As you talk, transfer the stack of coins to your right hand, which turns palm down and drops them on the table as you say, "...*hear them.*" Both hands begin to gently unfold the tablecloth, simultaneously holding it in place. All you have to do is first push the outer flap of cloth off so it drapes over the front of the table, then the inner flap, then the right and left flaps.

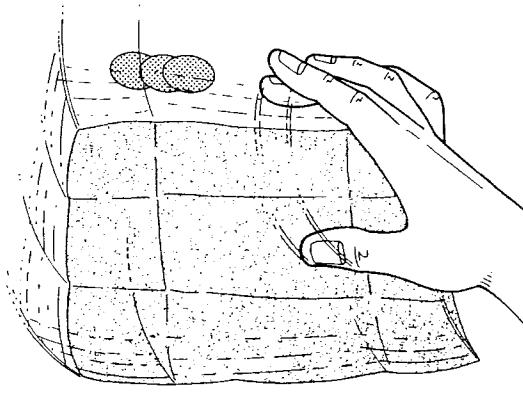
Turn your right hand palm down and pick up the stack of coins. Transfer it to between your left thumb and fingers. Your palm-down right hand grasps the little table, thumb at the center of the inner long side and second finger at the center of the outer long side (fig.19). Say, "You will actually hear the coins go through the table..." as your left hand moves over the little table and gestures with them. Finish the sentence, saying, "...to the table," as your right hand lifts the little table and moves it back past the real table's edge while your left hand lowers its coins over the real table (fig.20).

While your right hand is past the table edge, it releases the table (this is easy since the plastic is slightly larger). You must do this in a specific way — don't just let it drop. First, bend your hand back slightly at the wrist so your fingers are angled toward you. Relax your thumb so the inner long side of the table begins to fall first, causing the table to flip upside down while in the air. This way it will land with the flat surface on your thigh and not bounce all over. Finally, make sure that the lower edge of the cloth is just beneath the edge of the real table before you let the little table go.

Once you feel the table drop, your right hand immediately moves forward again as you lift your left hand. Hold the cloth so its lower edge just touches the tabletop, so the audience cannot see beneath it.

Say, "Of course if I really wanted to I could forget about the coins (your left hand tosses them forward on the table), put my hand beneath the table (put your left hand under the table), and put the table through the table." When your left hand goes under the table it doubles back, bending at the elbow, and grasps the little table in your lap. While it's still in your lap, turn your left hand over so the table is rightside up. As you come to the last part of the preceding sentence, simply release the cloth with your right fingers letting it fall to the table. The air trapped beneath by the plastic will cause all the side flaps to fly out so the cloth lands flat (fig.21). Immediately smack your palm-down right hand flatly over the center of the cloth emphasizing that the table is gone — but this is really to help conceal the fake in the cloth. Your left hand immediately comes up with the little table, taking the heat off the cloth.

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As your left hand moves forward to place the little table back on the table (where the cloth presently rests), your right hand grasps the cloth by one of the edges near you and simply pulls it back off the table and drops it into your case. Very neat and simple, and you end clean.

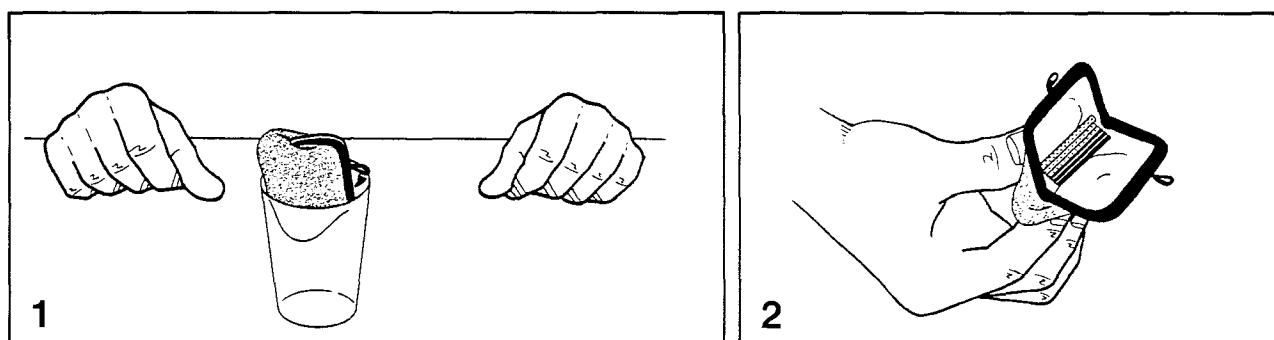
PURSE AND GLASS

This routine, like "The Portable Hole," has become one of David's standards. The props required are simple, yet the magic achieved is great. After seeing this routine Dick Cavett said, "I need oxygen."

You need six half dollars, three English pennies, a small change purse (*with the bag!*), and a double shot glass with a recessed bottom.

You must be seated at a table opposite the audience. Stack three silver coins, place them on top of three copper coins, and place all six into the purse. Finger palm the remaining three silver coins in your left hand. Close the purse and place it, sideways, into the glass. Set it on the table directly in front of you and you're ready to begin (fig.1).

THE SETUP SEQUENCE: To perform, say, "*We have a purse and a glass. The purse has coins in it, but the glass is empty.*" Take the purse out of the glass with your left hand. Your right hand lifts the glass and tilts its mouth toward audience as you show it around. Table the glass to your right. Transfer the purse to your right hand, held from beneath between thumb, at the back, and fingers, at the front. Your left hand snaps open the purse. Lean forward and say, "*I'll let you take a look at the coins inside: how many coins do you see in the purse?*" as you extend your right hand toward a spectator. Hold the purse as in figure 2 with the silver coins toward you and the copper coins toward the audience.

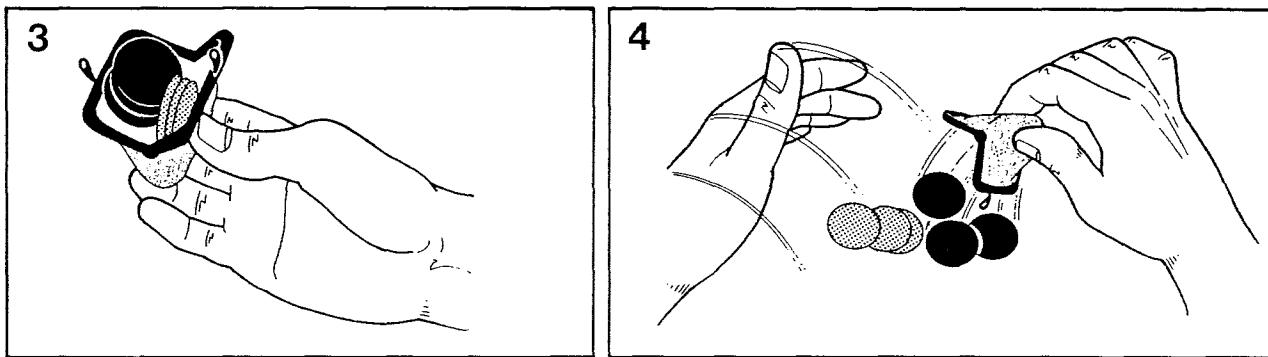


Push inward with your right fingers, squeezing the purse so the six coins ride upward, the copper coins being forced *higher than the silver coins*. Your left hand grasps the left side of the open purse, your thumb moving onto the copper coins to hold them in place. Relax your right hand's grip for a moment so the silver coins drop down into the purse, your left thumb holding the copper coins where they are. Grasp the bottom of the purse firmly with your right hand again and move your left hand away (fig.3).

All of the preceding action is done after the spectator has answered "six" and you say, "*But you noticed that they are two different colors.*" As you talk retract your hands so you

can look inside the purse, as if to confirm what you're saying. Tilt the top of the purse toward you as you execute the get ready just described, elevating the copper coins. Your right fingertips now hold only the silver coins firmly through the fabric of the purse. The copper coins are just resting in place.

Say, "Six coins altogether – three copper and three silver. American half dollars and English pennies." Your left hand should be resting on the table directly below your right hand in a relaxed fist. Two things happen at the same time. Your left hand releases the three finger-palmed silver coins to the table and moves to the left while your right hand turns palm down. The copper coins will fall out of the purse onto the table and coalesce with the silver coins from your left hand (fig.4). It appears as if all six coins have fallen from the purse, though actually three silver coins have been retained inside. As your right hand turns so its palm faces to the left, your left hand comes over and closes the purse – but does not snap it shut. In the same motion your left hand takes the purse and tables it off to the left so the clasp is toward you.



Arrange the coins in two vertical rows, copper coins on the left and silver coins on the right (fig.5). Say, "Three copper coins, three silver coins, a purse, and a glass." At this point you are three coins ahead of the audience.

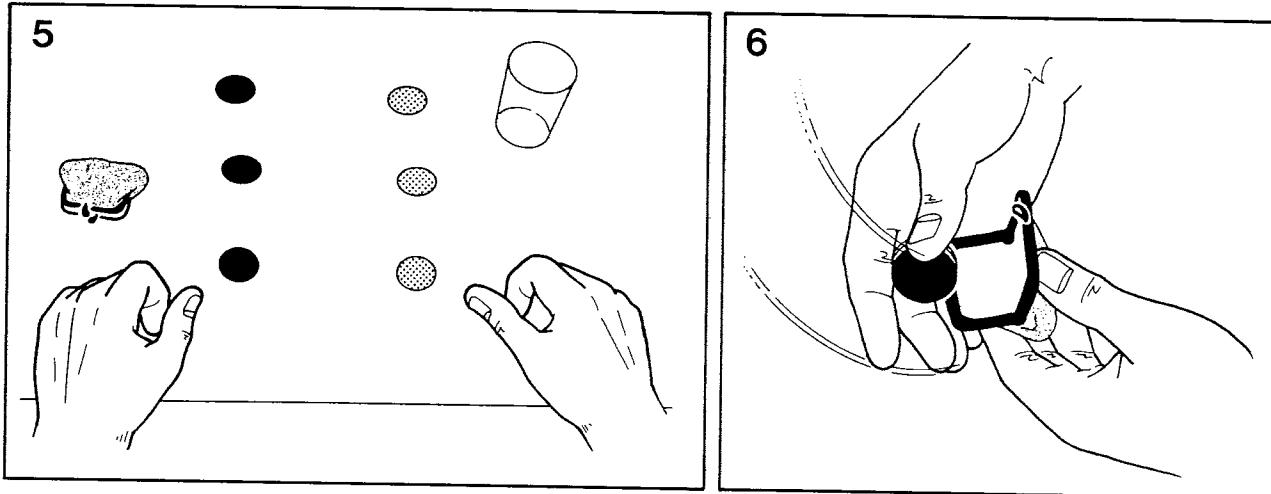
Say, "The reason I use the glass is so that you won't miss anything amazing that happens during this trick, because I can tell you right now that everytime I drop coins in the glass – like that – something amazing is going to happen." As you begin that sentence your right hand is stacking the three silver coins. When you say, "like that," your right hand drops the silver coins into the glass. Pause and say, "I know this because I've done the trick before."

Both hands work simultaneously, your right hand gathering the copper coins into a stack and your left hand lifting the purse (the coins in your right hand will cover any accidental noise made by the silver coins in the purse as your left hand picks it up). At the same time say, "But it only works with the coins in the glass, it does not work with the coins in the purse."

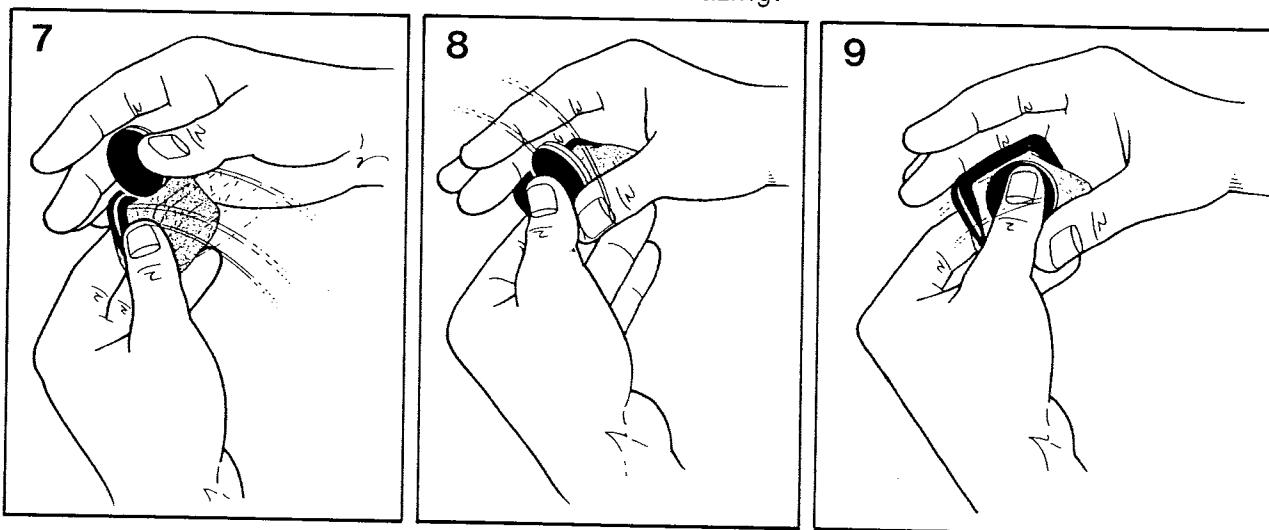
As you reach the end of the preceding patter line, your right hand tables the copper coins and taps the side of the purse with your first finger. Your left thumb and fingers must squeeze the coins inside the purse tightly to prevent any noise when your right first finger taps them.

An important move is coming up, and your left hand's grip on the purse is vital to its success. You must be holding the purse between your thumb, on the inner side, and first

and second fingers, on the outer side. Your third finger is beneath the purse for support. Your right hand opens the purse rather wide, and your left hand tilts toward you so the silver coins inside aren't exposed to the audience. (Those silver coins, incidentally, must lean against the inner side of the purse.)

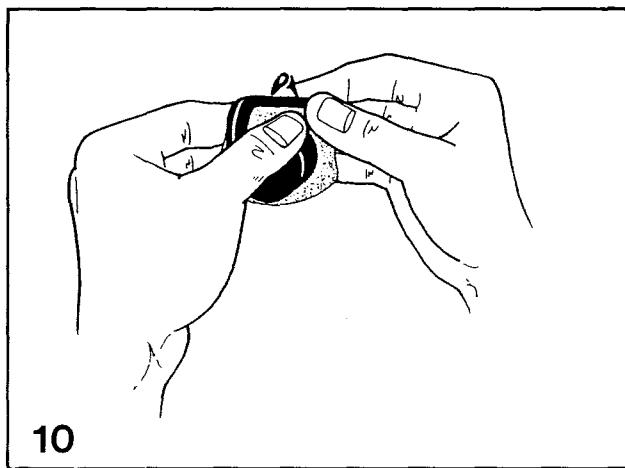


Your right hand picks up the three copper coins and lets them stack at the fingertips. Hold the stack between your thumb and second finger and move it over the mouth of the purse, at the same time tilting the open mouth toward the audience (hidden behind your right fingers (fig.6). Say, "*Which means if I put the copper coins back in the purse....*" Your left thumb quickly closes the purse (do not snap it shut) (fig.7). Your right thumb and second finger roll inward, moving the stack of coins on top of the purse (fig.8). Your left thumb moves onto the coins and pushes them flatly against the purse (fig.9). *Tilt the mouth of the purse upward.* That frees your right hand so it can regrip, thumb on the inner side of the purse, on the coins, and fingers on the outer side of the purse. Squeeze the purse, snapping it shut, and lift it out of your left hand, shaking it as you finish the sentence, saying, "...you can hear them inside, but that's not too amazing."

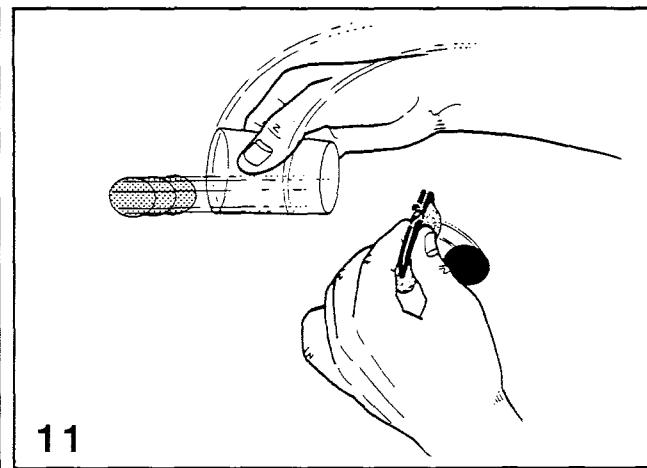


Transfer the purse back to your left hand, which takes it between thumb, on the inner side holding the coins in place, and fingers on the outer side. Your left thumb spreads the innermost copper coin slightly downward and to the left (fig.10). Lower the bottom edge of

the purse to the table directly in front of you. Pick up the glass with your right hand and say, "The glass is different: drop coins in the glass and miracles happen."

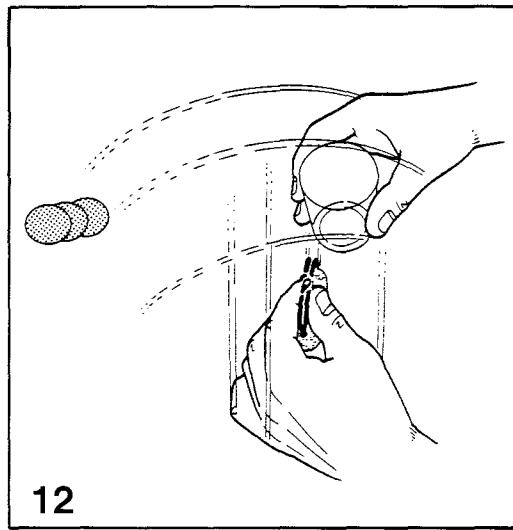


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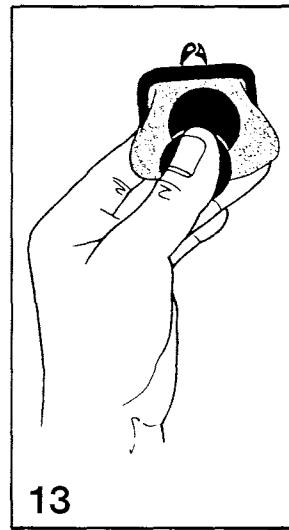


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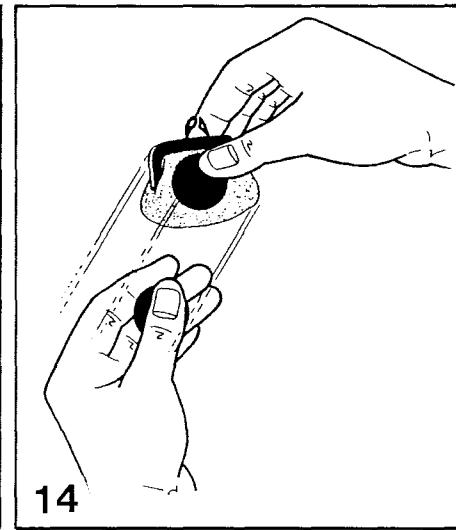
Your right hand moves in front of your left hand and spills the three silver coins forward onto the table. At the same time your left thumb lets the innermost jogged copper coin fall behind the purse as you say, "So don't forget, silvers in the glass..." (fig.11). Move your right hand toward you, tilting the glass upright. At the last moment move your left hand to the left, moving the purse out of the way and setting the glass over the copper coin on the table (fig.12). As you do that finish the sentence, saying, "...coppers in the purse." Immediately raise the purse and shake it.



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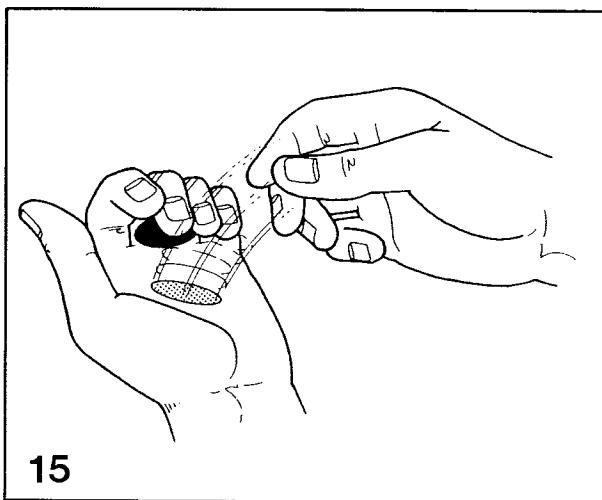
Your right hand slides the glass, copper coin hidden beneath, off to the right. Gesture toward the silver coins on the table as you say, "Silver coins...", then take the purse with your right hand (same grip as before) and shake it saying, "...copper coins."

Put the purse back into your left hand, though you must grip it differently this time. Your left thumb must be squarely on the back of the copper coins so it can slide the innermost coin to the left (fig.13). At the same time your right hand picks up the three silver coins on the table and displays them on the palm (this noise will cover any made by your left hand) as you say, "That's three silver coins...." Drop them on the table and move your right hand to

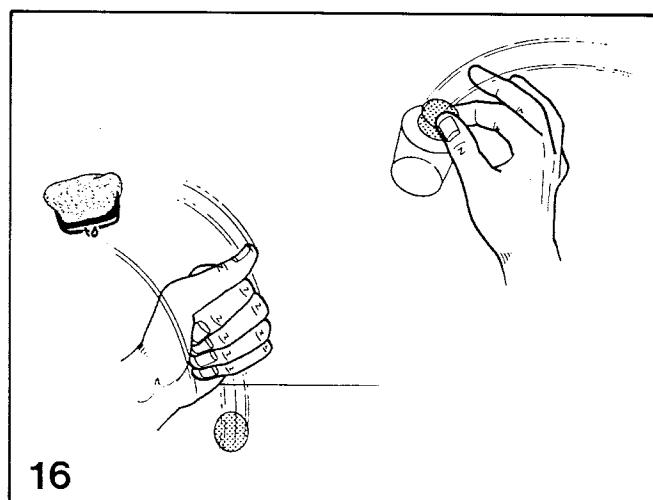
the purse, grasping it between thumb and fingers. Pull it out of your left hand, your left thumb holding back the innermost copper coin (fig.14). Shake the purse and say, "...three copper coins...."

Once the purse has been removed from your left hand, your thumb pulls the held-back coin to finger palm. Transfer the purse back to your left hand, which takes it at the extreme thumb and first fingertip (coin still hidden behind) and tables it on the left as you say, "One purse...." Your right hand gestures toward the right as you continue, "...one glass and a little magic." Arrange the three silver coins in a horizontal row between the purse and glass. You are now **six coins ahead of the audience**: there are three silver coins in the purse, three more silver coins on the table, a copper coin under the purse, a second under the glass, and a third finger palmed in your left hand. The audience believes those three copper coins to be in the purse.

THE FIRST COIN: Your right hand picks up the silver coin at the right end of the row. At the same time your left hand moves back to the table edge (it may have been there already, in a palm-down fist). Your left hand turns palm up as your right hand moves toward it, fingers slightly curled so the copper coin in finger palm isn't exposed. Your right hand tosses the silver coin into your left fist (fig.15). It must stay on the palm of the hand so it doesn't strike the copper coin, and your left fingers close loosely around it. Say, "Coin number one goes into the hand...."



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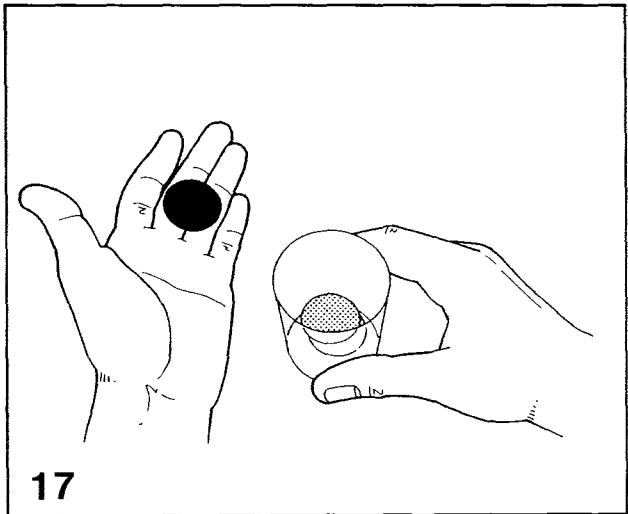


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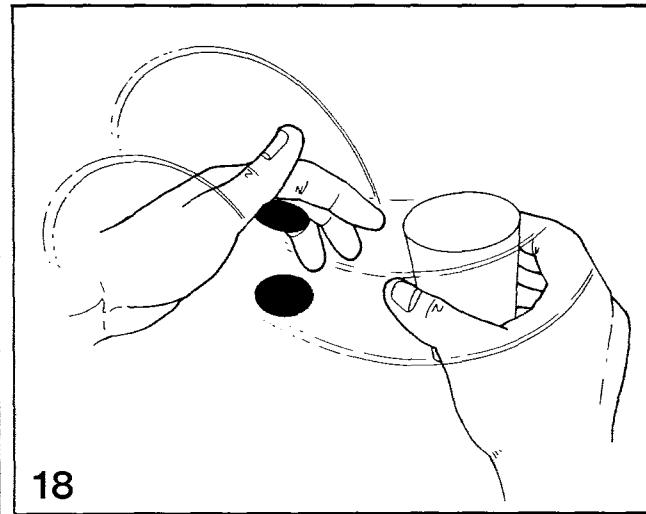
Your right hand picks up the two silver coins and, at the same time, your left fist turns pinky side down, still at the table edge. Continue, saying, "...two go into the glass..." as your right hand drops the two silver coins in the glass. At the same time your left fingers relax just enough to allow the silver coin to drop into your lap (fig.16). Continue, "...that's the signal for something to happen, and sure enough, the coin will change to a copper coin." Wave your right hand over your left hand, then open it to reveal a copper coin. Table the coin directly in front of you. Say, "Now that copper coin came out of the purse, the silver coin is now in the purse, the coins are changing places one at a time."

THE SECOND COIN: Your right hand slides the glass to directly in front of you, a few inches behind the visible copper coin. Lean forward and move both hands in front of the glass so you can pick up the copper coin and turn it over between them. Say, "This is the first coin to change from silver to copper...."

Your right hand lays the copper coin in an open finger palm in your left hand, then grasps the glass (fig.17). Turn your left hand palm down as if dumping the copper coin to the table. Actually the coin is retained in finger palm and your right hand lifts the glass, pulling it to the right (fig.18). Your left turns palm down and moves toward you, settling to the table in a relaxed fist. Your right hand continues moving to the right with the glass, then spills out the two silver coins as you say, "...that leaves two coins left to go."



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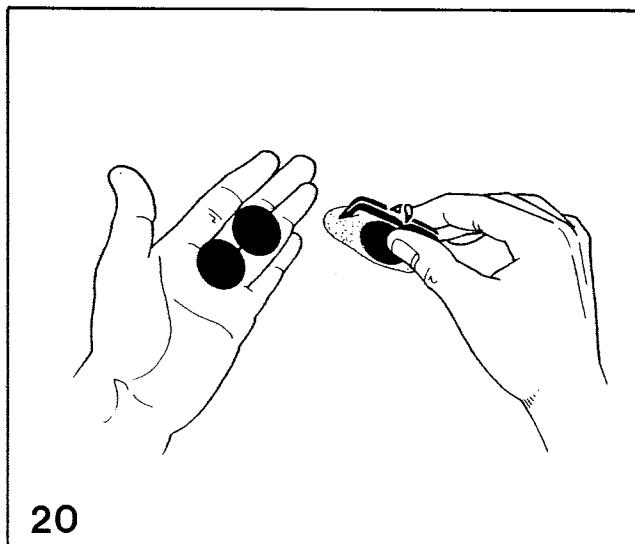
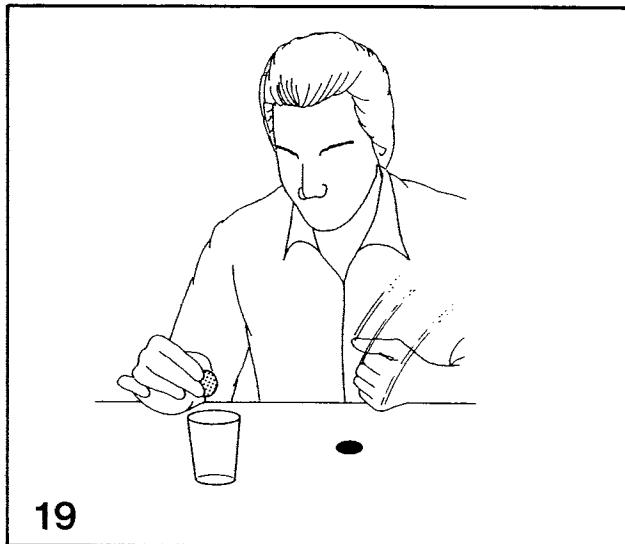
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Your palm-down right hand picks up both coins and holds them slightly spread. Move your right hand to your left hand, which turns palm up with the fingers curled so the copper coin in finger palm isn't exposed. Let one of the silver coins fall into your left hand (this looks essentially like figure 15, though here your right hand would still be holding the second silver coin). Your right immediately moves outward to the glass and drops the second silver coin into it. At the same time your left fist revolves pinky side down and laps the silver coin (fig.19). The noise of the second silver coin hitting the glass will cover any noise made by the first silver coin when it lands in your lap. During this you've said, "*One in the hand* (when the first silver coin goes into your left hand), *one in the glass* (when the second silver coin goes into the glass), *that's the signal for something to happen, and sure enough the coin will change to a copper coin.*" At the end of the sentence wave your right hand over your left, then open your left fist to reveal a copper coin. Table it beside the first copper coin directly in front of you.

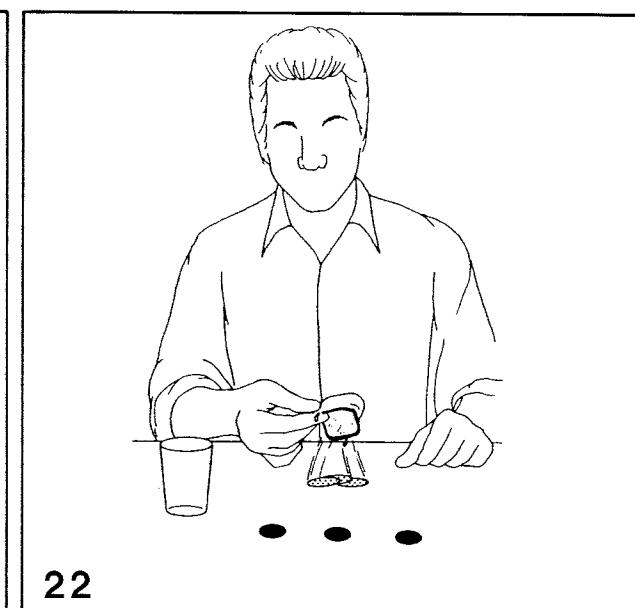
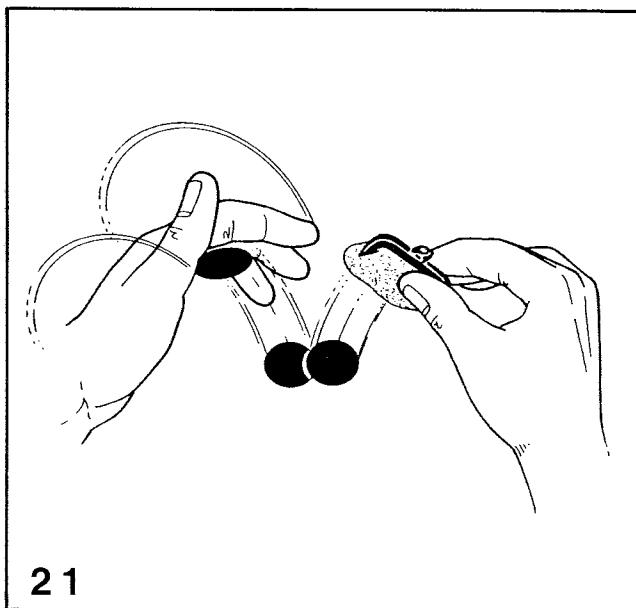
THE THIRD COIN: Say, "*You see the coins in the glass* (your right hand gestures toward the glass) *are changing places with the coins in the purse.*" Your left hand picks up the purse by sliding your thumb beneath and then lifting it so the copper coin remains concealed behind. *Transfer it to your right hand and shake it.* Lower the bottom edge of the purse to the table, a bit left of directly in front of you.

Your left hand picks up the copper coins one at a time, the first coin going into an open finger palm and the second on the base of the fingers (fig.20) as you say, "*This one has changed, this one has changed – they both came out of the purse.*" At the end of the sentence your left hand turns palm down retaining one coin in finger palm and releasing the other onto the table. Your right thumb releases the coin off the back of the purse so it appears as if both coins have fallen from your left hand (fig.21). The purse is immediately transferred to your left hand, which tables it off to your left.

Your right hand picks up the glass and spills out the last silver coin as you say, "One coin is left...." Replace the glass in its previous position. Pick up that coin with your right hand and place it into your left hand as in figure 15 so it doesn't strike the copper coin in finger palm, saying, "...the last silver coin...."



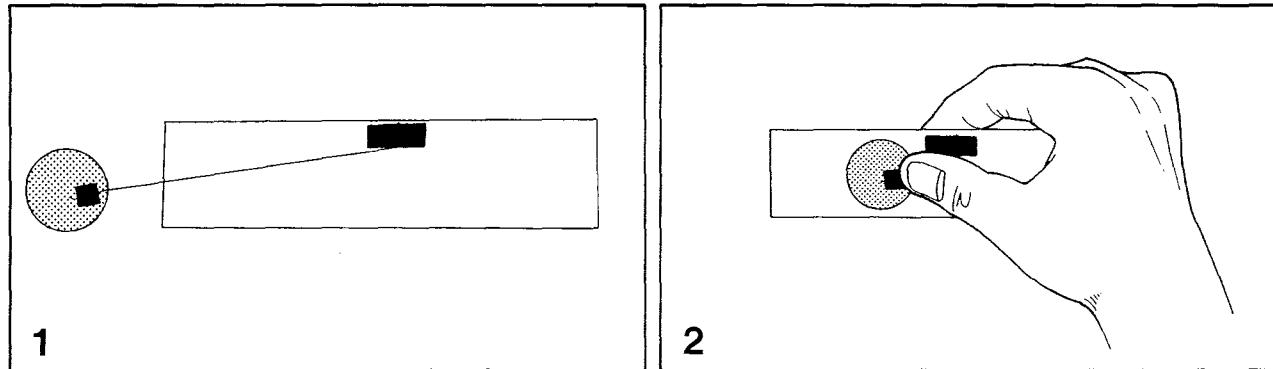
As your right hand picks up the two copper coins and drops them into the glass your left hand laps the silver coin in the same manner as before as you say, "...and two in the glass. That's the signal for something to happen, and sure enough the coin will change." Wave your right hand over your left hand, then open it to reveal that the third coin has changed to copper.



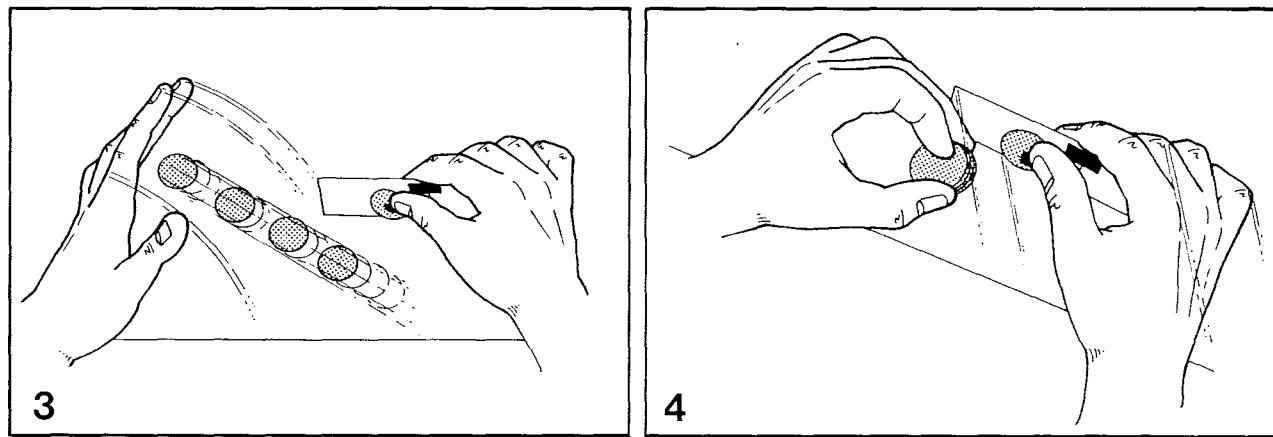
Your right hand takes the copper coin and drops it into the glass with the others. Pick up the glass and spill out all three as you say, "That gives me three copper coins outside, and in the purse, three silver coins." Open the purse and cleanly dump out the silvers to end (fig.22).

THE RULER

Based on the same principle as "Squash," this routine offers a new plot in which to cloak the venerable coins across effect. You will need five half dollars, a five and a quarter-inch piece of thread that's the same color as your close-up mat, a six-inch ruler, and four Chinese coins. Tape one end of the thread to one of the half dollars, leave a length of four inches from the edge of the coin, and tape the other end to the back of the ruler (fig.1). Note that the end which is taped to the ruler is attached in the center near the upper edge.

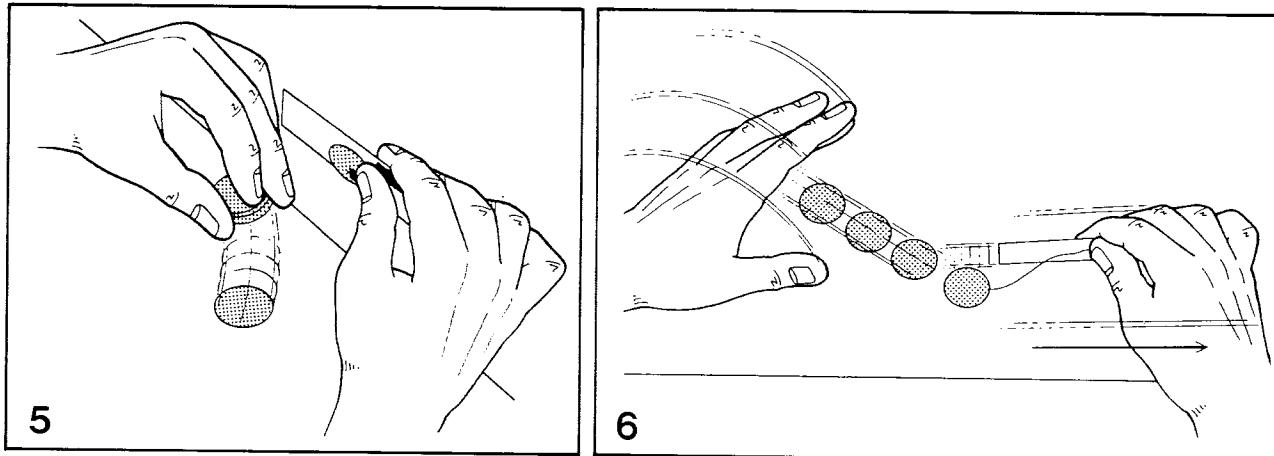


To get ready (you must be seated at a table opposite the audience), place the four Chinese coins in a stack on your right thigh. Your palm-down right hand holds the ruler at its right end, your thumb pressing the threaded coin flatly behind it (threaded side inward) (fig.2). Your left hand holds the four loose half dollars in a stack between thumb and fingers.

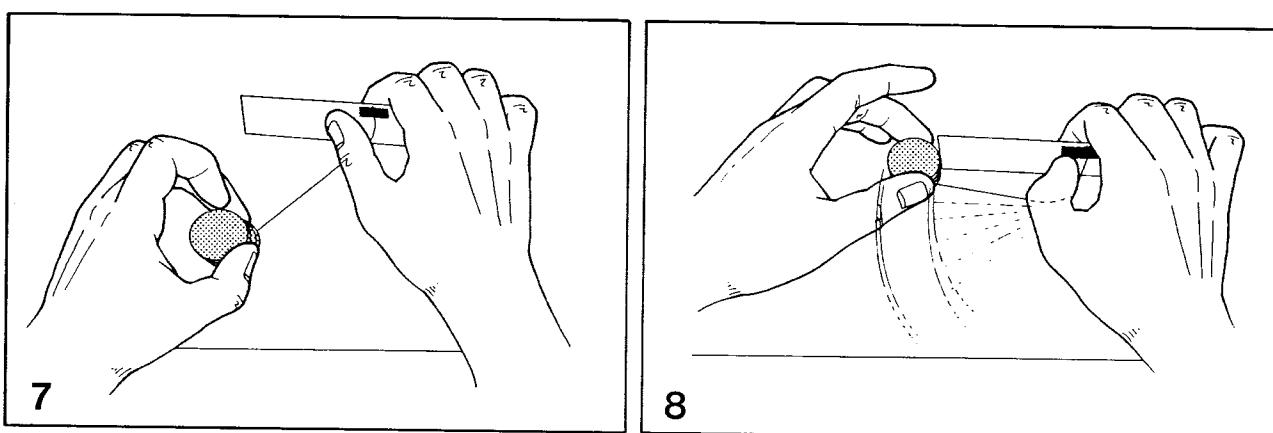


To perform, your right hand brings out the ruler while holding it clean side toward audience. Lower your hand until the ruler's bottom edge rests on the table. It should be an inch or two forward of the table edge, slightly to the right. Hold your left hand close to the table and toss the coins outward and to the left, letting them spread out — one must land inward of the left end of the ruler (fig.3). Explain that you've discovered an interesting thing about rulers as your left hand starts picking up the coins one at a time, stacking them, starting with the coin farthest from you and moving inward.

When your left hand picks up the fourth coin, your right hand lifts the ruler a tiny bit and moves forward, momentarily shielding your left hand and the coins from audience view (fig.4). At the same time your left hand moves just inward of the table edge and lets the bottom coin fall off the stack and into your lap (fig.5).



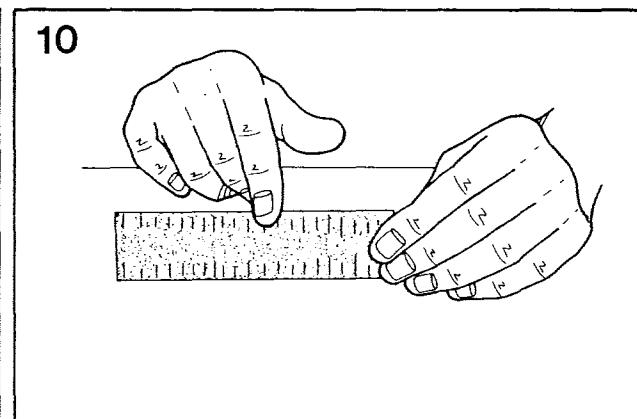
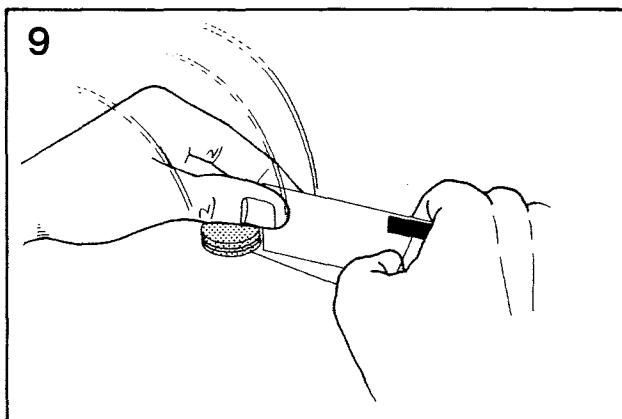
Immediately move your left hand forward and toss the three remaining coins to the table in a to-the-right action so they spread horizontally (and somewhat inward as well) in that direction — toward the ruler. At the same time your right hand slides the ruler a bit to the right, leaving the threaded coin on the table (fig.6). It appears as if all four coins come from your left hand. Your right hand lets the ruler fall backward, flatly onto the table (good side up).



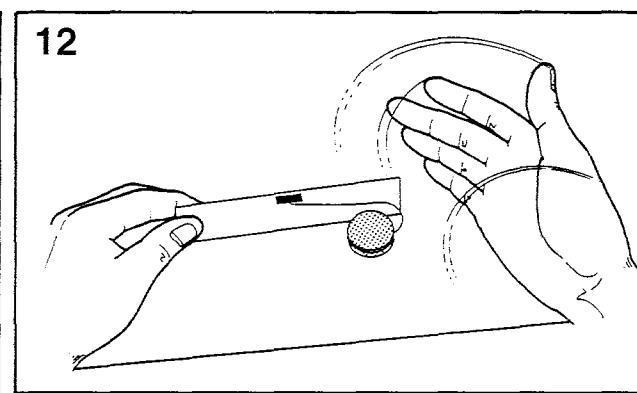
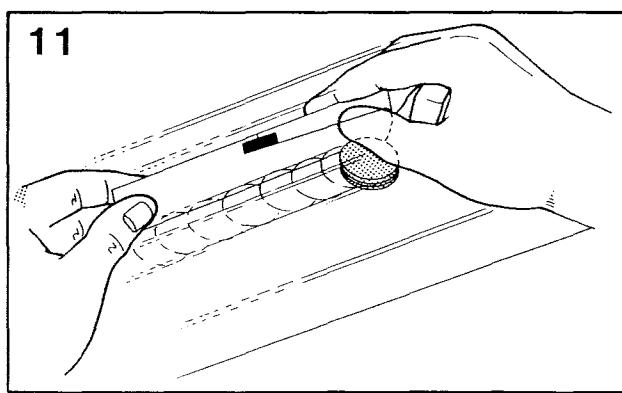
Lift both hands and patter for a moment. Your right hand grasps the ruler and levers it to an upright position, keeping its lower edge pressed firmly against the table. At the same time your left hand stacks the coins, the threaded coin on bottom. As you patter your left hand slides the stack toward you until the thread is pulled taut (fig.7). Now slide the stack forward until it's directly beside the left end of the ruler (fig.8). That should form a loop around your right thumb as shown.

Turn your left hand so its palm faces to the right and lower it over the coins at the left end of the ruler (fig.9). Note that your left thumb and fingers grasp the ruler near its upper edge, though the lower side of your hand remains pressed firmly against the table. Say, "If I were to hide the coins, or obscure them, you would know they're here even though you can't see

them." Raise your right hand and point to the upper edge of the ruler with your first finger, pressing it in place (fig.10).



Say, "And you also know that since they're touching this end of the ruler (lift your left hand for a moment, point to the coins, and then cover them again as described) they're exactly six inches from the other end – over here." Lower your right hand, your thumb slipping back inside the loop. Move your right hand smoothly to the right, your thumb sliding inside the loop and pulling the stack of coins behind the ruler as you finish that sentence, saying, "...six inches from the other end – over here" (fig.11). During this your first finger continues to run along the ruler's upper edge, holding everyone's attention. Stop moving your hand when your thumb is just behind the right end of the ruler as shown.

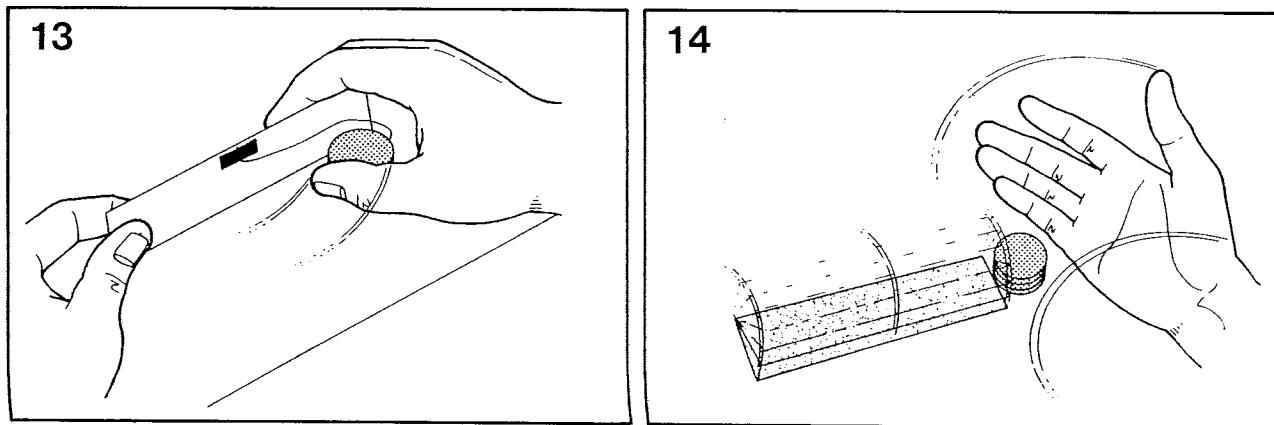


Turn your right hand palm up, pulling your thumb out of the loop (fig.12). Turn your hand palm down again, in the same motion moving your thumb around the concealed stack (fig.13). Pull the stack beneath your cupped right hand, which assumes a position identical to that of your left hand. You may now have to shift the ruler back a bit as you patter to facilitate getting the stack of coins into the proper position beneath your right hand. Turn your left hand palm up to show that the coins are gone. As your right hand turns palm up, let the ruler fall backward (you might try pulling a little with your thumb to make sure it falls that way) (fig.14).

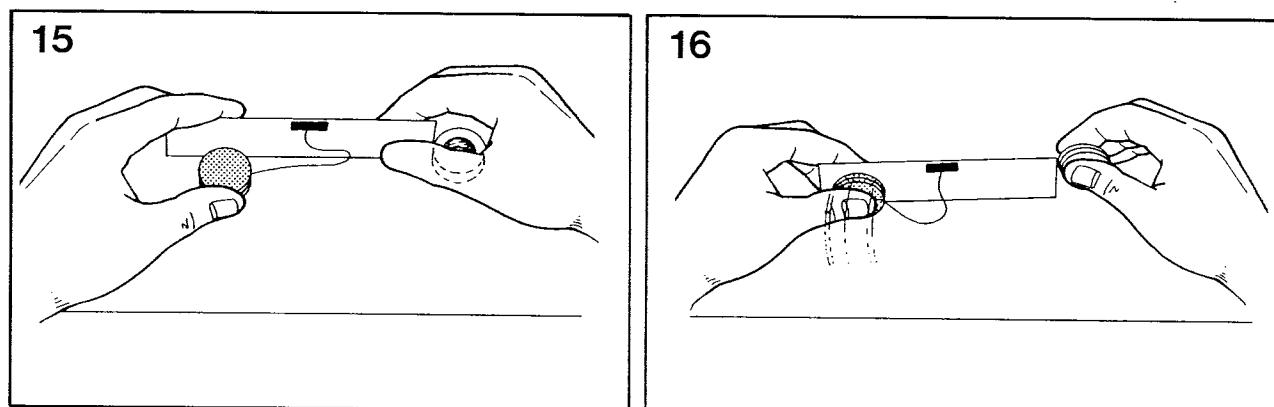
Repeat the entire thing to make the coins magically travel back to the left end of the ruler. (The first thing you would do is raise the ruler to an upright position with your *left* hand, and shift the stack back and forth with your *right* hand to form the loop. Remember — you must do everything with the opposite hand because the coins travel in the other direction.)

After you have shown that the coins have jumped back to the left end of the ruler, and have let it fall flat by raising both hands, act as if the trick is over and drop your right hand into your lap. Silently classic palm the four Chinese coins and raise your hand back to the table again.

Begin to repeat the trick a third time, and continue until your right thumb has secretly slid the stack only just to *left of center* behind the ruler. Disengage your thumb from the loop, and continue moving your right hand to the end of the ruler, cupping it. You cannot turn your right hand palm up here because of the classic-palmed coins.



Turn your right hand palm down for a moment and allow the Chinese coins to settle silently to the table, still stacked. Both hands shift the ruler back a little so the Chinese coins are centered at the right end. Lift your left hand to show nothing there, then turn it palm down again, lowering your thumbtip onto the inner edge of the stacked half dollars (fig.15). Your right fingers rest on the upper edge of the ruler.

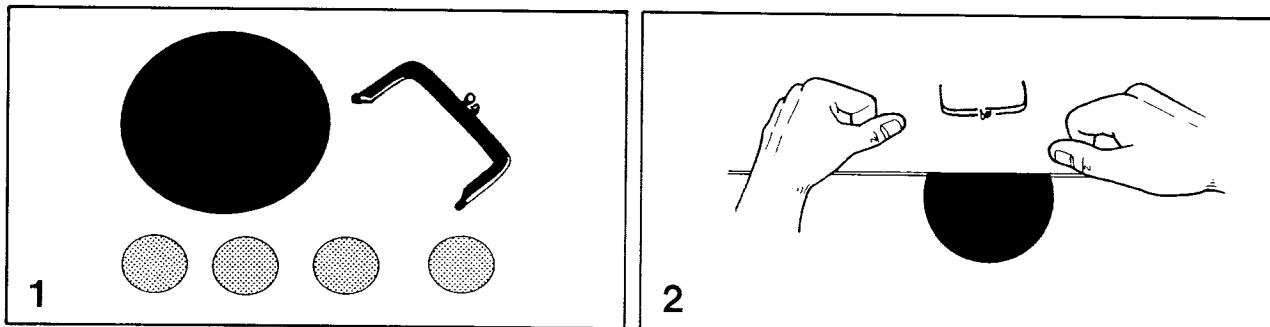


Lift your right hand and turn it palm up to reveal the Chinese coins. Kick them forward with your first finger so they spread outward. Now, as your right hand collects these coins, stacking them one on top of another, your left thumb snaps the half dollars flatly up against the back of the ruler (fig.16). There's not much to say about this move, just press the coins against the ruler with your thumb until the pressure's great enough to snap them up against the ruler's back. In the same motion, lift the ruler. Put it and the Chinese coins away to end.

