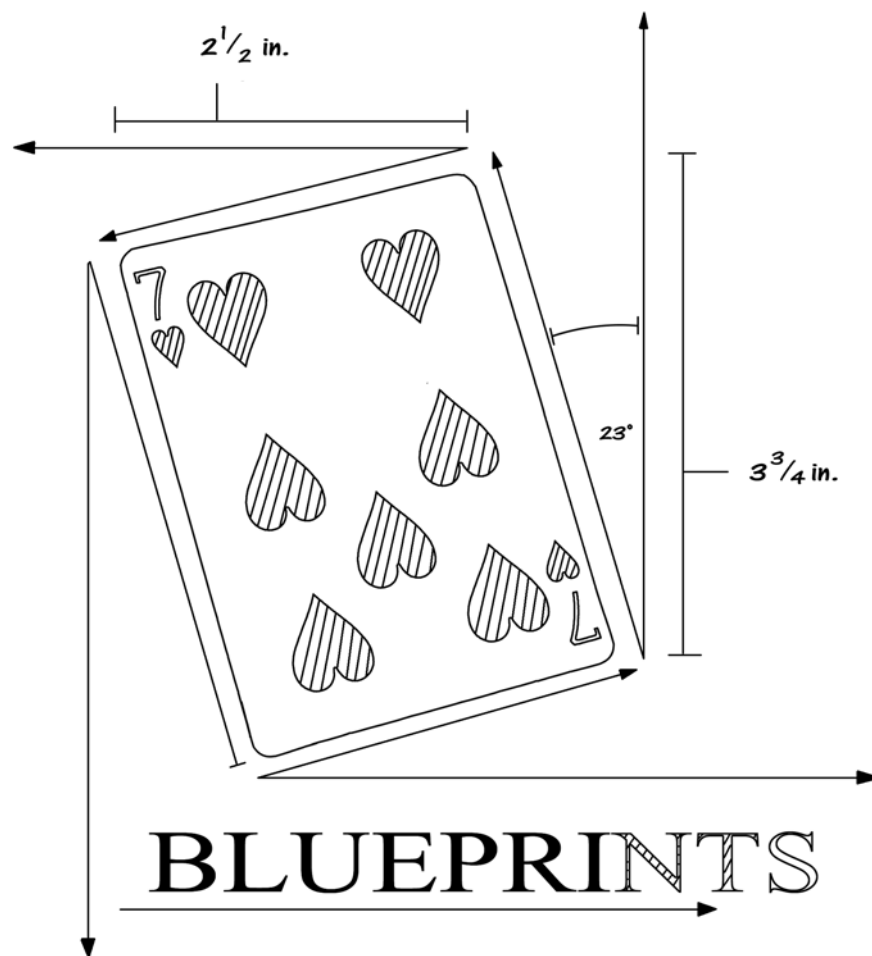




BLUEPRINTS

Editing
Daniel Garcia

Proof reading
Nobody

Photography
Daniel Garcia

Distributed by Daniel Garcia
14025 Patricia Ln.
Alvin, TX 77511

All rights reserved.
No part of this publication may be reproduced
or transmitted without written permission
from Daniel Garcia

Copyright © 2004 by Daniel Garcia
All Rights Reserved

CONTENT

1. <i>Ego-Slip</i> _____	3
2. <i>One Point Production</i> _____	6
3. <i>White or Wheat</i> _____	9
4. <i>Math</i> _____	12
5. <i>Ego Change</i> _____	17
6. <i>Nacho Mama's Triumph</i> _____	20
7. <i>Personal Safe</i> _____	26

ego • slip

It's always great when you develop an effect that will fool not only laymen, but magicians as well. It's even better when the effect you created utilizes moves that you have also developed. The first effect in this set of notes is an effect that I have named "White or Wheat", but before I can get into the explanation of that effect, I must first explain the moves that were developed to make that effect possible.

e•go *n.*

1. In psychoanalysis, the division of the psyche that controls thought and behavior, and is most in touch with external reality

slip¹ *v. intr.*

1.
 - a. To move smoothly, easily, and quietly: *slipped into bed.*
 - b. To move stealthily; steal.

e•go-slip *v.*

1. To control the position of a determined playing card from a center position in a deck of cards to the top position without any extra or suspicious movements of the hands.

The **ego•slip** is a card control that is simple to execute and is *VERY* convincing. Although it is easy to teach, it is *NOT* easy to put on paper...so I'm going to use a lot of photos and if you have any questions you can e-mail me. When done correctly, the move will look *EXACTLY* like you have taken a card and placed very openly into the center of the deck.

To begin, start with the deck in dealing position. Now take the selected card with your free hand and hold it by the short edge with the card sideways. **Fig.1** Notice the position of the fingers that hold the selection. The middle finger and thumb are the main fingers that hold the card, and the 1st and 3rd fingers are used for support.