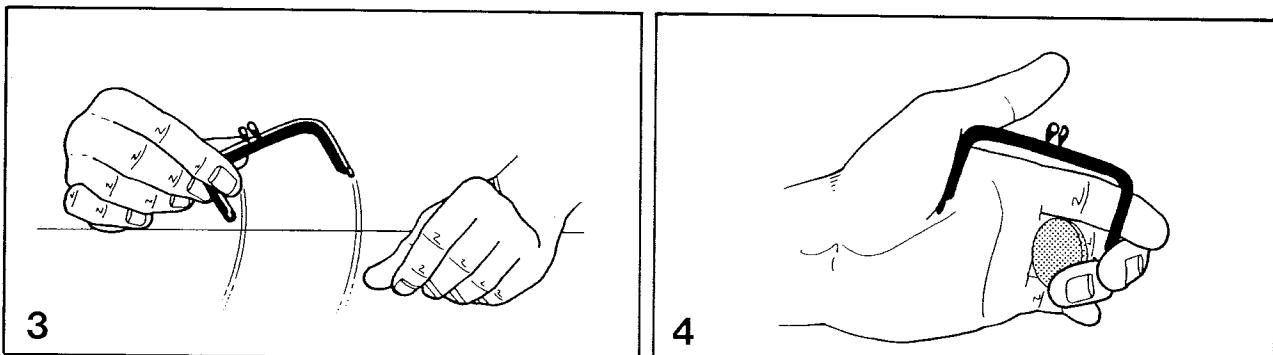
For a larger audience David will perform this trick with a twelve-inch ruler. The handling is the same, though the thread should be seven inches long instead of four.

THE PORTABLE HOLE

It would be unthinkable to publish a large book containing most of the coin magic that David Roth has developed without including this, perhaps his most famous piece beside "The Tuning Fork." It stands as a perfect example of a formal table routine, using an unusual and *memorable* prop around which an illusion is intelligently constructed. It has an extremely strong internal logic that literally forces the audience to suspend its disbelief. There are two versions: the method done while sitting at a table is the one David always uses, though it can be done while standing and this is described at the end.



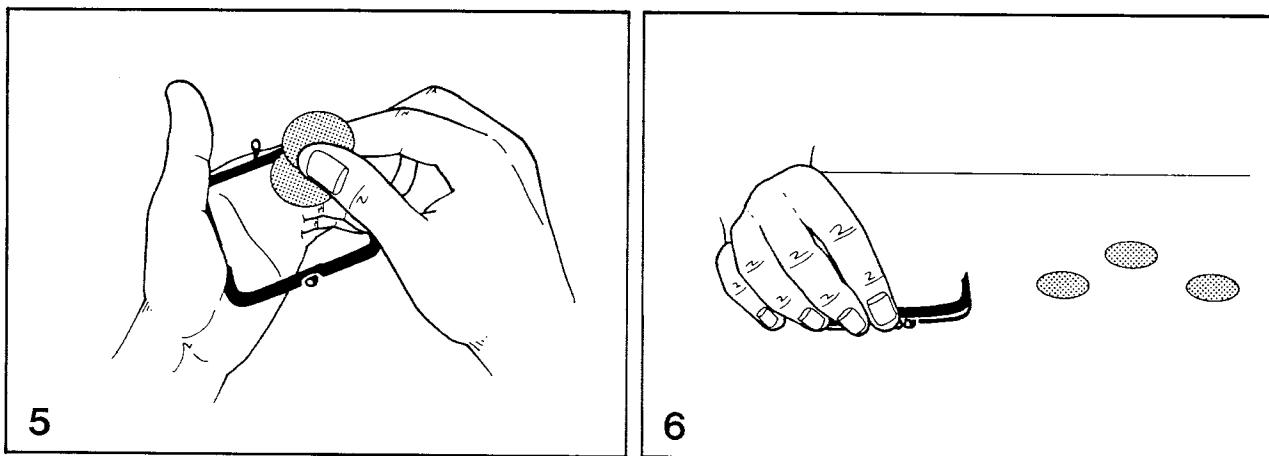
You need four half dollars, a purse *frame*, a felt hole three and seven-eighths of an inch in diameter (as shown in figure 1), and a close-up mat. The disposition of props is as follows. Align the inner edge of the mat with the table edge and slide the hole partially beneath it, directly in front of you, so it hangs over the table edge (fig.2). Note that the portion of the hole trapped under the mat is fairly small. Two coins are finger palmed in your left hand, a third is finger palmed in your right hand, and the fourth is *classic* palmed in your right hand. Both hands rest on the table in relaxed fists, with the purse frame between them, bottom (where the bag would normally hang) toward the audience.



OPENING PRODUCTION AND SETUP: Say, "Ever seen one of these before?" Your right thumb and first finger grasp the frame at its right corner and lift it (fig.3). Transfer it to your left hand in an identical position as you say, "It's a bagless purse, a purse without a bag."

Take the purse back with your right hand and continue, "Nothing to see, nothing to hear, because there's no bag."

Place the purse into your left hand in "Production Position," i.e., wedged between your left thumb base and the first and second fingers (fig.4). "See anything? Hear anything? But it doesn't matter because I can open it up and take things out anyway." At the same time your right hand snaps open the purse. Reach inside and grasp the two coins which have been finger palmed in your left hand between your right thumb and first finger (your other fingers stay curled and out of the way). Pull them out of the purse, spreading them (fig.5).



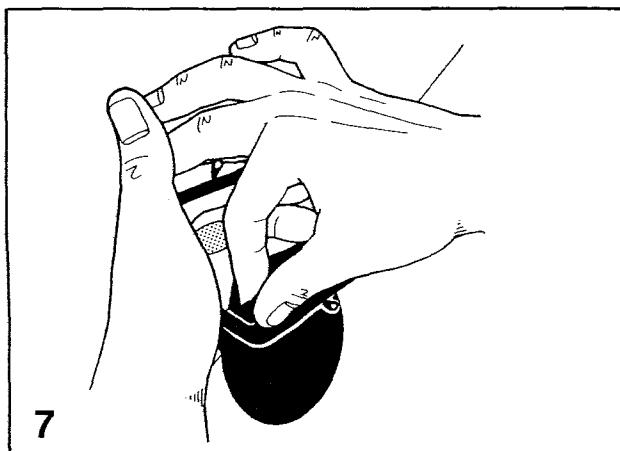
Toss the two coins onto the table and say, "Those are half dollars from a purse without a bag." Your right hand immediately returns to the purse, grasping its right end. Partially close it as you pull it to the right until your left hand is grasping only the left end, in a position identical to your right hand's. Snap the purse shut and lift it with your right hand. Your left hand positions the two tabled coins directly in front of you (a few inches from the table edge).

Move your left hand beneath the purse and wiggle your first finger where the bag should be, saying, "Nothing to see..." Lower your left hand and raise the purse to your right ear, continuing, "...nothing to hear, no bag."

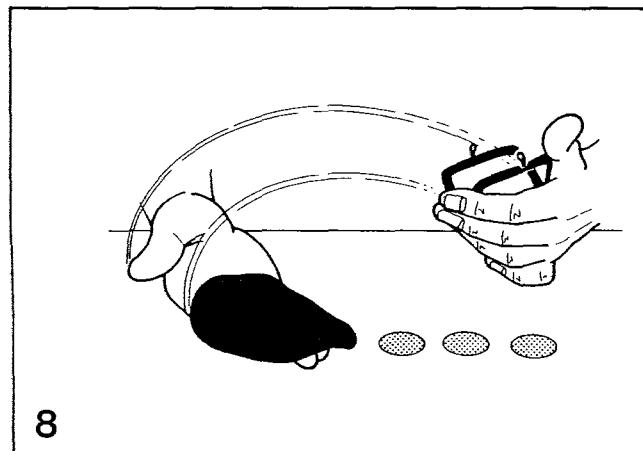
Place the purse back into "Production Position" in your left hand and say, "But if you want to see it again, that's okay, too." Snap it wide open and look down into it, adding, "I have another one right here." Insert your right fingers into the purse and produce the finger-palmed coin by pushing it to your fingertips with your thumb, quickly pulling it up and out of the purse. Table that coin just inward of the two coins which you've produced previously.

Snap the purse shut and table it with your right hand as in figure 6, just to your right, open side toward you. At the same time your left hand lifts the just-produced coin and displays it in an open finger palm. Your right hand settles to the table in a relaxed fist for a moment after it has placed the frame down and lets the classic-palmed coin drop to fingertip rest. Do a "Shuttle Pass," apparently taking the coin with your right hand. Tap the coin on the table inside the purse frame, where the bag should be, as you say, "That's a third half dollar from a purse without a bag." Your right hand now tables the third coin to the left of the other two coins already on the table.

Lift the purse with your right hand, saying, "Nothing to see or hear." Take the purse with your left hand as you continue, "Sometimes people ask me if I keep things in the purse beside coins...." Your right hand takes the purse and puts it back into your left hand in "Production Position" as you say, "...and I do!" Snap open the purse and immediately gesture with your palm-up right hand — at the same time your left hand drops to the table edge, just above the hole. "I keep something in here you wouldn't believe."

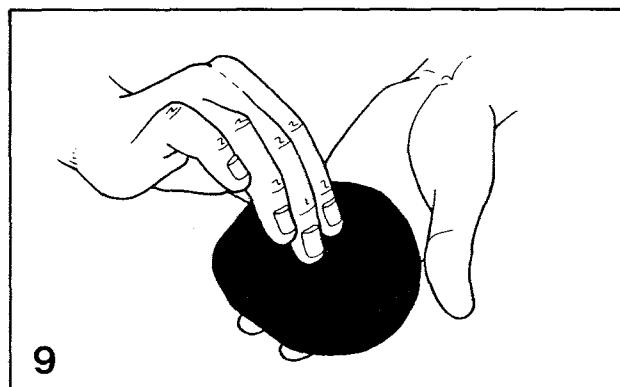


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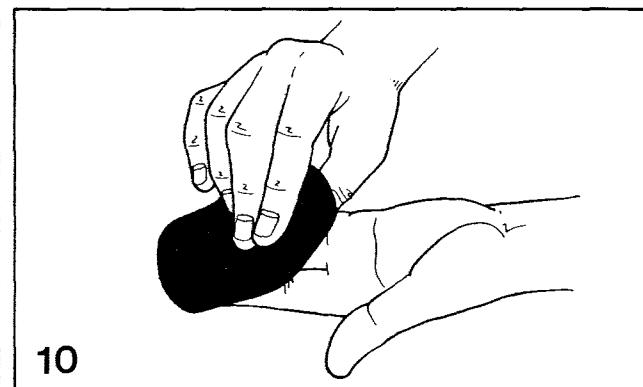


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Turn your right hand palm down and reach inside the purse with your thumb and first finger, grasping the hole (fig.7). Quickly pull the hole up and out of the purse, letting it flop open on your right fingers (fig.8). "Have you ever seen one of these before? That's a portable hole."



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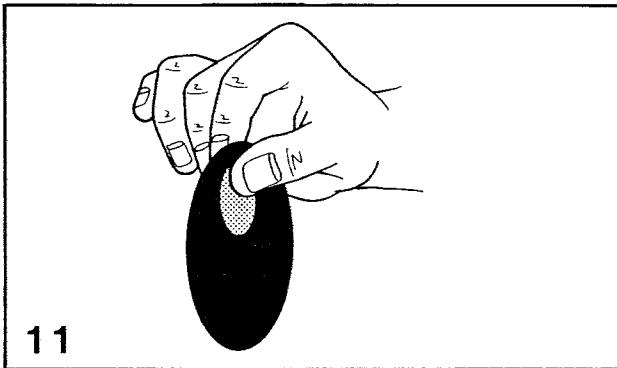


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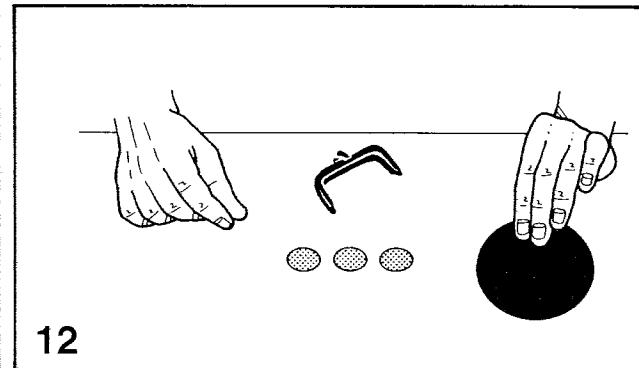
Turn your left hand palm down, pressing the purse shut against the table and leaving it there. Now, a few things happen at the same time. As you lift your left hand and turn it palm up, your right hand turns palm down and lays the hole over it (fig.9). You must time this so that the coin in left-hand finger palm isn't exposed. "Yes, it's imported – the genuine article. Lots of magicians use these when they want to make something disappear. They just drop it in the hole and it vanishes...." Point your right first finger toward the hole's center as you say that.

Turn your right hand palm down and slide your thumb beneath the hole, and also under the finger-palmed coin. Lower your first and second fingers onto the hole directly above the coin (fig.10). Slide the coin upward with your thumb as you lift the hole and let it hang downward (fig.11). The coin must now be near the upper edge of the hole. Your left first finger indicates the center of the hanging hole as you complete the sentence, "...actually

goes into the hole. It's very convenient." Your left hand takes the hole with the coin hidden behind it in exactly the same position as your right hand. Move your right hand away, then table the hole with your left hand as in figure 12, to the left of the tabled coins. The fourth coin is concealed beneath the inner edge of the hole at six o'clock.



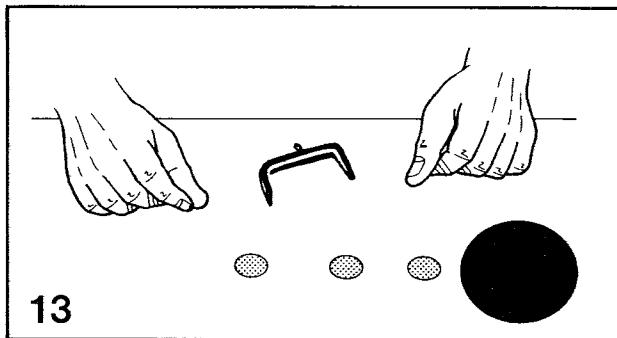
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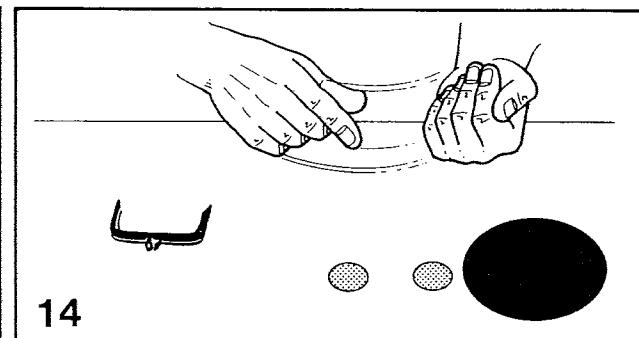
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"Of course I can tell by the look in your eye that you don't believe a word of this – I didn't either...until I saw it." Both hands lift the purse and snap it shut, your right hand tabling it to the right. Arrange the three visible coins in a neat horizontal row, the left-end coin about a half inch to the right of the edge of the hole (this position is important, as you'll see in a moment) (fig.13).

PART ONE: THE COINS VANISH INTO THE HOLE. Your right hand lifts the coin at the right end of the row and does a "Retention Vanish" to ostensibly place it into your left hand. As soon as your left fingers have closed around the coin, your right hand swings toward you in a circular motion, lapping the coin at the table edge by simply letting it slide into the lap from fingertip rest (fig.14). The hand immediately continues around in a counter-clockwise motion to gesture over the left hand. Just before you do the vanish begin the patter, "*So let me show you a little thing with a portable hole, a bagless purse, and three coins. Coin number one – the idea is simple, and when I say simple I mean to just drop the coin right into the hole.*"



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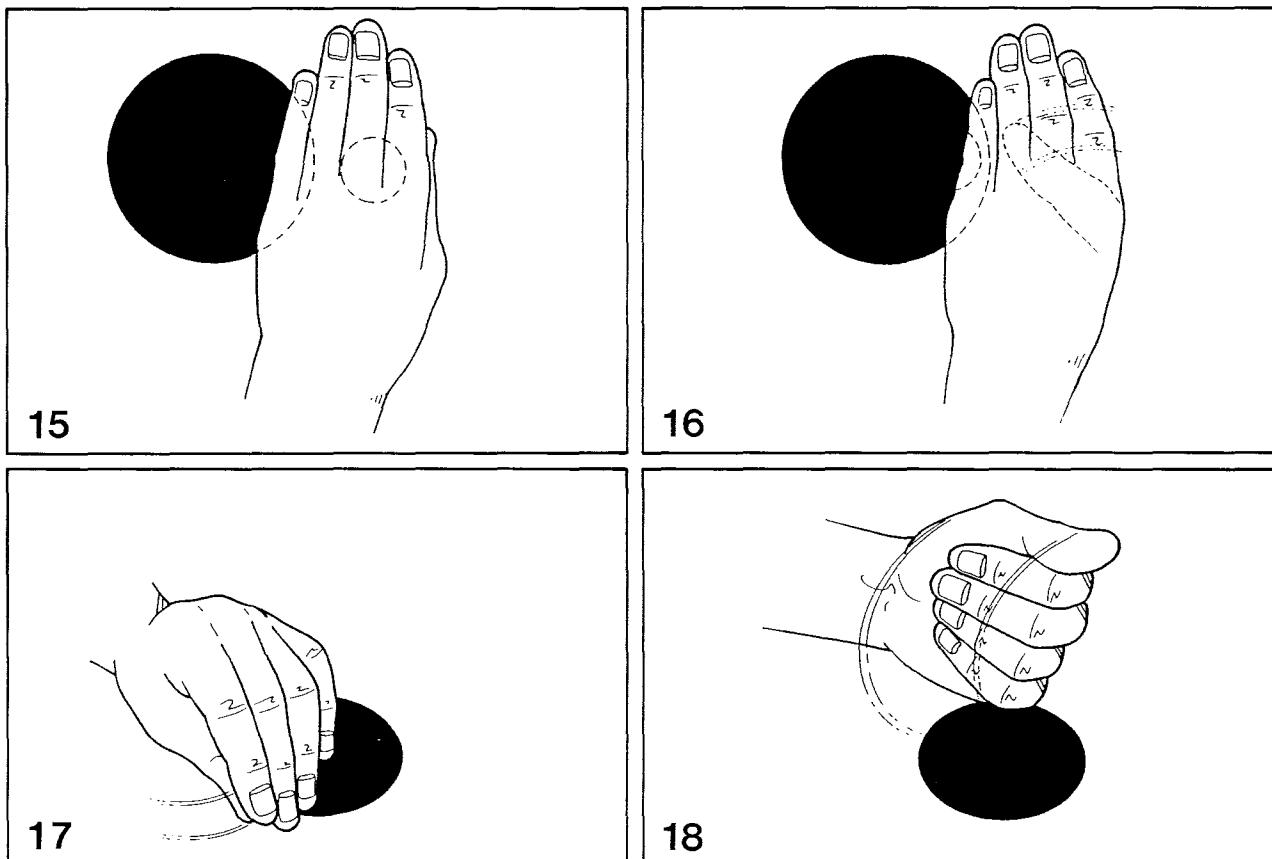


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As you come to the end of that sentence, move your palm-up left fist over the hole. Crumple your fingers and make a downward throwing motion as you open them to show it empty, saying, "*Gone without a trace, lost forever.*"

"That's one in the hole and two coins left and I'll try it again with coin number two – which goes the same way as coin number one." During this patter line you do a different type of vanish which David calls "The Kick Move." (This move, incidentally, was first used by T. Nelson Downs in his routine, "The Free And Unlimited Coinage of Silver." Dai Vernon

states that Downs used it to kick a coin under a roll.) Lower your palm-down left hand (fingers together and straight) over the coin at the left end of the row (fig.15, in which the hand is transparent). Your hand must be cupped very slightly so it doesn't actually press on the coin, and your thumb is touching the coin's right edge. Snap your thumb to the left, kicking the coin beneath the hole (fig.16, in which the hand is transparent). You must learn exactly how hard to propel the coin so it slides just beneath the right edge of the hole.

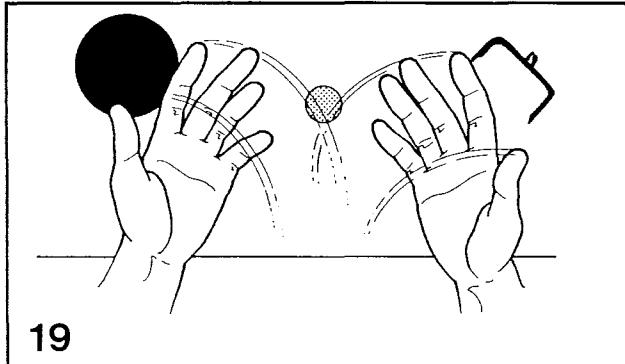


Start to lift your hand straight up, keeping it palm down and moving your thumb behind your fingertips as if holding the coin there (fig.17). Curl your fingers into a fist as if you've let the coin drop inside as your fist continues to revolve (fig.18). Move your left hand over the hole and crumple your fingers. Open it to show that the coin has vanished as you say, "You see I take them out of a bagless purse and drop them into a portable hole – it's weird."

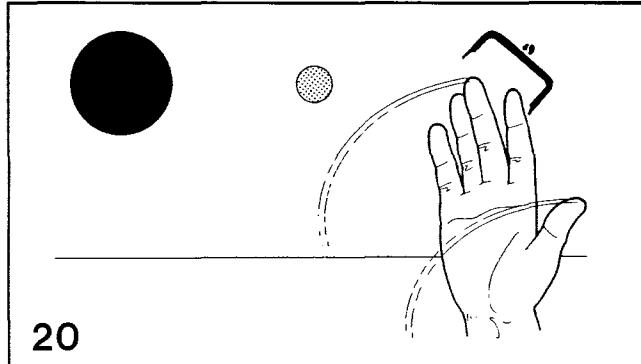
"Once more the hard way in the other hand – watch it go, and it's gone." Vanish the third coin using "Skinner's Spidergrip Vanish," your right hand (with the coin in classic palm) moving over the hole and opening its fingers in a tossing motion. Your left hand turns palm up as a finishing gesture.

PART TWO: THE COINS REAPPEAR IN THE PURSE. Your right hand, with a coin still in classic palm, lifts the purse frame and puts it into "Production Position" in your left hand as you say, "The strange thing is every time I drop them into the hole they reappear back inside the purse. Even though there's no bag the coins come back anyway." Snap the purse open, then let your right hand drop a bit as you lean forward and peer inside the frame. At the same time let the coin drop to fingertip rest.

Raise your right hand and insert your fingers into the purse. Push the coin to your fingertips and pull it out of the purse. As you finish the previous sentence, saying, "...even though there's no bag the coins come back anyway," drop the coin to the table, snap the purse shut, and table it to your right. There's more to do immediately.

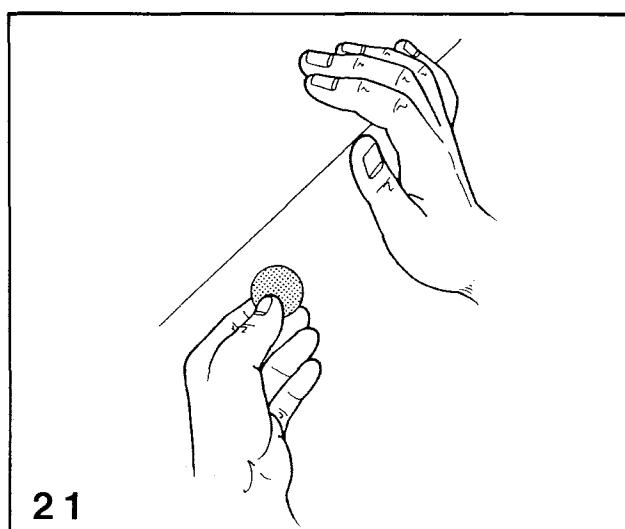


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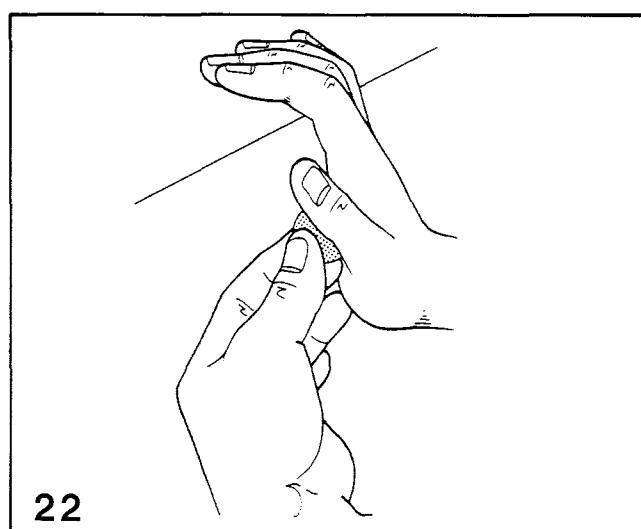


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THE FRONTAL IMP PASS: As you say the very last word, "anyway," make a large palm-up gesture with both hands (fig.19). Relax and drop both hands into your lap. Your left hand immediately picks up the coin that was lapped earlier. As you say, "Of course that's only one coin out of the purse...," your right hand comes up and gestures, palm up, toward the frame (fig.20). Turn your right hand palm down and let it drop to the table so that only the fingers rest on the table edge — the rest of the hand hangs off the back (fig.21).



21



22

As you finish the sentence, saying, "...that still leaves two coins left in the hole," your left hand places the coin it holds into thumb palm in your right hand (fig.22). Your left hand immediately comes up and gestures over the hole with two fingers extended (fig.23). Turn your left hand palm up so it's seen empty, then turn it palm down again and let it drop onto the table edge in the same position as your right hand.

Say, "But if you think about it, even one coin coming...," both hands pulling themselves onto the table in relaxed fists, the coin in your right hand being transferred to fingertip rest. Your left hand picks up the coin on the table and maneuvers it to an open finger palm. As you continue, saying, "...out of a purse without a bag is rather bizarre...," do a "Shuttle Pass." Your right hand apparently takes the coin from your left hand and taps the open por-

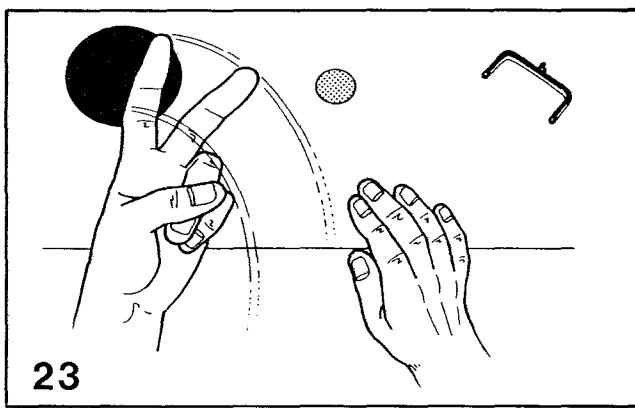
tion of the purse frame where the bag should be. Drop the coin onto the table, where the row was before.

Complete the sentence, "...but it isn't as good as two, so there's two." Your right hand lifts the purse frame and puts it into "Production Position" in your left hand. Snap it open, reach inside, and pull out the coin that's finger palmed in your left hand. Place the second coin on the table beside the first one, snap the purse frame shut, and table it off to the right.

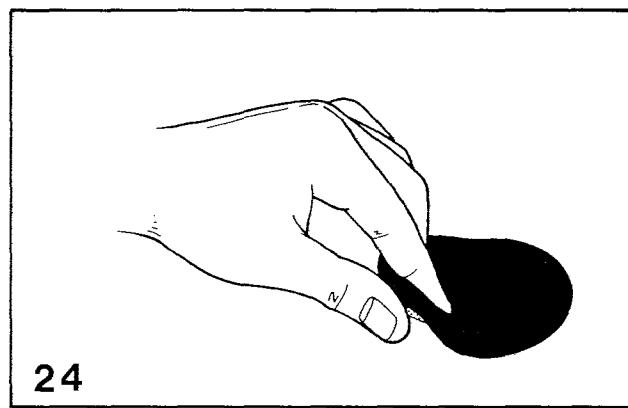
(The covering patter line for the entire sequence, unbroken, is "*But if you think about it, even one coin coming out of a purse without a bag is rather bizarre, but it isn't as good as two – so there's two.*")

"*You know I once did this trick for a guy who said, 'I know what you're doing – you're hiding the coins under the hole.'*" At the same time turn your left hand palm down and pat the hole, feeling where the coins are. It takes only a second — one coin should be at six o'clock and the other at three o'clock. You must know exactly where the coin that's supposed to be at three o'clock lies.

"*The guy actually thought I was taking the coins and slipping them under the hole when no one was looking.*" Your right hand picks up one of the two visible coins and, holding it on the fingers of the palm-up hand, moves toward the audience. That provides enough misdirection for your left hand to make the following adjustment. Your left first finger presses lightly downward on the outer edge of the coin beneath the hole at six o'clock. That should lever the coin's inner edge upward sufficiently for your thumb to be able to slide beneath it (fig.24). Drag the hole a little to the right until the coin that was kicked under, which should have been at three o'clock, is now directly under the **center** of the hole. (Of course, if you kicked it there initially then you don't have to make this adjustment.)



23

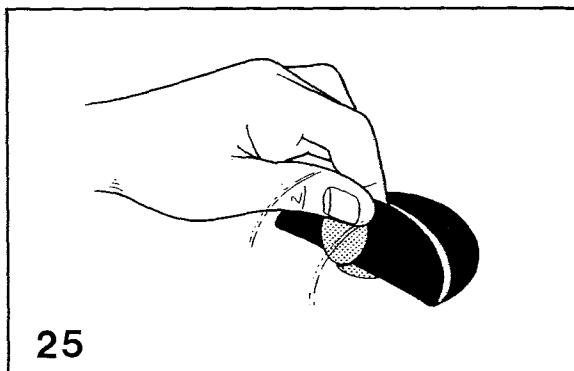


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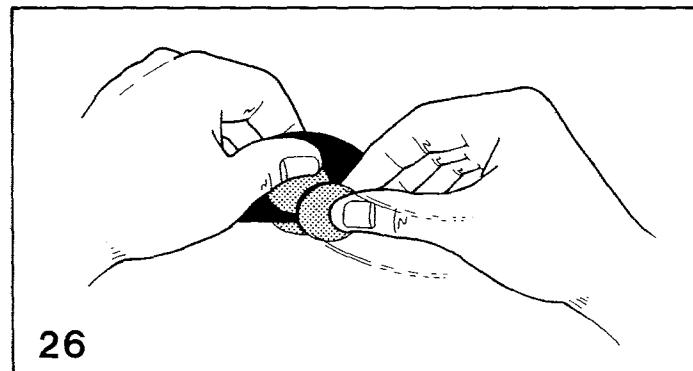
Lower your left second finger onto the hole directly above the just-centralized coin and press lightly downward. Your left thumb and first finger peel the inner end of the hole lightly upward until it can go no farther (fig.25). Say, "*If I did that...*" as your right hand turns palm down and maneuvers its coin to between thumb, first, and second fingers. Move the right-hand coin behind the hole (fig.26). Do a "Retention Vanish" under cover of the hole (taking the coin in right-hand fingertip rest). Immediately lift the hole, leaving the coin that was beneath your left second finger on the table. Finish the sentence, saying, "...you'd see me do it!" Your right hand lifts the just-uncovered coin between thumb and first fingertip. Your left hand lays the hole back on the table afterward, a coin still beneath it at six o'clock.

Your right hand drops its coin into an open finger palm in your left hand. Immediately do a "Shuttle Pass," ostensibly taking the coin with your right hand and using the switched-in coin to tap the bagless area of the purse. Say, "*And I already told you they're not under the hole – they're inside the purse.*" Your right hand tables its coin beside the other visible coin.

Lift the purse with your right hand and say, "*You can't see them or hear them....*" Put the purse into "Production Position" in your left hand, snap it open, and pull out the coin that's in left-hand finger palm. Simultaneously complete the sentence, "*...but they're in there, you just have to know how to take them out.*" Table the coin beside the other two and place the frame back in its usual position on the table. "*So that's three coins gone and back, dropped into a portable hole. And now, just for you, I'll do the whole thing one more time.*"



25



26

PART THREE: THE COINS VANISH INTO THE HOLE AND REAPPEAR BENEATH IT.

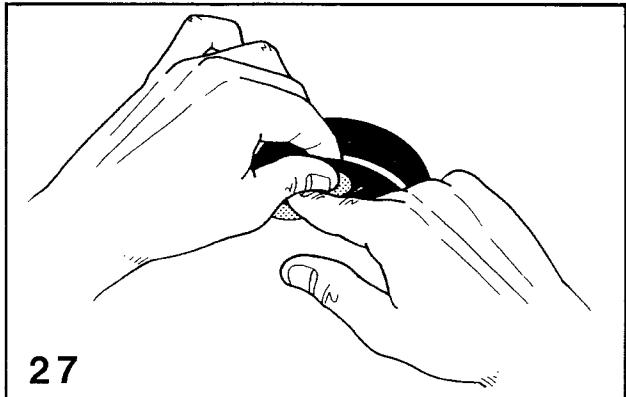
The props are now in the same position as at the beginning of Part One. You'll find that the vanishes in this part are greatly accelerated to keep things flowing. Say, "*You remember at the beginning I just took the first coin and dropped it right into the portable hole.*" Your right hand lifts the coin at the right end of the row and immediately moves toward your left hand. Do a "Fingertip Retention Vanish," apparently taking the coin with your palm-down left hand. Move your left hand directly over the hole, crumple the fingers a bit, and show it empty.

"*No, I didn't lift the hole,...*" Your left hand turns palm down as you lower your first finger onto the outer end of the coin hidden at six o'clock beneath the hole. Press downward so that the coin's inner end levers upward and you can slide your thumb beneath it. Lift the hole straight up, letting it hang down. Continue, "*...I didn't take any coins and hide them under the hole,...*" Extend your right first finger onto the coin on the left and slide it beneath the hole, to the far left side (fig.27). It's important that the coin is as far to the left as possible, yet is still completely covered by the hole when it's lowered again.

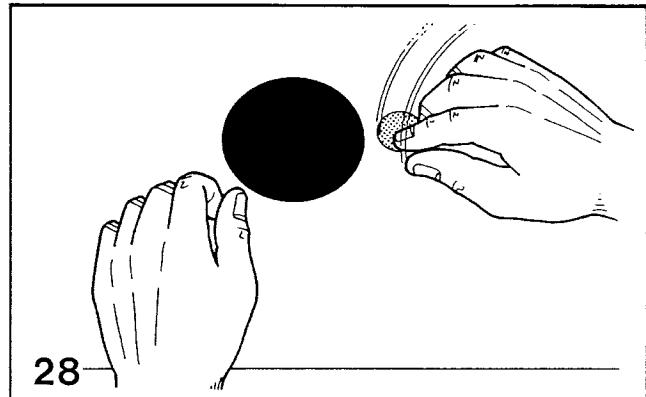
Complete the sentence, "*...I simply took the coin and dropped it into the hole.*" Lower your left hand so the outer end of the hole is draped flatly on the table. Lower your left second finger onto the coin now at nine o'clock beneath the hole.

Move your right hand behind the lifted portion of the hole and push the coin from fingertip rest to your fingertips. Move your hand to the right, bringing the coin into view. Immediately lower the hole flatly onto the table. Pat it flat with your left hand while your right hand tables the coin it holds just to the right of the hole in position for "The Kick Move" (fig.28).

Say, "It was really very simple and it looked like that," as your left hand does "The Kick Move" and then moves over the hole. Crumple your fingers and open them to show the vanish. All three coins are now beneath the hole in a triangular formation. With some practice the coin that you just kicked under will not hit the other two and make noise.



27



28

"Of course now you know that I take them out of a bagless purse and drop them into a portable hole. Once more, the hard way, long distance – very difficult like that but it still goes into the hole." During that, your right hand lifts the remaining coin. Repeat the vanish you did at the start of Part One, where you do a "Retention Vanish" into your left hand, then lap the coin as your right hand moves in a counter-clockwise motion toward you and then back over the left hand. Move your left hand over the hole, crumple your fingers, then open it and show it empty.

Say, "The strange thing is every time I drop them into the hole they reappear back inside the purse." Pick up the frame, place it into "Production Position," and open it. "But not this time." Drop the frame. "This time they're really gone – they're not in the hole or the bagless purse." Pause a second. (David sometimes even lifts a corner of the mat and peeks beneath it.) "Of course there's one more place they could be, and that's **under** the hole." As you say that, your left thumb and first finger cleanly slide back the hole revealing the three coins to end (fig.29).

You can do this routine while standing, though it's not nearly as clean. The following sequence replaces Part One and most of Part Two. Get ready as described and perform The Opening Production and Setup. Afterward there will be one coin concealed beneath the hole at six o'clock, three coins in a horizontal row just to the right of the hole, and the closed purse frame on the table to your right, bagless part toward you.

Turn your left hand palm down and lower it over the left-end coin. Do "The Kick Move," propelling the coin beneath the hole while apparently picking it up. Vanish the coin over the hole.

Your right hand lifts the right-end coin and does a "Retention Vanish" into your left hand. Your right hand settles into a fist on the table for a moment afterward, the coin in fingertip rest. As you raise your right hand to wave it over your left hand, transfer the coin to classic palm. Your left hand vanishes the coin over the hole.

Your left hand picks up the remaining coin in open finger palm. Do a "Shuttle Pass," apparently taking the coin with your right hand — tap the bagless area of the purse. Do a

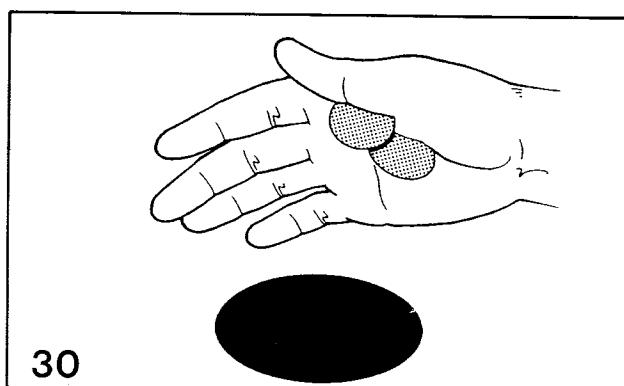
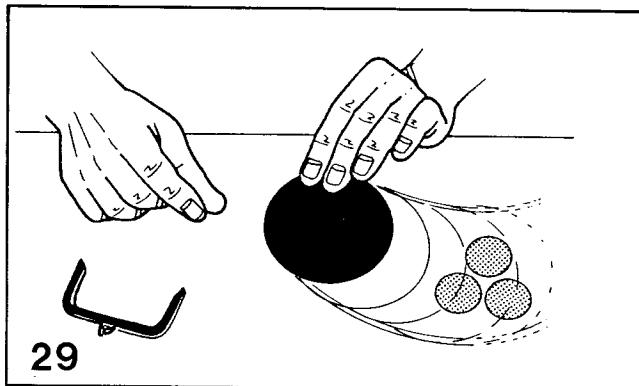
"Retention Vanish" into your left hand, retaining the coin in right-hand fingertip rest. Be careful to keep your left fingers curled slightly during this so you don't expose the finger-palmed coin.

Make a gesture with your right hand and transfer the coin to classic palm. Open your left hand to show that the coin is still there, and then drop it on the table. Pick it up with your right hand and place it at your left fingertips in "Spellbound" position. Do "Skinner's Spidergrip Vanish," though here taking the coin into thumb palm. Briefly: once the coin is in position, your right first and second fingers move in front of it, thumb behind. Take the coin with your right hand, turning your left hand palm down and awkwardly extending your left first finger and thumb so the hand appears cramped.

Raise your right hand, your first and second fingers sliding the coin up along the length of your thumb into thumb palm (as described in "Down The Sleeve In Deep BackClip"). Move your right hand over the hole and open your fingers as wide as you can while still retaining both coins — one in classic palm and the other in thumb palm (fig.30). Note that a small fold of flesh should automatically separate the coins if you've done the moves properly.

Your right hand settles back to the table in a relaxed fist and transfers the coin that's in thumb palm to fingertip rest. At the same time your left hand turns palm up to show that it's empty.

Your right thumb and first finger pick up the purse and place it into "Production Position" in your left hand. Snap it open and reach inside, pushing the coin to your fingertips and bringing it out of the purse. Table it, snap the purse shut, and place it aside to the right.



Your left hand picks up the just-tabled coin in open finger palm. Do a "Shuttle Pass," apparently taking the coin with your right hand to tap the bagless area of the purse. Place the coin on the table where the row of coins was before.

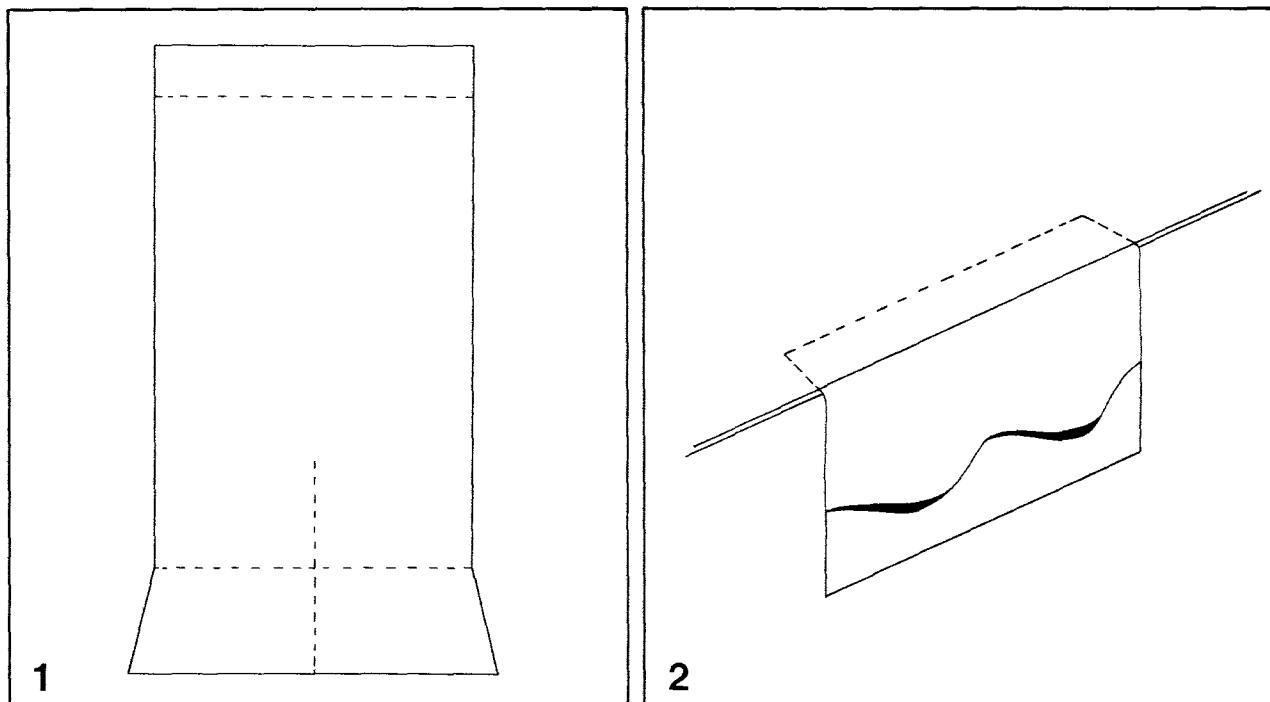
Your right hand lifts the purse ("Nothing to see, nothing to hear"), places it into "Production Position" in your left hand, and opens it. Cleanly remove the coin that's in left-hand finger palm and table it beside the first coin. Snap the purse shut and table it.

You're now in exactly the same position that you would be in Part Two just before reproducing the third coin ("This guy thought I kept them under the hole," etc.), so continue as described.

THE MICROMETER

Most of David's routines are straight forward serious pieces of magic. There may be some visually witty things and occasionally a humorous line or two, but he doesn't usually create comedy effects. This is just that — a *funny* routine where magic is occurring, seemingly beyond the control of the magician. He, in effect, becomes another member of the audience.

For this and a number of the routines that follow, you will have to construct a simple table servante. Obtain a piece of black felt twelve inches long and seven and a half inches wide. Using the pattern shown in figure 1 as a guide, cut your piece of felt to match.



Take a look at figure 2 so you have some idea of what the servante will look like when completed. To get to that position, take your piece of felt and fold the wide lower end, which is two inches long and has the little "wings" coming out of the sides, upward. Sew it along the dotted center line as shown. Sew the sides of the pockets shut by lining up the "wings" exactly with the straight descending edge of the servante. Because the front of each pocket is wider than the back, they will billow out as shown in figure 2, eager to catch anything falling in their direction. You now have two three and a quarter-inch wide pockets side by side.

The upper edge of the servante is attached to the inner long side of your close-up mat. You'll have to experiment to find out exactly how much of the top of the servante goes beneath the mat. The vital thing is that the servante hang down and almost brush the tops of

your legs when you sit at the table. The pockets hang quite low, in other words. Figure 2 shows the final position of the servante hanging off the table edge.

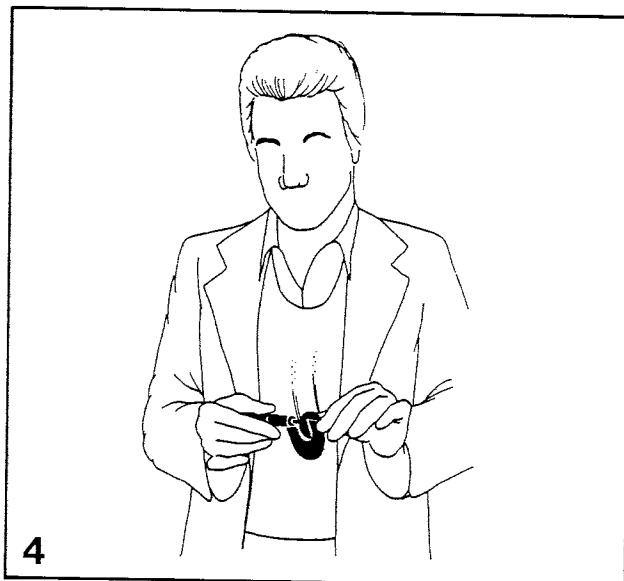
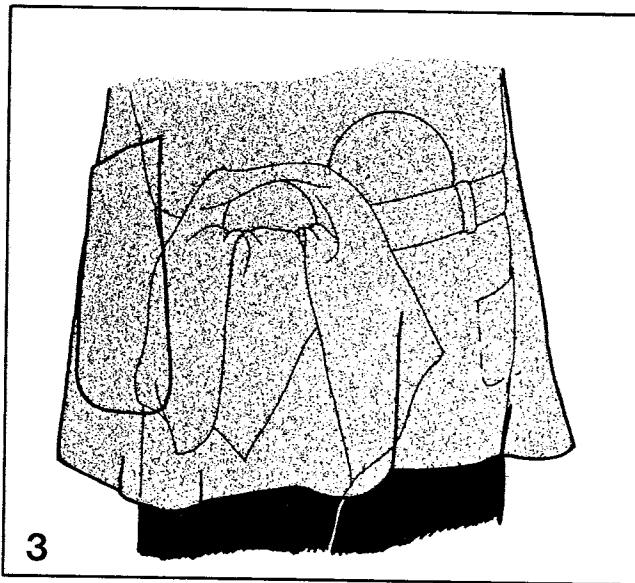
Note that in all of the illustrations actually showing the servante, it does not appear to be hanging as low as it actually would. The reason is merely one of necessity – the drawings would be too large, and so a few inches have been removed via artistic license.

For the routine itself you will require a micrometer. This is a rather expensive device used for measuring the thickness of small objects. The increments are extremely fine, and it must be precision made, which accounts for its high cost. This micrometer, along with a silver dollar, rests in your outer right jacket pocket.

In your left jacket pocket you have a cigarette lighter and a half dollar. Tucked into the waistband of your pants, directly above your left rear pocket, is a dark-colored opaque pocket handkerchief which has been folded in half. In the folds of this hanky is a three-inch coin. Just to the right of the hanky, a five-inch coin is tucked into your pants as well (fig.3 is a view from the rear in which the jacket is transparent).

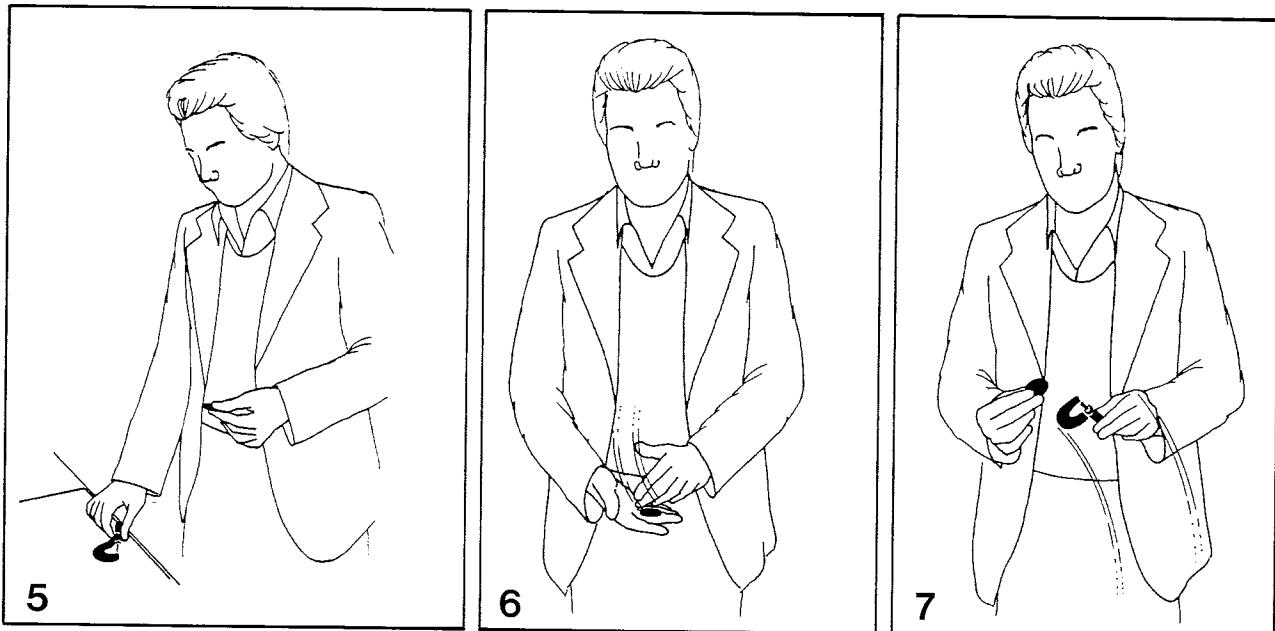
You must be **standing** at a table opposite the audience, with the servante hanging off the back of the table directly in front of you (it will only be used once at the end of the routine).

To perform, reach into your left jacket pocket and take out the half dollar. Drop it on the table and say, "When you do tricks with a coin it gets handled a lot, and it gets warmer from being held so much. This causes it to expand slightly, even if it's only a small amount. Of course, you could never see the amount of expansion, in fact you would need a micrometer to even measure it. Fortunately I just happen to have a micrometer." Reach into your right jacket pocket, finger palm the silver dollar and bring out the micrometer.



Unscrew the micrometer a bit to create a gap in which a coin could be measured, then lock the micrometer at that position. Display the micrometer and talk about it, picking up the half dollar from the table with your left hand. Lower the half dollar into the gap, demonstrating how the thickness of a coin is measured (fig.4).

Say, "With this micrometer I can actually prove that the coin does get a little bit larger." Your right hand places the micrometer on the table near the edge, the handle angled slightly toward you (fig.5). It should be directly above the servante. Whenever you place the micrometer on the table, it must always be in this position. At the end of the routine you will reach for the micrometer and let the three-inch coin, which will be in Tenkai palm by then, fall into the servante.



Maneuver the half dollar into an open finger palm in your left hand. At the same time transfer the silver dollar in your right hand to fingertip rest. Say, "Even as I hold it the coin gets a little larger," simultaneously doing a "Shuttle Pass" (fig.6 shows a stop-action view in the middle of "The Shuttle Pass"). Your right hand comes away with the silver dollar, but you pay absolutely no attention to it. The audience will not notice at first that the coin is larger than it was a moment ago. Just keep going.

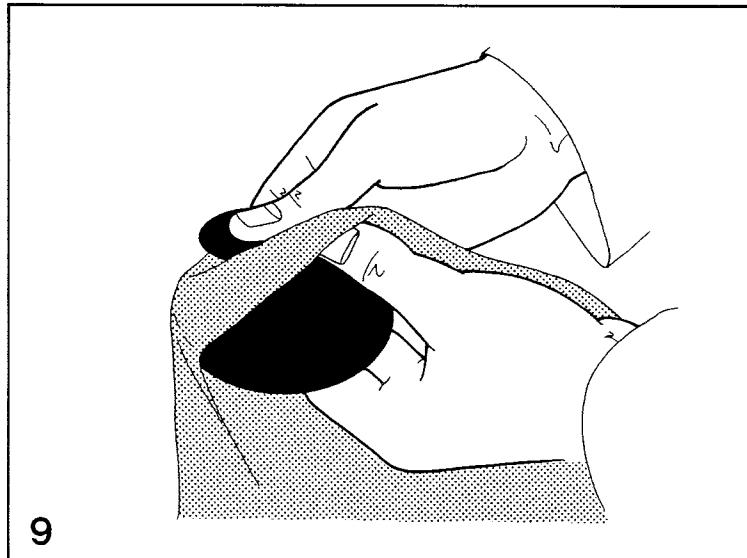
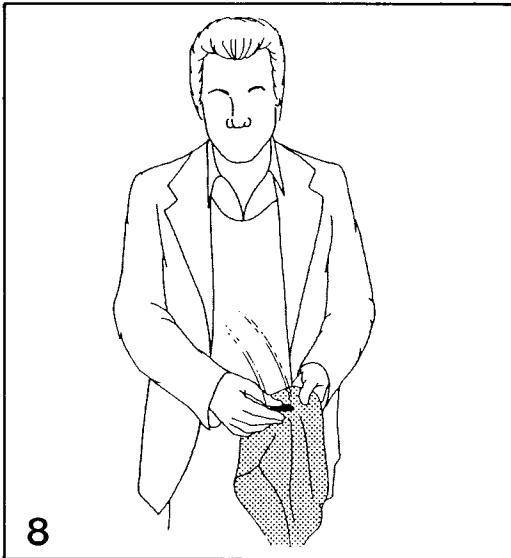
Continue, saying "Only with the micrometer could I detect this subtle increase in the size of the coin." Your right hand displays the silver dollar as your left hand lifts the micrometer to indicate that it would, in fact, help you to notice the difference in size (fig.7). Table the micrometer again.

Your left hand reaches into your left jacket pocket and leaves the half dollar there, bringing out the cigarette lighter. Say, "By heating the coin with an open flame it'll really begin to expand – but of course it'll still only be hundreds of thousandths of an inch and you would need a micrometer to measure it!" Strike a flame with the lighter, held by your left hand, and hold it beneath the silver dollar, held at its edge by your right hand. Needless to say, don't burn yourself.

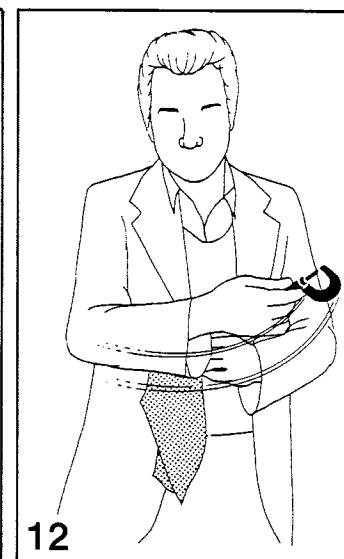
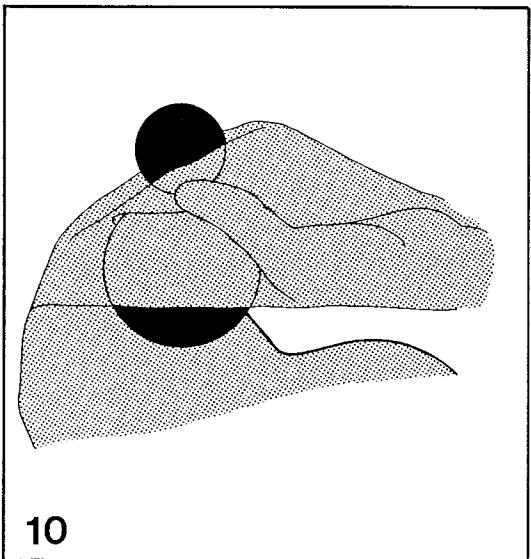
After a moment or two close the lighter and quickly drop it onto the table. You must act as if you've heated up the coin *too much, and it's too hot to hold*. So, begin tossing the dollar from hand to hand like a hot potato. End by tossing it into your right hand, which immediately begins bouncing it up and down on the palm as if it's still too hot. Your left hand immediately reaches behind you. Insert your left fingers flatly against the exposed

side of the three-inch coin, wrapping your thumb around the coin's upper edge and holding the hanky against it.

Pull the coin and hanky out of your pants and bring your left hand forward, holding it in front of you. With great relief, place the dollar onto the hanky (fig.8). Immediately shake your



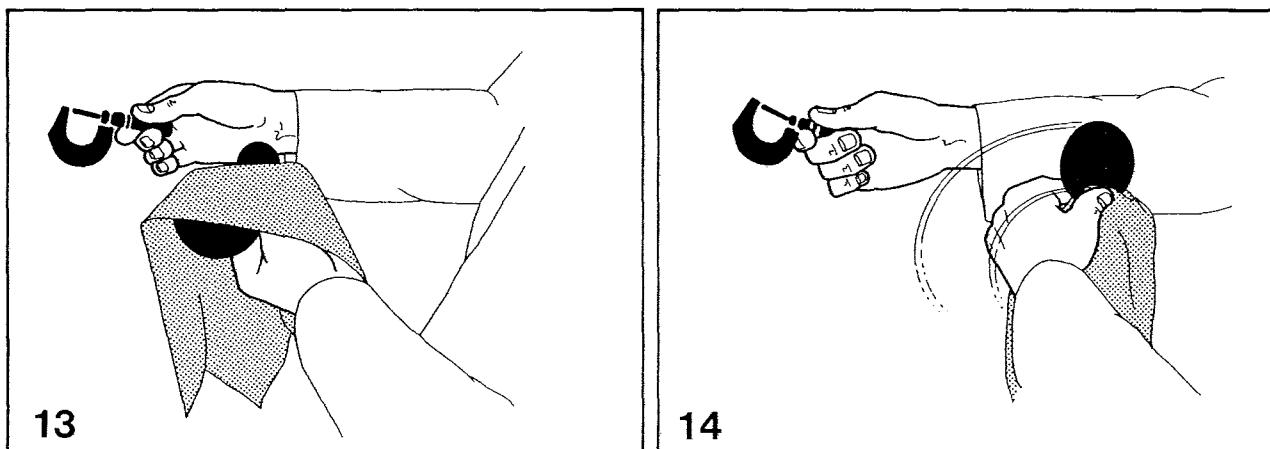
right hand and blow on your fingers. The hanky must appear to be naturally draped over your left hand. There is no time for fumbling when you reach behind you to grab it, so you'll have to experiment and find exactly the right position for the three-inch coin in the folds of the hanky, and how best to arrange both in your waistband for easy removal.



Your right hand returns to your left hand and grasps both coins through the hanky, thumb above and fingers beneath. This enables your left thumb to move beneath the hanky (fig.9). Once out of sight your left thumb pinches the inner edge of the dollar down against the outer edge of the three-inch coin, with a fold of cloth caught between them (fig.10 in which the hanky is transparent). At the same time, as shown in that illustration, your left hand bends to the left at the wrist.

Raise your left hand so the backs of your fingers are toward the audience (even though they are covered by the hanky). At the same time your right hand picks up the micrometer (fig.11). Say, "Once again, only with this finely machined instrument, could you measure such a minute change."

Extend your right hand forward so it crosses in front of your left hand as you say, "The very fine graduated scale on this micrometer allows you to measure even the smallest change" (fig.12). Figure 13 is your view of the action at this point. The moment your right hand completely obscures your left hand from the audience, shake your left hand and twist it to the right, turning it over. The hanky will flip around to reveal the three-inch coin in the same relative position that the dollar was in a moment ago (fig.14). Move your right hand away to reveal the three-inch coin. You still pay no attention whatsoever to the coin, and continue to insist that only by using a micrometer would any sort of change be noticeable.



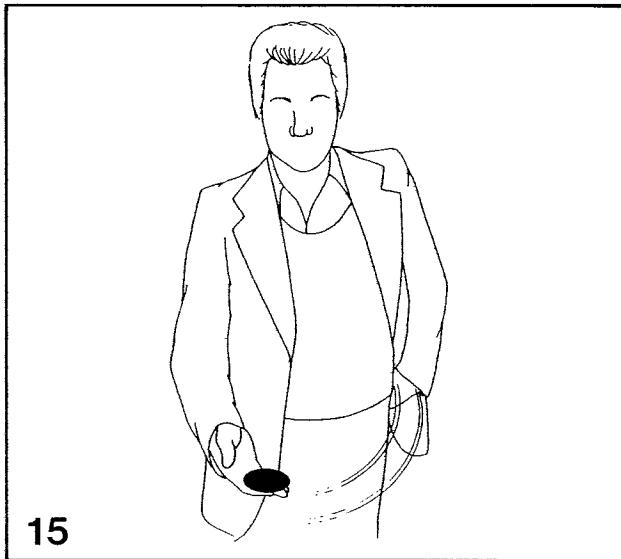
Your right hand tables the micrometer in the same position as before, though here it's a vital position because you will drop the three-inch coin into the servante when you next pick it up.

Take the three-inch coin with your right hand, letting it lay flatly on the fingers of your palm-up hand. Your left hand takes the hanky with the dollar hidden inside and stuffs it back into your left rear pants pocket (or you can tuck it back into the waistband of your pants) (fig.15 is an audience view). While your left hand is back there it grasps the five-inch coin (fig.16). You're going to swing the three-inch coin around into Tenkai palm in your right hand as it turns palm down — figure 16 shows the right third and pinky fingers starting to curl out of the way.

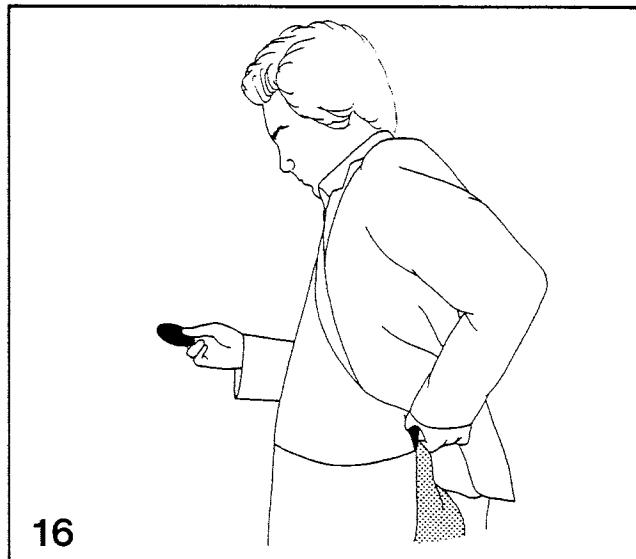
Both hands now move simultaneously. Your right hand continues turning palm down, pivoting the three-inch coin inside the hand, now held only between the thumb and first finger. Your left hand begins to swing forward with the five-inch coin partially concealed by the back of the hand and fingers and the edge of the coat which moves forward with it (fig.17). Both hands now swing toward each other, your right hand apparently dropping the coin onto your left hand. Actually the three-inch coin is finally pressed completely into Tenkai palm, while your left hand turns palm up with the five-inch coin resting on it (fig.18).

Now, you must remember that dropping the coin onto your left palm is **not the center of attention** — you are simply emptying your right hand so it can pick up the micrometer

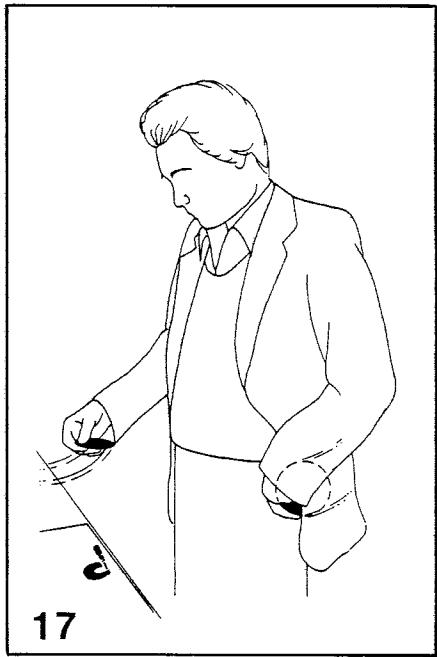
again. That is all you must think about, and you shouldn't pay any attention to your left hand: don't even look at it! *Immediately bend over and reach for the micrometer with your right hand* (fig.19).



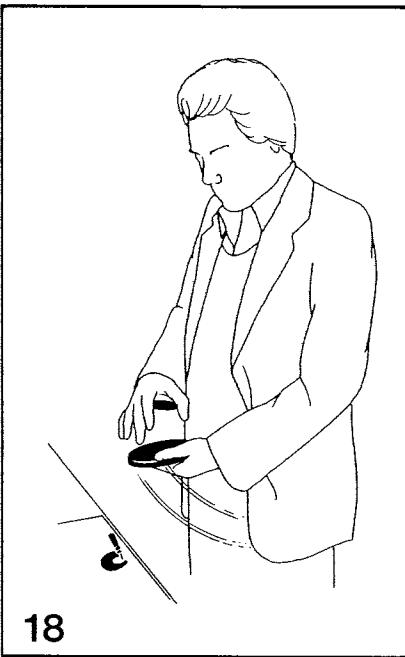
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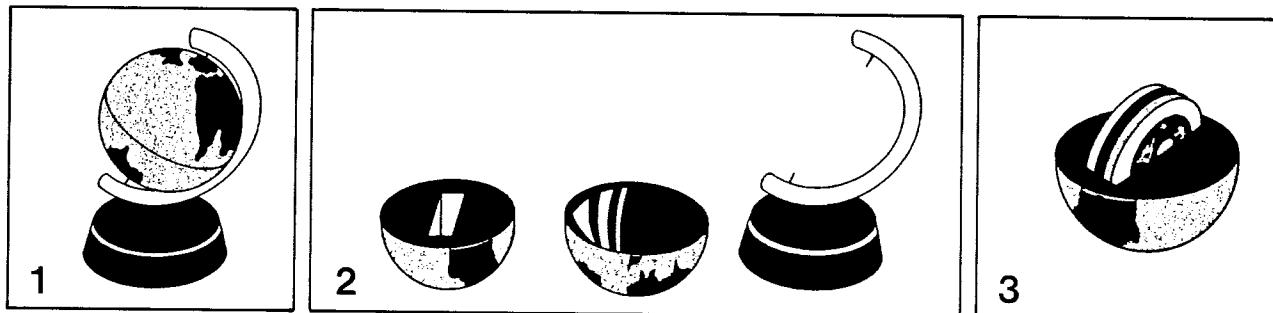
If you have placed the micrometer in the correct position you should be able to lower your right fingertips onto the handle while your thumb lands behind the table edge as shown in figure 19. Relax your thumb and let the three-inch coin drop into the servante. Without pausing your fingers pull the micrometer toward you until your thumb can move up behind them as you sweep it off the table. All the while continue to patter, saying, "Only a micrometer will allow you to actually see the small increases in size that heat will produce in a coin. Instruments of this quality are wonderful. It makes you glad to be alive in the twentieth century."

THE PLANET

This routine answers the question, "How many different ways can you dress up a changing coin effect?" Well, here's one way that nobody has ever thought of before. It is the ultimate in ingenuity: the prop, a small globe of the earth, is also the gimmick! In the illusion, three half dollars are transformed into coins of various countries, illustrating different magical effects you learned in those particular places. A fourth half dollar is marked by a spectator and placed among the three foreign coins. All four coins vanish and reappear *inside the little globe which has been on the table in full view throughout the entire routine.*

You will need five half dollars, two Chinese coins (half dollar size), two African coins (*slightly smaller* than half dollar size), and two French coins (the coins David uses are not actually French, but he miscalls them merely for the sake of the patter — they're a dull silver, slightly different looking than a half dollar, but about the same size).

You'll also need two Slydini Coin Clips, some red velvet, and two small pencil sharpeners of the kind where the sharpener is located in the base of a small globe (fig.1). Both globes must be altered for the routine. When you examine each globe you'll find that it has a top, and a bottom. The top half is slightly larger, with a lip that fits over the edge of the bottom half. Take both globes off their bases and open them. Discard one base and the top half of one of the globes. That should leave you with one base, one lid, and two bottoms.



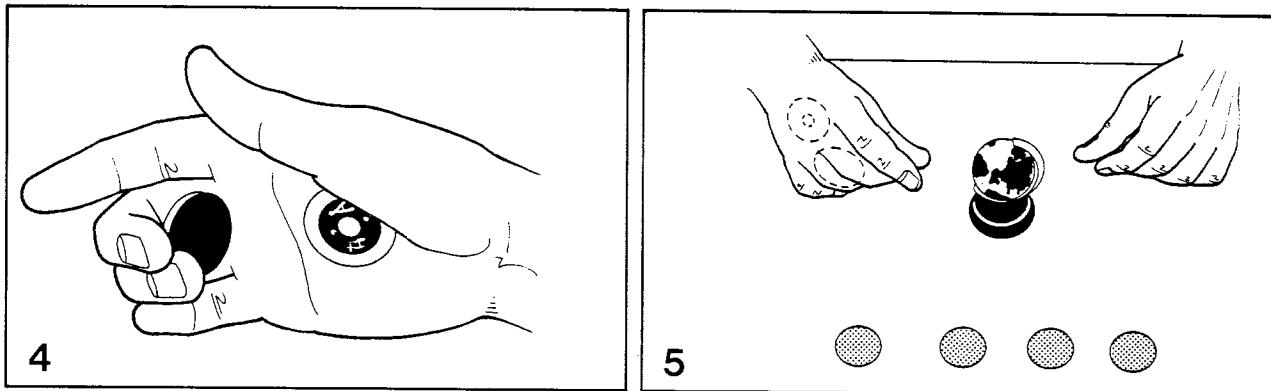
Obtain a wooden ball slightly smaller than the globe - it must, in fact, fit inside it. Cut the wooden ball in half so each piece will fit perfectly inside one of the globe bottoms, with the flat surface of the wood flush with the edge of the globe bottom. Cut out a rectangular hole just large enough to hold a Slydini Coin Clip in the center of the flat surface of each piece of wood.

Glue a square of velvet over the flat surface of the wood, and push it down into the rectangular hole. Wedge the Slydini Coin Clip into the hole until its open end (which should be upward) is flush with the flat surface of the velvet-covered wood. Glue the wooden half-spheres securely inside each of the globe bottoms. Both globe bottoms should now be identical (fig.2 shows, from right to left, the base, lid, and completed bottom of one of the globes).

Now, take one of each of the four different coins and set them into the coin clip in the

bottom of the second globe (fig. 3). The coins run Chinese, Half Dollar, African, and French from one side of the stack to the other.

You must be seated at a table opposite the audience with the servante already described in "The Micrometer" hanging off the table edge. The bottom of the first globe, that holds no coins, (shown in fig.2) is in your close-up case, below the table edge on your right. A black indelible magic marker, which will write on a coin, is also in your case.



The top of the globe is fitted over the second bottom which has the four coins already loaded in it (shown in fig.3), and the whole globe is then set into the axis on the base (as in fig. 1). This rests on the table with the pencil sharpener's opening, on the side of the base, toward the right. Four half dollars lie on the table in a horizontal row just beyond the assembled globe.

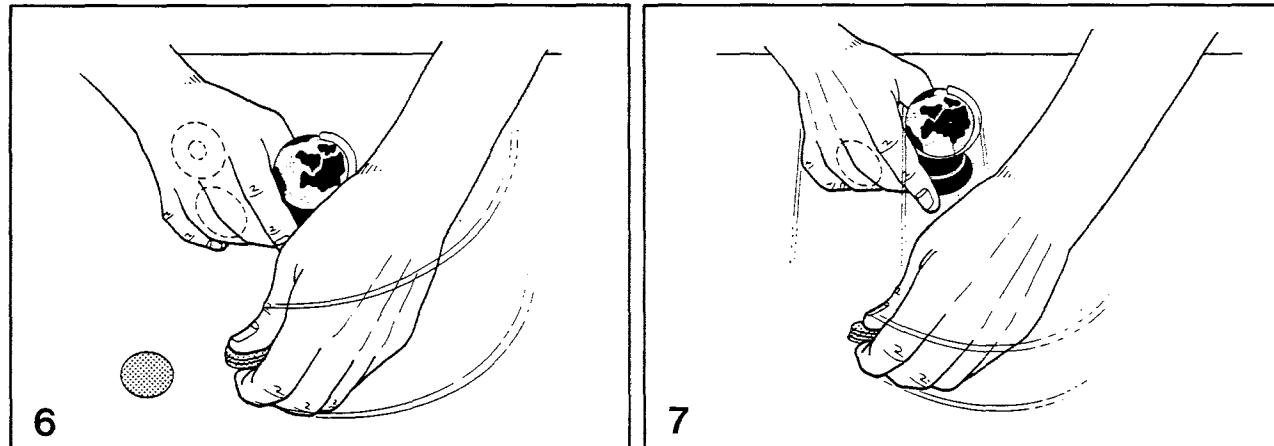
Classic palm the Chinese coin in your right hand. In the same hand finger palm both the French and African coins, the French coin, which is slightly larger, against the skin (fig.4).

To perform, both hands rest on the table in relaxed fists (fig.5). Point to the planet with your left hand and say, "*That's a miniature map of the world, the kind with the pencil sharpener on the bottom.*" Lift the planet with your left hand and tip its underside up toward the audience for a moment, then replace it on the table. Continue, "*The reason I use this is because people have been asking me how I do these tricks, making the coins disappear, reappear, unfortunately I can't tell you how to do that. But I can use these four coins, not to show you how, but to show you where I learned the tricks.*"

As you begin the last sentence of the preceding paragraph of patter, saying, "*But I can use these four coins...*" both hands move forward. Your left hand begins stacking the coins, moving from left to right so it crosses in front of the globe. At the same time your right hand grasps the base of the globe (fig.6). Release the Chinese coin from classic palm so it falls to the table, then pull the base of the globe over it as your left hand simultaneously picks up the fourth coin (fig.7).

Retract both hands, turning your left hand palm up and displaying the coins on it (fig.8). Turn your left hand palm down, letting the coins stack, held between your thumb and fingers. Move your left hand forward and toss the stack to the table with a to-the-right motion so they slide apart into a horizontal row in front of the globe. All should now appear as it did at the beginning of the routine (fig.5, again), though the Chinese coin has been loaded beneath the planet.

THE FRENCH COIN: Your left hand picks up the coin on the left end of the row and transfers it to your right hand so it's held at the fingertips. Say, "That's a half dollar, and I learned how to make coins disappear in France," as you wave the coin back and forth over the planet (fig.9). Transfer the coin to your left hand and wave it over the planet once more,



saying, "If I wave the half dollar over France...." Your right hand moves the coin to "Spellbound" position in your left hand. Complete the sentence, saying, "...it'll change from silver to silver, but it's not the same coin – it's a French coin." As you talk your right hand moves in front of your left hand and you do Vernon's "Spellbound" change, thumb palming the half dollar and leaving both finger-palmed coins in its place at your left fingertips (fig.10 shows this just before your right hand has moved away).

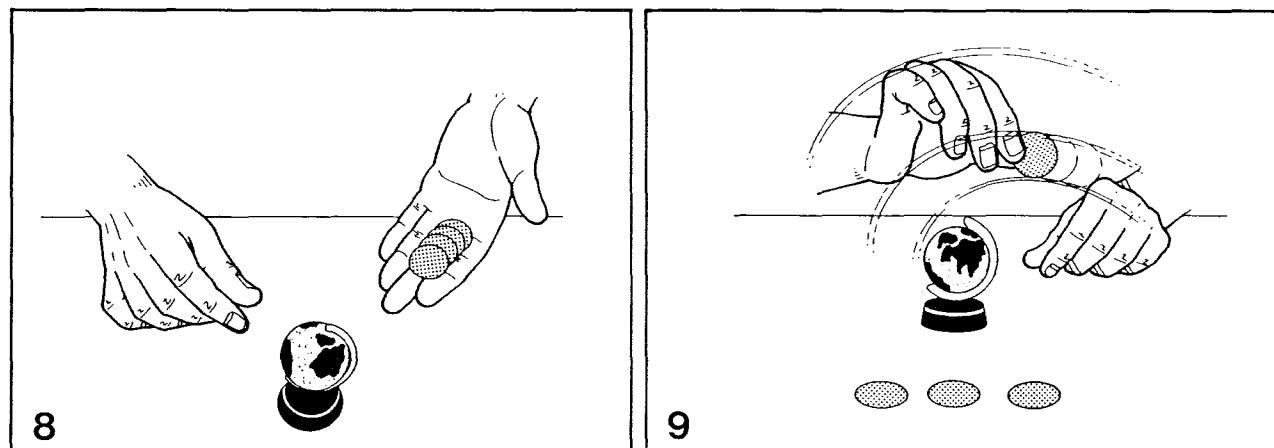
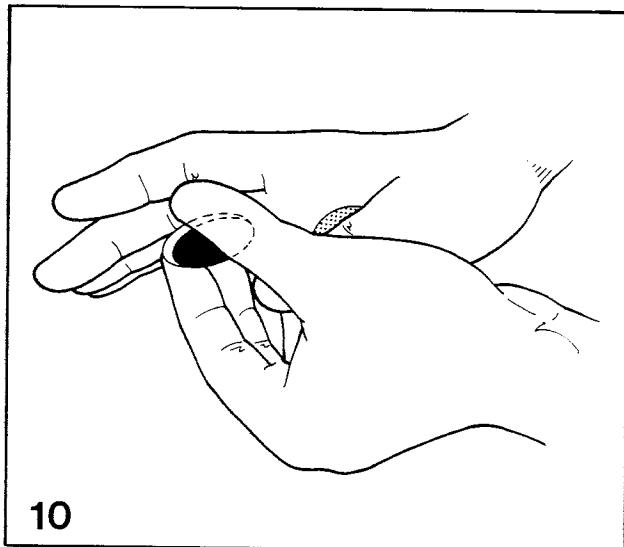


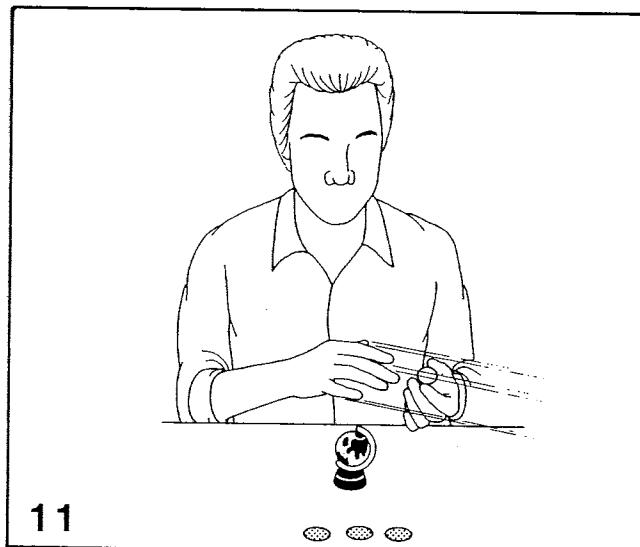
Figure 11 shows your right hand after it has moved completely away from your left hand so the change is revealed (when you say, "...it'll change from silver to silver..."). Simultaneously turn your left hand over and let your right hand drop to the table edge (when you say, "...but it's not the same coin...") (fig.12). The thumb-palmed coin is dropped into the right-side pocket of the servante.

Raise your right hand, moving it forward. Pick up the three silver coins on the table. At the same time your left hand turns palm up. Relax your left thumb and secretly let the African coin fall backward into finger palm (fig.13). Turn your right hand palm up and display the three silver coins on it, comparing them to the French coin held by your left hand (when you say, "...it's a French coin.").

Turn your right hand palm down letting the three coins stack inside your thumb and fingers. Move your right hand forward and toss the coins to the left beyond the globe so they slide into a horizontal row.



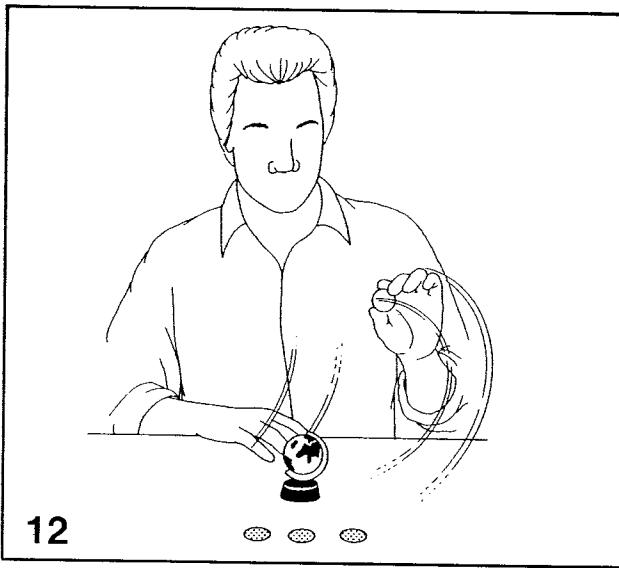
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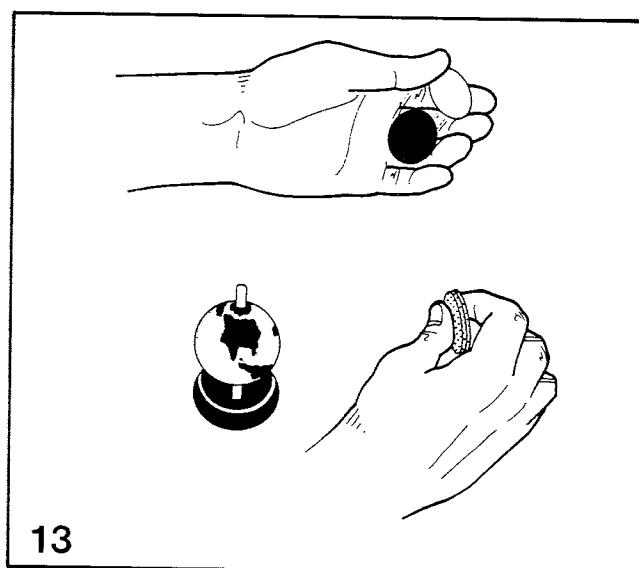
11

Transfer the French coin to your right hand, which places it on the table off to the right as you say, "So if you want to make things disappear, go to France."

THE AFRICAN COIN: Say, "Of course if you're going to make things disappear you've got to learn how to bring them back – and I learned that in Africa." Your right hand picks up the silver coin at the right end of the row and waves it back and forth over the planet as you say, "I'll take a silver coin and wave it over Africa...."



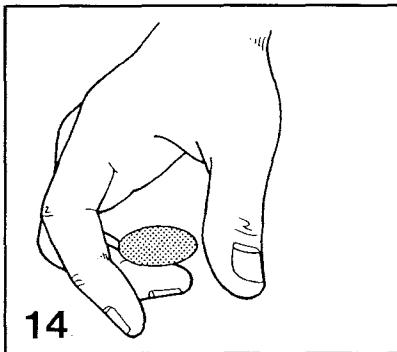
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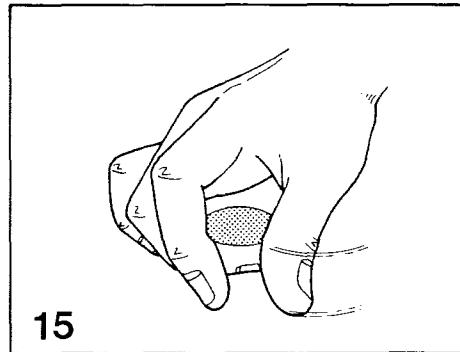
13

Do a "Fingertip Retention Vanish," apparently placing the silver coin into your left hand. It's actually retained in right-hand fingertip rest. Your left hand closes into a fist as if it's taken the coin and turns palm up as you continue, "...and if I give it a little squeeze...." Raise your left fist slightly to attract attention. At the same time you must transfer the silver coin in your right hand to thumb palm. Use David's own method as follows. You should be

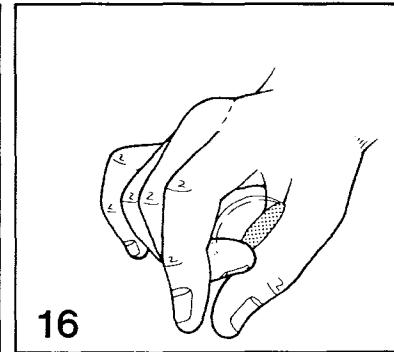
in the position shown in figure 14. Move your thumb inward until the edge of the coin presses against the joint above the thumbtip (fig.15). Your fingertips push inward, causing the coin to flip up against the length of your thumb (fig.16). If you straighten your fingers and thumb the coin will be in thumb palm.



14

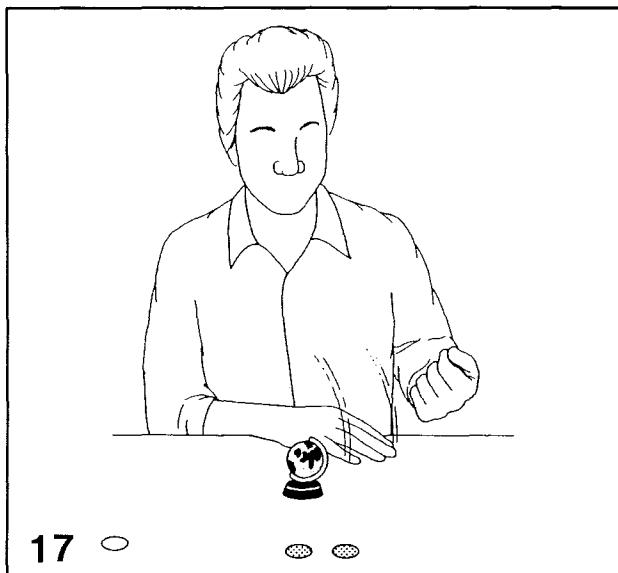


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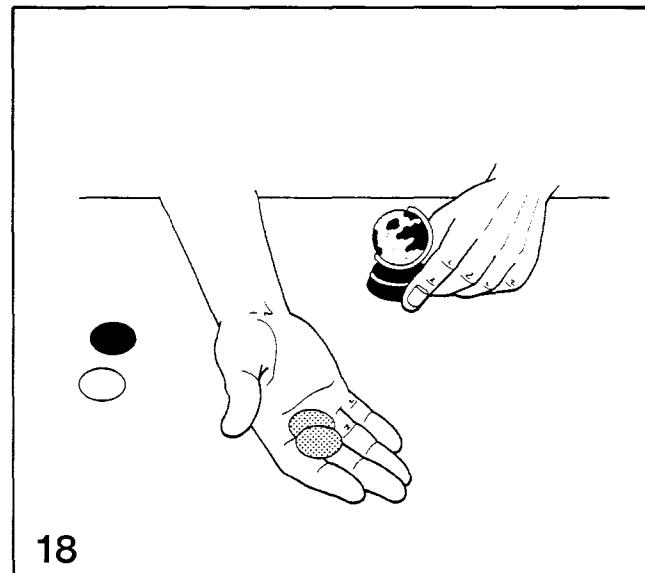


16

So, the coin is transferred to thumb palm as you raise your left fist a bit. Once the silver coin is thumb palmed, your right hand drops to the table edge and releases it into the left-side pocket of the servante (fig.17). Immediately raise your right hand and make a plucking motion over the planet as you continue, "*...and take a piece of Africa off, sure enough, it changes into an African coin.*" After your right hand has mimed "taking a piece of Africa off" it tosses that toward your left hand, which opens to reveal the African coin. Turn that coin over between your hands for display, then take it with your right hand and place it off to the right with the French coin already there.



17

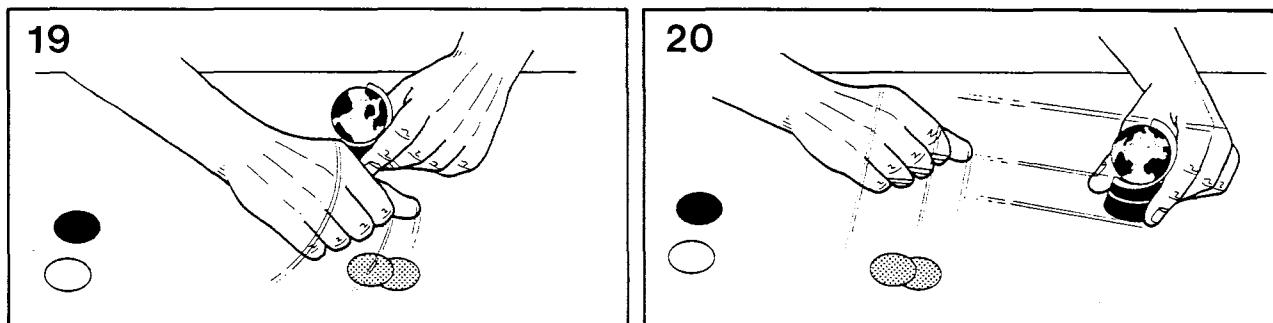


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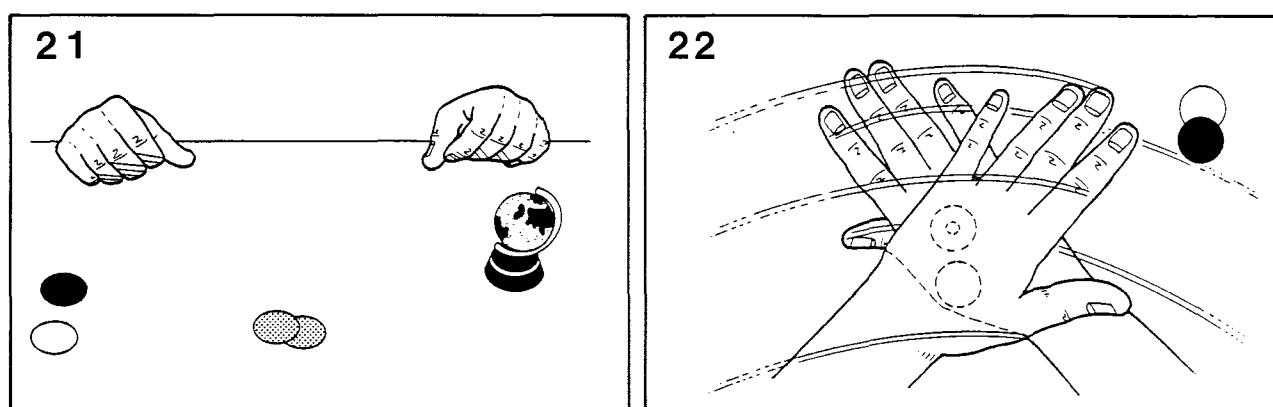
THE CHINESE COIN: Your right hand indicates the French and African coins as you say, "*Two coins have changed....*" Both hands each simultaneously pick up one of the remaining silver coins as you continue, "*...two coins are left.*" Turn your right hand palm up and maneuver its coin into an open finger palm. Your left hand tosses its coin onto your right hand to join the one already there.

Your left hand moves back and grasps the base of the planet (fig.18). Say, "*Watch the coins....*" Move your right hand inward until it's directly in front of the planet. Turn it palm

down, dropping the two silver coins to the table, then let your hand settle to the table in a relaxed fist **in front** of the planet (fig.19). Continue, saying, "...watch the planet...," as your left hand lifts the base **very slightly** and slides the planet to the left. Because your left hand lifts the base, the Chinese coin will remain behind on the table, directly behind your right fist. As *your left hand slides the planet away* your right fist moves inward over the Chinese coin (fig.20). The coin now rests against the tips of your right fingers.



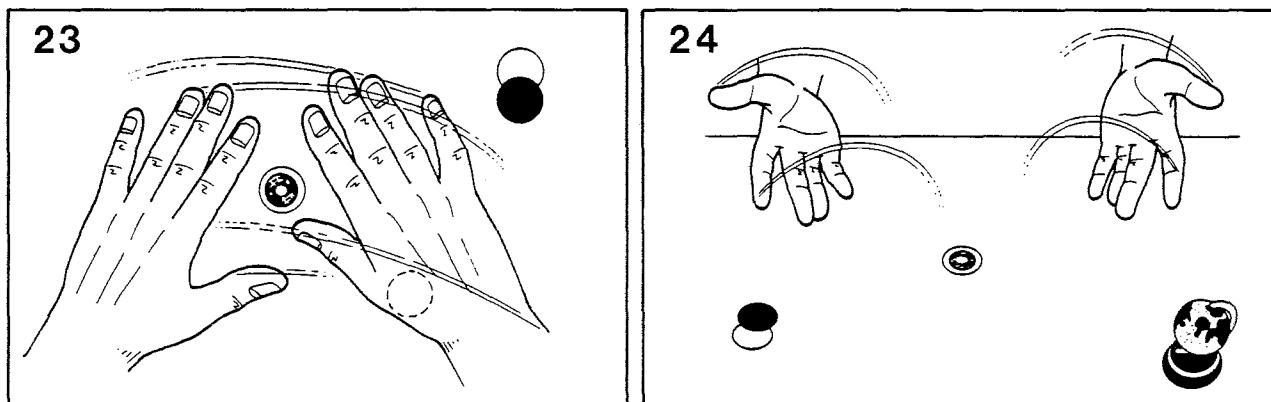
Your left hand releases the planet. Move both hands back to the table edge as you complete the sentence, saying, "...watch everything." (fig.21). Straighten the fingers of both hands and let your hands hang off of the table edge, fingertips only resting on the table, the Chinese coin beneath your right fingertips. As you raise your hands, curl your fingers so the Chinese coin is picked up in fingertip rest (as described in "The Heavy Box Routine" in Section Two). Raise both hands making fists as you say, "*I do this by concentrating.*" As you raise your right hand classic palm the Chinese coin.



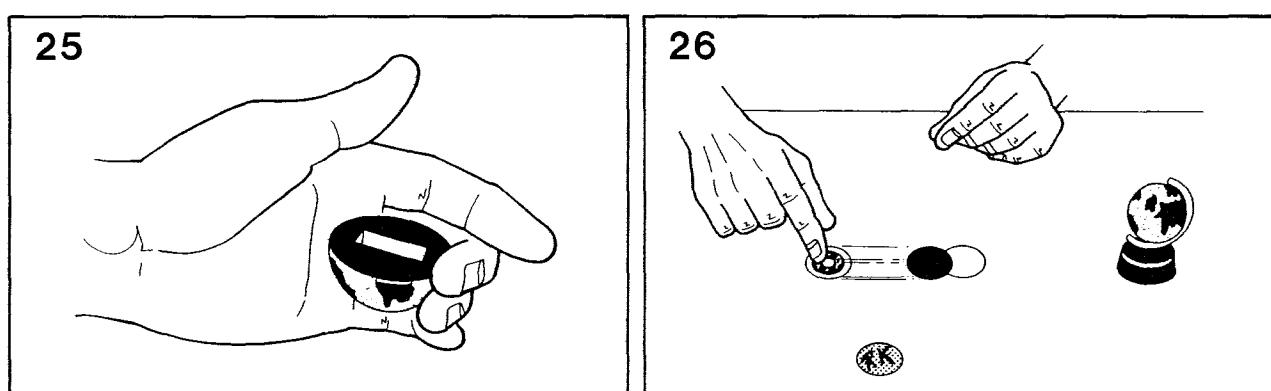
Lower your hands, turning them palm down and spreading the fingers wide as you wave them over the two silver coins saying, "*I cast a spell over the coins...this one first.*" Retract your left hand. Your right hand picks up one of the silver coins and places it back on the table directly in front of you, about a foot forward of the edge.

Say, "*And I'll show you how I learned to make them change into other coins because I learned that in China.*" Begin to wave your palm-down hands, fingers spread, over the coins. This is a variation of John Cornelius' "Metamorphosis Change." Your right hand makes a broad low sweep to the left and your left hand makes a broad low sweep to the right. First, your right hand moves above your left hand. Move your hands apart. On the second wave your right hand moves below your left hand until the silver coin is directly beneath your right thumb base (fig.22 in which the right hand is transparent). Release the classic-palmed

Chinese coin onto the table. Press lightly downward with your right hand so that as you separate your hands the silver coin remains beneath your right thumb base (fig.23).



Continue moving your hands in opposite directions until they're about a foot apart, then sweep them inward. As soon as the silver coin passes the table edge and falls into your lap turn both hands palm up (fig.24). Your right hand lifts the Chinese coin and turns it over as you say, "And I get a Chinese coin with a hole in the center." Place that coin off to the right with the French and African coins, saying, "Three coins have changed."

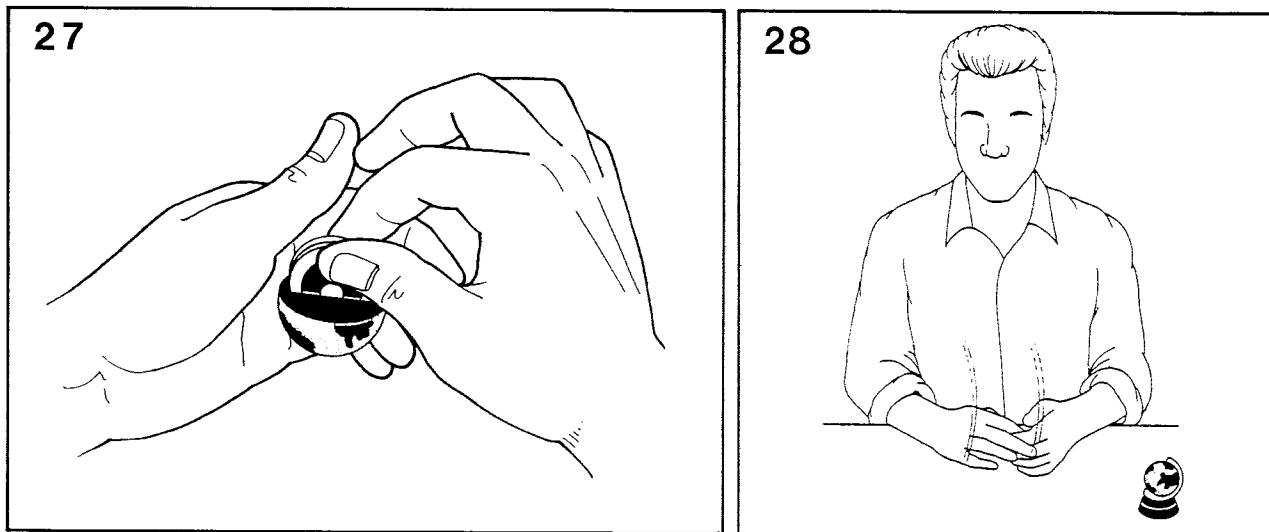


THE COINS VANISH: Turn to your right and reach into your case with both hands. Take out the marker with your right hand and the bottom of the globe with your left hand. Face forward and place the marker onto the table near a spectator while your left hand places the globe bottom on your lap. Ask him to make a mark, or write his initials, on the remaining silver coin. While he's busy your left hand places the silver coin which was just lapped in the Chinese change onto your left thigh.

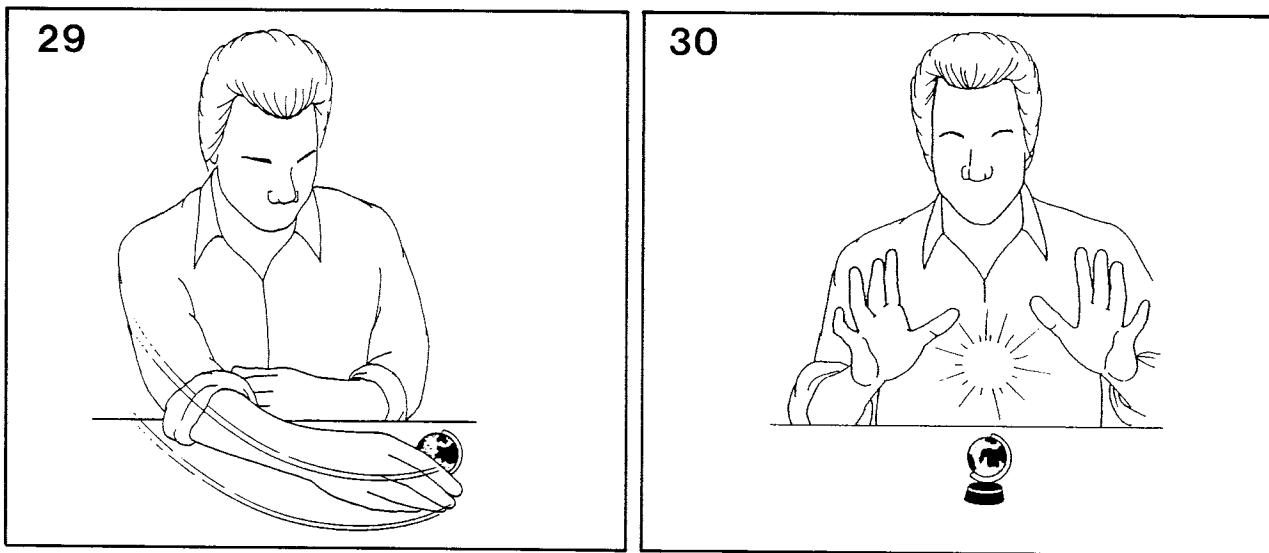
Lean back and let your right hand drop into your lap. Your right hand picks up the globe bottom and puts it into your left hand as in figure 25 so it's held in place by your curled second and third fingers. Raise both hands onto the table in relaxed fists.

Your right hand picks up the three changed coins and arranges them in a horizontal spread about six inches to the right of the planet. The French coin should be on the bottom, above that the African coin, and above that the Chinese coin. Using your right first finger, spread the Chinese coin about six inches to the right (fig.26). Reach forward and pick up the marked silver coin, then place it on top of the African coin. Pick up the Chinese coin and place it on top of the marked silver coin.

Say, "The marked coin goes in the middle of the foreign coins." Pick up the stack of coins between your right thumb and fingers and place them inside your left hand — into the Slydini Coin clip in the lower half of the planet (fig.27 is your view, fig.28 is an audience view). Without pausing your right hand reaches to the left, crossing in front of your left hand and obscuring it from the audience momentarily as you lean forward slightly. Your right hand grasps the base of the planet while your left hand moves back to the table edge and laps the lower half of the planet with the coins in it (fig.29 is an audience view).



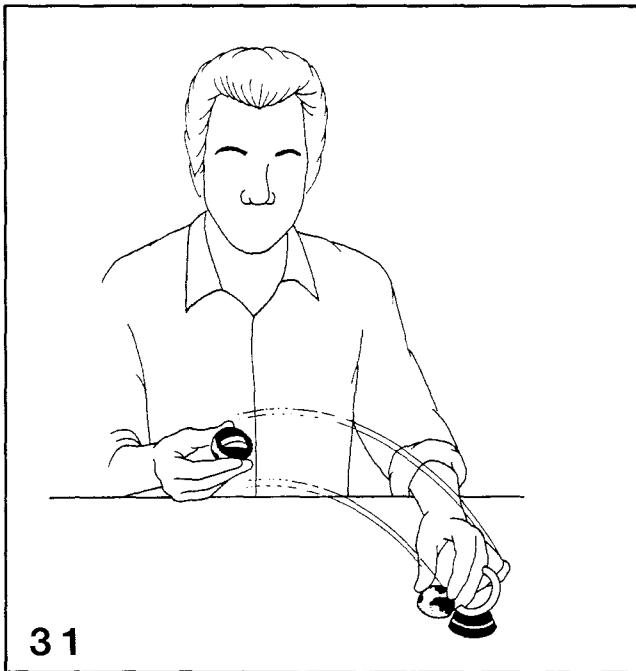
Your right hand immediately pulls the planet to the center of the table, directly in front of you, as you sit back and raise your left hand. Smack your hands together in a magical gesture above the planet, separating them afterward to reveal the vanish of the coins (fig.30).



THE COINS ARE FOUND: Let your hands drop to the table in relaxed fists, look at the audience, and ask, "Where in the world could they be?" Steady the base of the planet with your left hand as your right hand removes the globe from the axis. Your left hand places the base and axis at the **outer left corner** of the close-up mat.

Your right hand holds the bottom of the planet close to your body as your left hand re-

moves the top half and tables it beside the base (fig.31). Your left hand moves back to beside the planet and your extended first finger points to the coins as you say, "The world is full of many secrets." (fig.32).

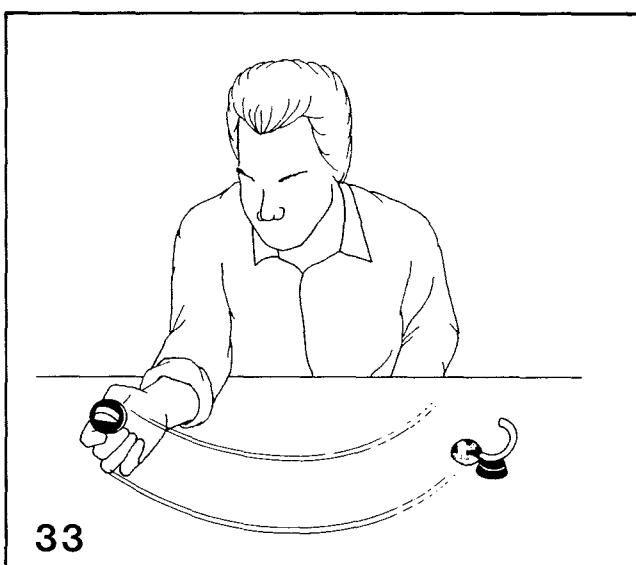


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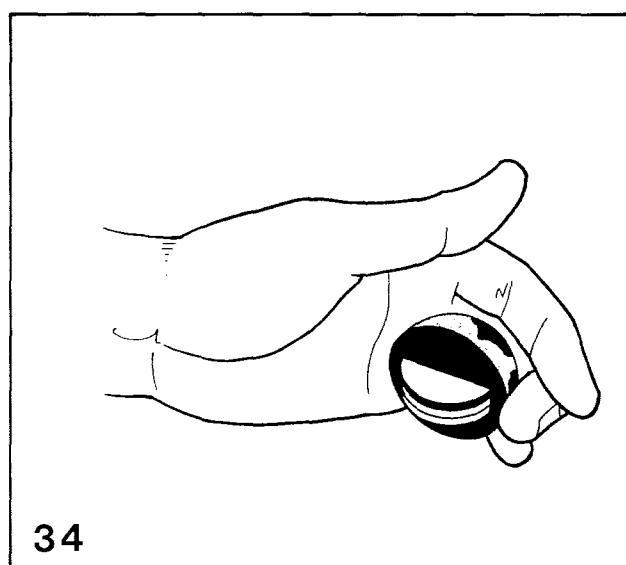


32

Say, "Look, all four of them..." as you lean forward and extend your right hand way out over the table toward the audience to your **left**. At the same time let your left hand drop straight down into your lap. Move your right hand in an arc to the right (fig.33). At the same time your left hand grips the lower half of the planet that's in your lap as in figure 34, coins toward you, held in place by your curled second and third fingertips.