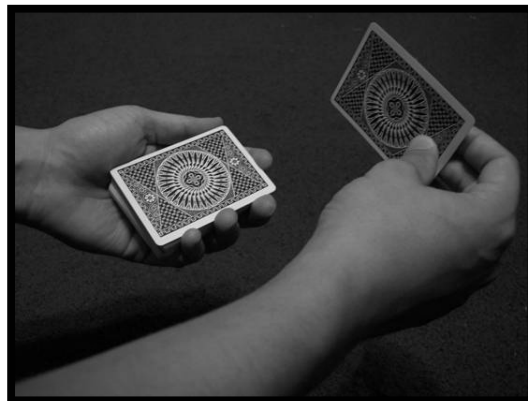


Fig. 1

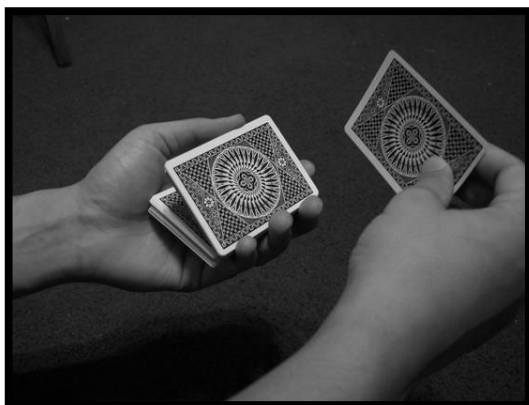


Fig. 2

You are now going to lift half of the deck with your thumb so that it appears that you are making a space for you to insert your card. **Fig.2**

Many things are now going to happen at once. You are going to pretend to insert the selection into the center area that you created, **instead** you are going to begin to place the card **on top** of the deck as your thumb inserts into the center break. **Fig. 3** The arrow shows the path that the selection travels.

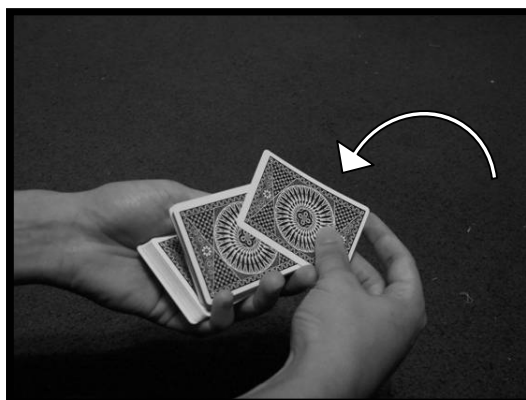


Fig. 3

As you are placing the card on top of the deck, your thumb on the hand that is holding the deck is going to start to pull out the bottom card in the upper half of the deck. **Fig. 4**

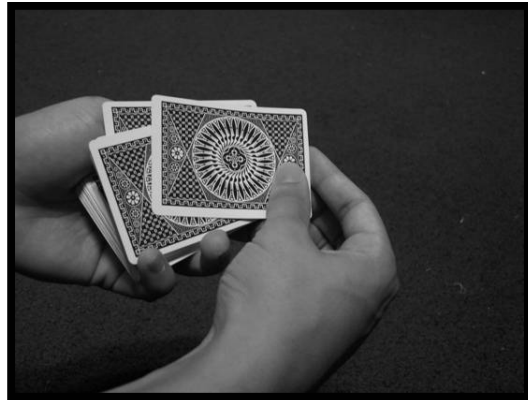


Fig. 4

Your middle finger that is holding the selection is now going to reach into the break and the pad of your finger is going to come in contact with the card that your thumb was pulling out. Your finger is now going to take over and start to pull the **new** card forward as your thumb on the same hand continues to **push** the **selection** flush with the rest of the deck. **Fig. 5**

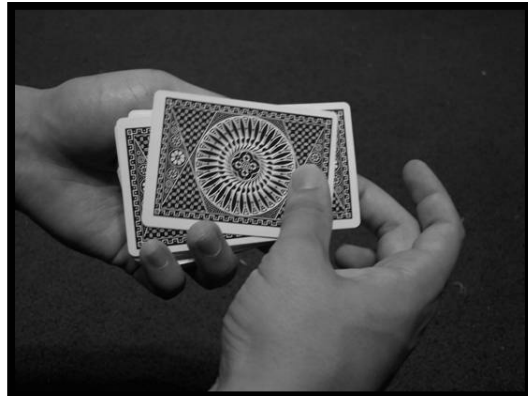


Fig. 5

Your thumb that was in the break is now going to come out and assist in squaring the **selected** card on top, as your other thumb assists in pulling the **new** card out a little more as if you are keeping it out jogged. **Fig. 6** Square up the card and it will appear as though you placed the selection in the center.