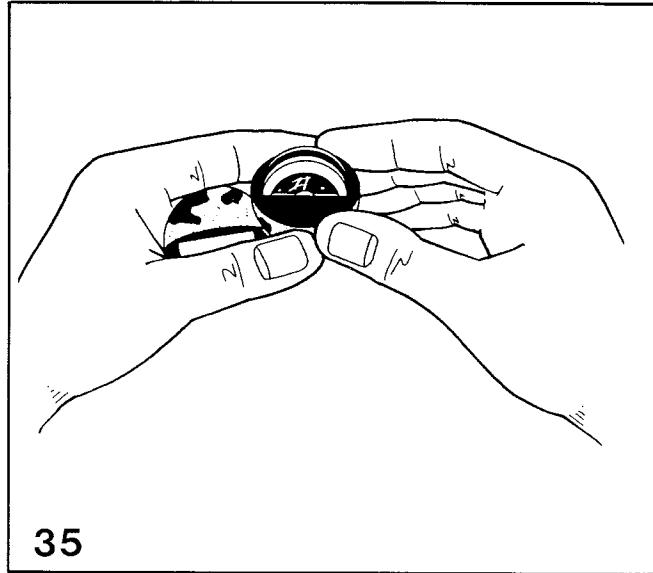
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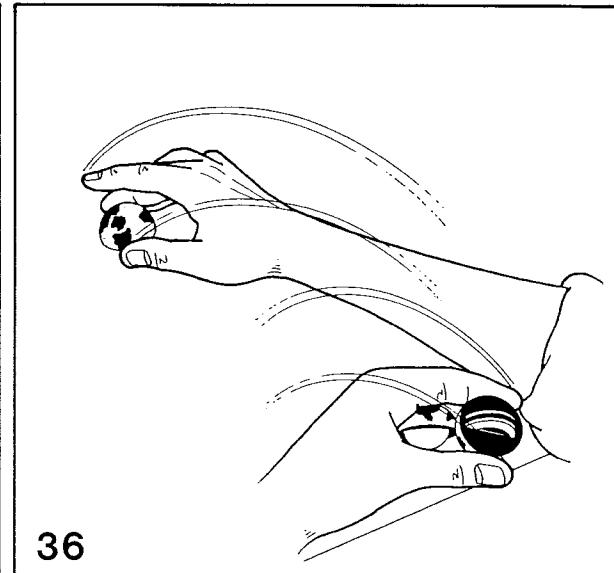
34

Sit back and raise your left hand, held palm toward you, straight up. Your right hand moves back to meet it, placing the dummy bottom half of the planet between your left thumb and first finger (fig.35). Finish the sentence begun in the preceding paragraph, say-

ing, "...deeply imbedded in the center of the earth," as your right hand reaches to the left to pick up the top half of the planet. It crosses in front of your left hand for a moment and conceals it from the audience (fig.36 is your view, fig.37 is an audience view).

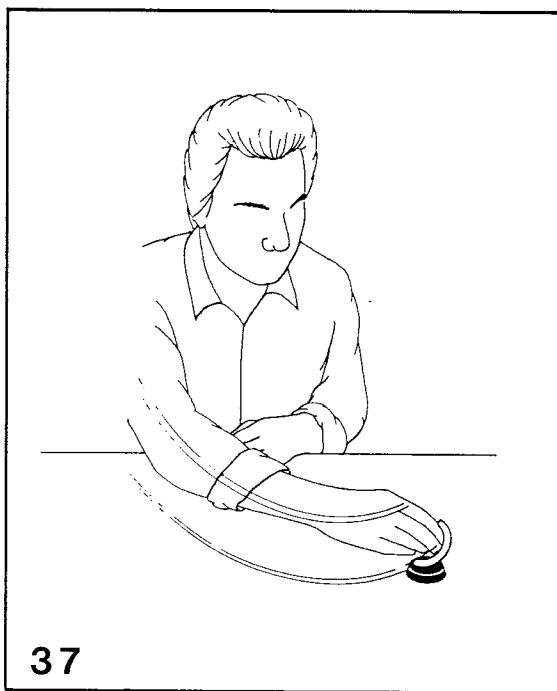


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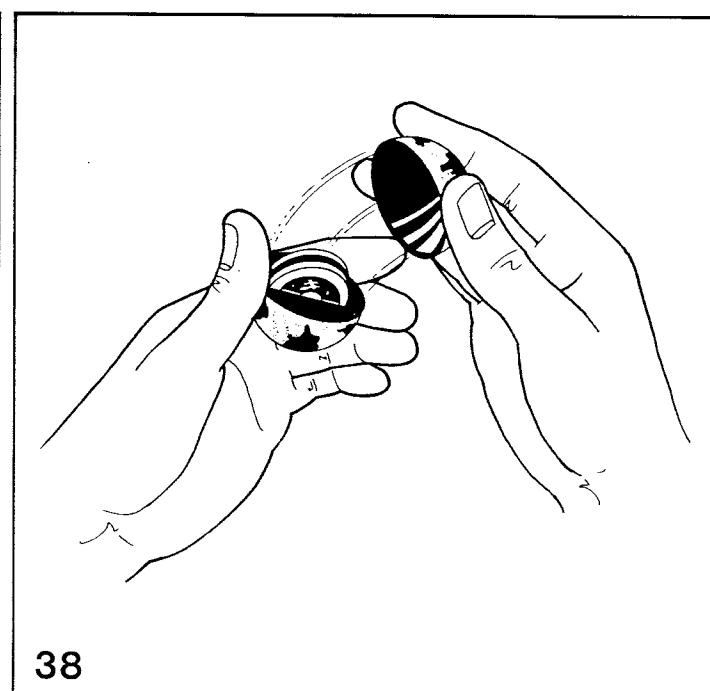


36

While hidden your left hand dips a bit so your fingertips are just beneath the table edge. Release the dummy planet bottom so it falls into your lap. As your right hand moves back with the top of the planet you sit up straight and raise your left hand, simultaneously pivot-



37



38

ing the switched-in planet bottom into view (fig.38). Your right hand taps the bottom a few times with the top, then places the top on the table. Pull the stack of coins out of the bottom of the planet with your right hand and toss it on the table so it spreads. Point out the spectator's mark on the half dollar to end.

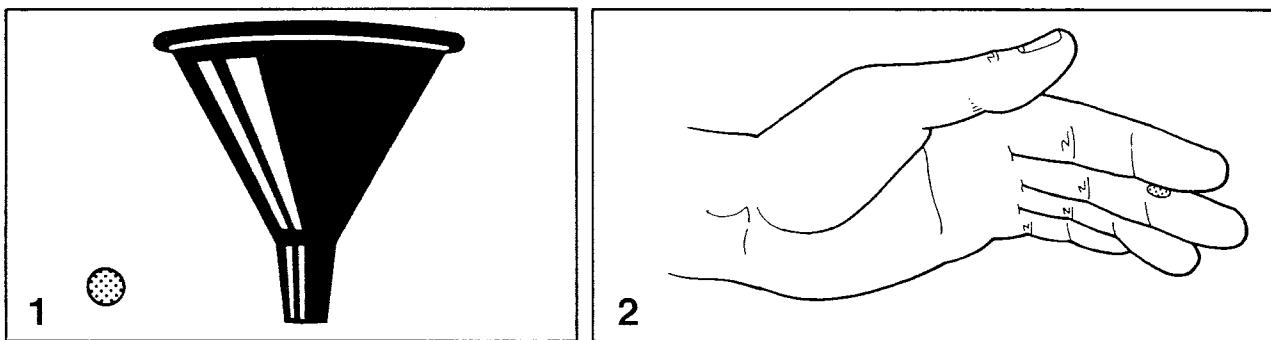
THE FUNNEL

Intricately crafted, this routine is one of the finest in the book. It is the classic "Coin In Bottle" twisted and reworked into an illusion of the highest caliber. You will need a miniature bottle (the kind sold on airplanes, and also available in most liquor stores) of Johnny Walker scotch. The reason for being so specific is that this particular bottle is square, and allows the audience to see inside it more clearly. Soak and remove the label.

You also need a small plastic funnel of the kind shown, actual size, in figure 1. You must widen the spout from the inside with a rat tail file. The spout must be just large enough for a mini coin, shown actual size in figure 1, to pass through with no trouble. Obtain three of these mini half dollars, and six regular half dollars, and a pen and you're ready to set up.

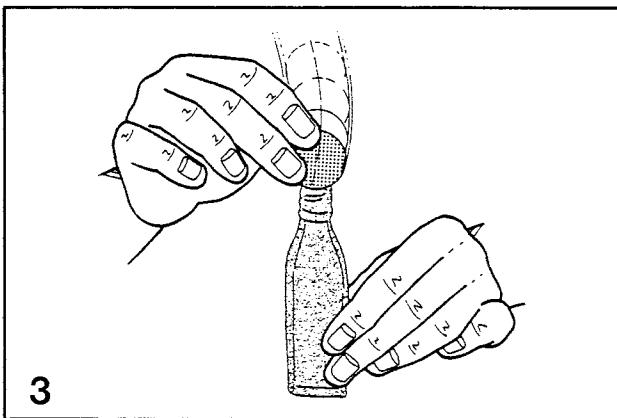
You must be sitting at a table opposite the audience, working on a close-up mat with a servante hanging off the edge of the table as described in "Micrometer." Place two of the mini coins on your left thigh and the third on your right thigh. Stack three of the half dollars and grip them between your thighs, toward the knees so they're out of the way. The other three half dollars, pen, funnel, and bottle, are in the case off to your right and out of sight.

Reach into your case and take out the three coins. Toss them onto the table with your right hand so they slide into a horizontal row. Next, bring out the pen. Say, "A classic – *The Coin In The Bottle*, and it's usually done with one coin, but I'm going to do it with three (as you use the pen to gesture at the coins). It's usually done with a Coke bottle or beer bottle, but I'm going to use one of those little bottles you get on airplanes." As you say the last portion of the sentence, turn to the right. Your left hand drops to your lap and picks up the mini coin from your **right** thigh clipping it between first and second fingertips (fig.2). At the same time your right hand goes into your case and brings out the bottle. Face forward and raise both hands to the table, your left hand resting in a relaxed fist and your right hand displaying the bottle.

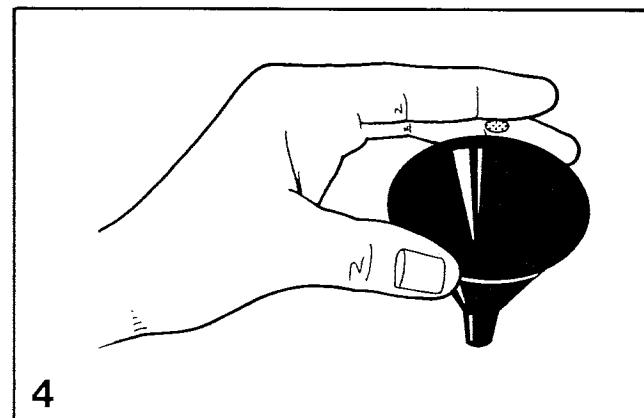


Set the bottle on the table about four inches from the edge, directly in front of you. Pick up one of the halves with your right hand and tap it on the mouth of the bottle as you say, "Some people don't think I can do this – they think the coins are too big to fit into the bottle" (fig.3). Put the coin back on the table, reach into your case with your right hand and bring out the funnel as you say, "Of course I know that, which is why I use a funnel."

Display the funnel for a moment, then transfer it to your left hand, which takes it between thumb, first, and second fingers at opposite sides (fig.4). Note that the mini coin is just above the edge of the funnel. Your right hand picks up the three coins and holds them on the palm of the hand for display. Turn your hand over, letting them stack on the fingertips.

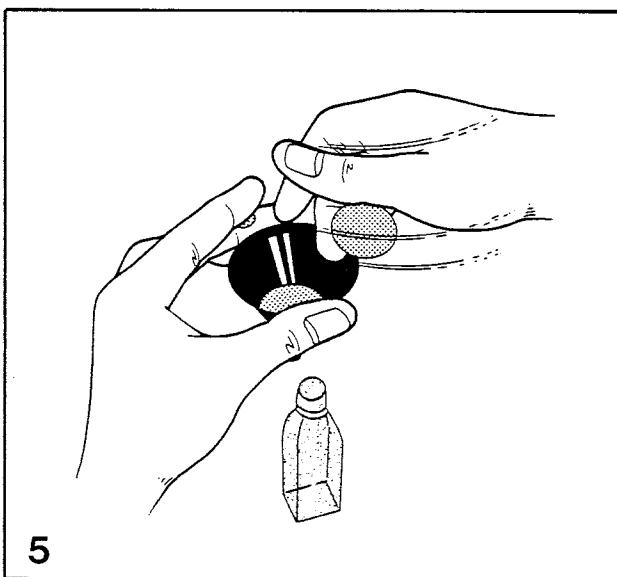


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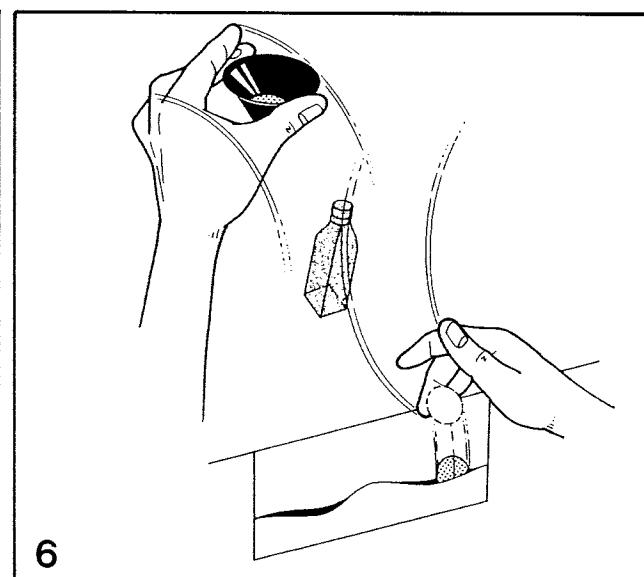


4

Do the "Benzais Friction Palm" as you ostensibly let the coins slide into the funnel (fig.5). Two coins fall into the funnel and one is retained in right-hand fingertip rest. Say, "*Three coins go into the funnel....*" Raise your left hand and lower your right hand. Your right hand sweeps toward you until it reaches the table edge and then releases the coin so it falls into the right-side pocket of the servante (fig.6).



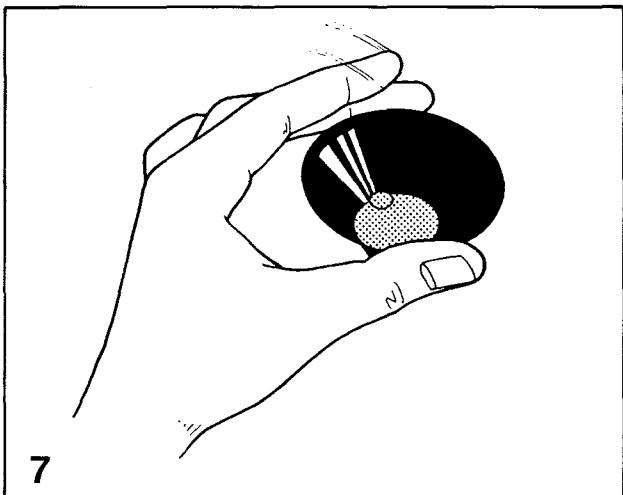
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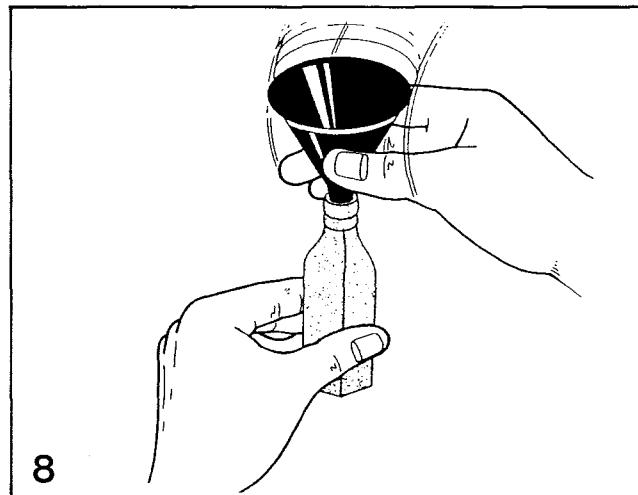
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At the same time your left first fingertip moves inward a tiny bit — just enough to release the clipped mini coin so it falls into the funnel and comes to rest on the coins (fig.7). To cover any small noise that might be made, your left hand jiggles the funnel a little so the coins inside jingle. Finish the sentence, saying, "...and the funnel goes into the bottle," as you transfer the funnel to your right hand, which takes it just above the spout and lowers it into the bottle (fig.8). Note that your left hand momentarily holds the bottom of the bottle to steady it as the funnel is inserted. (A note: after you have let the mini coin slide into the funnel, tilt the funnel slightly toward you. You must keep the mini coin on the inner side of the coins which rest in the funnel.)

Your right hand picks up the pen while your left hand moves upward and grasps the bottle very lightly by the neck, just to hold everything securely in place. Use the pen to tap the top of the funnel, then the spout, then the bottle, as you say, "*One coin will go through the funnel, out the end, and into the bottle.*" Raise the pen and hold it vertically, directly above the funnel. Lower it into the funnel so the pen's end contacts the mini coin (fig.9). Press smartly downward — the two regular coins will pivot sideways and the mini coin will drop into the bottle (fig.10, in which the funnel is transparent). Lift the pen straight up afterward and the coins will swivel back to a horizontal position.

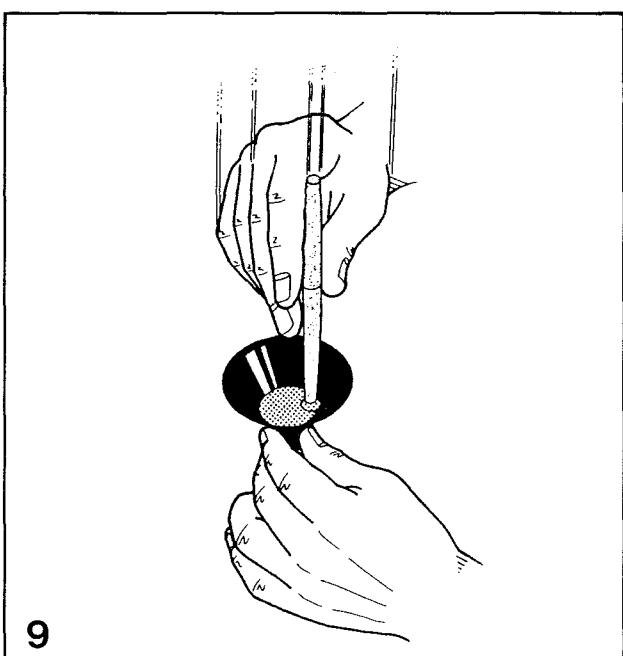


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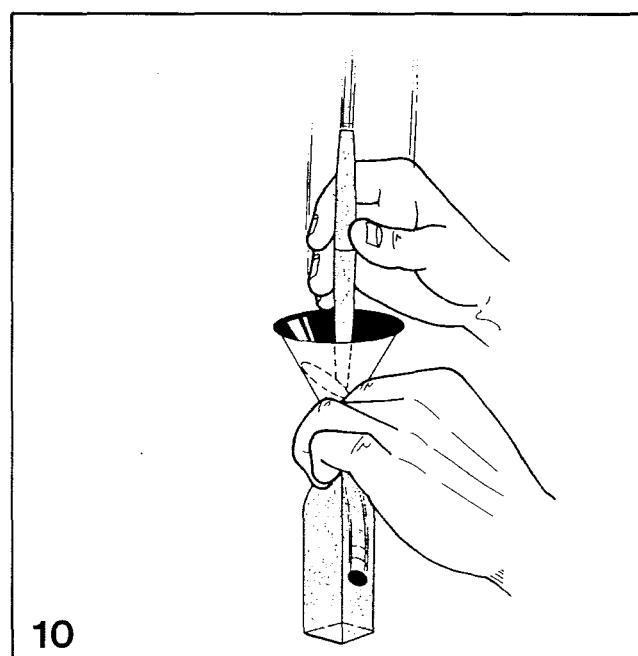


8

Your left hand grasps the funnel just above the spout and lifts it out of the bottle. Move it forward and dump out the two coins in front of the bottle. Leave the funnel on the table exactly where it is after the coins have spilled out. At the same time your right hand tables the pen off to the right.



9



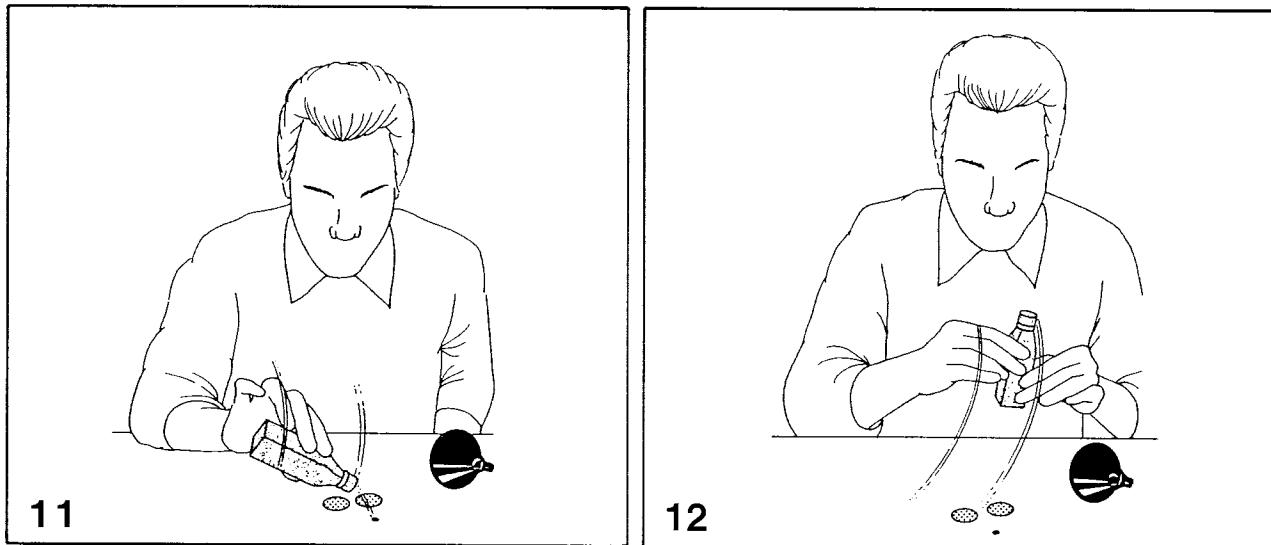
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Your right hand lifts the bottle and shakes it so the audience can hear the coin inside. Lower your hand to just above the table and spill the mini coin out, at the same time letting

your left hand drop into your lap (fig.11). It picks up the innermost mini coin on your left thigh and clips it between first and second fingertips as already described. Raise your left hand straight up, your right hand moving back to meet it, and place the bottle between your left thumb and fingers (fig.12).

Move both hands forward, your right hand picking up the mini coin from the table and tapping it against the side of the bottle. Your left hand tables the bottle and picks up the funnel, lowering its spout into the bottle. Drop the mini coin into the funnel so it drops through into the bottle.

Lift the funnel out of the bottle while your right hand picks up the two regular coins. Repeat the sequence shown in figures 4 through 10. In other words, do the "Benzais Friction Palm" as you apparently toss both coins into the funnel. One is retained in your right hand, then lapped into the **left-side** pocket of the servante (the first coin went into the right side). Your left hand lets the clipped mini coin fall onto the regular coin in the funnel, then transfers the funnel to your right hand. Lower it into the bottle while your left hand steadies the bottom. Use the pen to cause the coin to fall through as already described, into the bottle.

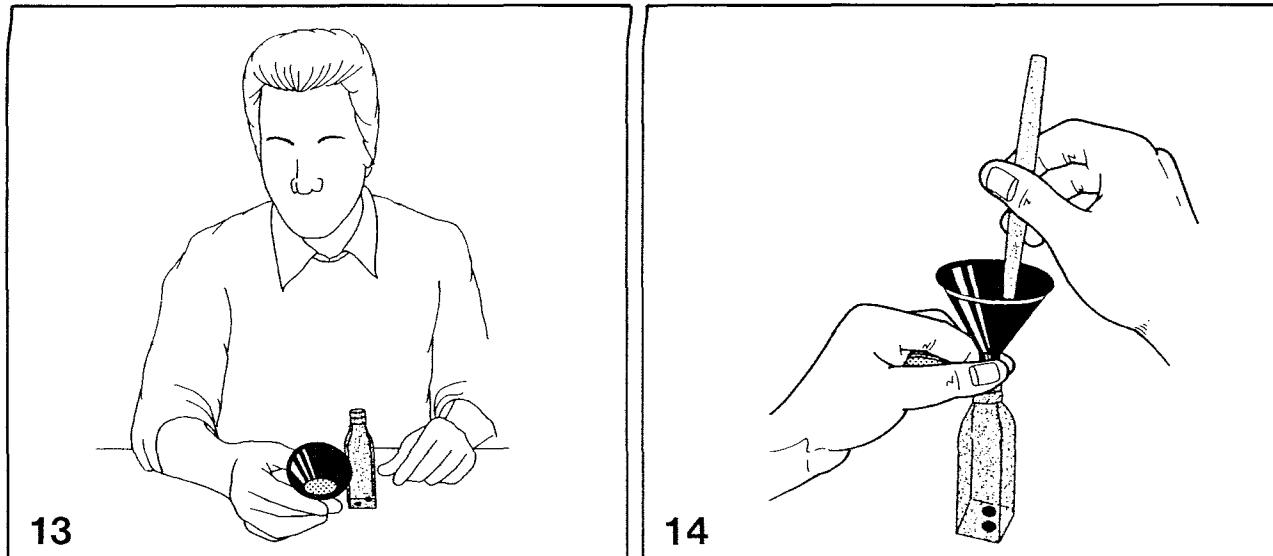


Afterward your right hand tables the pen off to the right while your left hand lifts the funnel out of the bottle. Spill the coin remaining inside the funnel onto the table in front of the bottle, then lay the funnel beside it. Your right hand lifts the bottle and shakes it and, as it spills the two mini coins onto the table, your left hand drops into your lap and clips the third mini coin (on your left thigh) between first and second fingertips as described.

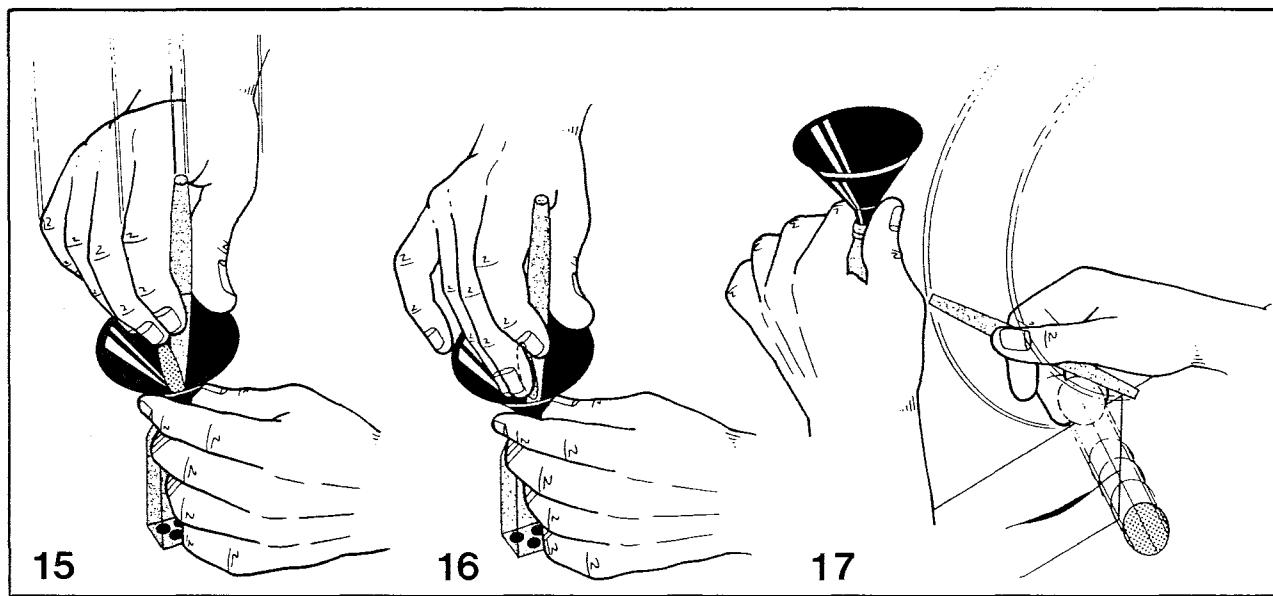
Lift your left hand straight up and move your right hand to it, placing the bottle between your left thumb and fingers. Both hands move forward, your right hand lifting one of the mini coins and tapping it against the side of the bottle. Table everything and ask a spectator to have a look at one of the coins.

While he's busy, both hands drop to your lap. Your right hand picks up the stack of three regular coins that's been gripped between your thighs and *silently* places them into finger palm in your left hand. Raise both hands back onto the table.

Your left hand picks up the funnel and lowers the spout into the bottle. Your right hand picks up the two mini coins on the table and drops them into the funnel one at a time. They fall through into the bottle. Finally pick up the remaining regular coin and drop that into the funnel. Lift the funnel out of the bottle with your *right* hand and move it forward to give the audience a chance to see the last coin resting in it (fig.13).

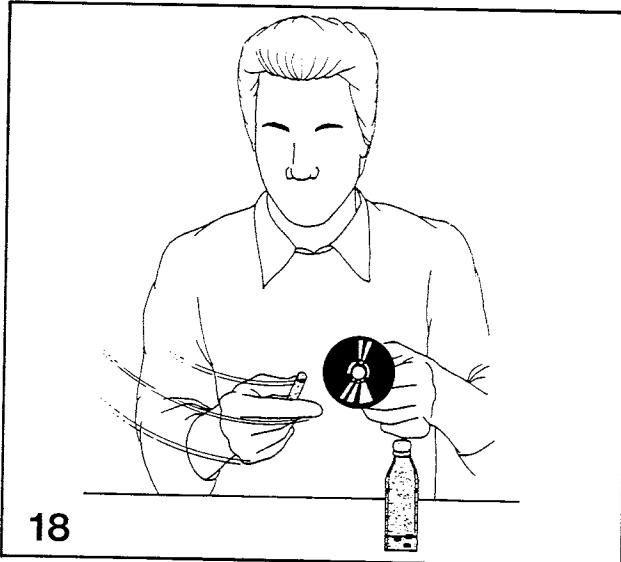


Transfer the funnel to your left hand so your right hand can lift the bottle and shake it. While the coins in the bottle are jingling, release the clipped mini coin so it falls onto the regular coin already resting in the funnel. Table the bottle, put the funnel back in your right hand, and lower the spout into the bottle.

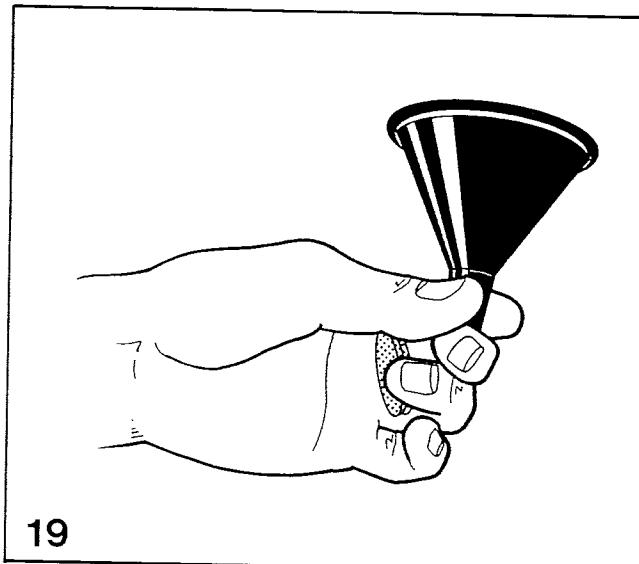


Your left hand grasps both bottle and funnel at the point where the neck and spout meet to steady them. Your right hand picks up the pen and holds it vertically directly over the mini coin, which rests on the inner side of the coin in the funnel (fig.14). The next move looks miraculous. Jam the lower end of the pen downward against the inner side of the coin so it pivots to a vertical position resting against the *outer* side of the pen (fig.15). You'll

find that your second and third fingertips are right in position to move onto the coin (fig.16). Without pausing, lift your right hand, your fingers pressing the coin against the pen for a moment. (The mini coin will have dropped into the bottle automatically during the move.)

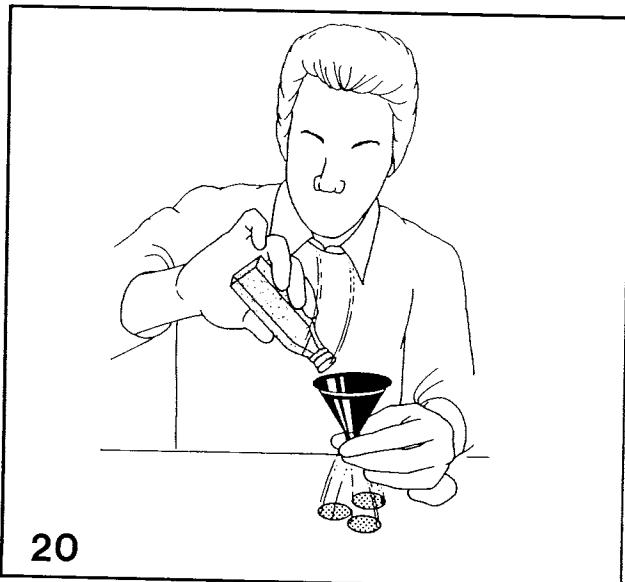


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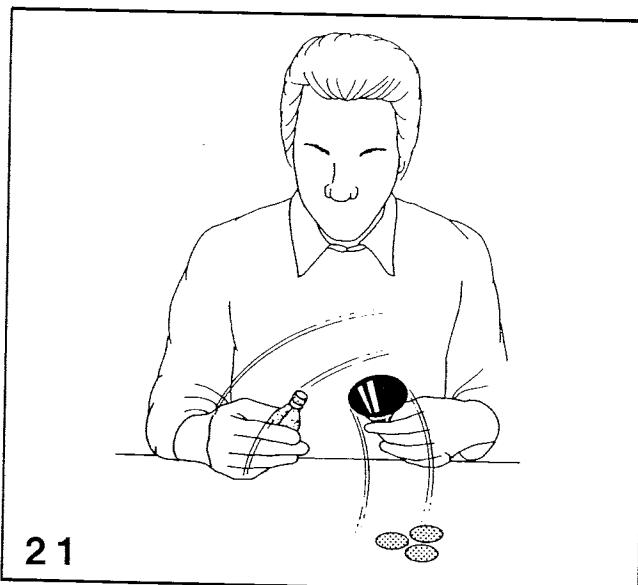


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Both hands move simultaneously. Lower your right hand and sweep it toward you, tapping the regular coin when you reach the table edge (fig.17). At the same time your left hand lifts the funnel and tilts the inside toward the audience so it's seen empty. Your right hand immediately moves up to the funnel and taps it with the pen (fig.18).



20



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Place the pen off to the right. Pick up the bottle with your right hand and turn it over, spilling the three mini coins onto the table. Table the bottle directly in front of you and lower the spout of the funnel into it, continuing to steady things with your left hand. Your right hand picks up the mini coins and drops them into the funnel one at a time as you say, "That's one, two, three coins through the funnel...." Lift the funnel and pick up the bottle with your right hand and shake it as you continue, "...into the bottle - by magic."

Say, "But you really can't do it – not even with a funnel." During this, position your left second fingertip beneath the opening at the end of the funnel's spout (fig.19). Your left hand's grip doesn't really look any different. Say, "In fact the whole thing was just an illusion."

During the last sentence your right hand moves the bottle over the funnel and turns over, dumping the coins into it. As soon as the mini coins fall into the funnel release the finger-palmed coins — it appears as if they drop out of the spout (fig.20). Immediately retract the funnel back past the table edge and move your second fingertip away from the spout so the mini coins drop into your lap (fig.21). Don't pause yet — turn the mouth of the funnel toward the audience and table it to the left while your right hand tables the bottle to the right to end.

Just a note. You can do this routine without the servante. You must deep lap the first half dollar and shallow lap the second.

LINKING COINS

II

This second version of "The Linking Coins" looks different than the one you've already read in Section One, and can be performed at any time during your act (as opposed to the first version which had to be an opener). Here, all four coins are placed on the table at the beginning of the routine and they are linked together one by one.

To prepare, you must have the servante described in "The Micrometer" hanging off the edge of the table. You also need both the two and three-coin fakes described in "The Linking Coins" in Section One, and seven matching half dollars.

Place four of the half dollars in a square on the table. Take the three remaining coins and stack them. Place this three- coin stack gripped sideways between your legs, near your knees (out of the way). Place the two and three-coin fakes on your left thigh, with the two-coin fake closer to your body. You must be able to instantly grasp the proper fake *without looking down* when the time comes.

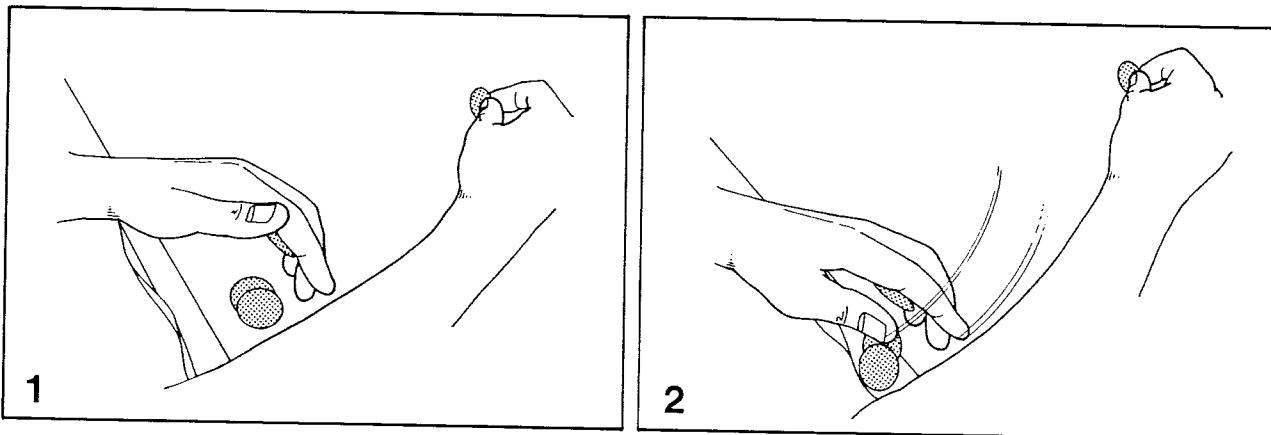
Please completely familiarize yourself with the first handling of "The Linking Coins" that has already been taught. It will be referred to constantly in the following description.

To perform, let your left hand drop into your lap and finger palm the two-coin fake as in the first method. (Since this is not an opening effect, your audience will have already examined the four coins on the table in some previous routine, such as "The Hanging Coins," or "The Original Chinese Coin Assembly," etc.) Your palm-down right hand moves over the table, your fingers onto the coin at the inner right. Sweep that coin inward. As it passes the table edge your right thumb moves up behind it and the coin is lifted.

Your right hand moves forward with its coin for display. At the same time your left hand turns palm down, your thumb moving up beneath the two-coin fake to hold it in place so you can straighten your fingers. Lower your fingers onto the coin at the inner left. Sweep that coin off the table so it flies into the *left-side pocket of the servante*. As you now raise your left hand and move it forward, your left thumb pushes the outermost coin of the two-coin fake into view. It appears as if you hold a single coin in each hand.

Execute "The Link Move" as described and shown in figures 7 through 13 of the first handling, including the lapping of the single coin which remains in right-hand fingertip rest afterward. Toss the linked pair of coins forward onto the table, making sure they land at least a foot forward of the edge.

While the spectators are looking at the linked coins, both hands drop into your lap. Your right hand places the single coin that you just lapped onto your right thigh so it's out of the way, while your left hand finger palms the three-coin fake as described in the first method.



Lean forward and raise both hands to the table in relaxed fists. Your right hand picks up the two-coin fake (or takes it back from a spectator if one is still holding it) and places it on the table, about an inch from the edge *directly above the right-side pocket of the servante*. Both hands now move at the same time. Your right hand reaches forward and crosses in front of your left hand as it picks up the coin at outer left, turning it over. Your left hand moves over the two-coin fake (fig.1) and, as your right hand turns over the outer-left coin, your left fingertips "Sweep Lap" the two-coin fake into the right-side pocket of the servante (fig.2). Say, "I'll do it again with this one (indicate the right-hand coin), and link it to these two."

As you reach the end of that sentence raise your left hand, your thumb pushing the

three-coin fake toward your fingertips so that two coins show. Repeat "The Link Move" to visibly attach the third coin to the first two, lapping the single coin in right-hand fingertip rest afterward as you turn the fake over between your hands.

Toss the three-coin fake to the table so the audience can examine it. Immediately drop your hands into your lap. Your left hand places the single coin which was just lapped onto your left thigh. At the same time your right hand quietly lifts the three coins that have been gripped sideways between your legs. Place these coins into finger palm in your left hand. Raise both hands back to the table.

Your left hand settles to the table, still near the edge, in a relaxed fist. Your right hand continues moving forward and takes the three-coin fake. Do the "Fake Tug" with both hands on either side of the three-coin fake as in the first handling (see fig.17 there), leaving it at your left fingertips afterward. Your right hand picks up the single coin at the outer right and taps it against the three-coin fake a few times. Toss the coin to the *outer left*.

Your right hand takes the three-coin fake and replaces it into your left fist in position to lap it. Now conclude the routine as in the first handling,lapping the fake as in figures 18 and 19 of that routine, and following through with the handling to the conclusion where the coins separate again.

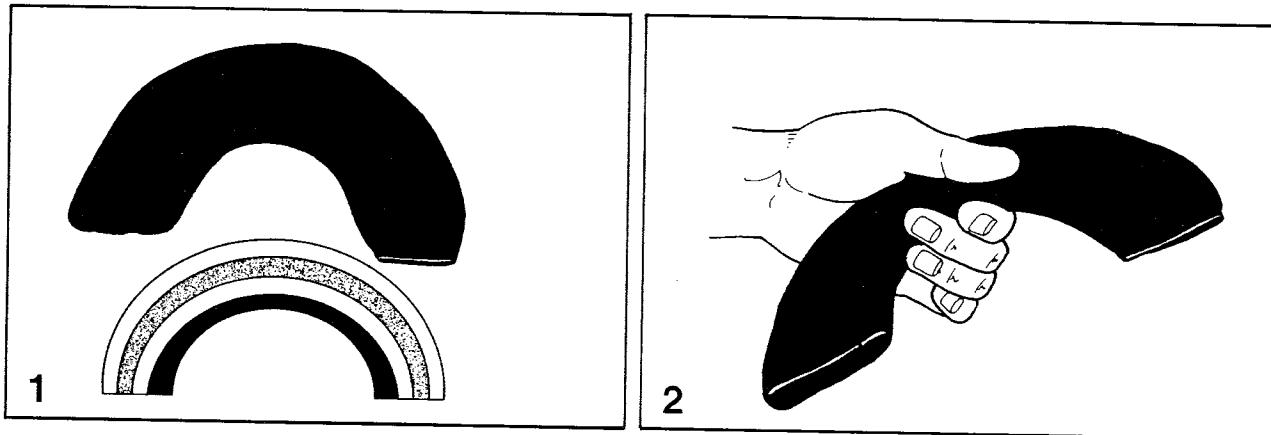
THE RAINBOW

This very unusual routine expands even farther the boundaries of just what illusions are possible with coins. Even though it may initially appear to be just another color-changing coin routine like "Wild Coin" or "The Planet," you'll see that the patter and props add another dimension to the impression it has upon an audience.

You need a small plastic rainbow, about eight inches from end to end, as shown in figure 1. It's made of four pieces of opaque lucite which have been specially cut and glued together. The colors run blue, green, yellow, and red from the inside outward. The rainbow fits into a small custom-fitted black bag of thick but soft material that has a drawstring on top (also shown in figure 1).

Obtain a small squat pot about two inches high and have it gold plated. Gold plate about eighty dimes and place them inside the pot. This should resemble a pot of gold (the kind the audience would expect you to find at the end of a rainbow).

Take three half dollars and paint one blue, the second yellow, and the third a striped combination of all the colors.



You must be seated at a table opposite the audience. The servante already described in "Micrometer," made of black felt, is attached to the bottom of your close-up mat and hangs off the back of the table. Place the lid of a jar upside down in your left front pants pocket and set the pot of gold on your left thigh so its bottom rests comfortably in the upside down lid (which simply prevents it from sliding off your leg).

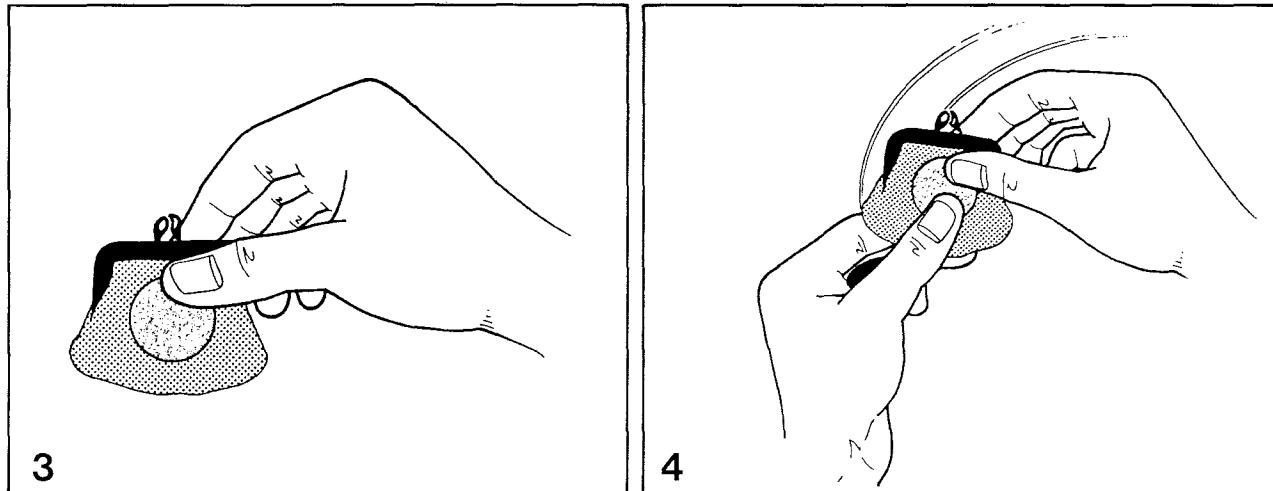
Place the rainbow inside its black cover and place that in your case off to the right, below the table. Lay the blue coin on top of the covered rainbow. Put three regular half dollars inside a small purse, then place the striped coin on the inner side of the stack of three silver coins. Close the purse and place the yellow coin behind it, so it's closest to the striped coin (which is inside). Also place this in your case.

To perform, turn slightly to your right as both hands go into your case to bring out the props. Your left hand finger palms the blue coin and grasps the covered rainbow. Face forward and bring out the rainbow, held between your left thumb and the upper side of your first finger (fig.2). Your right hand opens the end of the black cover (which should be toward the audience) and slides out the rainbow, leaving the black cover in your left hand. It acts like a wand, giving your hand something to hold while the blue coin is finger palmed.

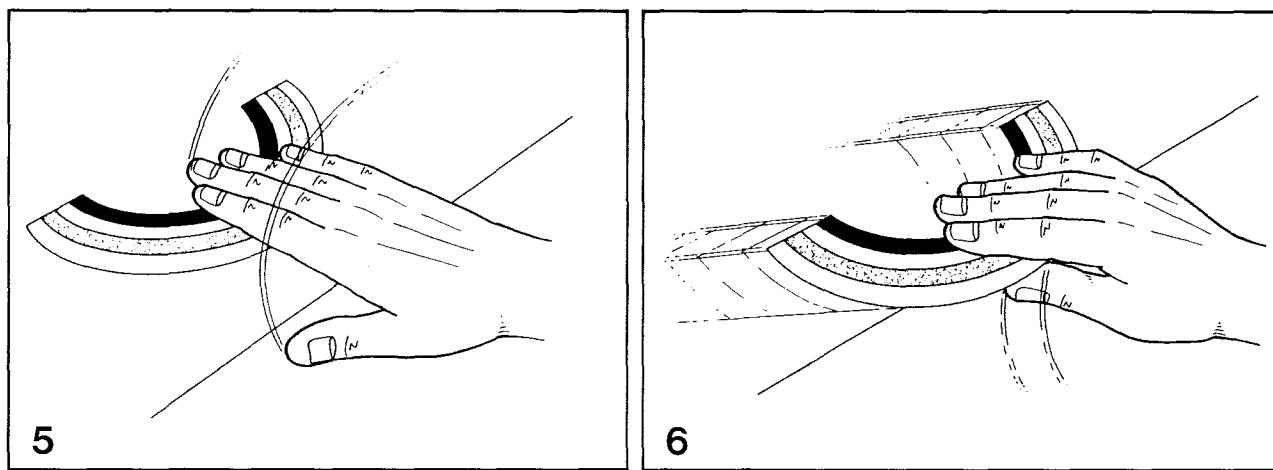
Display the rainbow with your right hand and say, "*My latest discovery – a rainbow. Now it doesn't make things bigger, and it doesn't make things smaller, it doesn't make things disappear and it doesn't make things jump around. But it does have a very curious effect on...coins.*" As you reach the end of that sentence, your left hand lays the black cover on the table off to the left. At the same time your right hand lays the rainbow on the table, large outer curved side toward you. Reach into your case for the purse, grasping it between your right thumb (on the inner side, holding the yellow coin in place) and fingers (on the outer side) (fig.3). Raise the purse into view and shake it just as you say the last word of the sentence, "...coins."

Raise your left hand, turning it palm toward you. Place the purse between your left thumb

and fingers, your thumb holding the yellow coin in place behind the purse (fig.4). Your right hand snaps the purse open, reaches inside, and removes the outermost silver coin. Table the coin just beyond the rainbow. Your right hand returns to the purse, snaps it shut, takes it and tables it off to the right. The yellow coin remains hidden behind the purse throughout, and the blue coin remains in left hand finger palm.



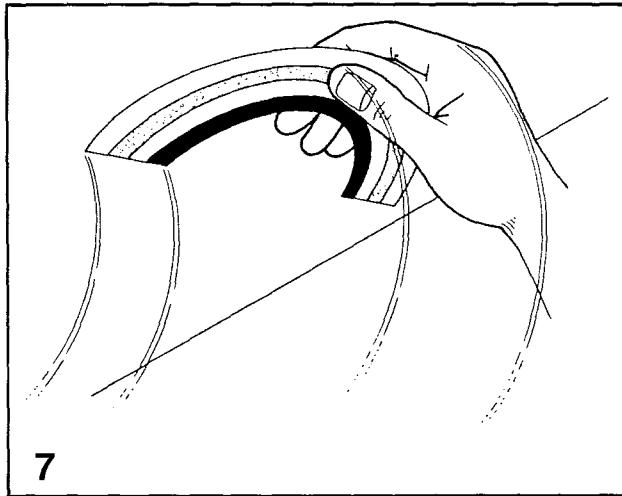
Pick up the silver coin with your right hand and transfer it to between your left thumb and fingers as you say, "This is a coin...." Turn your right hand palm down and lower your straightened fingers flatly onto the rainbow (fig.5). Draw the rainbow toward you, moving your thumb up behind it as it moves off the table (fig.6). Lift the rainbow straight up and finish the sentence, saying, "...and this is a rainbow" (fig.7). The way in which you pick up the rainbow is important, which is why it has been explained in such detail. You will use an identical action to pick up the rainbow and simultaneously lap a coin three times later in the routine.



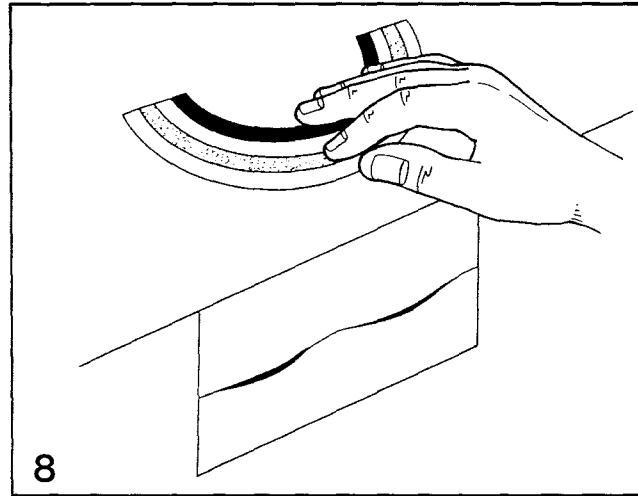
Now, turn your right hand palm down and lay the rainbow back on the table almost at the edge, but a little to the right, so it is directly above the right-side pocket of the servante (fig.8).

Turn your right hand palm up and lay the silver coin held by your left hand onto your right first and second fingertips. Lean forward and extend your right hand toward the audience,

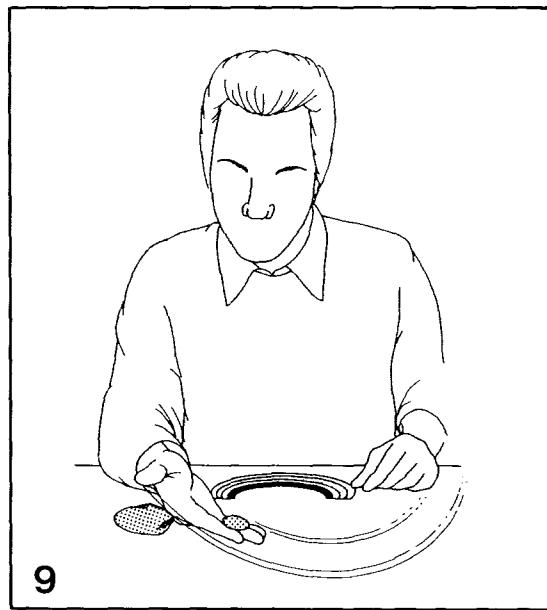
moving in a clockwise arc (fig.9). When your hand has circled all the way around and is in front of you again, turn it palm down and pretend to put the silver coin into your left hand. As your left hand turns partially palm up (fingers slightly curled so the blue coin isn't exposed), your right first and second fingers slide the silver coin into thumb palm (as described in "Down The Sleeve In Deep BackClip"). Close your left hand into a fist as your right hand moves away.



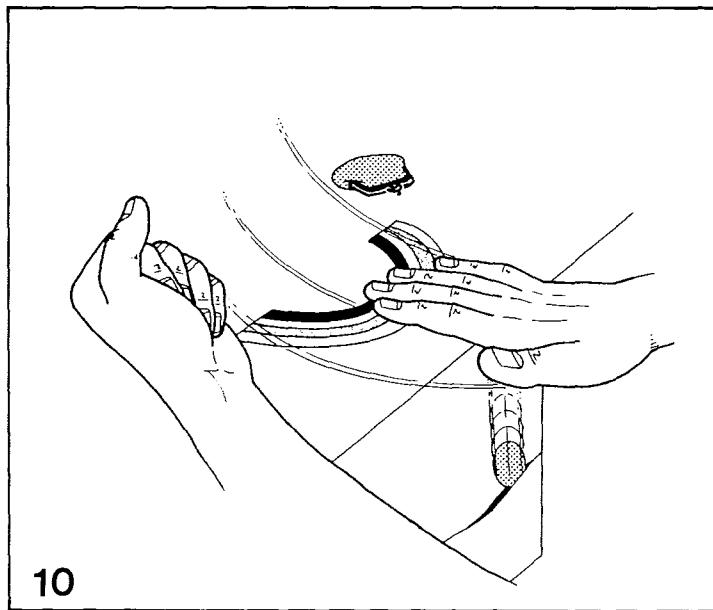
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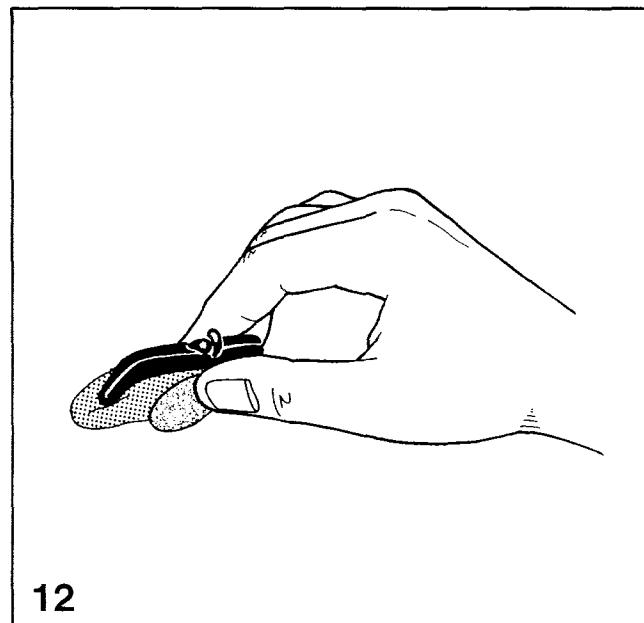
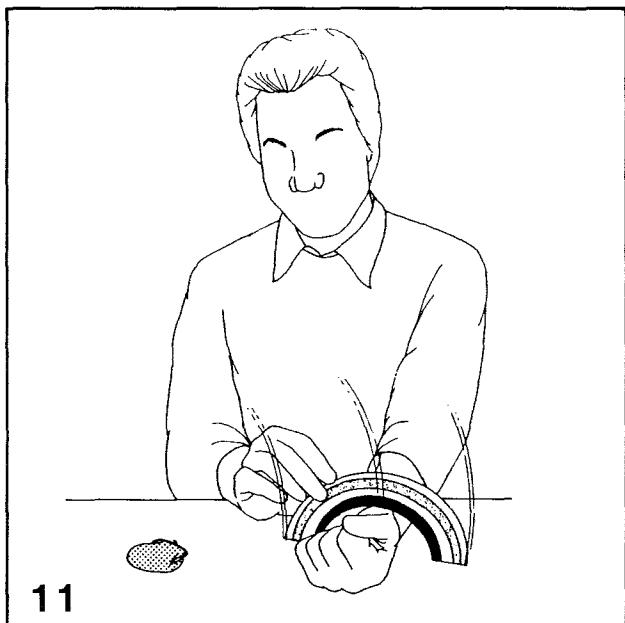
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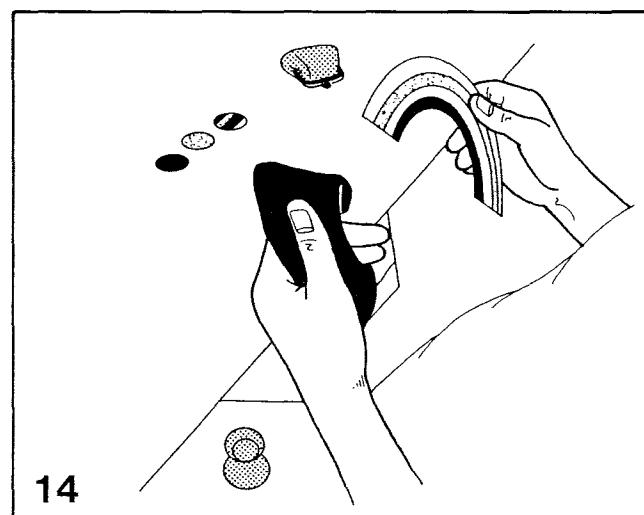
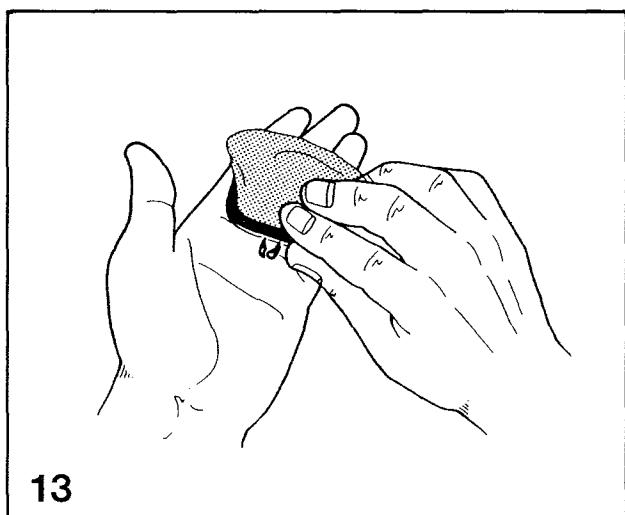
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Lean forward and rest your left forearm on the table so your fist is palm up. Lower the rainbow over your left wrist and crumple your left fingers, saying, "*Some of the color that's closest to the wrist actually seeps into my hand*" (fig.11). Open your left hand to reveal a blue coin. Lift the rainbow and lay it on the table in its usual position. Show the coin and both hands very cleanly, then table the coin beyond the rainbow.

Your palm-down right hand moves over the purse, off to the right, and slips its thumb beneath. It must go beneath the yellow coin as well as the purse. Lower your fingers onto the purse to complete the grip (fig.12). Lift it, placing it onto your palm-up left hand so the yellow coin falls directly into finger palm (fig.13). That frees your right hand so it can gesture from the blue coin to the purse as you say, "If I did it with that one, I can do it with another."



Your right hand returns to the purse and grasps it, fingers above and thumb beneath. Simultaneously raise the purse to a vertical position and turn your left hand palm toward you, grasping it as in figure 4, though here the yellow coin is finger palmed instead of the blue coin. Snap the purse open, remove another silver coin, and table it beyond the rainbow next to the blue coin. Snap the purse shut and table it off to the right again.



You will repeat everything you have already done *again* for the second coin. Pick up the silver coin with your right hand and transfer it to your left hand. Repeat the actions shown in figures 5 through 7 to pick up the rainbow with your right hand. This time, when you lay it

back on the table, position it a bit to the left, directly over the *left-side* pocket of the servante.

Continue as described with the actual change sequence shown in figures 9 through 11, displaying the coin on your right hand, then thumb palming it as you pretend to place it into your left hand. The silver coin is dropped into the left-side pocket of the servante as you pick up the rainbow, laying it over your left wrist as before. This time you must say, "*I'll pass green, collect two-hundred dollars, and go directly to yellow.*" This not only covers the illogical aspect of not using a green coin, but also gets a laugh because of the "Monopoly" tie in. Open your left fist to reveal the yellow coin. Place the rainbow back on the table and dump the yellow coin onto the table beside the blue one.

Pick up the purse and transfer it to your left hand, held between the thumb and fingers as before. Snap it open and insert your right fingers. Do "The Double Steal" as described and shown in figures 2 through 4 of "Wild Like No Other." You pull both coins out of the purse, your thumb sliding the striped coin behind your fingers. Turn your right hand palm down and drop the last silver coin to the table, your thumb pulling the striped coin into finger palm. Your right hand returns to the purse, snaps it shut, and tables it off to the right.

Repeat the actions shown in figures 5 through 7, this time **with the opposite hands**, your *right* hand picking up the coin and your *left* hand lifting the rainbow. When your left hand places the rainbow back on the table the position is not as vital since the last silver coin will go into your lap; anywhere near the table edge is fine.

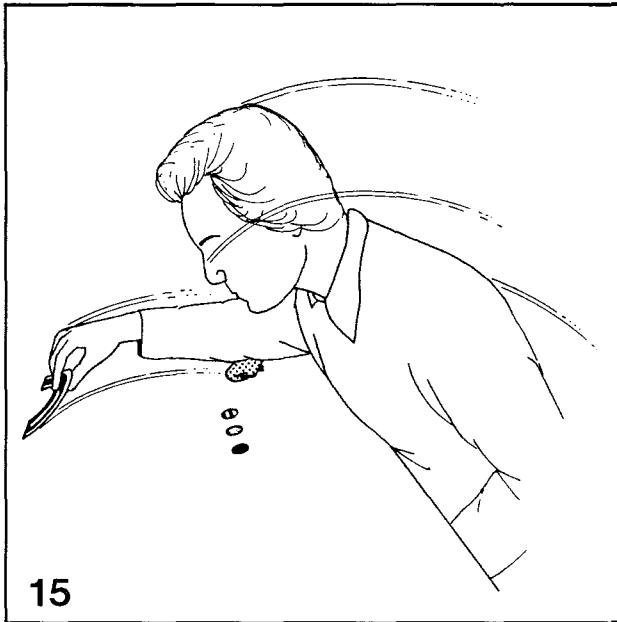
Your right hand pretends to toss the silver coin into your left hand, doing the "Bobo Switch" taught in "Wild Like No Other." The finger-palmed striped coin actually flies into your left hand, which immediately closes into a fist around it. Your right hand thumb palms the silver coin, then descends onto the rainbow and lifts it as before. Here, however, the silver coin is lapped a split second *later* so it falls noiselessly past the servante and into your lap.

Lay the rainbow over your left wrist, wiggle it back and forth a bit, then open your hand to reveal the striped coin and say, "*Sometimes they get overexposed.*" Lay the rainbow on the table (it doesn't have to be back near the edge this time) and dump the striped coin onto the table beside the blue and yellow coins. Show both hands empty and turn all the colored coins over so both sides are clearly seen.

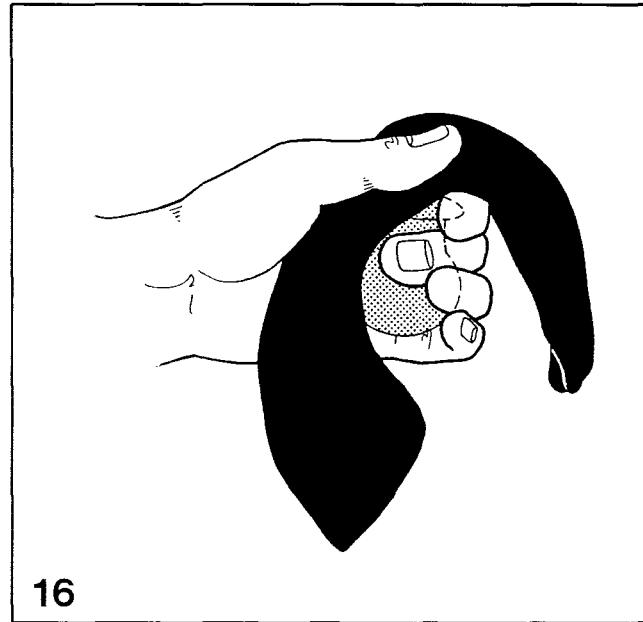
Say, "*I could go on like this forever, but I've run out of coins.*" Your right hand picks up the purse and shakes it to show it's empty, tabling it afterward. You must convince the audience that the trick is over and get them to mentally relax. Your left hand picks up the black cover for the rainbow and holds it exactly the same way as at the begining, between the thumb and upper side of the first finger as shown previously in figure 2. Here the grip is vital to the production of the pot of gold. At the same time your right hand picks up the rainbow.

Lean back and retract both arms so your hands hold the objects over your lap (fig.14). The black cover in your left hand is now directly over the pot of gold on your left thigh. At the same time say, "*Did anyone notice that one end of the rainbow is brighter than the other?*"

Lean forward, letting your left hand drop straight down and extending your right hand to the outermost edge of the close-up mat, leaning the rainbow on the table (fig.15). While all



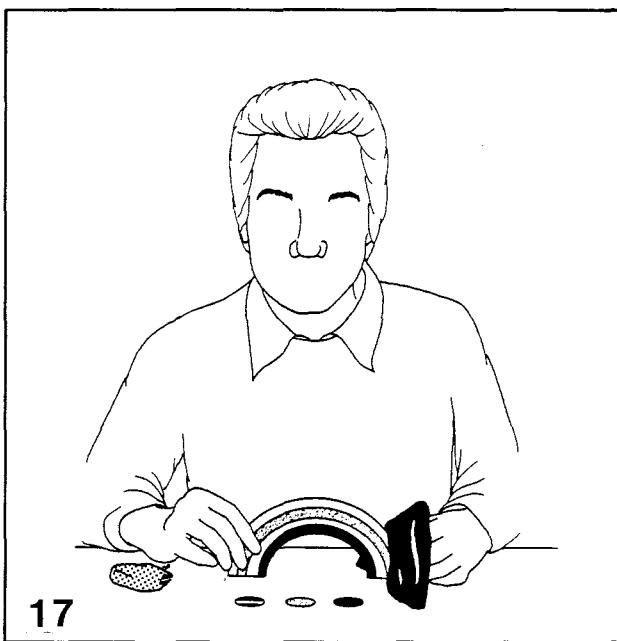
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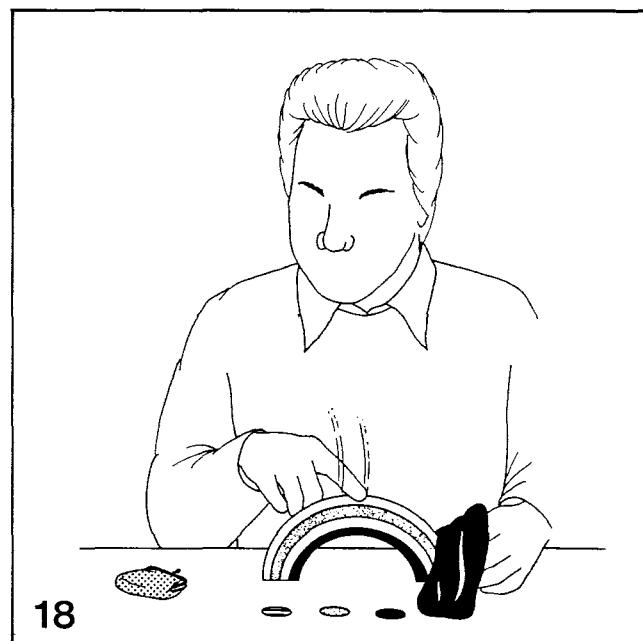
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attention is focused on the rainbow, your left hand descends over the pot of gold and your second, third, and pinky fingers curl around it (fig.16).

Lean back and simultaneously raise your left hand up and onto the table, also retracting your right hand. Place the left end of the rainbow between your left thumb and fingers so



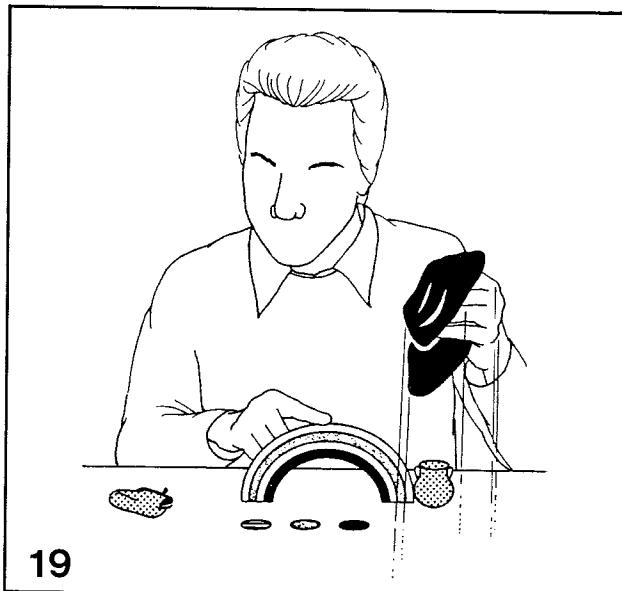
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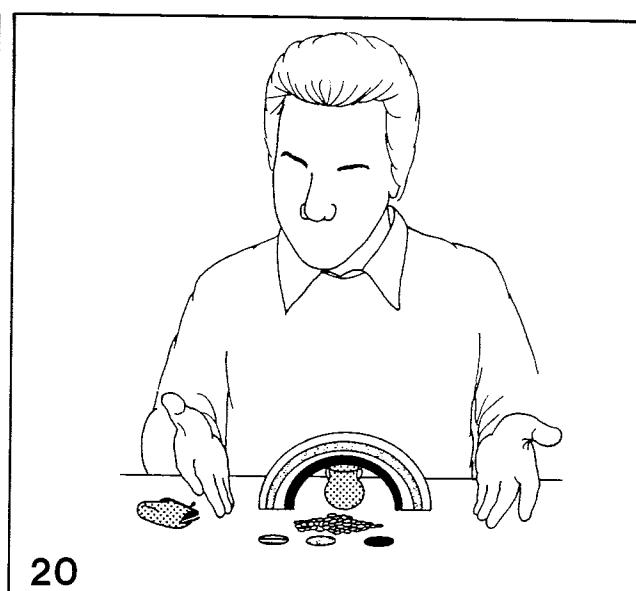
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it's held upright (fig.17). Immediately say, "*But it has nothing to do with the changing of the coins,*" as your right hand picks up the blue coin to gesture. This takes the heat off of your left hand.

Table the blue coin and say, "By the way, does anyone remember what you're supposed to find at the end of a rainbow?" Turn your right hand palm down and rest your first finger on



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the center of the rainbow to hold it upright (fig.18). That enables you to lift your left hand, still holding the black cover, to reveal the pot of gold (fig.19). Your left hand drops the black cover off to the left.

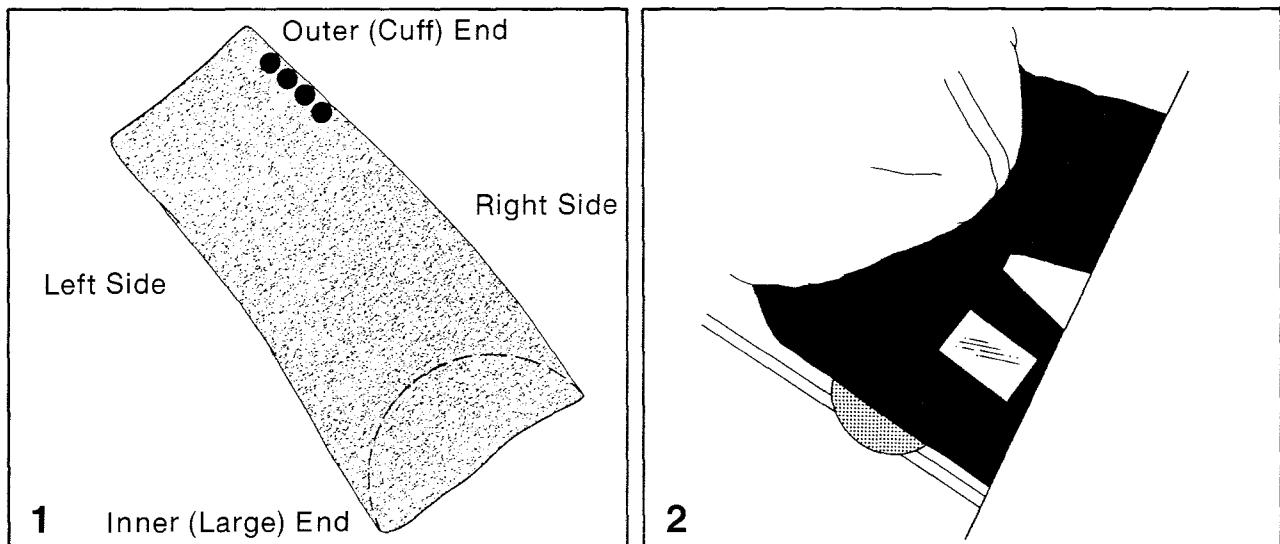
Lift your right hand, letting the rainbow fall *backward* flatly onto the table. Your left hand lifts the pot and spills out the gold dimes in front of the rainbow. Place the pot on the table just behind the dimes, then prop the rainbow over the pot to end (fig.20).

Just a note. You can do this routine without the servante by lapping the coins shallow, middle, and deep. The way it is described, however, is the preferred method.

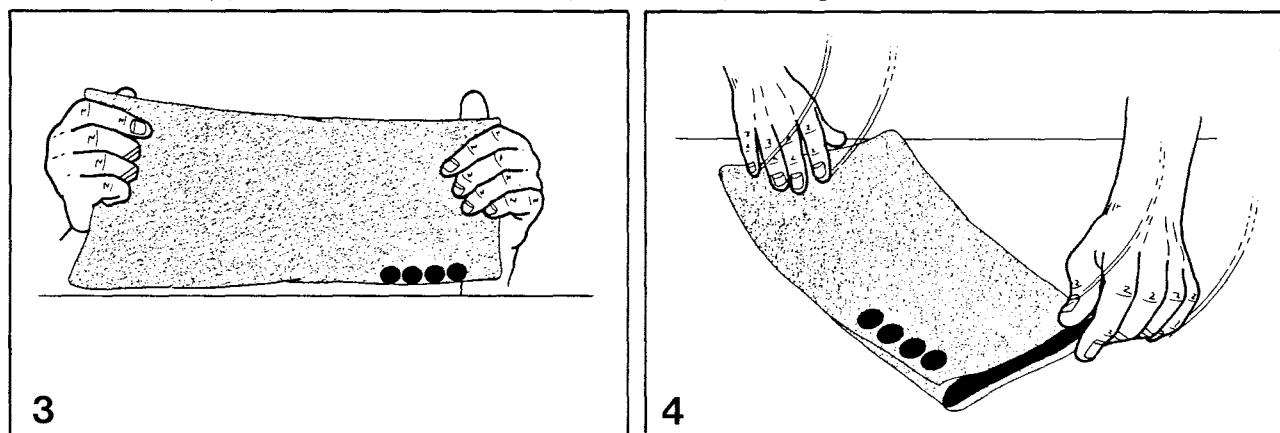
THE SLEEVE

If you had to categorize this routine you would say it is more along the lines of "The Portable Hole" than any of the others taught in this section. The sleeve of a man's sportjacket is introduced and coins vanish from the magician's hands and appear inside the sleeve.

The props for this routine are easily acquired. You need the sleeve from a man's sportjacket, which has been severed from the jacket just beneath the armpit. Cut a semi-circular piece out of the large (armpit) end on the underside of the sleeve (the side opposite the buttons, at the cuff). Figure 1 shows the sleeve as it would look when flat on the table, button side up. The semi-circular cutout, on the underside, is indicated by the dotted line.

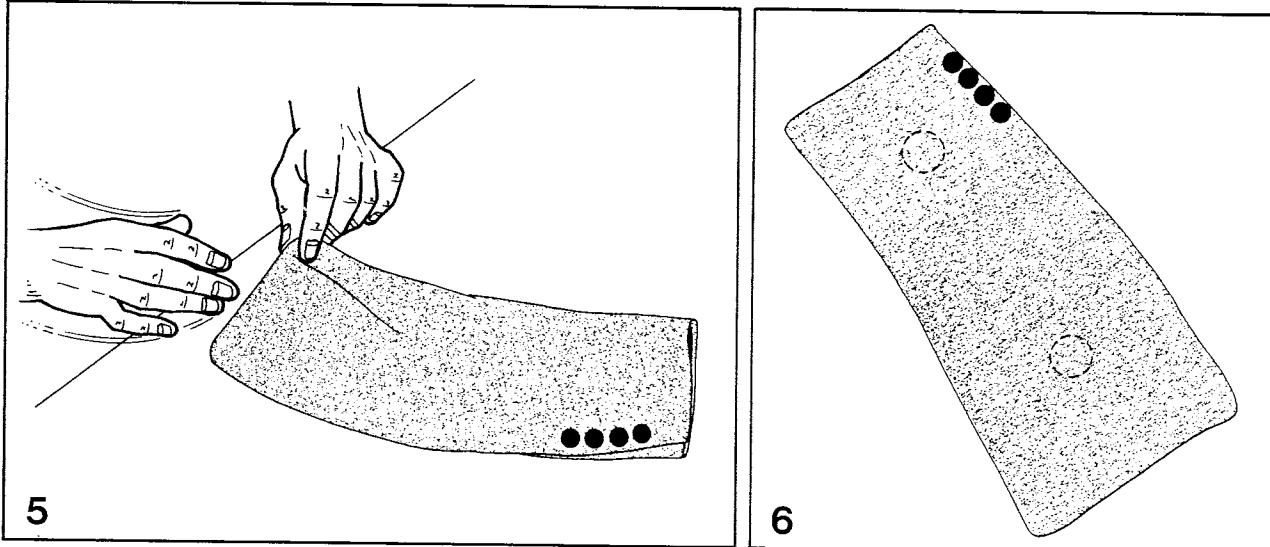


You also need three half dollars, a small rectangular mirror (the kind women usually carry in their purse), and a five-inch coin for the final production. Slip the five-inch coin under your right thigh, leaving about a third protruding from the outer side so you have something to grip when you must steal it. Place the mirror on your right thigh (fig.2). Classic palm two of the half dollars in your right hand and finger palm the remaining coin in your left hand. Sit at a table opposite the audience and you're ready to begin.

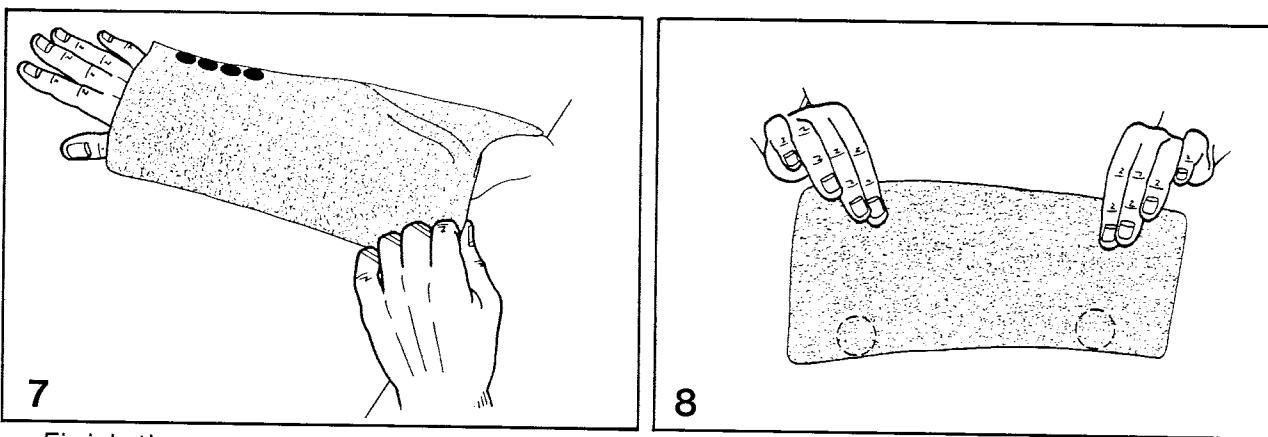


To perform, introduce the sleeve and let the audience examine it. Take the sleeve back and hold it between your hands as in figure 3, cuff end in your left hand, large end in your right hand, button side toward the audience. Your fingers are curled around the ends so the sleeve conceals the coins palmed in both hands. Say, "*This is a sleeve – lots of magicians use these. I use a sleeve, too.*" Lay the sleeve on the table, large end directly in front of your right shoulder, angled to the left (fig.4). The buttons are along the right long side of the sleeve near the outer end. **You will always lay the sleeve on the table in exactly the same position.**

Say, "There's nothing up my sleeve," as you grasp the inner end of the sleeve between your left thumb and fingers, your right hand ready to enter the sleeve (fig.5). Slide your right hand inside the sleeve. When your hand has moved a few inches into the sleeve release one of the palmed coins. Continue moving your hand forward and, a few inches farther along, release the second palmed coin (fig.6 is a transparent view of the sleeve with the hands omitted for clarity showing just where the two coins should lie). Continue moving your hand forward until your fingers appear at the cuff end (fig.7). Wiggle your fingers, then withdraw your hand from the sleeve.



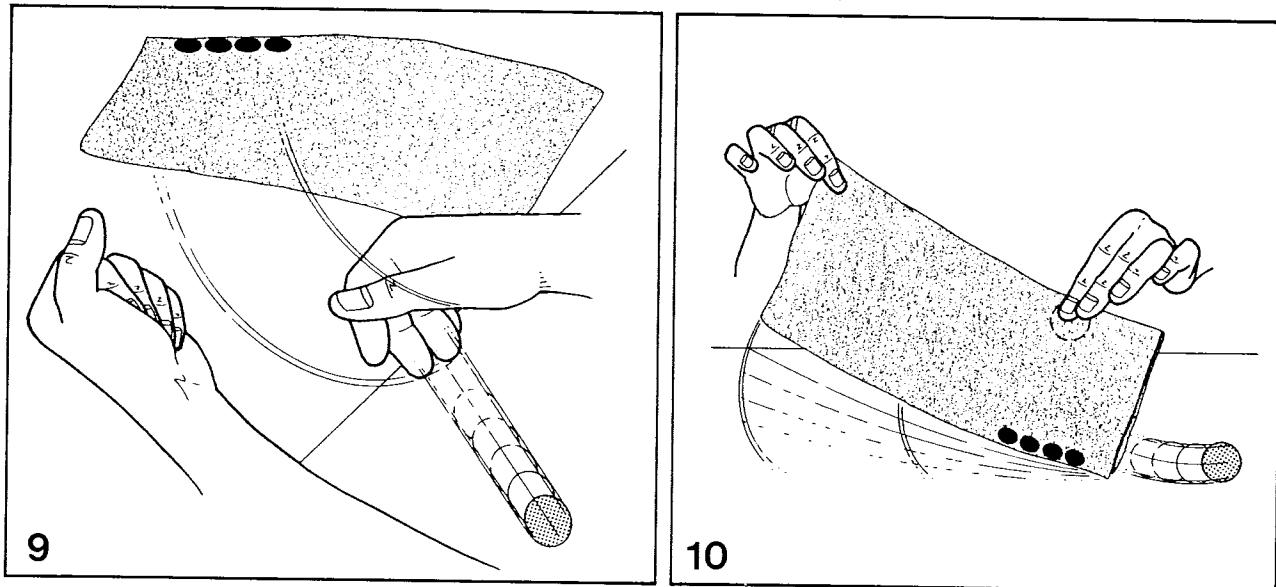
Point to the sleeve with your right hand and say, "*That's the front of the sleeve....*" Both palm-down hands grasp the sleeve, thumbs above, fingers beneath, along the **right** long side: your right hand near the large end and your left hand *at the buttons*. Lift the sleeve, letting both coins inside fall down to the lower crease (fig.8 is an audience view) as you say, "...*and that's the back of the sleeve....*" Lower the sleeve back to the table in the same position it was in before, button side up, with both concealed coins now against the left long side.



Finish the sentence, saying, "...but it's what's inside that counts." Lift the inner edge of the sleeve with your left hand and insert the **the tips** of your right thumb, first, and second fingers inside for a second as you say, "If I take out a little piece of what's inside...." Raise your right hand, pretending to show this mysterious something at your fingertips (actually you are showing the hand empty), then mime placing it into your left hand (which has al-

ready let go of the sleeve), saying, "...and put it in a warm dark place it'll grow." Snap your right fingers and wave your right hand over your left fist. Open your left hand to reveal a coin (which has been finger palmed since the begining of the trick). Take the coin with your right hand and table it directly in front of you.

Say, "Now that coin actually came out of the sleeve," as both palm-down hands pat the sleeve. The object is for both hands to feel where the two coins rest along the left long side in the sleeve. One, felt by your left hand, should be directly across from the buttons near the cuff end, and the second, felt by your right hand, should be near the large end. You're going to lift the sleeve in a moment and you must know where they are.

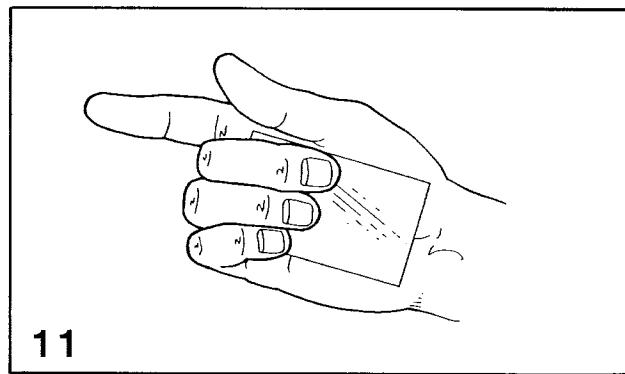


Say, "Nobody ever believes me when I tell them that so I'll do the trick backwards." Your right hand picks up the visible coin and does a "Retention Vanish" into your left hand. As your right hand moves away from your left hand, immediately after the vanish, it moves to the table edge and laps the coin (fig.9). Without pausing your right hand circles back over your left hand in a waving motion. Open your left hand to show that the coin has disappeared.

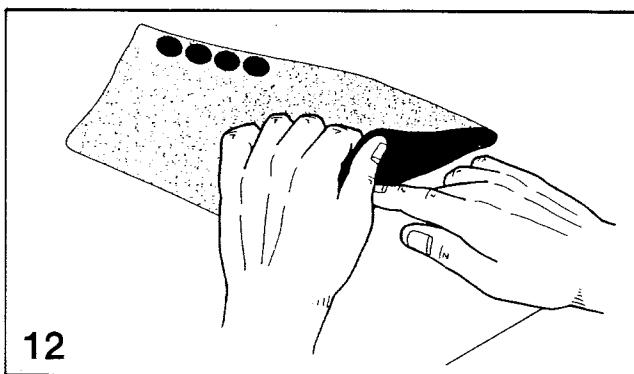
Say, "It doesn't go up this sleeve," as your right hand gestures toward your left sleeve, "and it doesn't go up this sleeve," as your left hand gestures toward your right sleeve, "it goes up **this** sleeve" as both palm-down hands pat the tabled sleeve. This "pat" allows you to double check the positions of the two coins inside the sleeve. Grasp the left long side of the sleeve with both hands. Your left hand grasps the coin at the cuff end *through the sleeve* to hold it in place. Your right hand grasps *only cloth* near the inner end of the sleeve so the coin in that general vicinity is not held in any way. Raise the sleeve so it hangs down and tilt the cuff end toward the table — a coin will roll out (fig.10).

Shake the sleeve a bit after the coin has fallen out so it seems to be empty. Lay the sleeve back on the table in its usual position. At the moment that the sleeve once again lies flatly on the table your right hand, still holding the inner end, will naturally be very close to the table edge. Without hesitating let it drop onto your right thigh and grasp the mirror with your curled second, third, and little fingers (fig.11). At the same time your left hand moves back to the table edge in a relaxed fist.

Your left hand grasps the inner end of the sleeve and lifts it slightly. Your right hand moves straight up from your lap, first finger and thumb naturally extended, and begins moving into the sleeve (fig.12) as you say, "See it goes down the sleeve and it comes out here." As your right hand moves forward it releases the mirror a few inches from the inner end of the sleeve (fig.13 in which the sleeve is transparent and the hands have been omitted for clarity). Your hand continues forward until your fingers peek out the cuff end. Wiggle them, then pull your arm out of the sleeve.

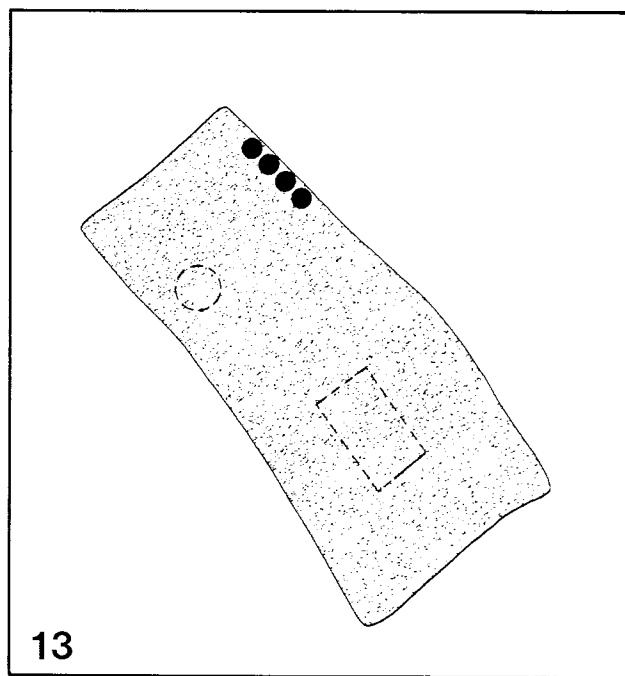


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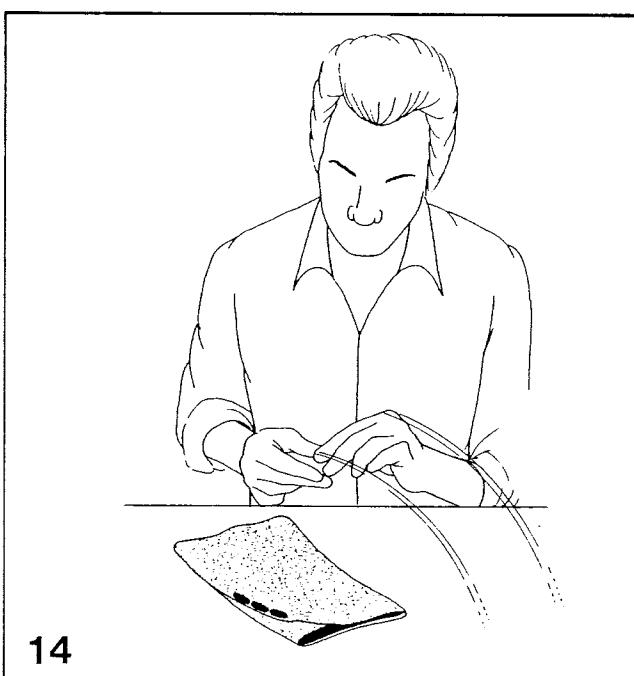


12

As soon as your right hand exits the inner end of the sleeve it continues moving inward and drops into your lap. Pick up the coin lapped during the last "Retention Vanish" and hold it on the second fingertip of your palm-up hand. You're going to do a "Shuttle Pass From The Lap." During this your left hand has let go of the sleeve and moved back to the left in a relaxed fist.



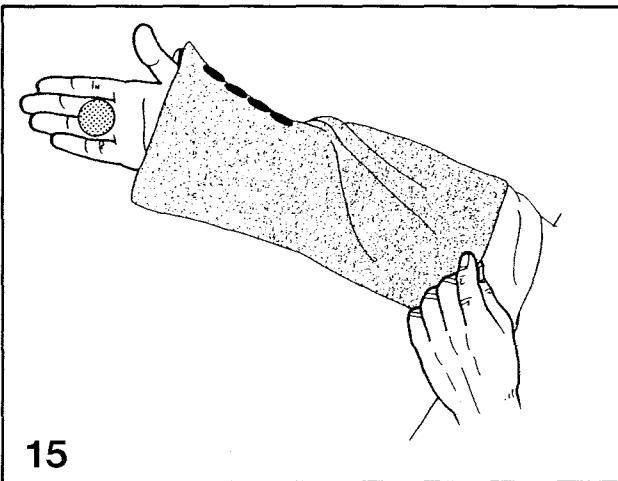
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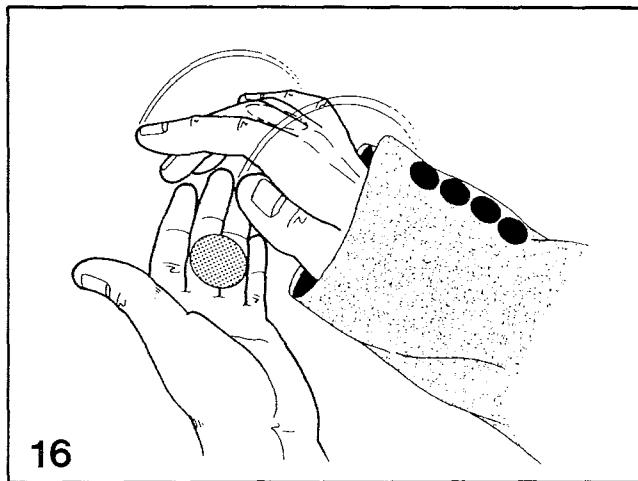
14

Your left hand picks up the coin visible on the table and displays it in open finger palm. Begin moving your left hand toward you, turning it palm down. At the same time your right hand moves upward, meeting your left hand just inward of the table edge (fig.14). You must time things properly so it appears as if your left hand has simply dumped the coin it held onto your right fingers.

Your right hand moves forward with its coin and stops over the large end of the sleeve as you say, "*Remember, it starts at the shoulder....*" Your left hand lifts the inner end of the sleeve. Your right hand turns palm up and maneuvers the coin it holds onto an open finger palm. Insert your right hand into the sleeve and out the cuff end (fig.15) as you continue, "...*goes down the sleeve....*" Shift your right arm slightly to the left, rolling inside the sleeve (which twists slightly) in order to keep both the coin and mirror hidden inside at the left long side (this slight twist in the sleeve caused by the arm movement is visible in figure 15).

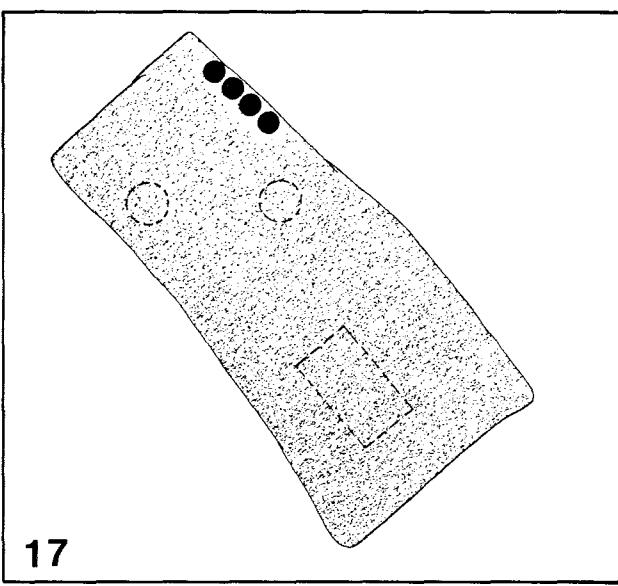


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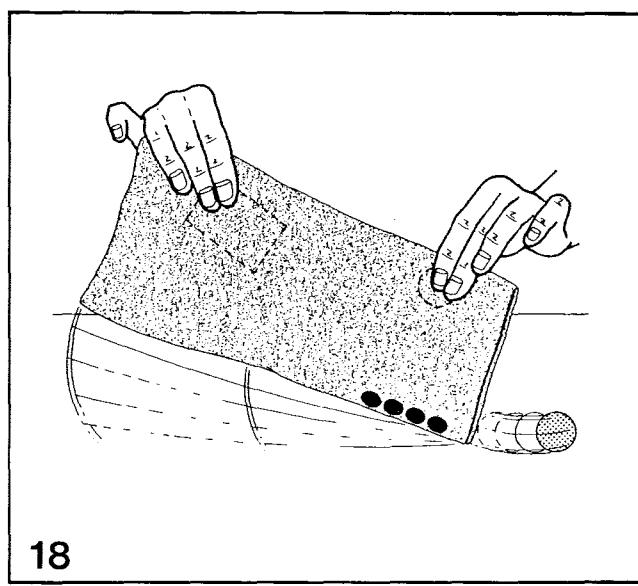


16

Don't pause: continue, "...*comes out at the cuff....*" At the same time your left hand lets go of the inner end of the sleeve and moves forward to beside your right hand. Your left hand turns palm up and your right hand turns palm down retaining its coin in finger palm (fig.16). The coin which was finger palmed in your left hand is now exposed.



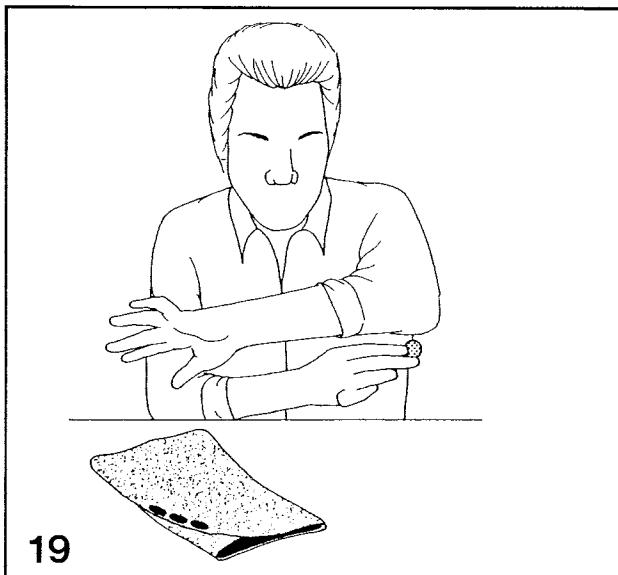
17



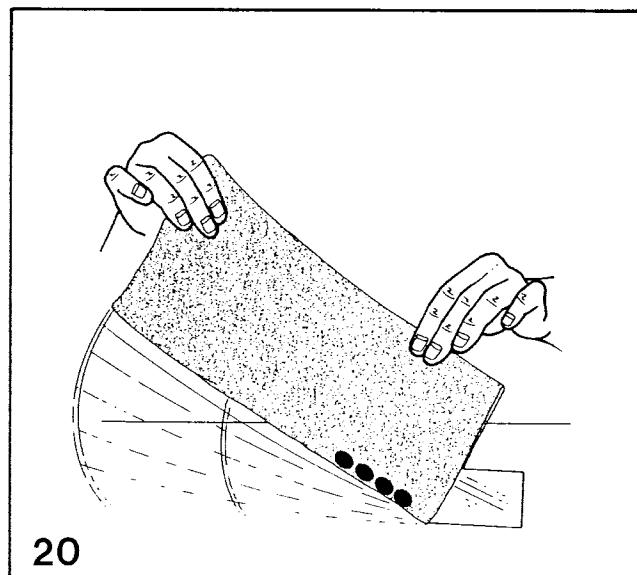
18

Complete the sentence, saying, "...*but you don't see that because I practice every day.*" Withdraw your palm-down right hand from the sleeve and, **as you do**, drop the finger-palmed coin between the coin already there (near the cuff) and the mirror (fig.17 shows a transparent sleeve with the right hand omitted for clarity). Once your right hand is out of the sleeve show it empty.

Your right hand takes the coin from your left hand. Do a "Retention Vanish," your right hand making a counter-clockwise circular sweeping motion (already shown in fig.9) and lapping the coin afterward. Open your left hand to reveal the vanish. Say, "*It doesn't go up my left sleeve* (gesture with your right hand), *it doesn't go up my right sleeve* (gesture with your left hand), *it goes up this sleeve!*" As you reach the end of the sentence both hands pat the sleeve so your right hand can feel where the mirror is and your left hand can feel where the coin opposite the buttons is.



19



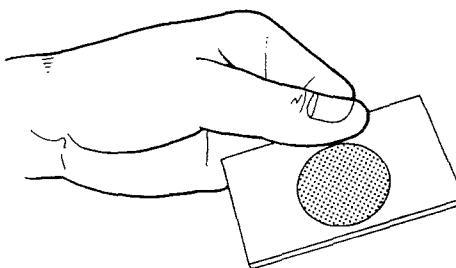
20

Both palm-down hands grasp the left long side of the sleeve, your right hand grasping the mirror through the cloth and your left hand grasping the coin at the far end. Lift the sleeve and tilt the cuff end downward so the loose coin rolls out (fig.18). Lay the sleeve back on the table. Now, both hands grasp the **right long side** of the sleeve and lift it for a moment just so that the coin and mirror hidden inside fall down to the lower crease (actually the left long side). At the same time say, "*Of course you can't see it get there, but that's where it goes.*" Lay the sleeve flat on the table again afterward.

As you table the sleeve at the end of the preceding paragraph, let your right hand continue inward and drop into your lap. Do the "Shuttle Pass From The Lap" as already described, and repeat the entire sequence following that move as shown in figures 14 through 17. In other words, following the "Shuttle Pass From The Lap," your right hand, with the coin in open finger palm, moves into the sleeve and out the cuff end. Switch the coins (figs. 15 and 16), then withdraw your right hand leaving the finger-palmed coin in the sleeve between the mirror and the coin already there (fig.17). One coin is now visible in your left hand.

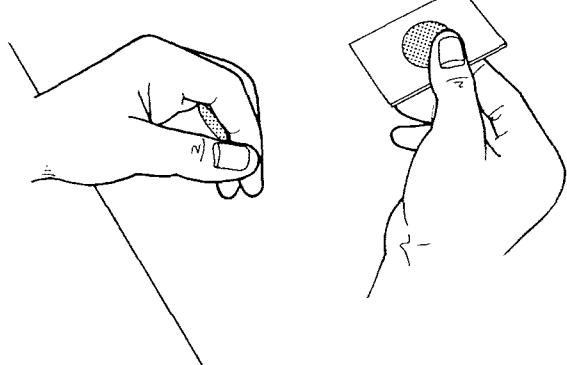
Do "The Flurry," ending by producing the coin from your right elbow (fig.19). At this point there are two coins and a mirror in the tabled sleeve. Your left hand places the coin it has just reproduced on the table directly in front of you, a few inches forward of the edge. Lower your right fingers, which are together and straight, onto this coin. Do a "Sweep Lap" as you apparently pick the coin up and place it into your left hand. Actually it gets pushed off the table and into your lap and your right hand continues moving as if it has the coin. Ostensibly place the coin into your left hand, make a magical gesture, and show your hands completely empty.

Say, "Of course it really doesn't disappear, it goes up my sleeve," as your hands pat the sleeve to check where the mirror and coin are along the left long side. Repeat the action shown in figure 18, where your hands pick up the sleeve, holding the coin and mirror in place, and let the second coin roll out. Table the sleeve.

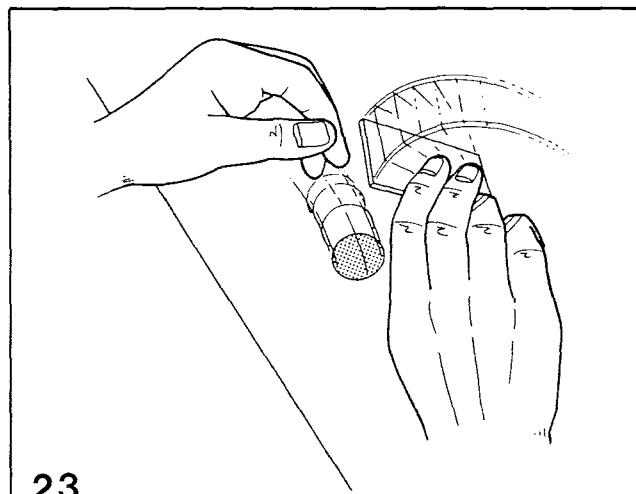


21

Say, "Actually it really isn't done with the sleeves at all - I was lying. It's all done with...mirrors." As you begin to talk lift the sleeve again with both hands exactly as before, your right hand holding the mirror and your left hand holding the coin (both hidden inside). Just as you say, "mirrors" your right hand releases the mirror and lets it slide out of the sleeve (fig.20). Table the sleeve as usual.



22

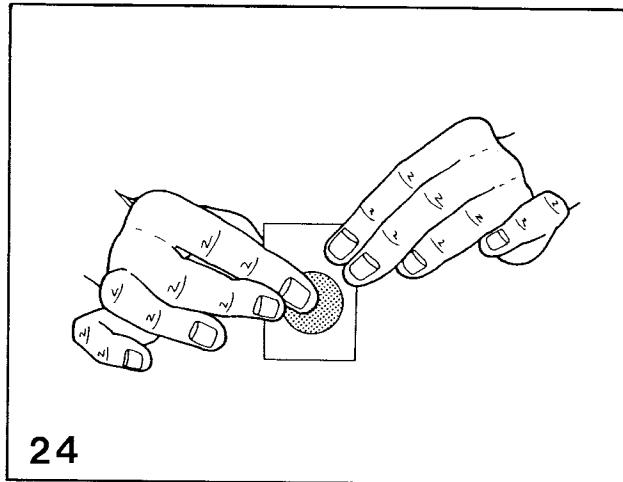


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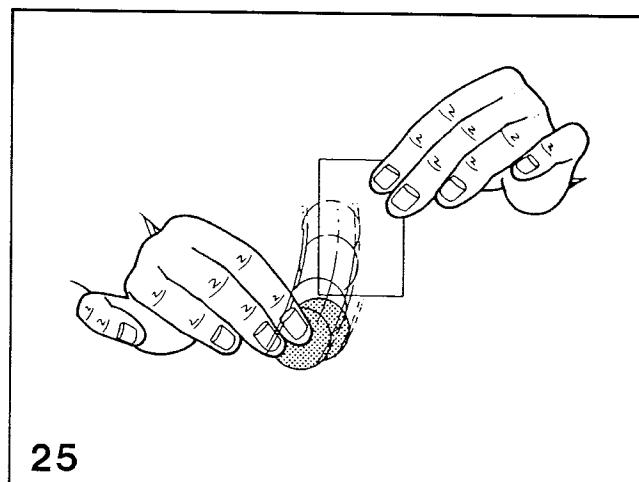
Reach forward with your right hand and pick up the mirror. At the same time your left hand drops into your lap and finger palms the coin which is there. As your right hand moves back toward you raise your left hand above the table edge. Your right hand puts the mirror between your left thumb and fingers, which hold it horizontally. Pick up the coin on the table with your right hand and place it on the center of the mirror (fig.21).

Transfer the mirror to your right hand, which grasps it at the center of its right long side between thumb (above) and fingers (beneath). Your right thumbtip holds the coin in position. Move your left hand, held palm toward you, about three inches behind your right hand (fig.22). Turn your right hand over as if dumping the coin on the mirror to the table. Actually your right thumb holds that coin on the mirror and the coin is released from left-hand finger palm (fig.23). During this sequence say, "Magicians use mirrors all the time. You can put a coin on the mirror like that...."

Your left hand picks up the coin and holds it in front of the mirror as you finish the sentence, "...or you can hold it in front of the mirror like that." Put the coin flatly on the mirror (which is still held broadside toward the audience) and grasp the entire thing with your left thumb (on the inner side, holding the concealed coin in place) and first and second fingers (on the outer side, holding the visible coin in place). Say, "But if you put it on the mirror, so it's touching," Your right hand comes over and grasps the coins on both sides of the mirror, thumb on the concealed coin and fingers on the visible coin. Your left thumb and fingers creep out of the way so they hold the mirror by its upper left corner (fig.24).



24



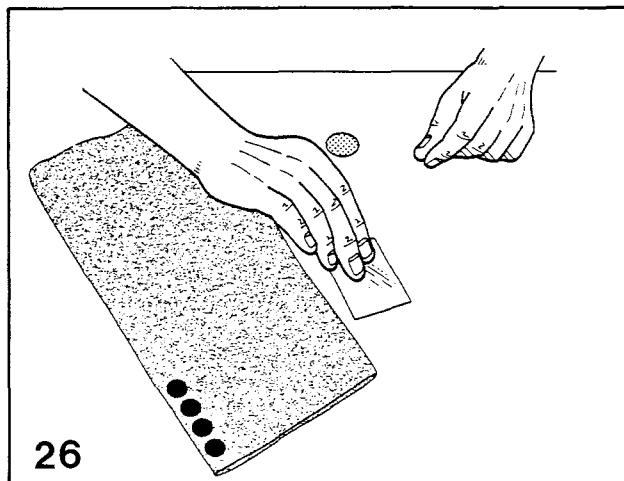
25

Complete the sentence, saying, "...it gets so close to its own reflection that you can remove the coin and the reflection as well" At the same time rub the coins up and down against the mirror, then lower your right hand, sliding both coins off the mirror (fig.25). Continue rubbing them, now against each other. Place the mirror aside just to your left.

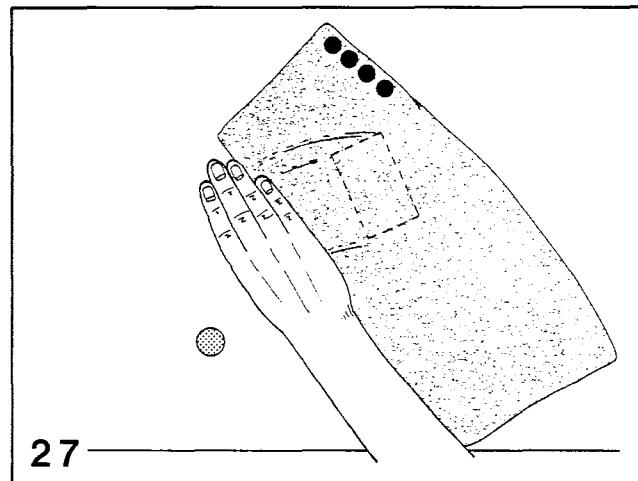
Take one coin with each hand and maneuver both onto the centers of your palms. Close both hands into fists and say, "of course only one of these coins is real...." Both fists do exactly the same thing, turning over, however your left hand does the "Tap Lap" to get rid of the coin it holds. **This coin must be "shallow lapped" so it drops straight down and is not near your crotch.** Raise your right fist and open it, dropping its coin to the table as you say, "...that's this one." Move your left fist over the tabled mirror and open it to reveal the vanish (as if you have somehow dropped the coin back into the mirror) as you say, "This one is just a reflection and has no substance."

Say, "Maybe you wonder what happens to a reflection when it disappears. In most tricks it goes back into the mirror...." Your right hand picks up the mirror, flashes both sides, then casually tables it next to the sleeve near the cuff end (fig.26). The long sides of the mirror must be parallel with the long sides of the sleeve. Continue, saying, "...but in this trick it goes back up the sleeve." Both hands lift the sleeve in its usual "production grip" and tilt the cuff edge downward so the remaining coin rolls out. (This time neither hand holds anything through the cloth. Once this coin rolls out the sleeve is actually empty.) Afterward lay the sleeve down on the table in the usual position, making sure that the left long side of the sleeve is almost, but not quite, touching the right long side of the mirror. Your left thumb can even see to it that the portion of the sleeve directly beside the mirror is propped up a bit and not flat on the table because you're going to secretly kick the mirror under the sleeve in a moment.

Say, "Now sometimes I can even make the mirror disappear as easily as the coins," as you do "The Kick Move" (described in "The Portable Hole"). Lower your palm-down right hand over the mirror so it is completely hidden for a moment. Your right thumb kicks the mirror beneath the sleeve (fig.27). For more details see the description cited above (though remember that in this trick it's done with the opposite hand).

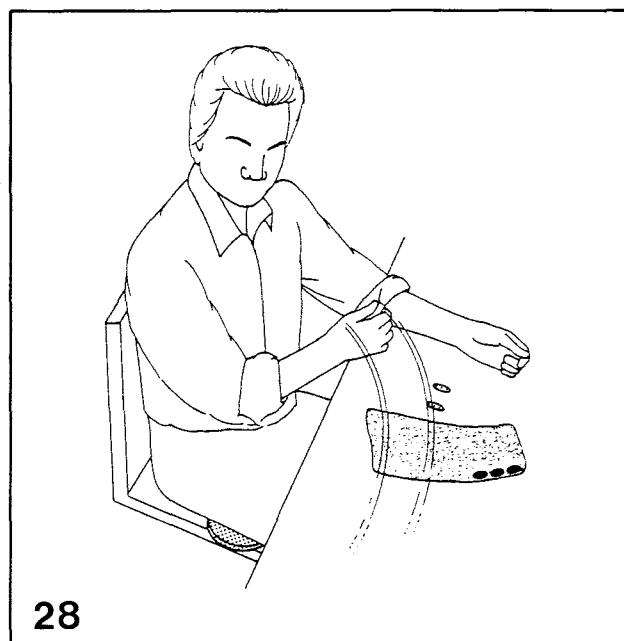


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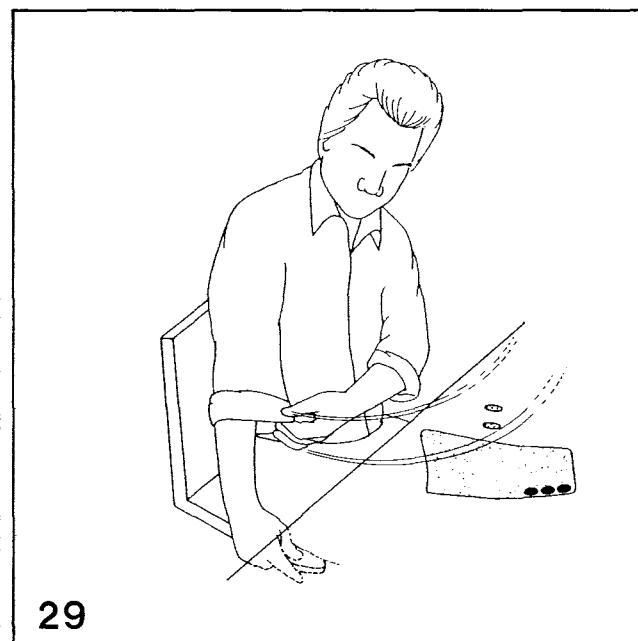


27

Immediately slide your right hand inward and, as it passes the table edge, move your right thumb behind your fingers as if to hold the mirror in place there. Rapidly raise your hands and clap them together, showing them empty.



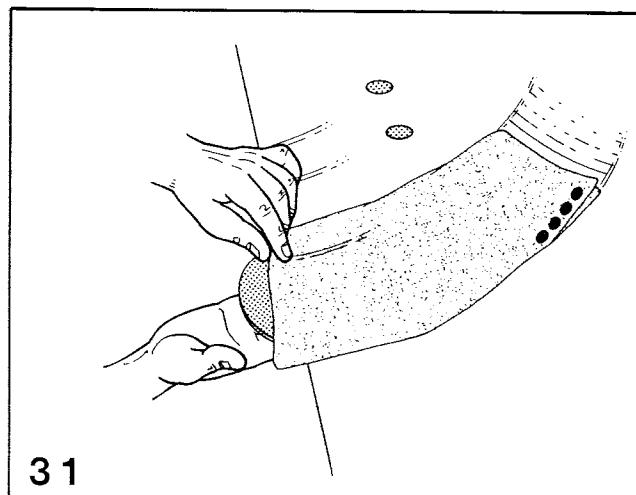
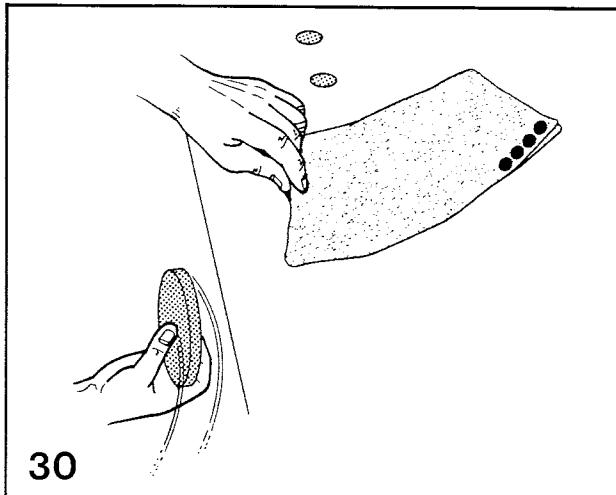
28



29

Say, "It doesn't go up this sleeve," as your right hand tugs on your left sleeve (fig.28). Continue, "And it doesn't go up this sleeve," as you drop your right hand to your side and pull on your right sleeve with your left fingers. However, at the same time your right hand grasps the five-inch coin (fig.29). Say, "But it does go **under** this sleeve," as your left hand grasps the large end of the sleeve on the table while your right hand raises the five-inch coin to just below the table edge (fig.30).

Without pausing your left hand pulls the sleeve inward to reveal the mirror beneath it. At the same time your right hand feeds the five-inch coin into the large end of the sleeve (fig.31). Once the five-inch coin is completely inside, your right thumb clamps down onto the sleeve to hold everything in place. Your left hand moves forward and pushes the mirror out of the way to the left. It moves back and grasps the cuff end of the sleeve so both hands can move it forward to its usual position on the table.



Let go of the sleeve. Your left hand moves to the left and picks up the mirror. Your right hand moves forward as you lean forward, resting your right arm on the tabled sleeve so no telltale bulges that might be caused by the big coin are seen. Turn the mirror over between your hands and say, "You see, I really don't use sleeves, I use mirrors."

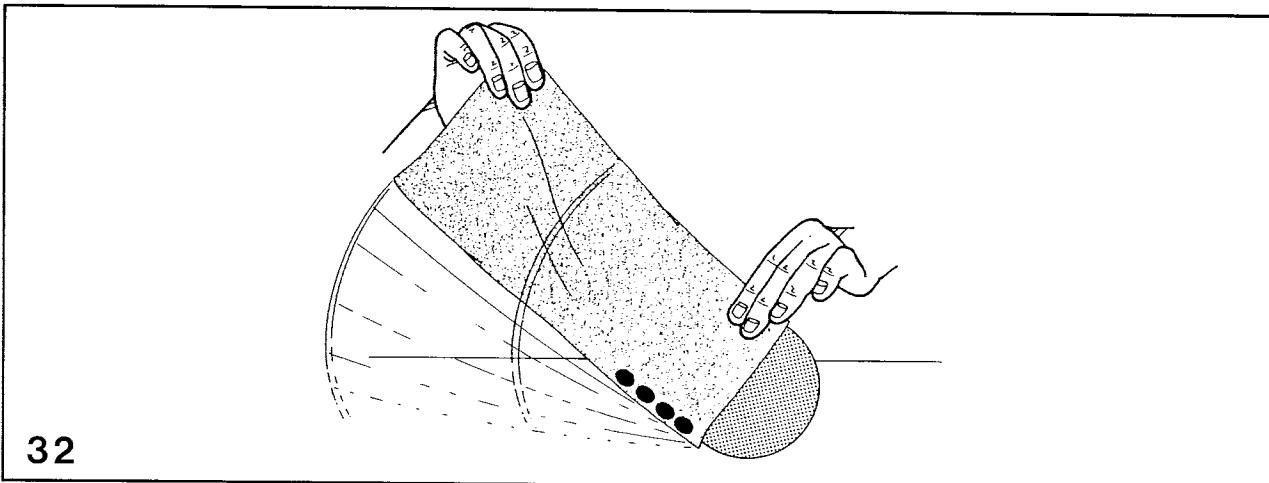


Table the mirror and pick up one of the coins on the table with your right hand. Do a "Fingertip Retention Vanish" into your left hand, "deep"lapping the coin (near your crotch) with a counter-clockwise sweeping circular motion as already taught, saying, "That's how this coin disappeared."

Turn your attention to the coin remaining on the table, pick it up and tap it on the mirror and say, "But that won't work with this coin because it's real, the other one was just a reflection. For this one I have to use magic to send it back into the sleeve for a big finish." Squeeze your legs together so a fold of your pant leg moves over both previously lapped

coins. Do a "Retention Vanish" and lap the coin off fingertip rest as described. There should be no noise when it hits your lap. Hold your left fist about a foot over the sleeve and open it to reveal the vanish.

Both hands turn palm down and grasp the sleeve, your right hand holding the five-inch coin through the cloth, your left hand holding the cuff end of the sleeve opposite the buttons. Tilt the cuff end downward and let the five-inch coin begin to roll out of the sleeve as you say, "*And when I say a big finish, I mean a big finish.*" Your left thumb and fingers pinch the cuff end so that it seems as if the big coin has to force itself out of the sleeve (fig.32). Let the coin fall flatly onto the table with a **thud** to end.

If you have troublelapping the third coin at the end of the routine without making any noise, simply use the servante described in "The Micrometer" to catch it.

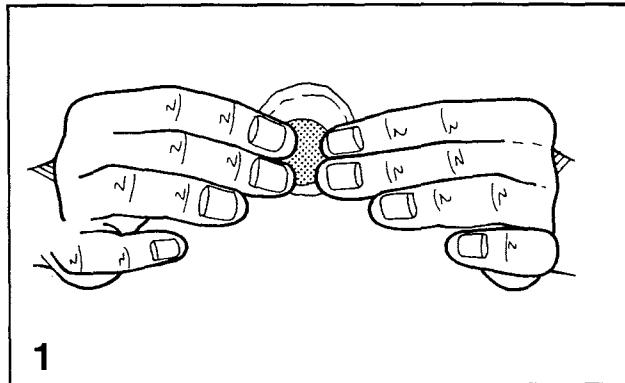
SILLY PUTTY

The plots of most coin tricks are restricted by a small list: the coins either vanish, appear, or change color. This is a little-known plot, wherein a situation is created allowing a sympathetic reaction to occur between a coin and a glob of Silly Putty. It is, in essence, a more theatrical version of "A Mighty Squeeze."

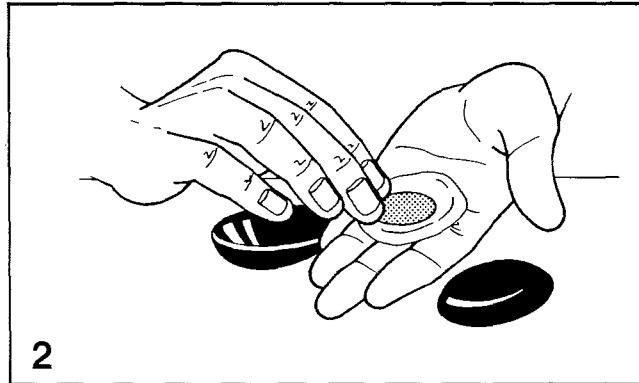
You need a regular half dollar, a second coin that's been folded in half, and a third coin that's been folded in quarters. You also need two genuine Silly Putty plastic eggs with the putty inside. You must be seated at a table opposite the audience, working on a mat.

Roll one of the pieces of putty into a ball (this must be done within a half hour of doing the trick or the putty will settle and lose its shape), put it back inside its egg, and place that on your left thigh. (A jar lid in your pocket, used as in "The Rainbow," will aid in holding the egg in place.) Arrange the two folded coins on your right thigh with the half-folded coin closer to you. The other egg, with the putty inside, is out of sight someplace, but easily accessible (this is the first egg you will bring out and use for most of the trick). The real half dollar rests on the table.

To perform, display the half dollar turning it over between your hands and offer to demonstrate a trick, saying, "I'm going to show you a trick with a half dollar and... (here you bring out the Silly Putty egg) the one, the only, the original, SILLY PUTTY." Open the egg and table the top half. Pull the putty out of the bottom half. Table the bottom half of the egg beside the top half.

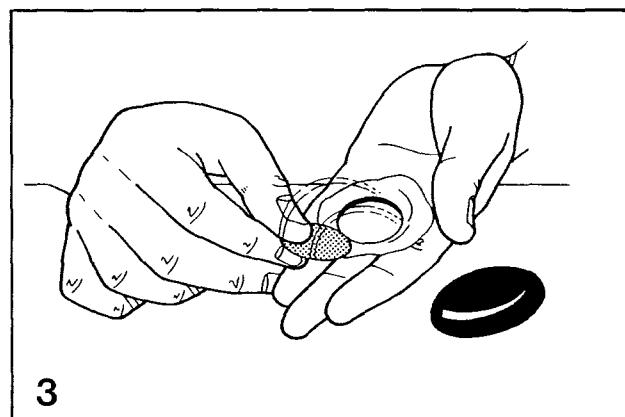


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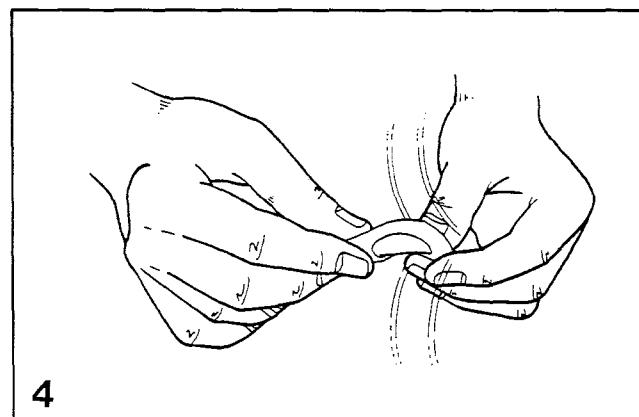


2

As you roll the putty into a ball between your hands, and then squash it flat like a thick little pancake, say, "You may remember this stuff from when you were a kid. There are a million things you can do with it, like stretching it, and breaking it, and bouncing it, but I think the most fun kids had was when they used to flatten it into a pancake and use it to pick up the picture off comics." Pick up the half dollar and press it flatly into the putty pancake. Hold the putty so that the side of the pancake with the coin imbedded in it is toward the audience, being pressed into place by your fingertips (fig.1).



3

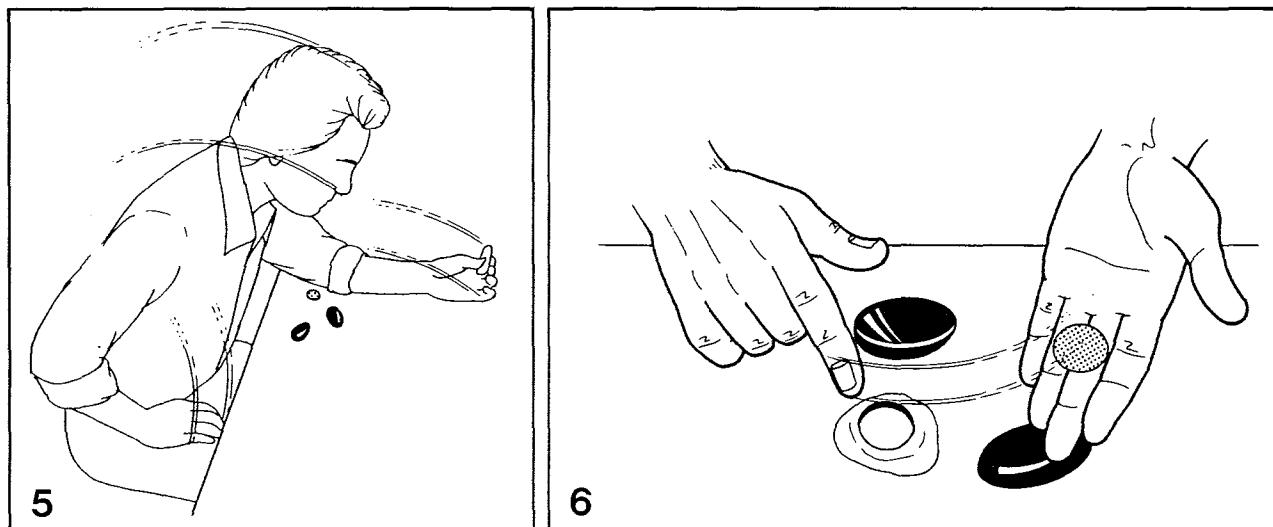


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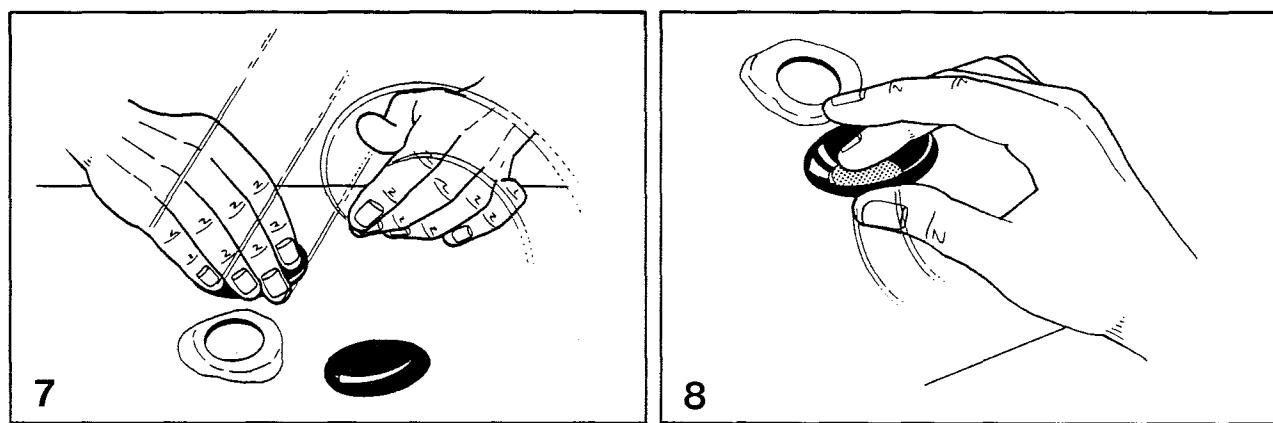
Say, "And I can do the same thing with this coin to make an identical impression in the putty." Turn your left hand palm up and lower the back of the putty pancake flatly onto your left fingers (fig.2). Your right hand gently peels the coin out of the putty leaving a perfect impression behind (fig.3). Table the coin to the left.

Your palm-down right hand grasps the right side of the putty and levers it to a vertical position so your left hand can regrip, holding it between thumb (behind) and fingers (in front) (fig.4). Lean forward to give the audience a really good look at the impression of the coin in the putty, at the same time letting your right hand drop into your lap (fig.5). While there it picks up the half-folded coin in fingertip rest. Your hand should be in a palm-down fist already, making it easier to pick up the folded coin in that position.

As you lean back, raise your right hand back to the table, where it rests in a relaxed fist. Your left hand turns palm down and places the putty on the table directly in front of the egg, impression side up. Pick up the coin with your left hand and display it in an open finger palm. Move your right hand forward and extend your first finger. Use it to point back and forth from the putty to the coin, saying, "Notice how close the impression is to the coin, you really get all the details" (fig.6).



Retract both hands and do a "Shuttle Pass," apparently dumping the half dollar into your right hand. Actually the coin is retained in finger palm in your now palm-down left hand. Your right hand does not complete its half of the action, but rather turns palm down (as in the "Half Shuttle Pass") when it moves out from under your left hand. Your right hand then moves in a straight line to the bottom of the egg (fig.7).

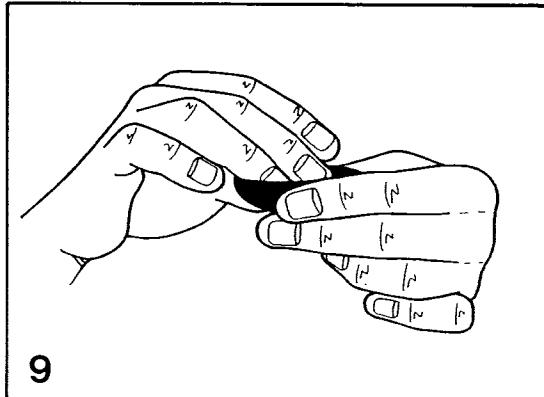


Your fingertips, behind which rest the half-folded coin, descend into the egg's bottom, your thumb moving *behind* it (fig.8). This grip enables your right hand to put the folded coin into the bottom and lift it *in the same motion*. Pick it up and transfer it to your left hand, held between thumb and first finger (fig.9). As both hands move to the position just shown, you must raise them so the inside of the bottom of the egg is *above the audience's eye level*, and they cannot see the half-folded coin inside.

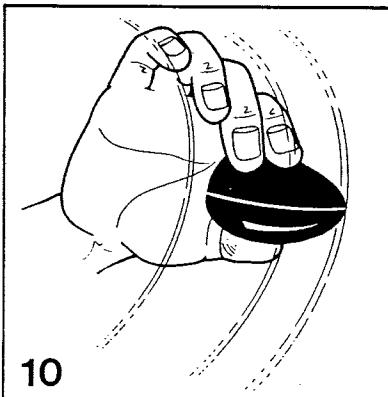
Your right hand immediately picks up the lid and puts it on top of the egg bottom (it isn't snapped shut yet, just resting there). Your right hand regrips, moving your first and second

fingers on top of the egg and your thumb beneath. Now snap the egg shut and take it with your right hand, fingers open and spread so the hand is seen empty as you shake the egg (fig.10). Place the egg on the table.

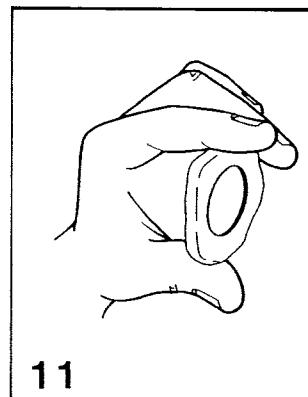
Pick up the putty with your right hand and then grasp its left side with your left hand. **Fake** tug on either side of the putty as you say, "*I could stretch it, or break it, but instead I'll fold it.*" Turn your left hand palm toward audience keeping your fingers slightly curled to conceal the finger-palmed coin and place the putty between your thumb and fingers (fig.11). Note that the side with the impression is toward the spectators. Extend your straightened right first finger across the center of the putty and push inward to start the fold (fig.12). Move your right hand away.



9

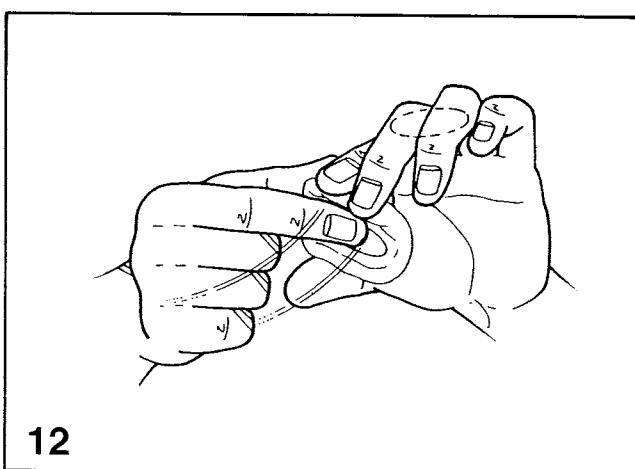


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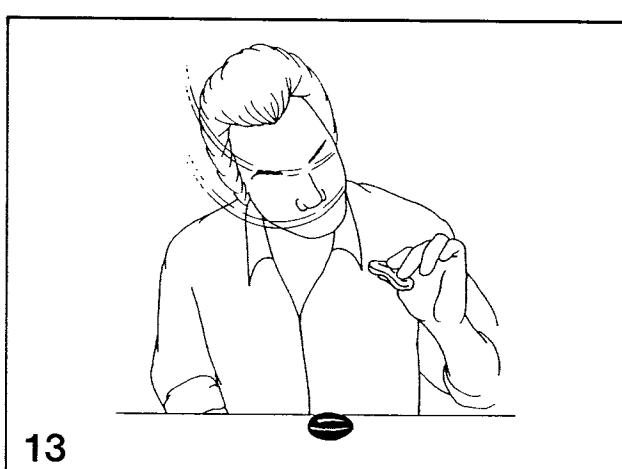


11

As your left thumb and fingers squeeze the putty, folding it in half, your right hand drops into your lap and Ramsay finger palms the quarter-folded coin so it's held in place by your curled third fingertip. The misdirection is perfect, and you are way ahead of the audience (fig.13).



12



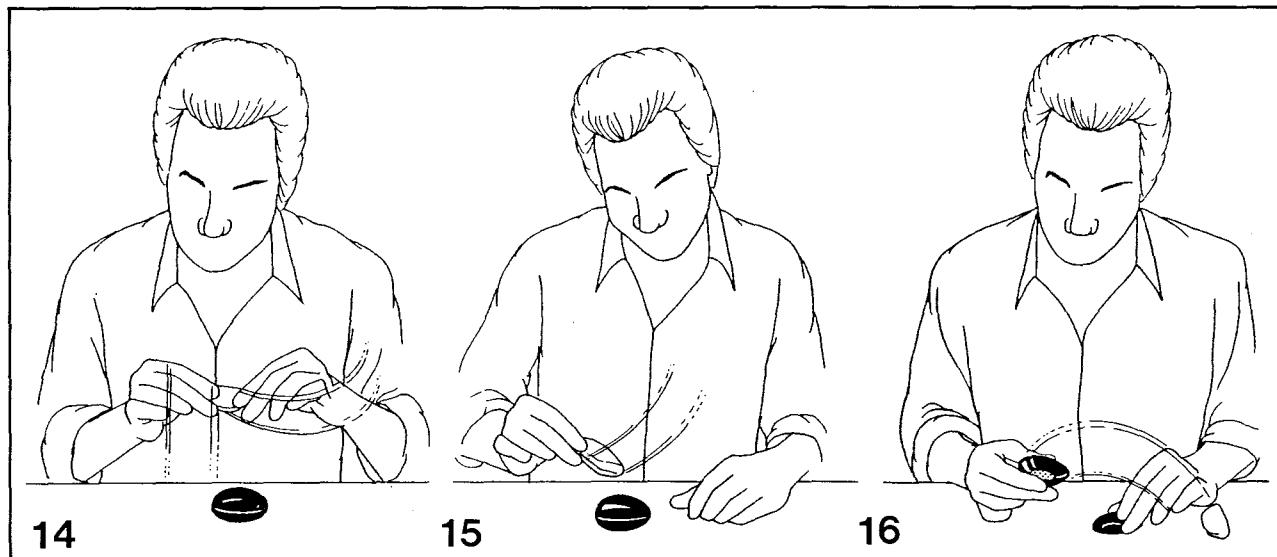
13

Raise your right hand straight up out of your lap. Your left hand moves to it and places the putty between your right thumb and fingers (fig.14). Your right hand immediately moves forward and waves the putty over the tabled egg (fig.15). Transfer the putty to your left hand, which tables it off to the left.

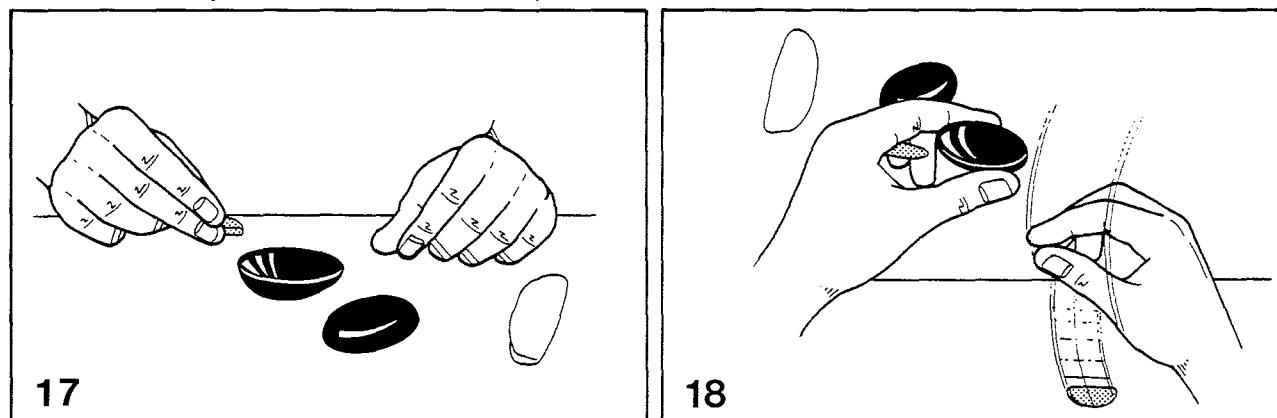
Your right hand picks up the egg, holding it between thumb, first and second fingers, and your left hand pops off the top half and tables it (fig.16). Dump the half-folded coin out

of the egg and onto the table. Table the bottom of the egg just inward and to the right of the top.

Your left hand picks up the putty and your right hand picks up the half-folded coin. Both hands (palms toward audience) move forward and display their items next to each other. (At this point your right hand has the quarter-folded coin in Ramsay palm, and your left hand has the regular coin in finger palm.) Your left hand turns palm down and tables the putty off to the left. Your right hand turns palm down and places the half-folded coin onto the table an inch or two from the edge (fig.17).



In a continuing action, your right hand lifts the bottom of the egg and places it between your left thumb and first finger. Your right hand returns to the table and descends directly in front of the half-folded coin. Do a "Sweep Lap," your right fingertips pushing the half-folded coin inward, off the table and into your lap (fig.18). Your right thumb immediately moves onto the Ramsay-palmed quarter-folded coin and pushes it to just inside the fingertips as your right hand is raised to the bottom half of the egg (which again must be held at or above the eye level of the audience).

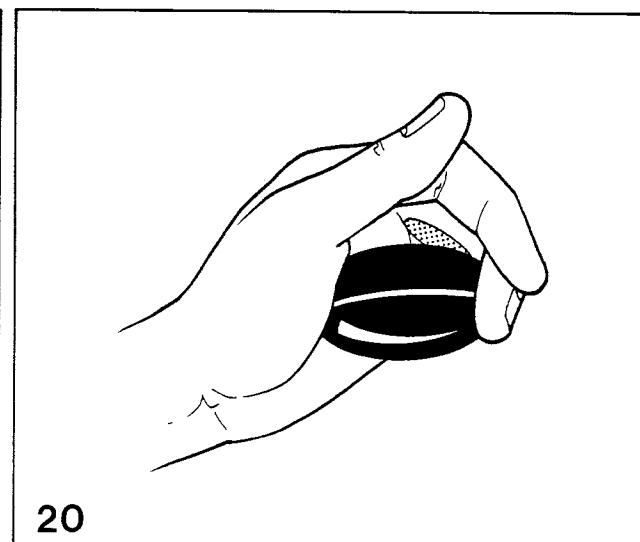
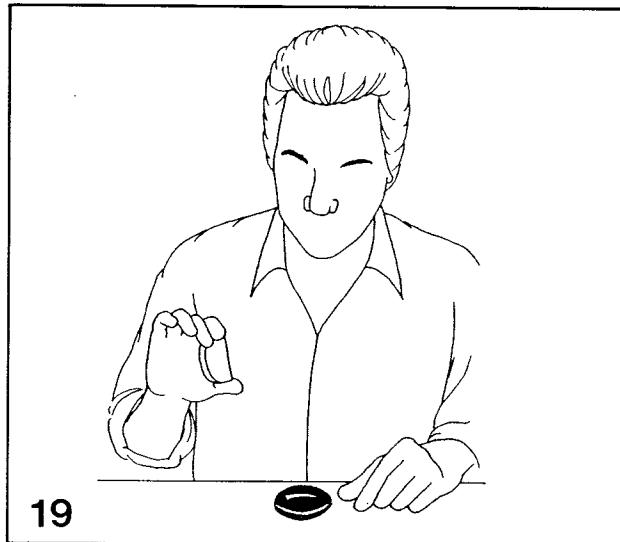


Place the quarter-folded coin inside the egg. Pick up the top half and place it on the bottom, regrip as already described so your right hand can snap the egg shut and take it away in the same motion. Shake it, then place it on the table.

Your left hand picks up the putty and transfers it to your right hand in folding position, i.e., the right hand is palm toward audience, back of the hand upward (fig.19). Use your left first finger to push the center of the putty inward to start the fold in the proper direction, then let your left hand settle to the table in a relaxed fist. Your right thumb and fingers squeeze the putty to a quarter fold.

Wave the putty over the egg, then transfer it to your left hand and table it at the **outer** left. The position of the putty is vital to the switch of the egg, coming shortly.

Pick up the egg with your right hand and shake it, then pop off the lid with your left hand and table it. As your right hand turns over to spill the quarter-folded coin out of the egg, your left hand drops into your lap and picks up the duplicate egg. To do that without any fumbling, simply let your hand drop straight down over the egg and pick it up so it's held in place by your curled fingers against the heel of the hand (fig.20). The half dollar that is finger palmed in the same hand should not get in the way if you do this properly. If you have to move your fingers around in order to lift the egg quickly then you'll drop that finger-palmed coin. Just lowering your hand straight down over the egg should work fine *if the egg has been properly positioned on your thigh in advance*.

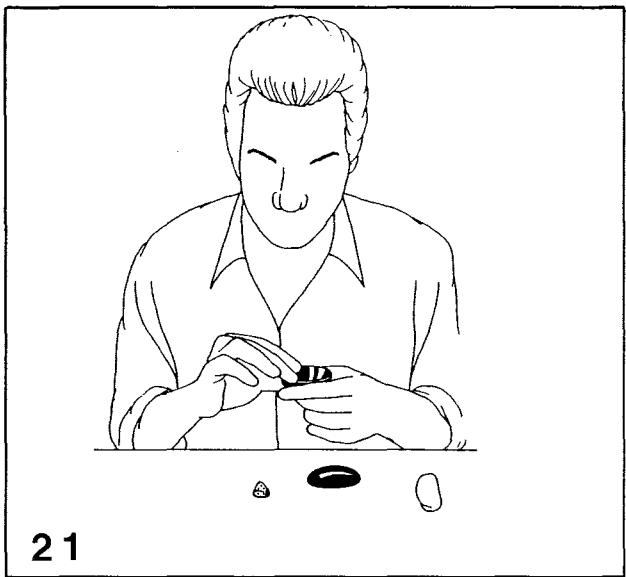


As soon as you've gripped the duplicate egg, raise your left hand so your right hand can put the bottom of the egg which has been in play between your left thumb and first finger (fig.21, in which the duplicate egg is concealed inside the left hand). As quickly as possible, your right hand moves forward to lift the quarter-folded coin, then continues toward the audience to display it. Patter for a moment about the odd folded coin to alleviate any heat on your left hand. At the same time your left hand descends a bit so it is resting on the edge of the table.

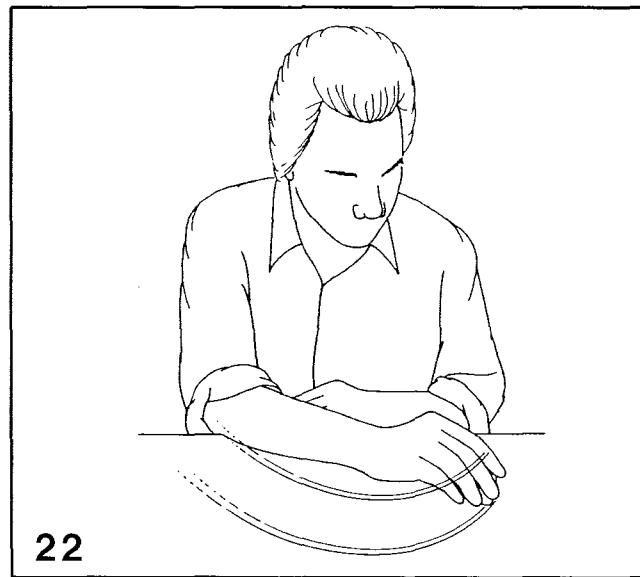
Drop the quarter-folded coin inside the bottom of the egg, then put the top on and snap it shut. You leave the egg in your left hand this time, which gives it a little shake so the coin is heard inside. Lower your hand back onto the table edge again afterward.

Your right hand reaches across to the left for the putty, momentarily obscuring your left hand from the audience (fig.22 is an audience view). At the same time your left hand begins

to turn palm down letting the upper egg fall into your lap (fig.23 is an exposed view). As your right hand moves back to the right holding the putty (exposing your left hand to the audience again) your left hand completes turning palm down and tables the switched-in egg with a decided downward push (fig.24 is an audience view).

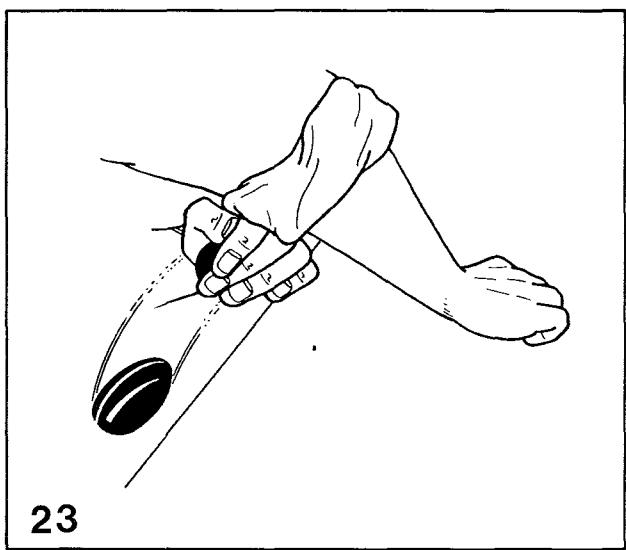


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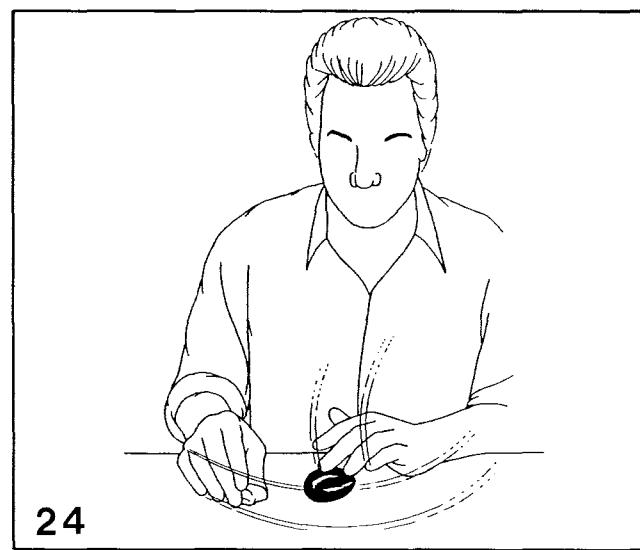


22

You must time things so that the noise the switched-out egg makes when it hits your lap occurs at the same moment that your left hand places its egg on the table. When timed properly the audience believes that it hears the quarter-folded coin bouncing around in the egg that's in plain sight on the table. After the switch your left hand moves away from the egg and settles to the table in a relaxed fist, with the real half dollar still finger palmed.



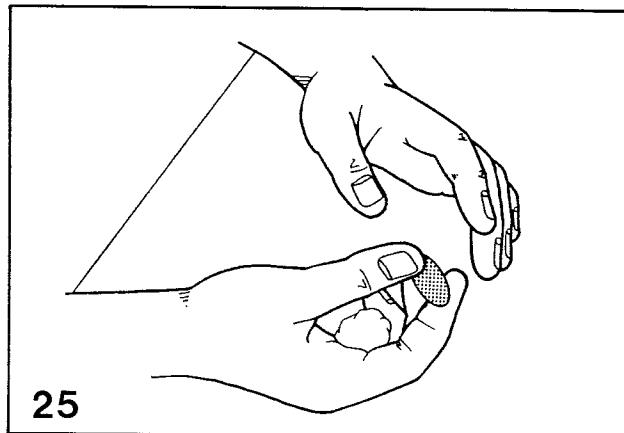
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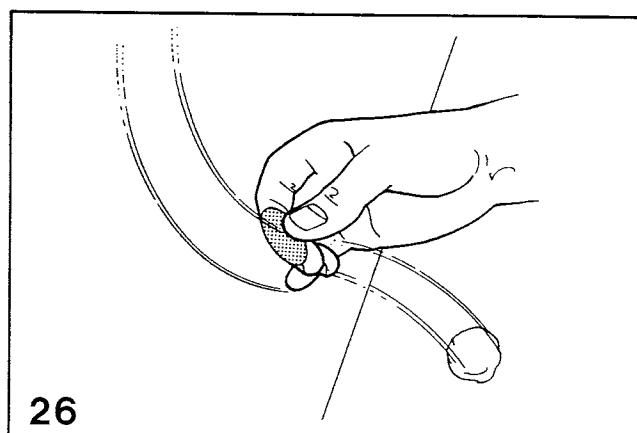
24

Your right hand rolls the putty into a ball inside it, then displays it. Turn the hand palm up and maneuver the ball of putty to "Spellbound" position. Do a simple "Spellbound" change, moving your left hand in front of your right hand, letting the putty fall back into right-hand finger palm, and leaving the coin which was finger palmed in your left hand in its place (fig.25). Once your left hand has moved away to reveal the change, your right thumb and fingers snap the coin to a vertical position.

Your right hand sweeps toward you while the bottom of the hand is pressed lightly against the table and laps the putty when it reaches the edge (fig.26). Immediately turn your right hand palm down turning over the coin and transfer it to your left hand.



25



26

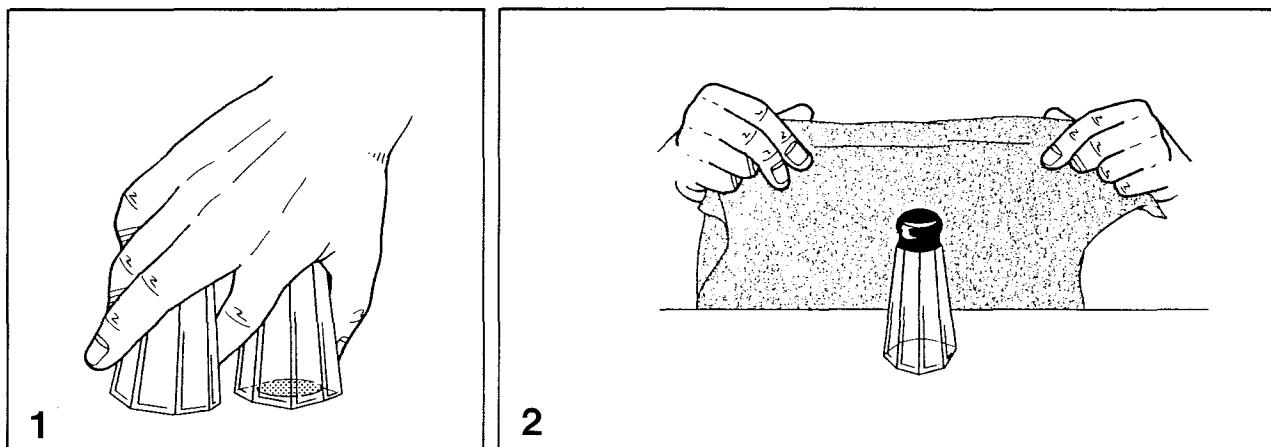
To complete the routine, table the coin and show both hands empty. Cleanly open the egg to reveal the putty back inside.

THE SALT SHAKER

David used this to close the first act he performed at The Magic Castle in 1974. It is, along with "The Funnel," another variation on the "Coin In Bottle." In each case, however, David's introduction of an unusual prop creates greater interest and expands the magical possibilities. In this routine you display an empty salt shaker and tell the audience that it will magically fill with salt under cover of a hanky. You change your mind, and decide to make a coin vanish and appear inside — which it does. The coin is then magically pulled out of the salt shaker, which becomes filled with salt at the end.

You need an opaque twenty-four inch handkerchief of a dark color and three large restaurant type salt shakers (they're about five inches high). Each is prepared in a different way. Bring all three to a professional glass worker for the following modifications. Cut the bottoms off all three. Put a half dollar inside one of the shakers and have the bottom reattached. Now reattach the bottoms of the other two shakers as well, and all three must be recut and bevelled so they're all exactly the same height and appear exactly the same. Screw the covers onto the shaker with the coin in it, and a second shaker — which remains empty. Fill the third shaker with salt, then put a piece of cellophane over the top before screwing the lid back on. This will prevent the salt from coming out through the holes.

In addition you will need a half dollar which matches the one inside the salt shaker. Everything is in your case, below table level and off to your right. To get into the routine, your right hand turns palm down and reaches into the case, grasping the shaker with the coin, and the salt-filled shaker, as in figure 1. Your first finger separates them. Inconspicuously move them into your lap. Rest the bottoms of the shakers flatly against your left thigh where your legs meet so the shakers actually lay against your right thigh. Leave the shaker with the coin inside it in the center of your lap and slide the salt-filled shaker toward your knees so it's out of the way. Preparation is complete, and you're ready to begin.

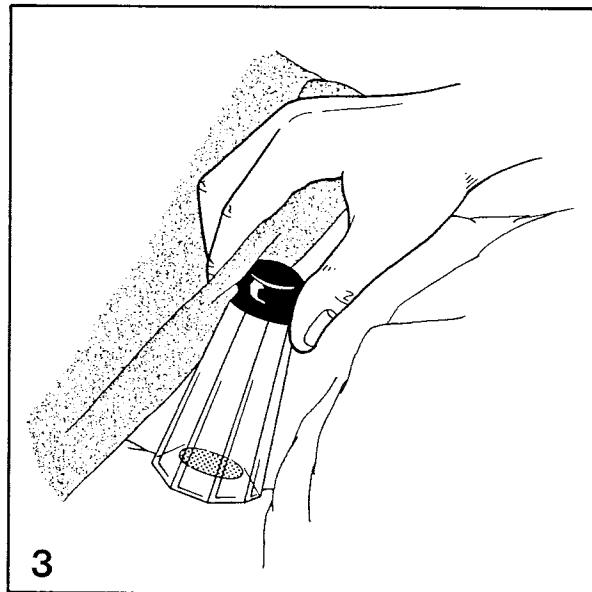


To perform, openly remove the empty salt shaker from your case and set it upright on the table. Then remove the hanky and table it to the right. Pick up the shaker and unscrew the cap as you say, "A genuine salt shaker, which is empty at the moment." Display both the cap and shaker very cleanly, then screw the cap back on and set the shaker upright on the table directly in front of you, about eight inches from the edge.

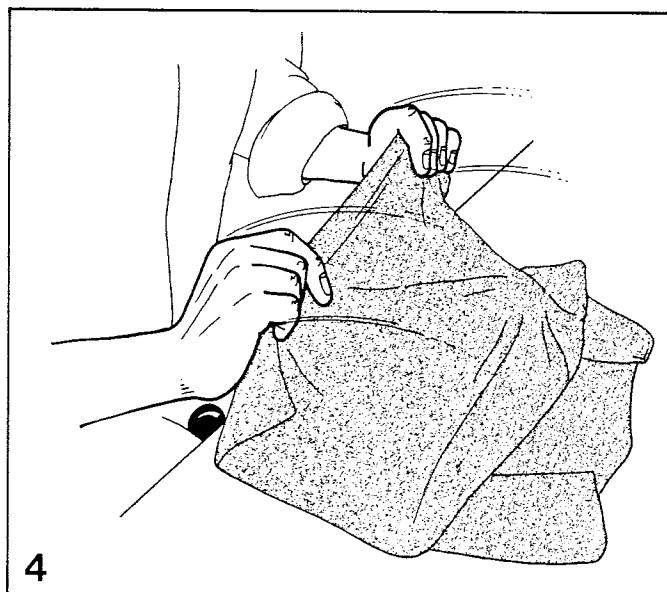
Say, "And you have to admit that it would be a great trick if I could take this handkerchief...." As you patter, pick up the hanky with both hands and stretch it out between them so each hand holds an adjacent corner (fig.2). The lower portion of the hanky hangs down behind the table edge. Note that your right third and pinky fingers are curled, grasping the hanky tightly, enabling your first and second fingers to move freely.

As you continue the sentence, saying, "...cover up the salt shaker..." quickly bend your hands outward at the wrists so the hanky billows out at the bottom and covers the shaker (fig.3). **Immediately** lower your hands (still holding the hanky) into your lap and grasp the cap of the shaker with the coin in it *behind the upper edge of the hanky* between your right thumb, first, and second fingers (fig.4).

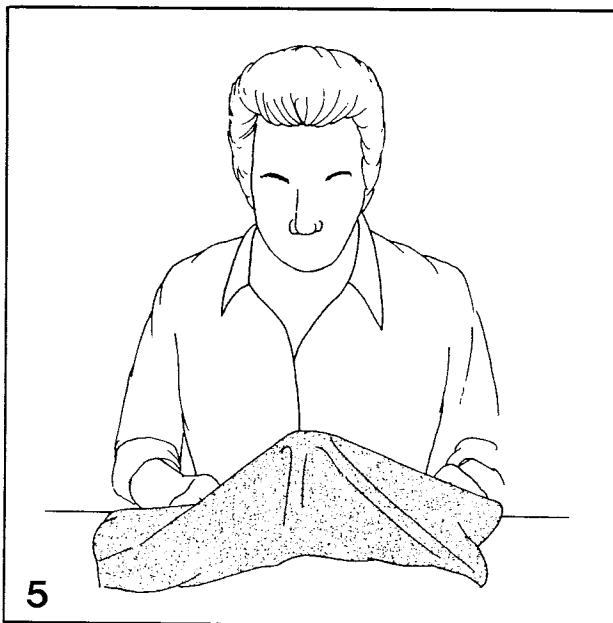
During this the hanky still covers the shaker that's on the table (which completely obscures the audience's view of what's going on behind it) (fig.5). Lift your hands straight up about six inches (the shaker with the coin now behind the hanky) as you continue, "...take away the handkerchief and have it be filled with salt" (fig.6, in which the hanky is transparent so you can see the salt shaker which your right hand holds behind it).



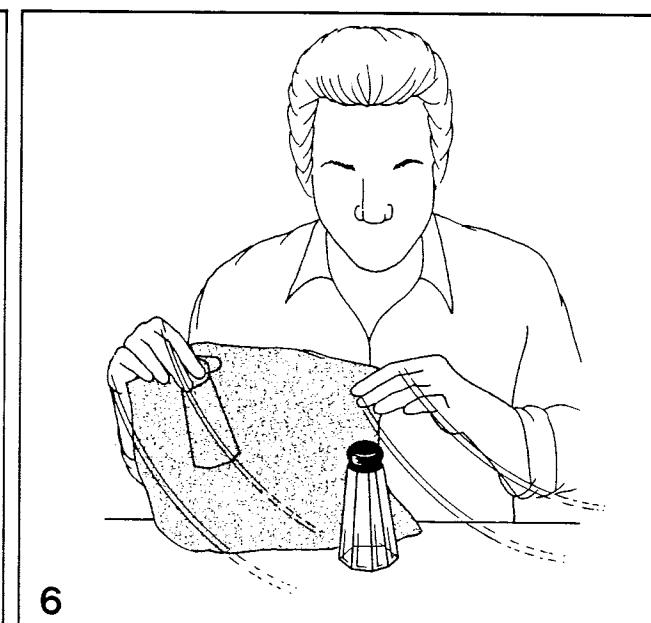
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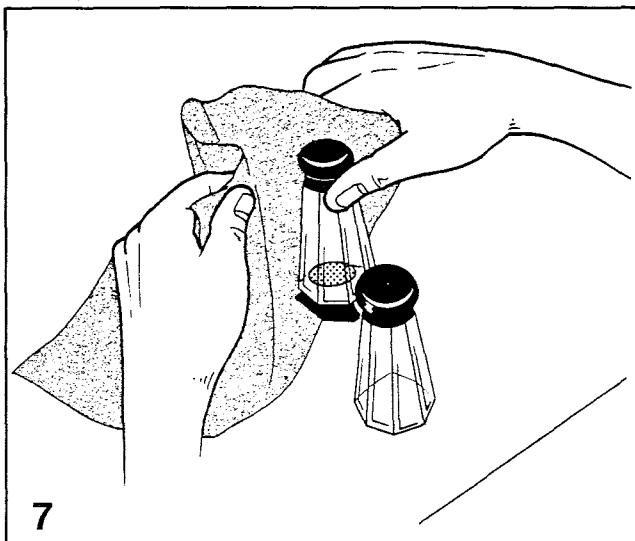
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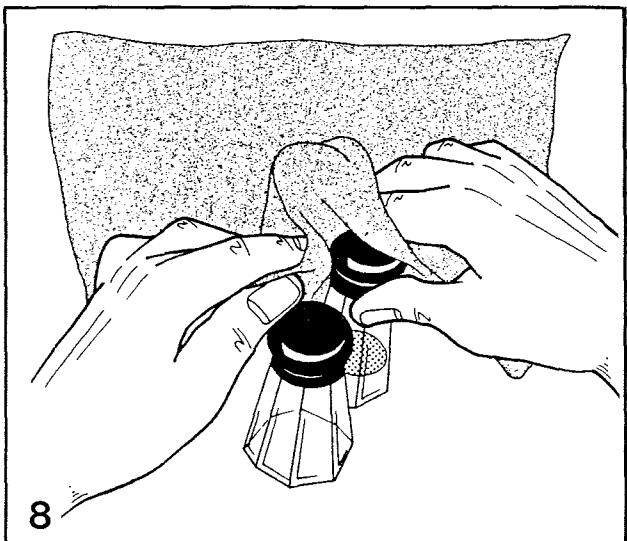
6

Say, "That would be wonderful, and it's just what I'm going to do." At the same time move your hands outward to beyond the empty shaker, swinging the bottom of the hanky outward (fig.7). Move your hands toward you, lowering them, and setting the shaker with the coin in

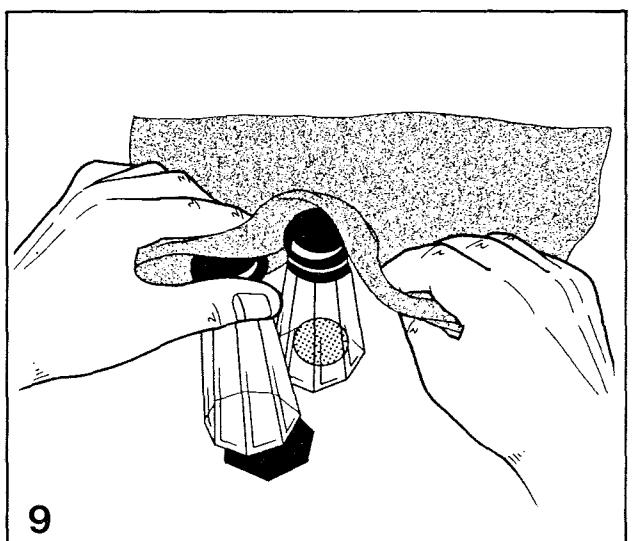
it on the table directly in front of the empty shaker (fig.8). Immediately grasp the cap of the empty shaker between your left thumb and fingertips (the same way in which the other one was just held) and lift it slightly (fig.9).



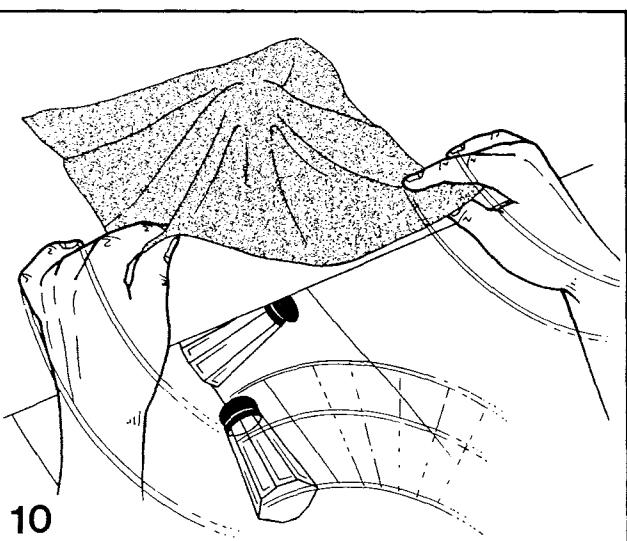
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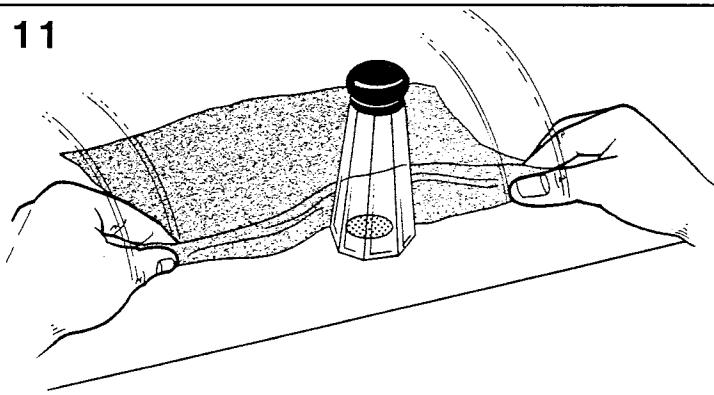
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Move your hands inward until they're over your lap. The bottom of the hanky still covers the switched-in shaker now standing on the table. Begin to move your hands forward again, at the same time releasing the stolen shaker. Because it is allowed to fall *after* your hands have started moving forward, it'll turn cap toward audience and land between your thighs on its side (fig.10). Without pausing, your hands continue forward so you can pull the upper edge of the hanky two-thirds of the way down in front of the tabled shaker to give the audience one last peek as you say, "No salt yet" (fig.11). The coin should be concealed from the audience by the hanky. Bring the upper edge of the hanky over the shaker and arrange it so the shaker is in the middle, then let go.

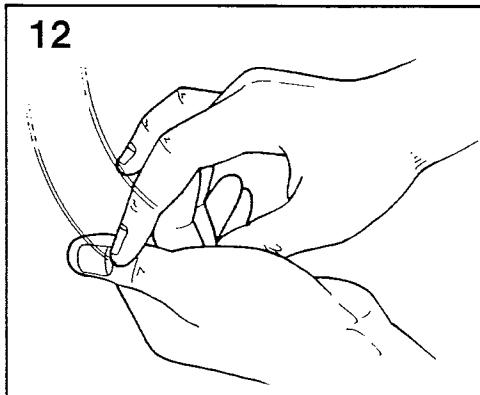
Reach into your case and bring out the half dollar. Display it, turning it over between your hands, then set it flatly on top of the hanky so it rests on the cap of the upright shaker as you say, "*I will even put a coin on top of the salt shaker so that if I tried to unscrew the cap*

to sneak some salt in the coin would fall off." Wave both palm-down hands over the shaker and say, "Lots of salt."

11

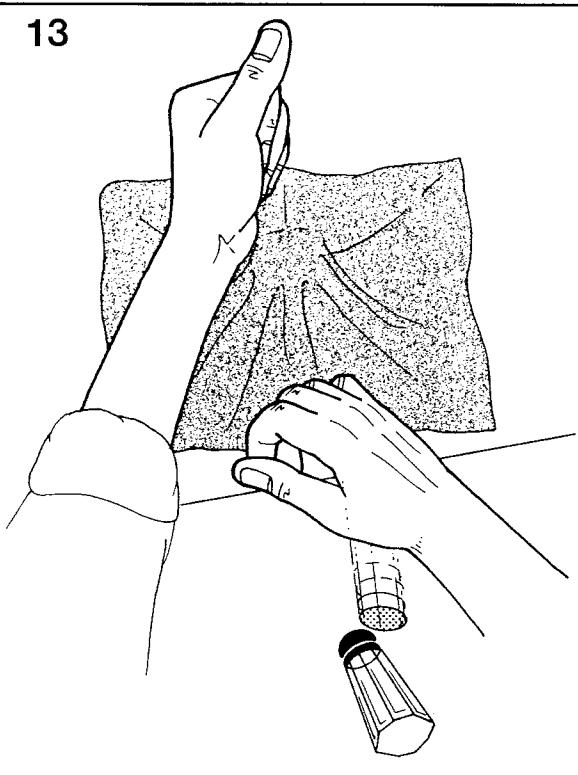


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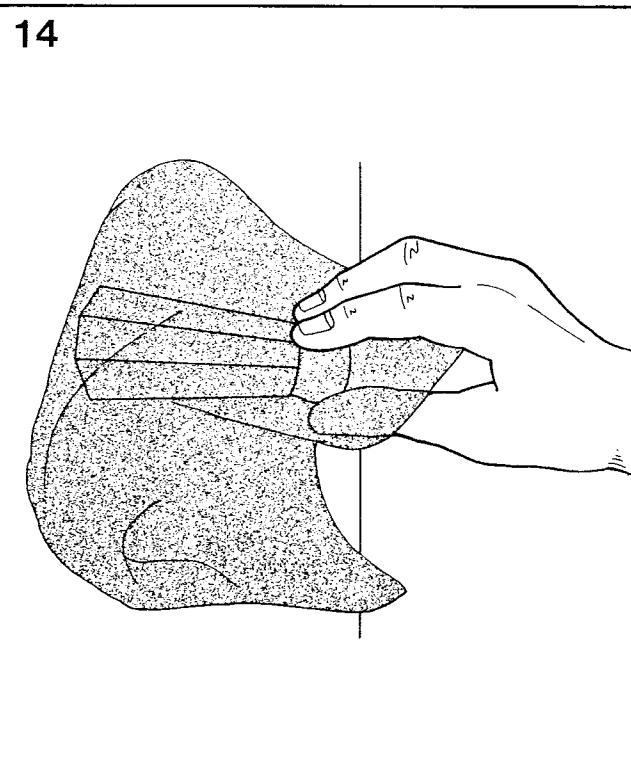


Say, "I'll tell you what – let me do this a little differently. Instead of putting salt in the salt shaker, I'll put the coin in the salt shaker." There's a lot of action which accompanies this, so read carefully. Your right hand takes the coin off the top of the shaker and pretends to put it into your left hand. Do a "Classic Palm Vanish," pushing the coin into classic palm with your right third finger as your right hand pretends to put it into your left hand (fig.12). Both hands move simultaneously, your right hand hand to the table edge and your left fist to over the shaker.

13



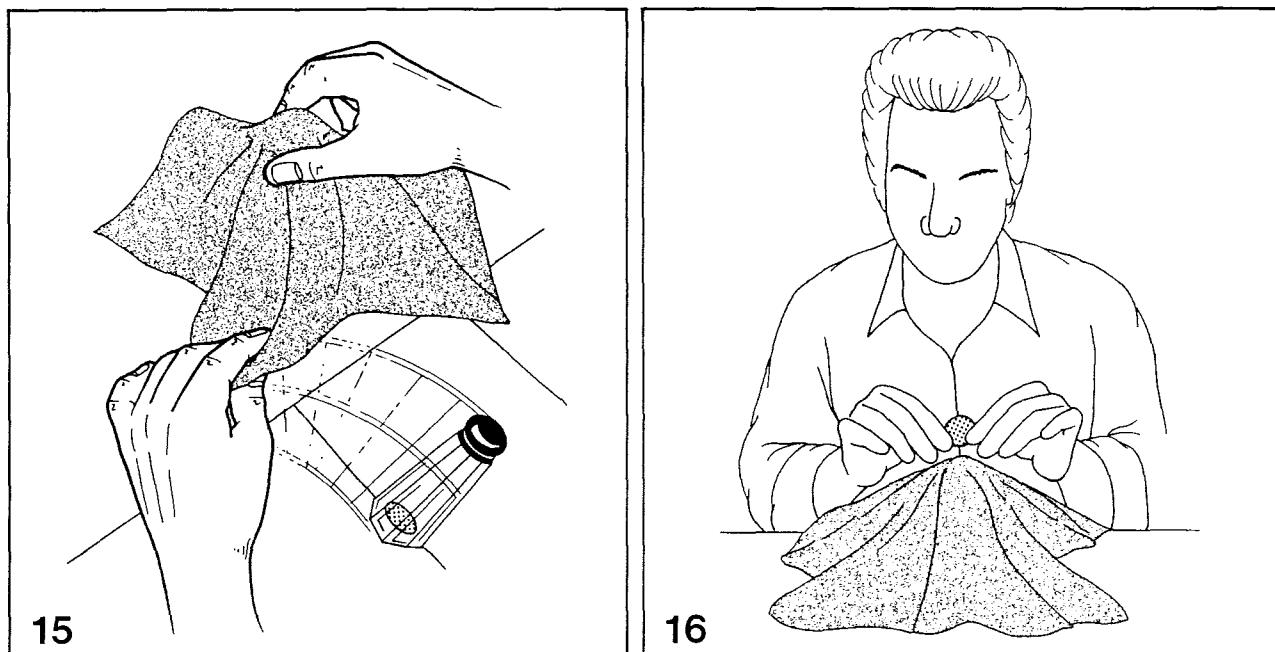
14



Your right fingers should rest on the table edge, your palm directly over your lap (and the empty shaker lying in it). Open your left fist and let the classic-palmed coin fall from your right hand at the same time (fig. 13, where the left hand is just about to open). The coin will hit the empty shaker in your lap with a **clink**, though it sounds as if the coin from your left

hand has landed (somehow) in the shaker beneath the hanky. You should just reach the end of the sentence and be saying, "...coin in the salt shaker," when the audience hears the clink.

Your hands grasp the inner edge of the silk and, as you pull the silk back off the tabled shaker, you steal the salt-filled shaker as already shown in figures 2 through 6. Here you must reach farther beneath the table with your right hand than before, since the salt-filled shaker is near your knees, however the misdirection is so strong (the audience sees the coin inside the tabled shaker) that it doesn't matter.



Once you've raised your hands to the position shown in figure 6, your left hand releases its end of the silk. Your left hand picks up the shaker with the coin in it and shakes it. Move your right hand toward the table, bending it back at the wrist. Let the bottom of the silk hit the table first, just in front of the edge, and then double it over, laying the upper half with the shaker hidden behind it on top (fig.14), in which the hanky is transparent). Move your right hand away.

Push the shaker with the coin in it toward the audience as you ask someone to open it and remove the coin. While they're unscrewing the cap and finding it impossible to remove the coin (it's too big to come out), drop both hands into your lap. Finger palm the loose coin in your right hand. Your left hand picks up the empty shaker which has been lying down and levers it upright, placing it near your knees and out of the way. Raise your hands onto the table afterward.

Take the shaker with the coin in it back from audience (after the cap has been screwed back on) and set it on the table directly in front of you in position for the same switch already shown in figures 7 through 9. At the same time your right hand lifts the hanky by its edge, picking up the salt-filled shaker behind it in the same position it was in before you put it down. Once your left hand has positioned the other shaker on the table it joins your right hand and grasps the appropriate corner again.

Move the hanky over the tabled shaker and put the salt-filled shaker in front of the shaker with the coin in it. Now, your left hand picks up the shaker with the coin in it between thumb, first, and second fingers. Both hands pull the inner edge of the hanky back until the shaker in your left hand is directly over your lap. Let go of the hanky with your right hand. Move your right hand forward and grasp the cap of the salt-filled shaker that's beneath the center of the hanky. Lift it and give it a little shake, at the same time letting go of the shaker held by your left hand. You must time it so that the shaker with the coin in it hits your left thigh, making a nice jingle, at the same time that your right hand jiggles the salt-filled shaker beneath the hanky (fig.15). The illusion of the sound coming from the shaker beneath the hanky is perfect.

Your right hand tables the shaker and your left hand drops its corner of the hanky. If there's a lot of excess material hanging off the back of the table fold that portion of the hanky up and over onto the table.

Pause for a moment, then raise both hands and move them toward each other above the shaker. Your right thumb pushes the finger-palmed coin to your fingertips, where it's produced between both hands (fig.16). Display the coin and place it aside. Pause again, then whip away the hanky to reveal that the shaker has become filled with salt — which is exactly what you promised to do at the very beginning.

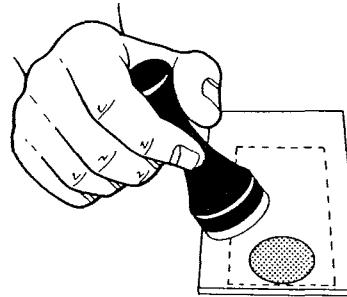
THE STAMP TRICK

The preparation for this routine will discourage all but the most enthusiastic among you. In this brilliant creation the image of a coin is stamped onto an otherwise blank pad of paper. The image is magically moved around, and then a second image is stamped beside it. The second stamp is taken off the pad and put onto the other side, then the first stamp is also taken off and put on the other side. Finally, a third "coin" is stamped onto the pad and the piece of paper is ripped off and folded. When the paper is unfolded three real coins spill out and the paper is blank.

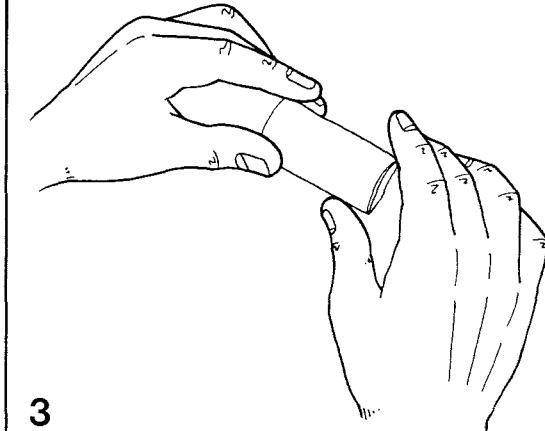
You need three half dollars, a small pad of plain white paper that's three inches by five inches, a medium-size stamp pad with black ink, a piece of thin rubberized magnet measuring one and a half inches by two and a half inches (it must fit inside the pad), a very thin metal shim the size of a half dollar (the easiest way to obtain this is by cannibalizing a magnetic shell), and a rubber stamp which produces the impression of a coin. The impression produced by the rubber stamp is shown in figure 1. Make a photocopy of this page and take it to a store which makes rubber stamps to order. They will make the stamp itself directly from the copy of figure 1.



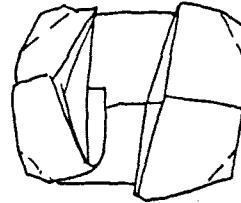
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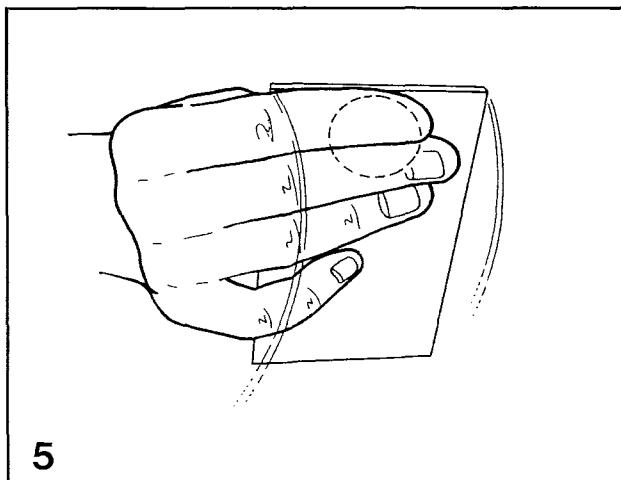


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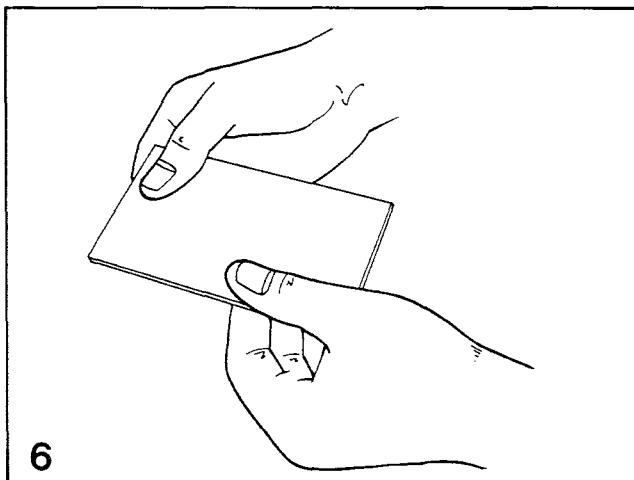
Tear about half the sheets off the back of the paper pad (including a cardboard back if there is one). The pad cannot be too thick or the magnet won't work. Slip the piece of rubberized magnet into the center of what remains of the pad. Even though it doesn't actually stick out, there will be an extra large space between the pages running all around the pad because the magnet is a bit thick. Don't worry about that — David's handling prevents this space from being seen.

Ink the rubber stamp and make an impression of a coin on the pad at the center of the narrow end which binds all the pages together (fig.2, in which you can see how the magnet is positioned inside the pad). You must be careful not to touch the impression until it's completely dry, then place the shim directly over it, metal side *against the pad*. The stamped impression should be completely covered by the shim.

Tear off a clean page from the other side of the pad. Place the pad aside, clean side up. Lay the loose page on the table and pile the three regular half dollars near the far narrow end. Begin to fold the paper over toward you, around the coins (fig.3 shows this just completed). Lift the bundle and fold the excess paper on both the right and left sides underneath. Now fold all the corners underneath. You should end with a bundle that is a mess of folds on one side (so it looks fairly flat) (fig.4). Place this parcel on your left thigh, folded side down — so it doesn't unfold, which it might naturally do if allowed.



5



6

Place the paper pad, clean side up, the stamp pad, and the rubber stamp inside your case, below the table on your right. All should be out of sight when you begin. You must be seated at a table opposite the audience, working on a mat.

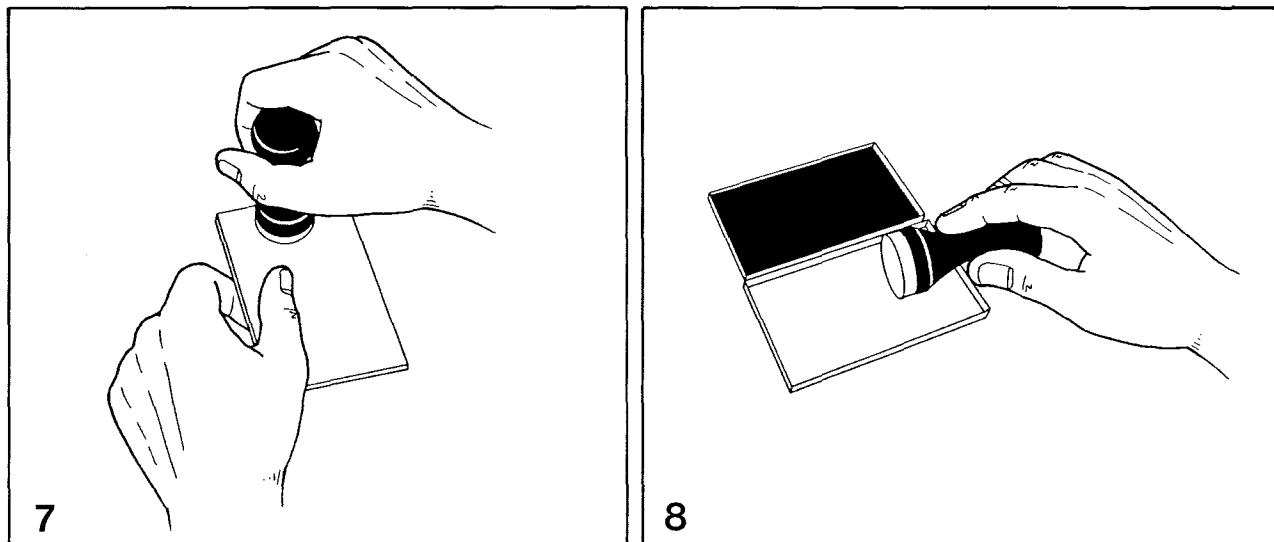
To perform, bring out the stamp pad and table it directly in front of you so the side with the hinges is toward you. Flip the top open, backward and toward you, and let it fall flatly on the table.

Next you'll bring out the paper pad. Grasp it between your right thumb, on the clean side, and fingers, on the back and covering the shim. Raise your right hand as you bring the pad into view, giving the audience a quick flash of the underside (fig.5). Immediately lower your right hand so the clean side of the paper pad is upward and grasp its left long side between your left thumb and fingers (fig.6). What you're really doing is pinching the left side of the pad closed so the gap between the pages caused by the magnet isn't seen.

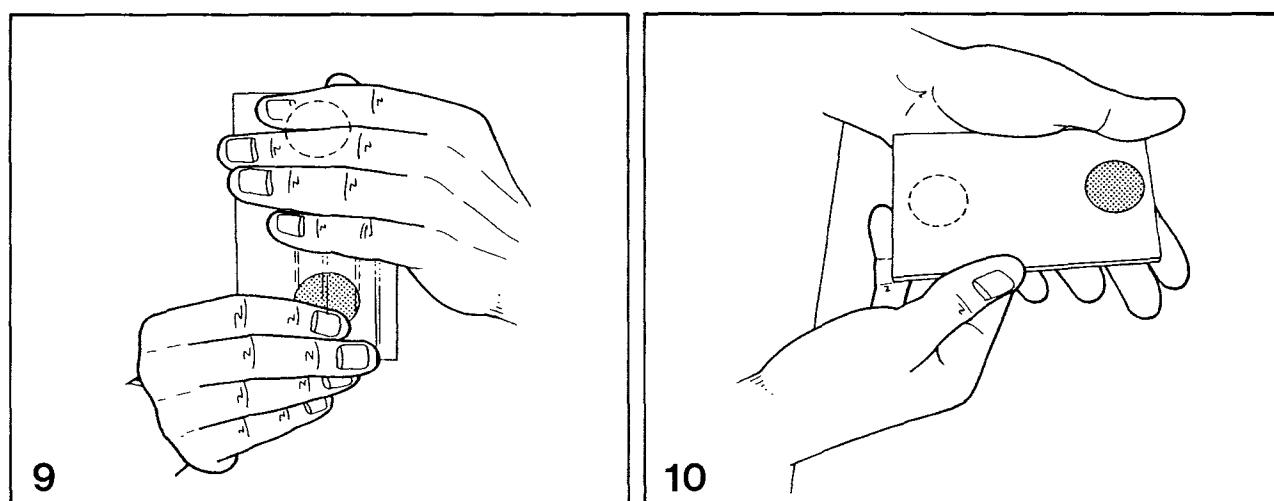
Your right hand goes back inside your case and comes out with the rubber stamp. Give the audience a good look at it as you explain that coin collectors use them to mark the packages in which the coins are kept. Ink the stamp and make an impression on the pad at the center of the outer end, near the binding (fig.7). It should be a neat, clear, impression, and as close to directly over the shim on the underside as you can get it. Afterward, table the rubber stamp by resting its head in the open lid of the stamp pad (fig.8). You will always replace the rubber stamp to this position throughout the routine so it doesn't roll around.

Your right hand returns to the paper pad, palm up, and grasps its inner end. That allows your left hand to regrip for a subtlety by grasping the outer end of the pad between your thumb, on the clean side, and fingers, over the shim on the underside (the same grip as already seen in figure 5, though here with the other hand). Raise the pad to your mouth and

blow on the just-stamped impression. The audience sees a brief flash of the underside of the pad. As you lower your hands afterward, your right first finger reaches inside your left fingers and presses on the shim. Drag the shim inward until it's near the pad's inner end (fig.9 is an exposed view).

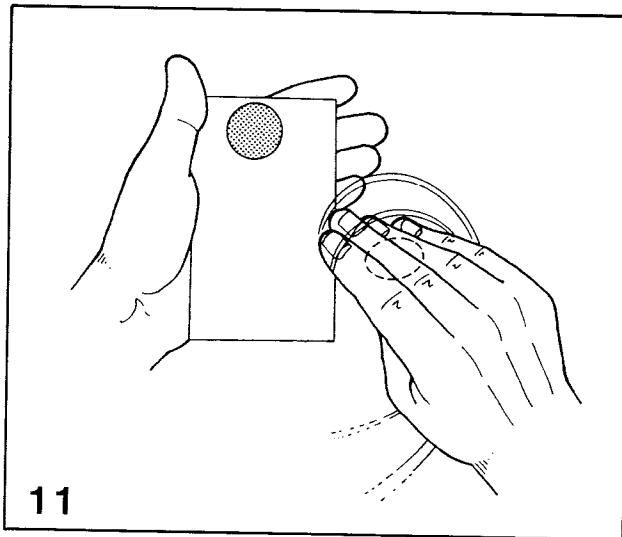


Your left hand shifts its grip, moving the thumb to along the outer left corner of the pad. It's almost as if the pad's outer end is held in what would be normal dealing position if it were a deck of cards (fig.10). Your right first and second fingers, which press directly upward on the shim, slide it to the right. Your hand pulls the shim out from beneath the pad, lowering your thumb onto it and simultaneously turning your hand palm down so it isn't exposed to the audience (fig.11). The shim should be concealed behind your fingers, held in place by your thumb.

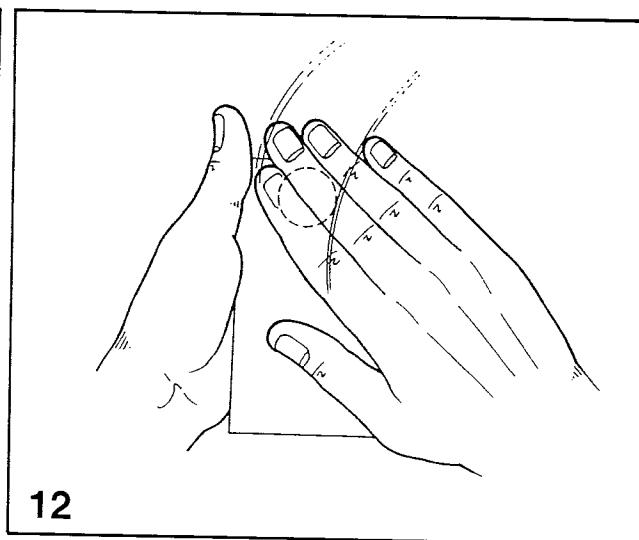


Without pausing, your left hand tilts the upper side of the pad toward you, necktying it so the audience can no longer see it. Your right first and second fingers lower the shim over the just-stamped impression at the outer end of the pad (fig.12). Leave it there — the magnet in the pad will hold it in place. Flatten your right hand and rub your first and second fingers back and forth on the shim, sliding it slightly to the right and left. This is ostensibly to see if the impression you have just stamped will still smudge.

Raise the pad to your mouth to blow on the impression again. Take this opportunity to align the shim perfectly over the impression with your left thumb (fig.13). Note that your right hand has grasped the right long side of the pad.

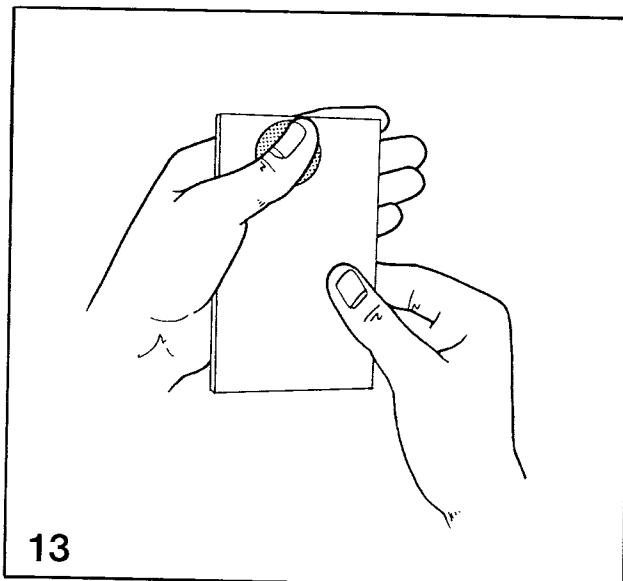


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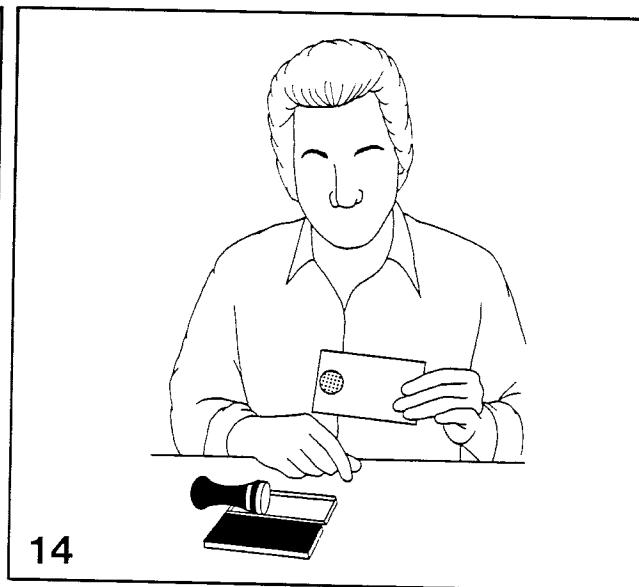


12

Lower your hands and tilt the upper side of the pad toward the audience so they can get a good look at the impression. *Do not hold the pad horizontally* — you don't want them to possibly see the edge of the shim. You must bend your hands downward at the wrists in order to give them the proper angled view.



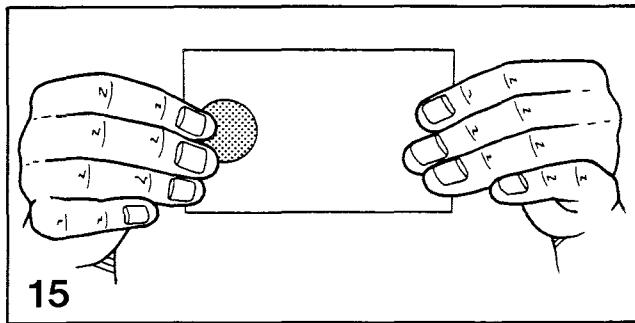
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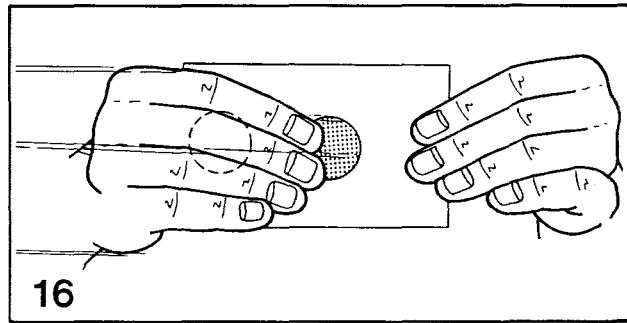
14

Move your left hand away, turn it palm down, and grasp the inner end of the pad between thumb, beneath, and fingers, above. Lift the pad out of your right hand and rotate it so the side the audience has been looking at is now facing directly toward them, and the narrow ends are to the right and left (fig.14). Turn your right hand palm toward you and move your fingers onto the pad just to the right of the shim (fig.15). Your thumb is behind the pad. Using your fingertips, push the shim to the left (fig.16). It'll stick to the pad due to the magnet. Your right fingers will automatically cover the actual stamped impression as the shim is moved away.

Grasp the pad with your right hand by simply moving your thumb and fingers together. That frees your left hand, which uses its first and second fingers to first pull the shim up to the upper left corner of the pad, then down to the lower left corner, then back to beside your right fingertips (fig.17).

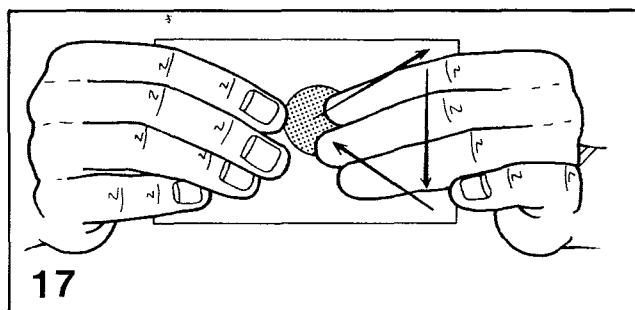


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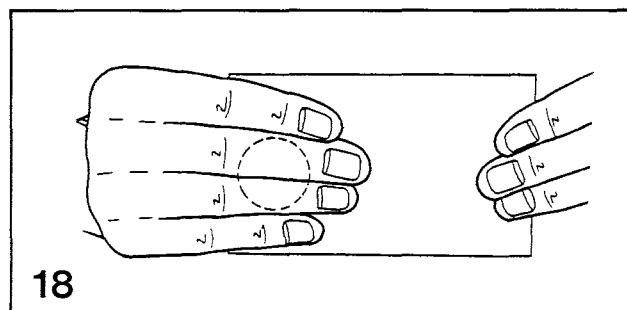


16

Grasp the left end of the pad with your left hand. Move your right fingers over the shim so it's completely concealed from the audience. Slide it to the right until it's just about over the genuine stamped impression and pause for a moment. Extend your fingers a bit farther over the shim until it's in high finger palm, which is directly over the second phalange of your second and third fingers (fig.18, in which the right fingers are transparent). Slip the shim off, keeping it in this position, as your right hand moves to the right and turns palm toward audience. Your first finger gestures upward and the hand is seen apparently empty as you say, "But wherever I put it, it's really on" (fig.19).



17



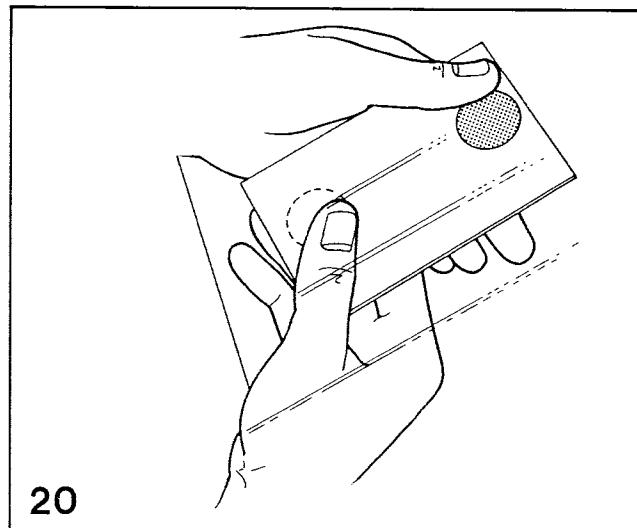
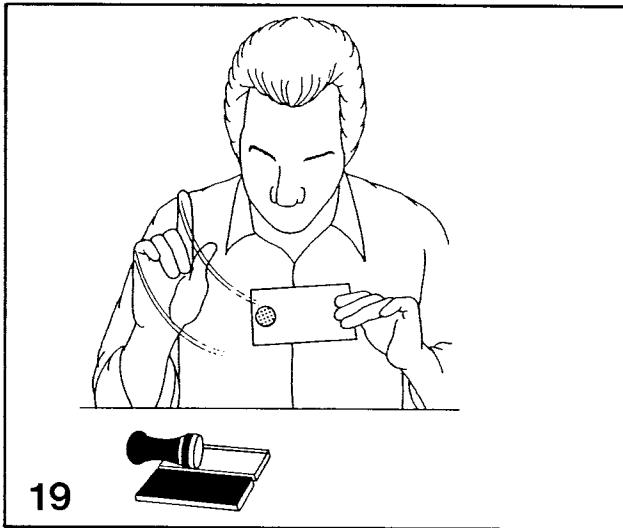
18

Lower your right hand and turn it palm up, tilted slightly toward you. Move it behind the pad, then lower the pad onto it (narrow ends toward and away from you, stamped impression at the outer end). Allow the high-finger-palmed shim to adhere to the underside of the pad near the center. Your left hand immediately lets go of the pad and moves to the stamped impression at the outer end. Lower your left second fingertip onto it and rub it back and forth (this should be done as you reach the end of the preceding sentence, saying, "...it's really on").

Your left hand turns palm up and cradles the outer end of the pad for a moment. This enables your right fingers to slide the shim down to the center of the inner end of the underside of the pad, about an eighth of an inch from the edge (fig.20, in which the pad is transparent). Grasp the pad firmly with your right hand for a moment so your left hand can regrip.

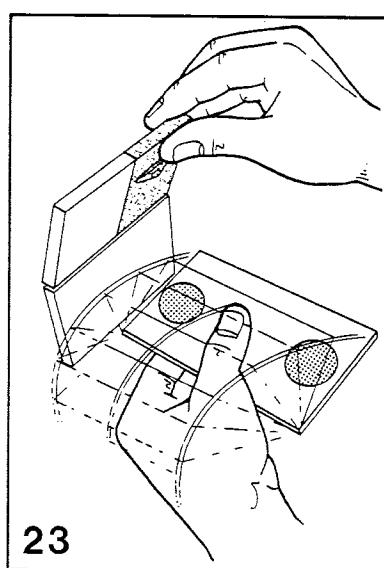
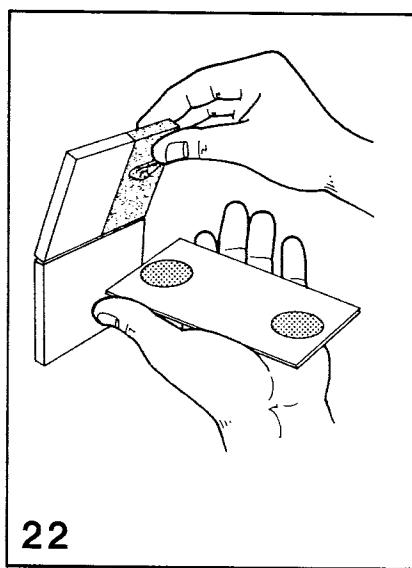
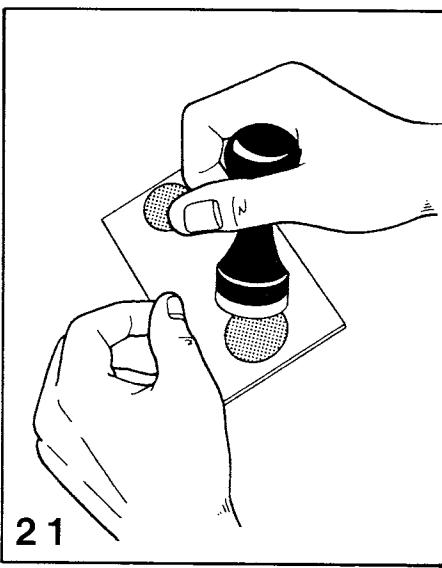
Grasp the left long side of the pad between your left thumb and fingers as already shown in figure 6 — this is to pinch it closed so the gap created by the magnet is not seen. Lower the pad to the table, continuing to hold it securely. Your right hand picks up the rubber

stamp, inks it, and stamps a second impression on the pad at the center of the inner end, just above where the shim is on the opposite side (fig.21). Afterward, remember to lay the rubber stamp on the table so the head rests in the lid of the stamp pad.



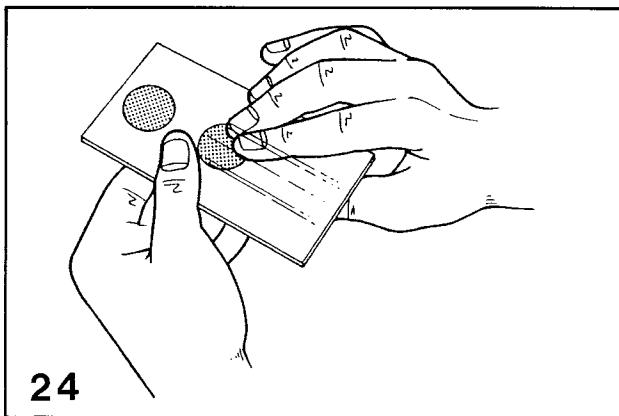
Lift the pad. Grasp it lightly with your right hand, thumb above and fingers beneath. This is only so you have a chance to readjust the shim on the underside with your right fingers until it is *directly* beneath the impression you have just stamped on the upper side.

Lay the pad flatly onto your left palm, your fingers along the right long side. Your thumb rests along the left long side — on the edge, because it's going to slip beneath the pad in a moment.

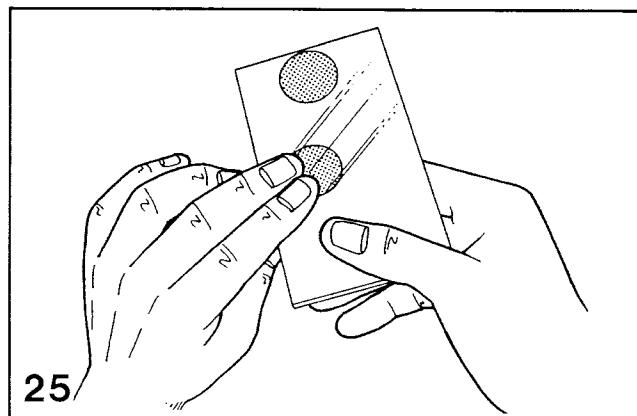


Your right hand picks up the rubber stamp and holds it directly in front of, but a bit above, the pad as you say, "*It isn't the stamp....*" Immediately place the stamp off to your right, standing it upright on the table so it's resting on its wooden end. Without pausing your right hand picks up the stamp pad **by the lid** and holds it up *directly in front of the paper pad* as you finish the sentence, saying, "...*it's the ink!*" (fig.22). At that moment, under cover, your left thumb flips the pad over so it ends held between your thumb and fingers

(fig.23). Do not wait — lay the stamp pad on the table in the same position it was in before. Since both sides of the paper pad appear identical, the audience will not think anything has happened. Turn your right hand palm down.

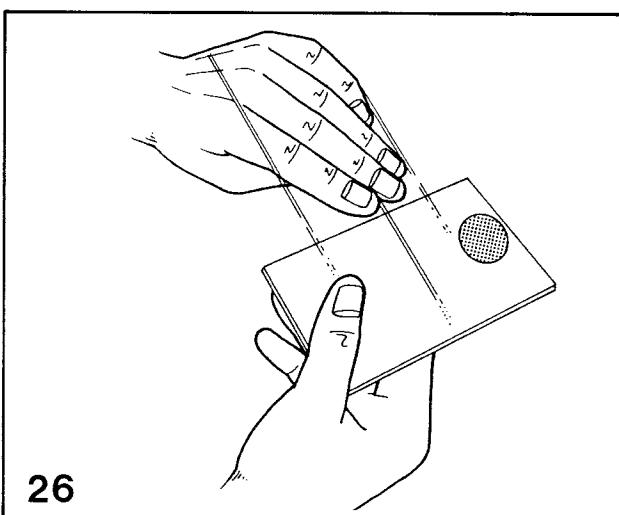


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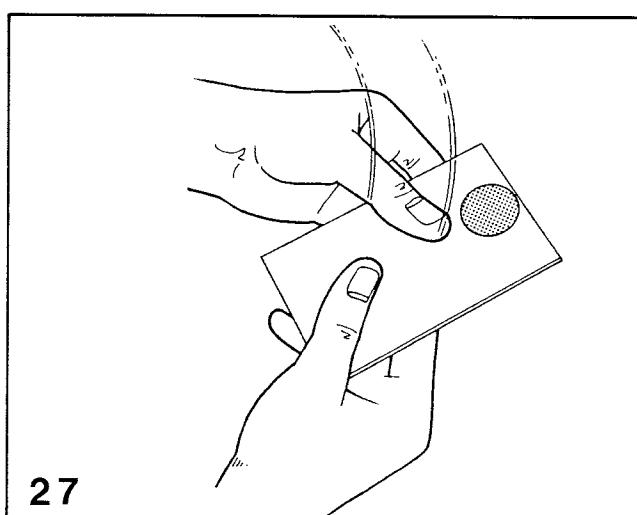


25

Continue, "It's special government ink — I don't know where they get it, but the stamps are really on." As you say the last few words, rub the stamp at the *outer end* of the pad with your right first finger. Say, "But sometimes..." and use your right first finger to slide the shim forward an inch (fig.24). Now turn your right hand palm up and grasp the inner end of the pad with your right thumb and fingers. That frees your left hand, which turns palm down. Use your left first finger to slide the shim around to various places on the pad (never overlapping the real impression at the outer end!), ending so the shim is in the center of the pad, just left of center (fig.25).



26

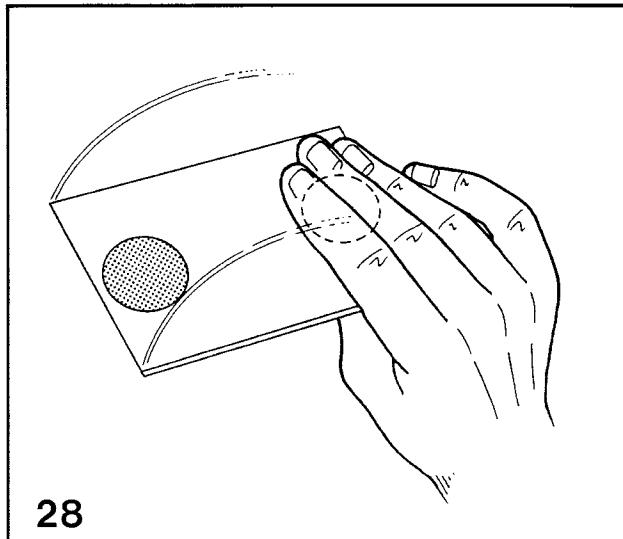


27

Hold your left fingers together and straight. Lower them over the shim so it's completely concealed from above. Pull the shim off the pad, to the left (fig.26). Immediately move your fingers beneath the pad and turn the hand palm up, placing the shim onto the underside of the pad near the outer end (fig.27). Your right first finger quickly reaches up and slides the shim down to the inner end of the pad.

Move your left hand away — you can now flash both sides of the pad and a genuine stamp will be seen on each side at the outer end. Your right fingers cover the shim and third genuine stamp beneath it (fig.28). Lower the pad to normal position, so your right hand is palm up, and place it back into "dealing position" in your left hand.

You are going to repeat the entire opening sequence of the routine, shown in figures 10 through 13, where your right hand steals the shim from the underside of the pad, turns palm down, and places it over the genuine stamp at the outer end. Raise the pad to your mouth to blow on the stamp just to check that it's really dry and align the shim perfectly over the genuine stamp with your left thumb (fig.29 is an audience view).

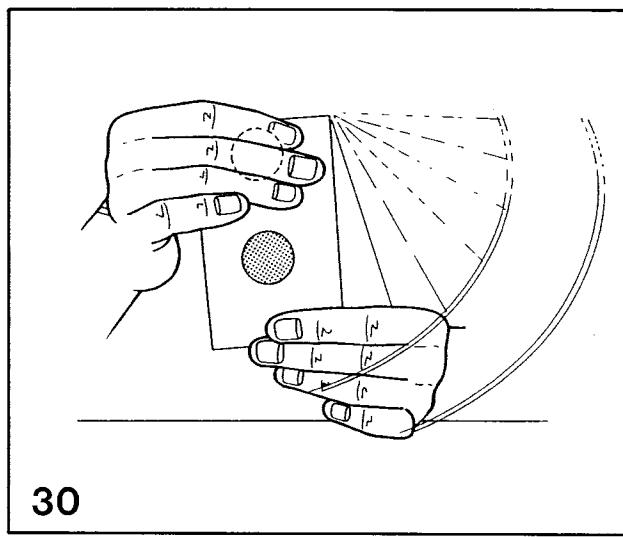


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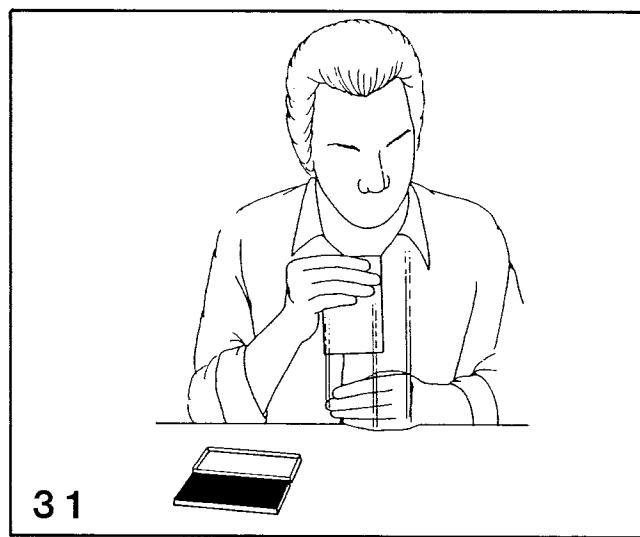


29

Continue with the opening sequence, repeating the actions shown in figures 14 through 17, turning the pad so it's broadside toward the audience. Your right fingers grasp the right end of the pad and push the shim to the left (your fingers cover the genuine stamp during this). Your left fingers slide the shim around to various spots on the pad as described. Stop when the shim is just left of the pad's center.



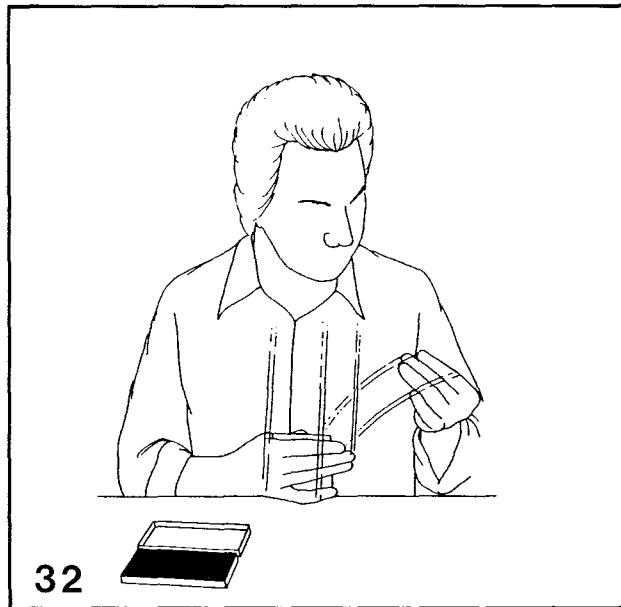
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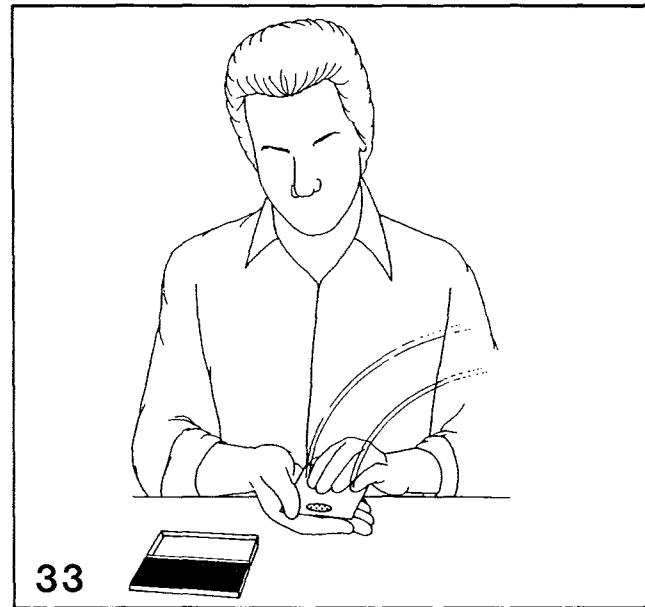
31

Your left hand shifts the left end of the pad downward, so your right hand holds what is now the upper end (fig.30). Now comes a difficult sequence, so read carefully. Your right hand should be holding the pad about eight inches directly above the edge of the table as shown. Turn your left hand palm toward you, holding your fingers together and straight. Move your fingers over the shim. Move your left hand sharply downward, taking the shim with it (held between thumb and fingers) until it *hits* the table edge (fig.31). When the lower

side of your left pinky hits the table the force should automatically knock the shim out of your hand and into your lap.

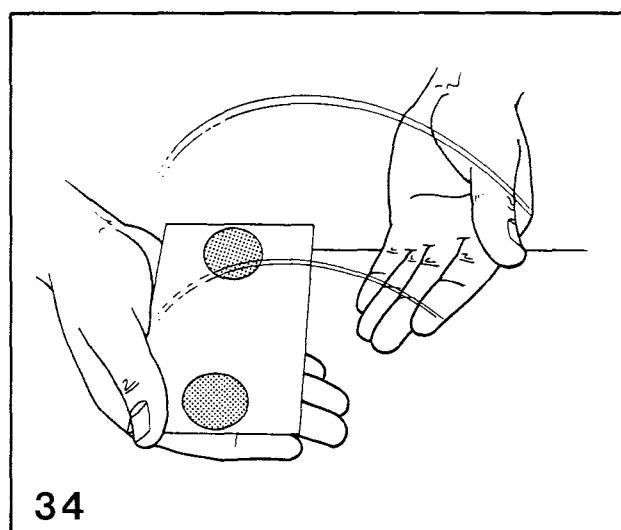


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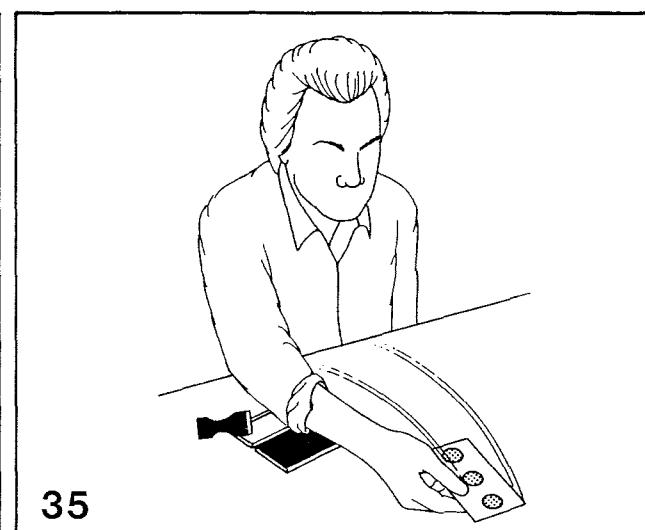


33

Without pausing, raise your left hand in a *slight* arc to the left, at the same time letting your right hand drop sharply to the table edge. When your right hand hits the table, the magnet will slide out of the pad and into your lap (fig.32). Note that the pad is clipped only at its upper right corner between your thumb and first finger so the magnet is free to drop out. Also, look at your left hand when you raise it to take attention away from your right hand.



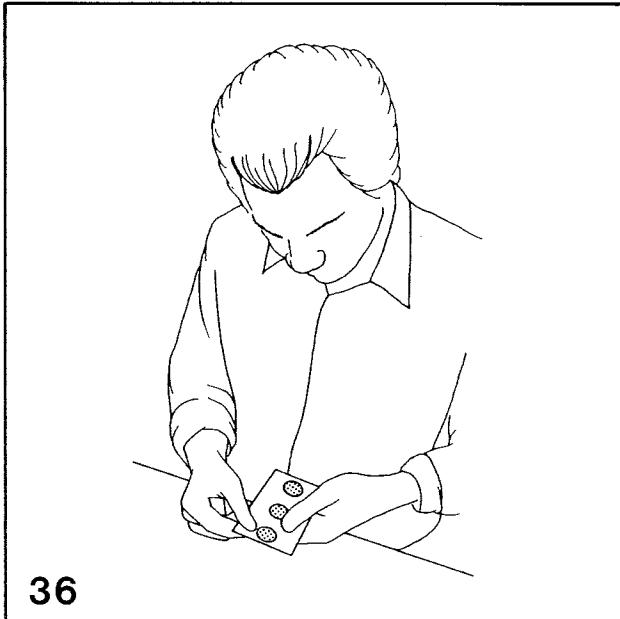
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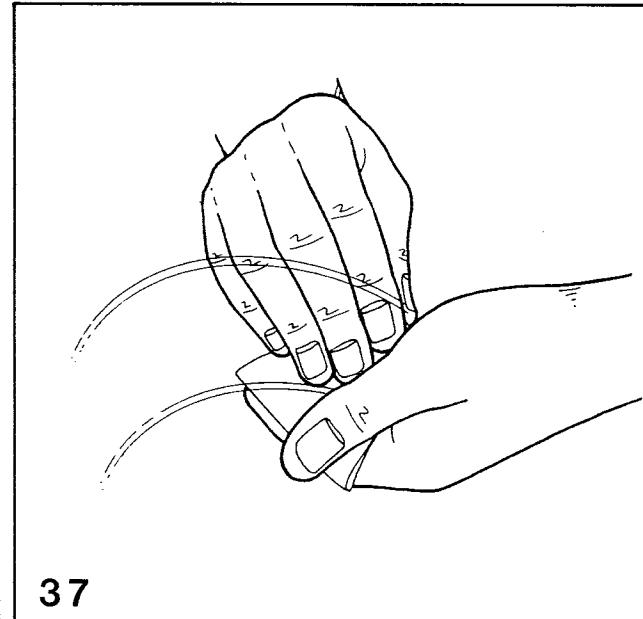
35

Continue without hesitating, simultaneously raising your right hand a bit and turning it palm up, at the same time turning your left hand palm down so your fingers come to rest on the inner end of the pad (fig.33). Lift your left fingers to reveal the genuine stamp on the inner end of the pad (fig.34). That entire sequence is quite simple from the audience's point of view: it appears as if you've taken the second genuine impression off one side of the pad and put it on the other. Both the shim and magnet are now permanently out of play.

You may now handle the pad more freely, flipping through the pages with your left thumb. Grasp the pad with your left hand as in figure 6 and lower it to the table. Your right hand picks up the rubber stamp, inks it, and stamps a third impression in the center of the pad between the first two. Be sure to replace the rubber stamp so the head lies in the lid of the stamp pad — a vital position for what's coming up.

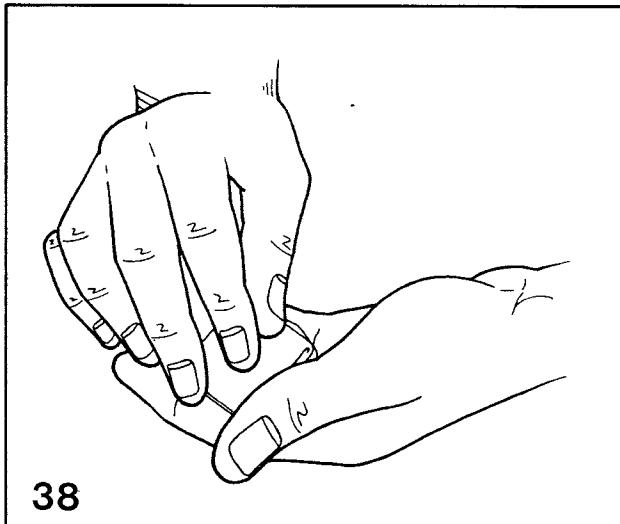


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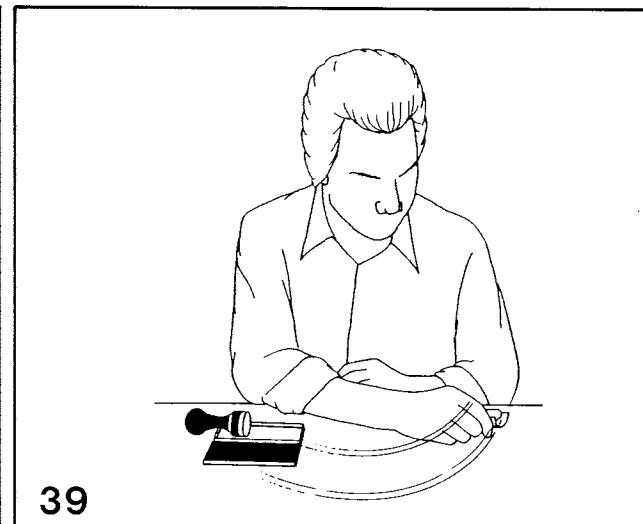


37

Take the pad by the center of its right long side with your right hand. Lean forward to give a spectator a good look at the new impression. At the same time let your left hand drop into your lap (fig.35). Finger palm the little bundle of wrapped coins so the folded side of the paper (where all the edges are) is against the fingers. Lean back and raise your left hand to the table, your right hand lowering the pad directly into your left hand (fig.36). Your left thumb and fingers hold the pad in place above the finger-palmed bundle.



38



39

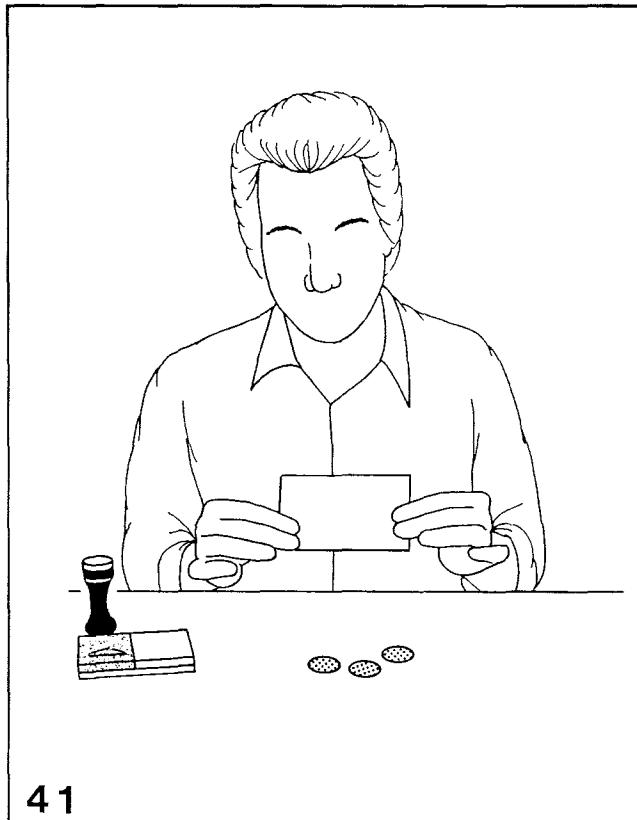
Your right hand lifts the inner edge of the top sheet of the pad and carefully rips it off. Turn your left hand palm down and table the pad off to the left being careful not to flash the underside of the pad, which still has a stamp on it.

As you turn your left hand palm up again your right hand lays the loose piece of paper on top of it, completely covering the finger-palmed bundle. The paper is actually gripped between your left thumb and first finger. Your right hand folds the outer end of the paper over and onto the inner end (fig.37). Crease the fold, move the paper up a bit and fold it inward again. Each time make the fold around your left thumb.

Rotate the paper one-hundred and eighty degrees and fold it in half again (fig.38). It should now be about the same size as the finger-palmed bundle. Fold each of the four corners inward, creasing them, one at a time. Finally, turn the piece of folded paper around and hold it between your left thumb and fingertips.



40



41

Your left hand should be just above the edge of the table. Reach across to the paper pad with your right hand, shielding your left hand from the audience for a moment (fig.39). At that moment your left hand dips a bit, so your fingers are below the table edge, and drops the paper into your lap. Immediately place the paper pad off to your right with your right hand, raising your left hand back to its previous position and pushing the finger-palmed bundle to your fingertips with your left thumb (fig.40). This must be an off-hand thing — as if you're starting to clean up. After your right hand has placed the pad aside, it picks up the rubber stamp and places that off to the right, then returns to center table and closes the stamp pad. Place the stamp pad off to the right as well.

Your right hand eventually grasps the switched-in bundle and opens one flap to the right. Your left fingers open the next flap to the left, leaving you with a paper tube with three coins inside. Tilt it to one side so the coins spill onto the table, then open the paper to show that it's blank on both sides (fig.41).

THE TUNING FORK

A true genius in any area of the arts learns as much as he can about what has come before in his field. Once filled with this knowledge he can begin to take great strides toward the realization of his own artistic potential. In *MODERN COIN MANIPULATION* (published in 1900), T. Nelson Downs describes a clever gimmick on p.111. The difference between David Roth and most other people interested in coin magic is that he not only read Downs' book many times, but that he *thought about what he read*. He recognized that "A Novel Adaptation Of 'The Rattle Box' Idea" contained a gimmick that could be applied to something more substantial than the brief use to which Downs put it.

David recognized the essence of what Downs had done with his version of the rattle box — he had isolated *the sound* of coins, and David saw that the sound itself could vanish independently of the coins. It could, in fact, **exist** independently of the coins.

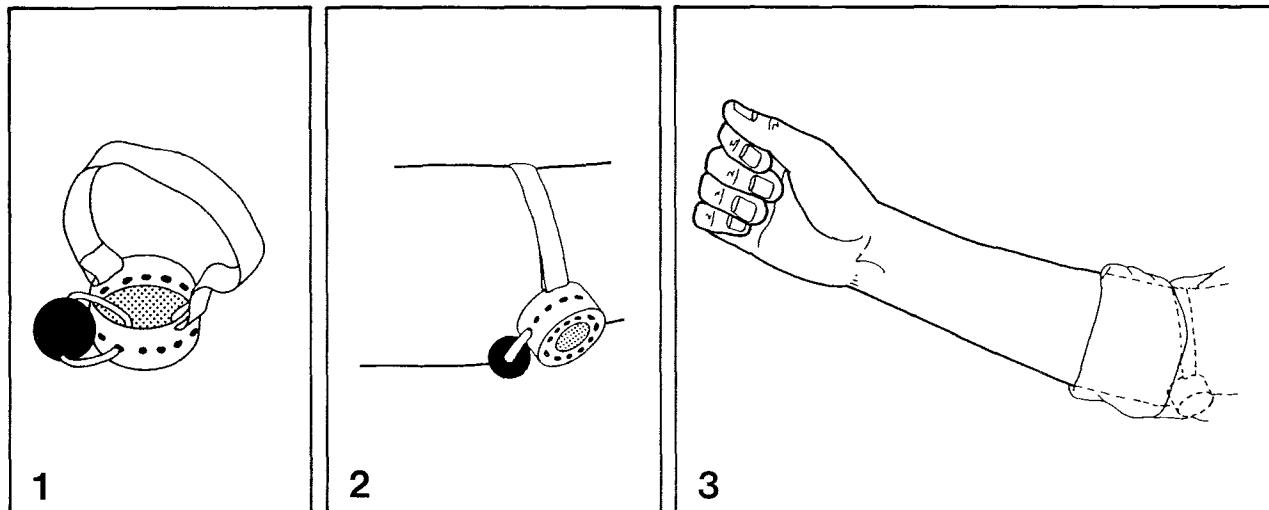
In order to create the amazing routine that is about to be revealed to you David had to invent a brief play in which the Downs gimmick was concealed through the use of elaborate misdirection. The basis for this play is the old stunt found in children's science books of creating a sound with the end of a vibrating table fork. Now the clever synthesis began — he knew he could make the sound of coins vanish, and so he started the routine by making the sound of a tuning fork vanish. There was the vital connection, the inspired thought! *That* was the misdirection he needed, and the game, to quote Shakespeare, was afoot.

You will need an Old Fashioned or double shot glass, a purse, six half dollars, a Slydini Coin Clip which can hold six coins (though almost any of the clips currently available will work), a fairly large tuning fork (at least six to seven inches long), and you must be seated opposite the audience, working on a close-up mat.

The only other thing you need is a modified Downs gimmick for creating the sound of three coins jingling, and this you must have made for you. It is a small brass cylinder which contains three coins. There is a lip on both the top and bottom to prevent the coins from falling out, and there are holes on all sides to allow as much sound to escape as possible (fig.1). A piece of wide elastic, just large enough to fit around your arm, is connected to either side. There is also a small cork ball which has a short length of string running through the center and is tied to the brass cylinder. This string from the cork ball must be threaded through one of the holes near the inner side of the brass cylinder — this is the side which will actually rest against the skin. (This cork ball is David's addition to Downs' original gimmick. It allows you to "turn off" the jingling sound at any time in full view.)

Push your right shirt sleeve up past your elbow and slide the sound gimmick onto your arm. Push it up until the brass cylinder is just past your elbow and rests on the inner lower side of your arm (fig.2). The cork ball will hang out to one side as shown. If you shake your

right hand from right to left the coins in the gimmick will jingle. To stop them from making noise, flip the cork ball under the cylinder — between it and your arm. The ball will press the coins in place and keep them silent. David performs this without a jacket, his shirt sleeves rolled up. The turned-up right cuff should hang over the gimmick (fig.3 in which the sleeve is transparent). With some practice you'll find that you can insert and remove the cork ball from the gimmick through your shirt, enabling you to perform this routine at any time during your act.

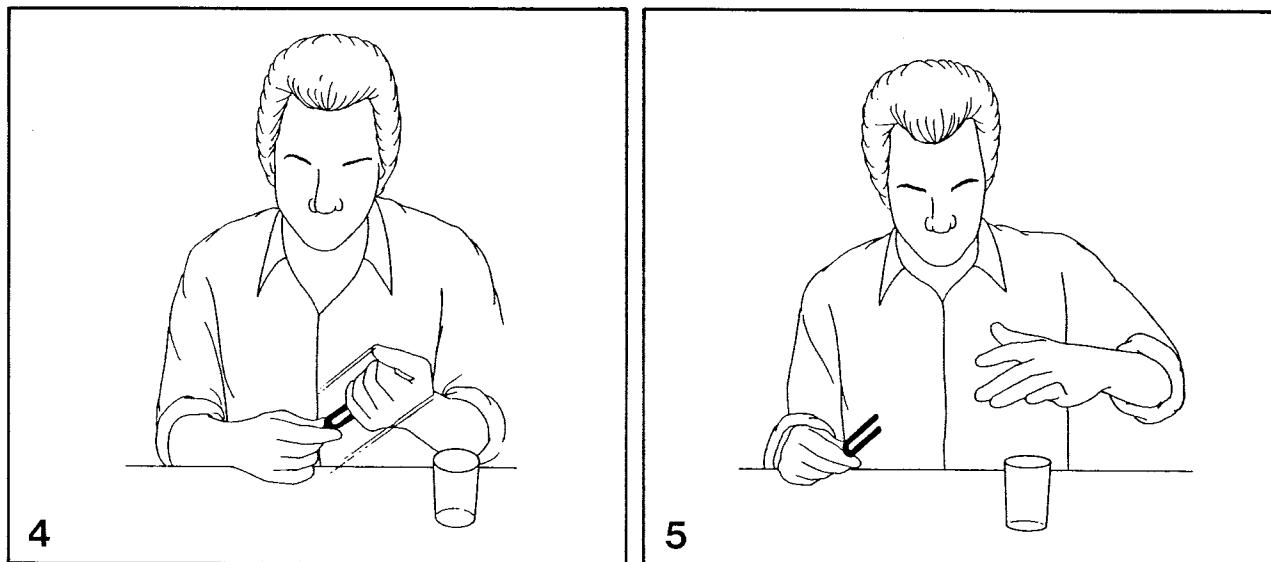


Place three of the coins in the purse, which is closed and off to your right. The other three coins are stacked and gripped between your legs (one side facing directly toward you), near the crotch. The coin clip is also in your lap, but farther toward your knees. The glass and tuning fork are also on the table. Just before you begin, pop the cork out of the sound gimmick.

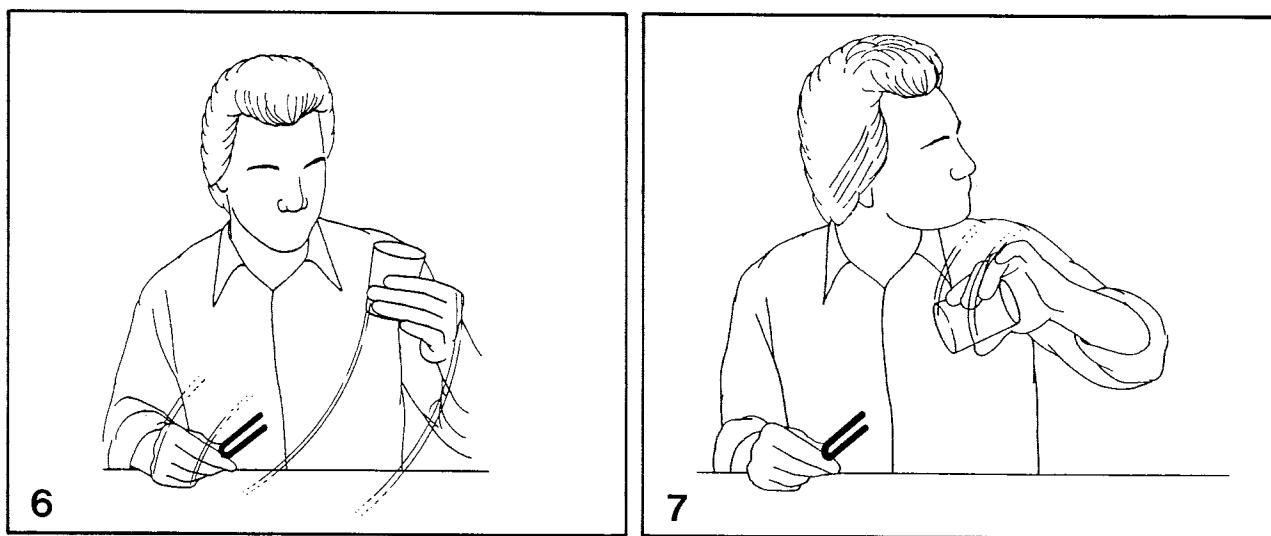
To perform, say, "*This is not really a trick, but a demonstration of perfectly valid scientific principles which I found in an old book.*" Pick up the tuning fork with your right hand (always hold it by the handle) and the glass with your left hand as you talk. Continue, "*If you take a tuning fork and hit it you won't hear anything because there's no resonator. It's like a violin in that way – if the little box wasn't under the strings you wouldn't hear it ten feet away. But the box is there to amplify the sound. I'll use the glass as the amplifier for the tuning fork..*" Suit action to words and sharply tap the pronged end of the tuning fork against the table (do that off to the right, beyond the mat). You will immediately feel the tuning fork begin to vibrate. Put the tuning fork on the table and raise the glass with your left hand as you say, "*This will act as the amplifier, like the body of the violin.*" Set the glass down again.

Say, "*I will hit the fork, drop the sound in the glass, but you won't hear anything until it I turn the glass over and the sound pours out.*" You must rapidly mime all the actions you are actually going to do in a second as you say that, so begin by pretending to hit the fork. Move your right hand in front of you and slide your left hand up the length of the fork as if taking the sound into the hand — though you must not touch the fork. Your left fist pretends to drop the sound into the glass, opening over it, then picks up the glass and turns it over as if spilling out the sound. When you repeat this in a moment, the audience will **hear the sound pour out of the glass.**

Now, begin the sequence again, this time actually striking the fork. Move your right hand directly in front of you and pretend to take the sound off the fork with your left hand, sliding it up the fork in a loose fist (fig.4). Do not actually touch the fork with your left hand. Make a tighter fist with your left hand and move it over the glass. Open it as if dropping the sound inside (fig.5). Pick up the glass and, at the same time, lower your right hand until it rests on the table (fig.6). *Do not let the bottom of the fork's handle touch the table yet!*

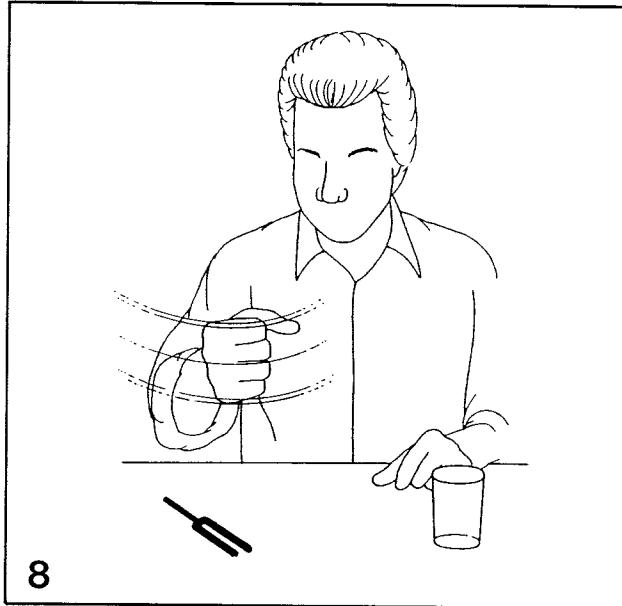


Raise the glass, show it to the people on the right and left, then move it back over the table and turn it over. Turn your head to listen more closely. At the same time your right hand presses the lower end of the fork's handle firmly against the mat (fig.7). The fork, which is still be vibrating, will make a humming noise. Since sound is omni-directional, it appears as if you have actually poured that sound from the glass — the audience cannot tell it is coming from the fork.

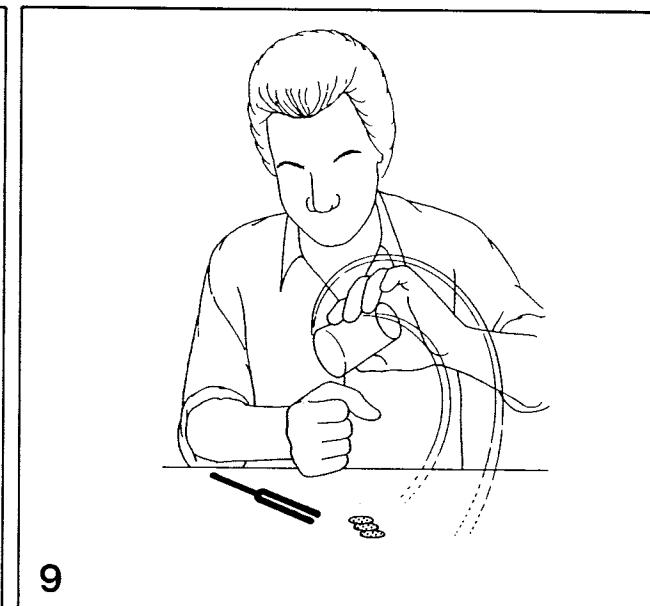


Repeat the actions described in the preceding two paragraphs again, to apparently spill the sound from the glass a second time. Afterward, place both the glass and fork on the table.

Say, "What's more amazing is that not only does it work with tuning forks, but it also works with coins." Pick up the purse with your right hand, transfer it to your left hand, and open it. Reach inside with your right fingers and take out the coins — do not let the audience see them (they should have no idea how many coins there are yet). Your left hand places the purse off to the left.

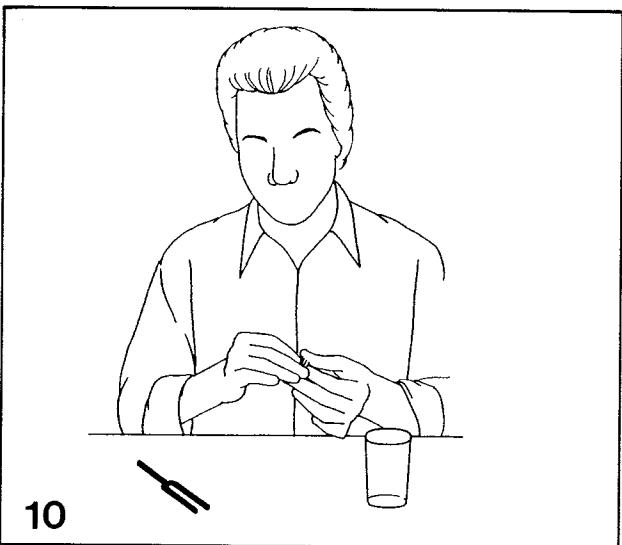


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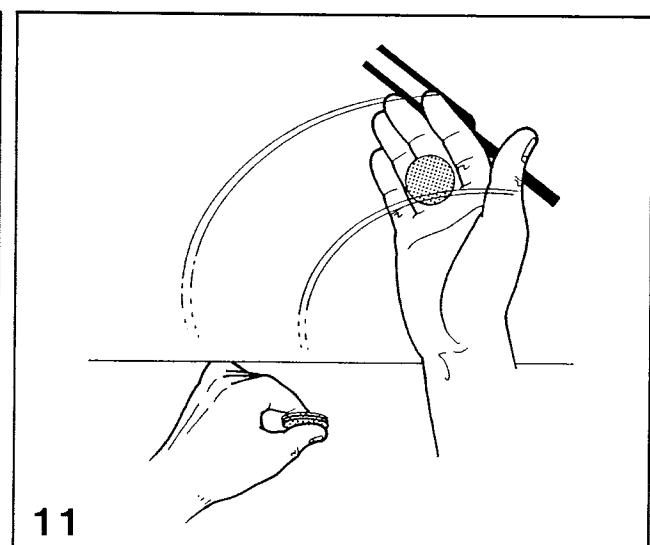


9

Jerk your right hand a bit to the right so you can toss the coins from the fingertips to inside the hand and catch them in a closed fist. Your curled fingers must press the coins in place so *they don't move*. Now shake your fist from right to left: the sound gimmick will cause a jingling sound (fig.8). You never let the audience actually hear the coins in your hand make noise — this keeps the sound consistent later on.



10



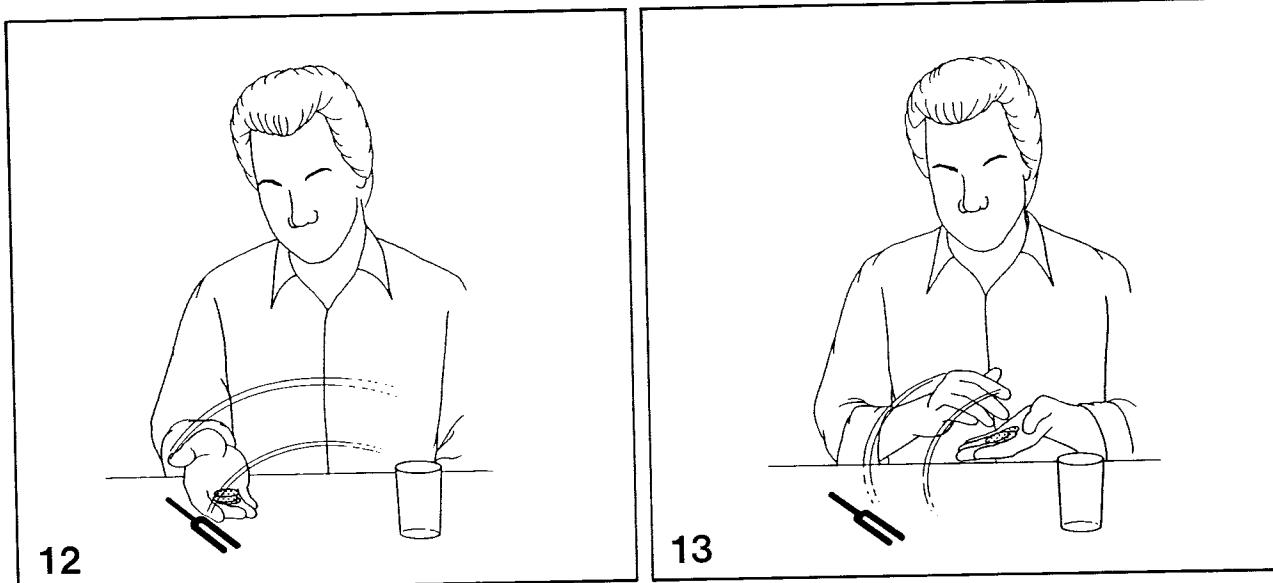
11

Open your right hand just enough to allow the three coins to fall onto the table, but close it again quickly afterward and hold it in a suspicious manner. You want the audience to believe that you are still holding more coins hidden in your hand.

Say, "I do the same thing with the coins that I did with the fork. I drop them in the glass...." Pick up the three coins with your left hand and drop them into the glass, then continue, "...I shake up the glass – that fills the glass with the sound of the coins." Pick up the glass with your left hand and shake it, then table it again. Insert your left fingers into the glass and slide the coins out and drop them on the table. Your left hand picks up the glass and pretends to pour the sound into your right hand, which you have closed into a fist and raised (fig.9). Say, "The echo stays in the glass." Table the glass.

Shake your right fist so the sound gimmick jingles and the audience apparently hears the three coins jingling inside your hand. Say, "But it's just like the tuning fork, the sound is only an echo and in a few seconds it fades away." Open your right hand and brush your hands together, palm to palm, to show them empty.

Your right hand picks up the three coins on the table and tosses them into your left hand. There is a slight sucker move here where you suspiciously pretend to hold back something in your right hand, but don't make too much out of it. Your left hand drops the coins into the glass. Now repeat the actions described in the two preceding paragraphs to again demonstrate the echo of the coins.

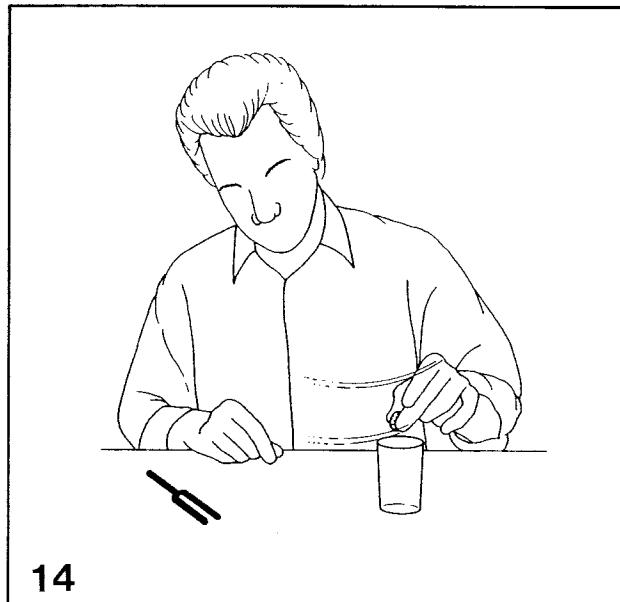


Afterward, your left hand picks up the three tabled coins and holds them on the palm-up hand. Your right hand comes over and squares them into a stack, which is then raised to toward you until they are directly over your lap. If you look down you should be able to see the second set of three coins between your legs. At the same time say, "The three coins have an echo...." Let your left hand drop straight down into your lap where it grasps the second set of coins between thumb and fingers. Simultaneously turn your right hand palm up, letting the coins it holds fall into open finger palm for display as you gesture toward the tuning fork and continue, "...like the tuning fork..." (fig.11 is your view, fig.12 is an audience view).

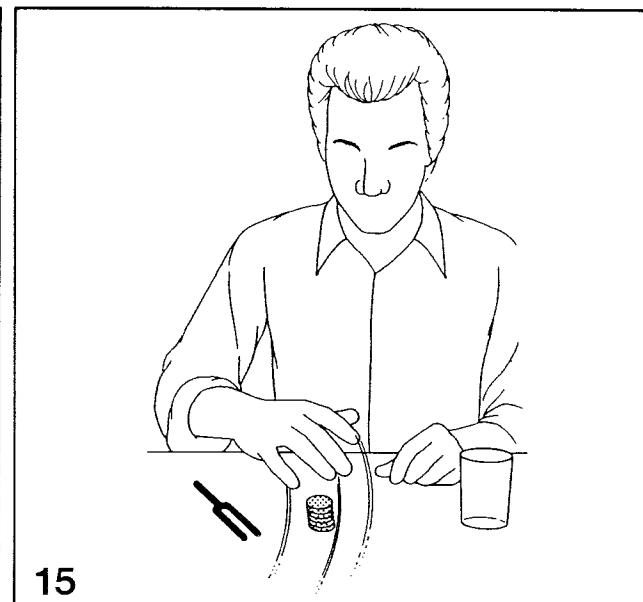
Here, you do a "Shuttle Pass From The Lap." Move your right hand toward you, turning it palm down. At the same time raise your left hand, turning it palm up. The coins held be-

tween your left thumb and fingers are allowed to fall onto the hand as it turns over (fig.13). Finish the sentence, saying, "...which lingers when you drop them into the glass," as your left hand turns palm down and moves over the glass. Do **not** actually drop the coins into the glass, just hold them over it for that second (fig.14). Place them on the table. The unbroken patter is, "The three coins have an echo like the tuning fork which lingers when you drop them into the glass."

Say, "It's just like the fork," and pick up the tuning fork with your right hand. Strike it, pretend to take off the sound with your left hand and drop it into the glass. As you turn the glass over and spill the sound onto the table your right hand presses the handle of the fork against the table so a noise is heard. Table the fork afterward. (The fact that you also have three coins finger palmed in your right hand during this doesn't alter the handling.)



14



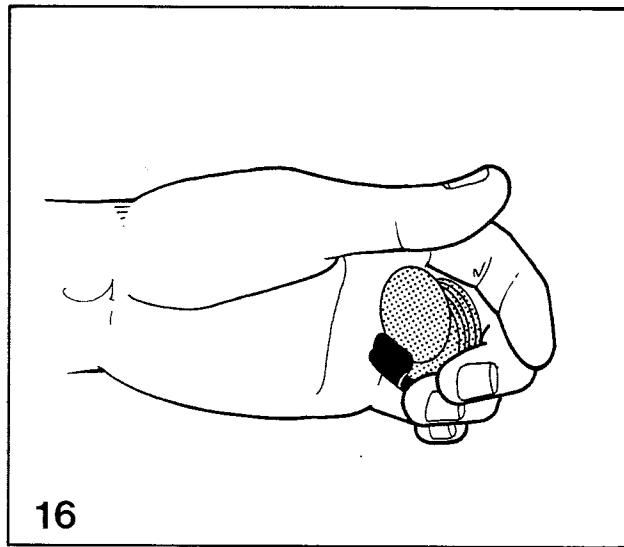
15

Your left hand picks up the coins and drops them into the glass. Pick up the glass and shake it, then put it down again. Take the coins out of the glass and put them on the table, then pick up the glass and pretend to pour the sound into your right fist. Table the glass and shake your fist so the coins are heard jingling. (Again, your fingers hold the real coins firmly in place so only the sound gimmick is heard.) Say, "Of course, if you do this trick too many times the echo can actually take on solid form and become three more coins." Open your right fist and let the three coins spill onto the table.

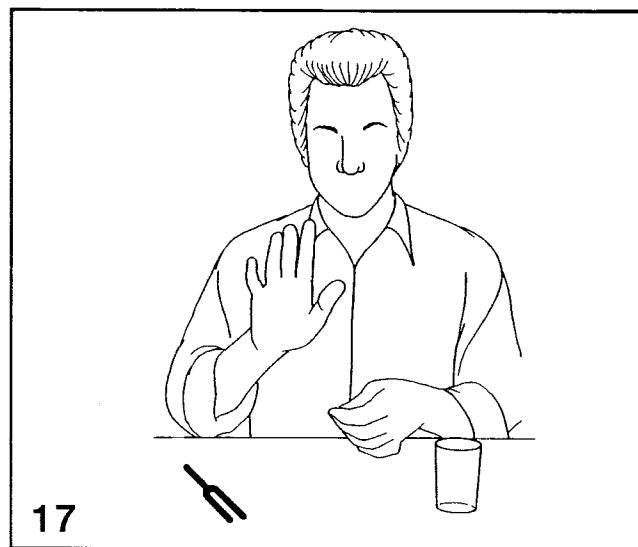
Show your hands empty, then lean back and let your left hand drop into your lap. Finger palm the Slydini Coin Clip so the open end is upward, then lean forward and raise your hand back onto the table. Your right hand picks up the coins, displays them on the palm and fingers, then turns palm down and lays them on the table spread inward (you almost pat them lightly onto the table) (fig.15). This sets the coins so they will be easily put into the clip when they're picked up again.

Square the coins and lift them with your right hand. Close your left hand into a fist and turn it thumbhole side up. Insert the six coins into your left hand. The five outermost coins are allowed to slide straight into the clip while the sixth coin, against your thumb, sits a bit

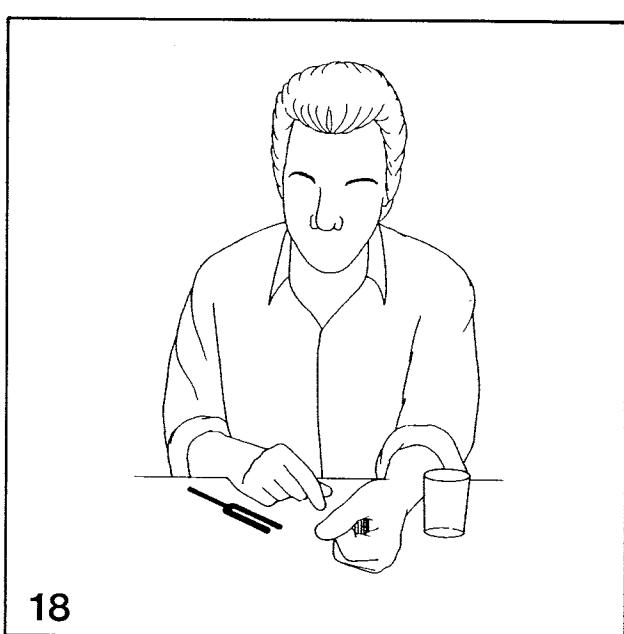
higher (fig.16). David has found it difficult to try and force all six coins into the clip straightaway, so he lets the first five drop all the way in as taught. Now, show your right hand empty and push the sixth coin down with your left thumb (fig.17).



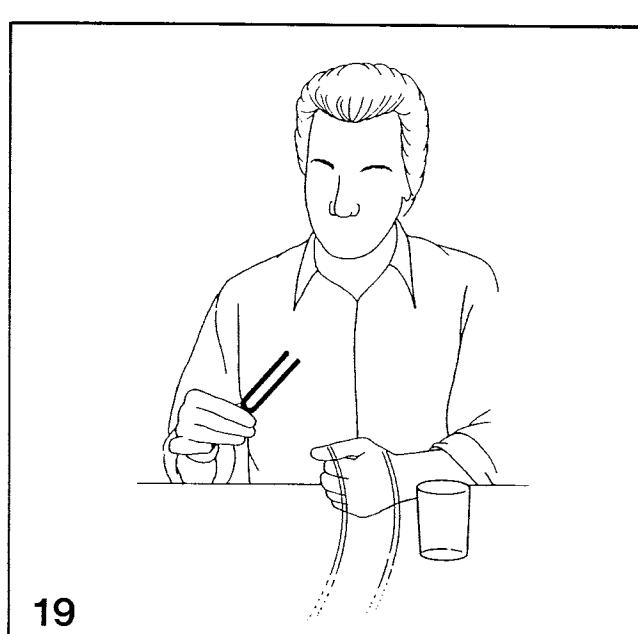
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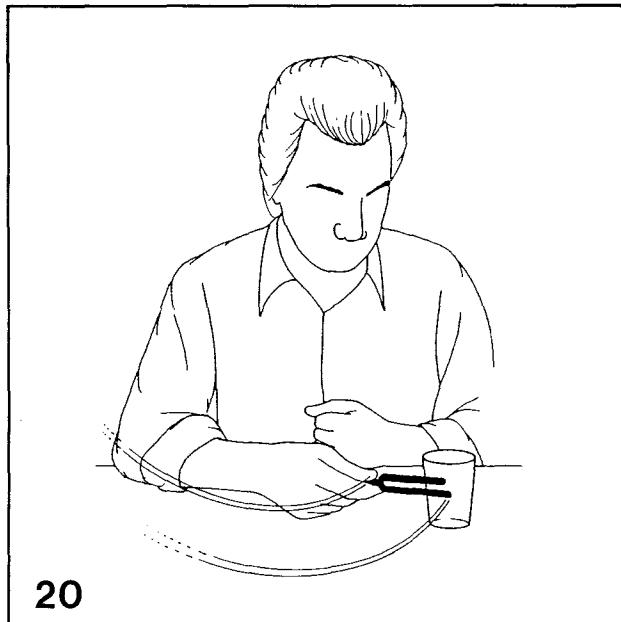
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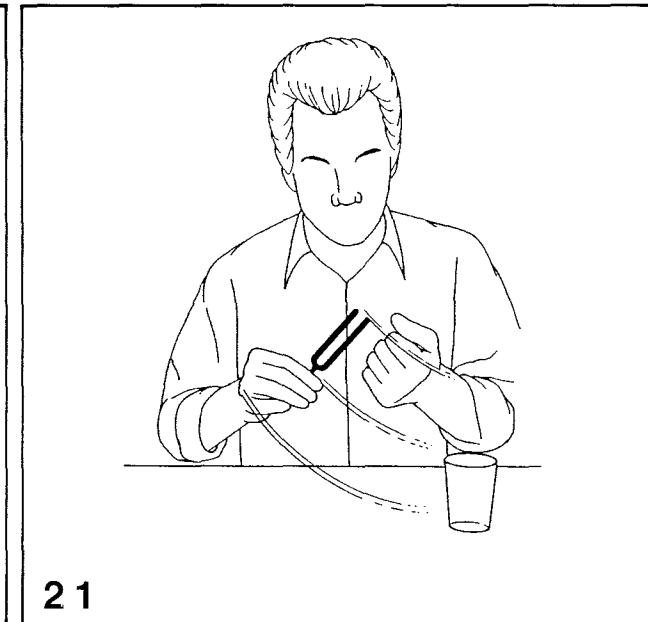
19

Say, "*If I tap the tuning fork NOT on the table, but on the glass, and hold it near the coins, they will vanish.*" That's the patter, here's the action. Begin by moving your right hand to the right as if you were going to tap the fork on the table, but don't do it. Instead, your right hand crosses in front of you and taps the glass with the tuning fork (fig.20). At that moment your left fingers release the clip so the coins fall into your lap. There must be absolutely no finger motion from the front. Now lift your right hand slightly, raise your left fist, and wave

the fork over your left hand (fig.21). Lay the tuning fork on the table. Wave your right hand over your left fist, then open it to reveal the disappearance. Brush your hands together.



20

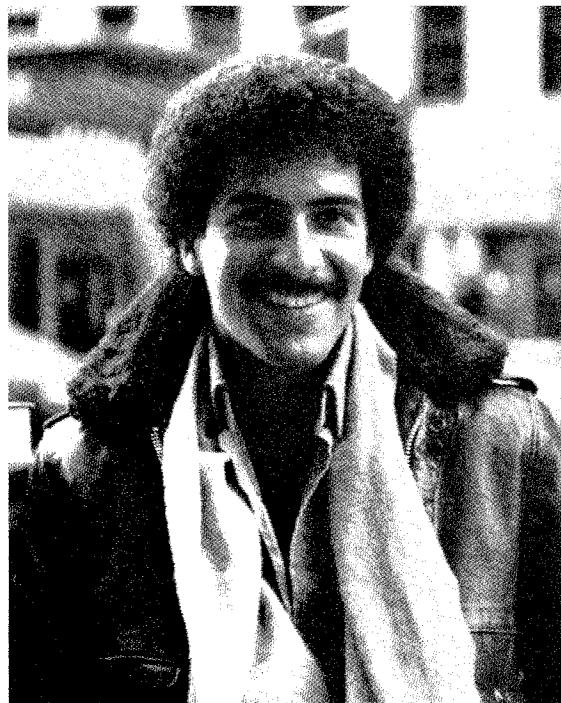


21

Say, "And that leaves me with just the tuning fork, the glass, and...the echo," as you repeat the sequence where you pour sound from the glass described and shown in figures 4 through 7 to end.



David Roth was born in New York City in 1952. He first became interested in magic at age 11, after receiving a Gilbert Magic set from his parents. He purchased Bobo's *MODERN COIN MAGIC* when he was 16 and began his ground-breaking work in coin magic. He attended the prestigious High School of Music and Art where he studied the oboe, and later Manhattan Community College. He has appeared on various TV shows in the United States including *Midday Live*, *The Today Show*, *Wonderama*, and HBO's *Magic Moments* (as well as shows in Japan and Vienna), and numerous commercials for Pepsi-Cola, Burger King, and Reynolds Aluminum. He was honored as the Magic Castle's "Visiting Magician of the Year" in 1974, and won their "Close-Up Magician of the Year" award in 1977. Today Mr. Roth lives and works in New York City and is, among other things, quite an accomplished pianist.



Richard Kaufman was born in New York City in 1958 and first became interested in magic at age 5. Together he and partner Alan Greenberg have published ten of the most highly acclaimed books on close-up magic in the last decade. Aside from illustrating books for Harry Lorayne, Frank Garcia, Jon Racherbaumer, Michael Ammar, Paul Harris, Bill Severn and Harry Blackstone, he has founded two respected and successful monthly newsletters — *APOCALYPSE* (with Harry Lorayne), and *RICHARD'S ALMANAC*. Over the years he has acted as technical consultant to both William Goldman, on the novel *MAGIC*, and Christopher Martin's CSC Repertory Company on an off-broadway production— Chekhov's *The Cherry Orchard*. Mr. Kaufman has received a Bachelor of Fine Arts degree from New York University and currently lives in New York City with his cats Baby and Snagglepuss.