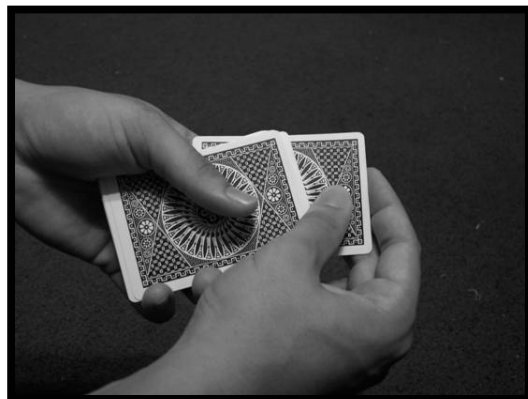


Fig. 6

The best angel for this move is with the front edge of the deck tilted up slightly towards you, so that they are staring mostly at the short edge of the full deck. This whole move should take less than a second to do, and should appear as if you are simply placing the selected card in the center of the deck.

One Point Production

This is a simple production of a single or a group of cards. This move was originally developed for the use in an invisible card routine that I developed about 4 ½ years ago, but after playing around with it and tossing different ideas around in my head; it was soon being put to use for many other effects. The production looks as though you openly show your hand completely empty, touch it to the table, and a card appears underneath your hand which is clearly away from the deck.

To begin, you must control the card that you want to produce to the top of the deck. Now take hold of the deck in dealing position. Your opposite hand is going to reach over and grip the deck with your 1st finger on the top of the deck, your 2nd finger on the front short edge, your 3rd finger on the front corner, and your thumb on the back edge. **Fig. 1**



Fig. 1

Now your thumb that is holding the deck in dealing position is going to push the top card over approx. ¼ of an inch. The card will pivot slightly around your 3rd finger which is on the corner of the deck. So when done correctly the card is side jogged slightly at an angle. **Fig. 2**



Fig. 2



Fig. 3

After you have positioned the card, the hand that is holding the deck in dealing position is going to release the deck, and your other hand is going to table the deck directly in front of you near the edge of the table that is closest to you. Make sure that you do not disturb the orientation of the top card. **Fig. 3**



Fig. 4

You are now going to display your hand to show them that there is nothing hidden inside of it. Make sure that you are slight in front and above the deck. **Fig. 4**



Fig. 5

What you are going to do now is let the spectator get a close up view of your hand. As you lean forward, your other hand is going to apparently brace your body on the table, when in actuality it is setting up to flick the card. Notice that all attention should be on the hand that is openly displayed. **Fig. 5**

Fig. 6 shows a close up of the hand that is getting ready to flick the card off the deck. No attention is on this hand, so don't worry about the position that your hand is in.



Fig. 6

Two things are now going to happen at the same time. Your hand that is next to the deck is going to *flick the card* off the top of the deck so that it shoots to the center of the table, *as* the hand that is being displayed to the audience flips over and “catches” the card on the table. **Fig. 7**

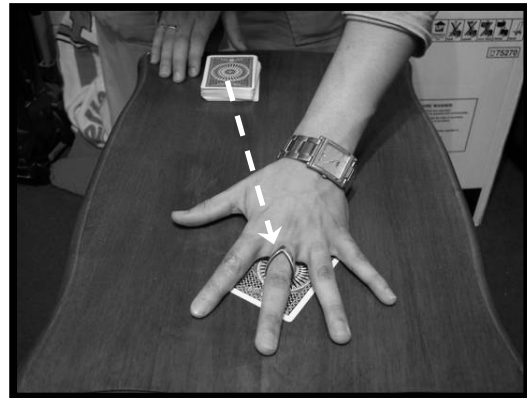


Fig. 7

When the move is executed up to speed it will appear as if the card just appears as you touch your hand to the table. If you like, you can set up a 4 of a kind in the get ready position and flick them all off so that it appears as if you produced 4 cards at once. When I originally developed the move it was intended to produce an “invisible” card. So I would set up the deck, and then place the deck down and explain the whole “invisible” card presentation. I would then pull out a clear packet trick wallet, and pretend to remove an invisible card. The wallet was then put away and the invisible card would be displayed in my hand. What this did was put some time delay from you touching the deck, it also took all the heat off the deck and placed it all directly on the wallet and the “invisible” card that was in your hand, making the production unpredictable and sudden.

White or Wheat

I have always wanted the effects that I create to have a simple feel. I believe that the secret to great magic is simplicity in the handling. I've noticed that as time has evolved, so have spectators. People are always looking for something sneaky instead of sitting back, relaxing and just being entertained. So why not take advantage of the situation. People aren't expecting moves to be bold and "in-their-face", which is exactly what makes this routine seem so clean. The effect is a basic sandwich effect that has been broken down to bare bones.

- Two cards are removed from the deck
- A card is selected and signed
- The card is placed openly in the center, out jogged for the audience to see
- The two cards are examined
- The cards are openly tabled with empty hands, no where near the deck
- The deck is picked up and the selection is pushed in
- The deck is riffled
- The tabled pair spreads on its own to display the selection in the center

To begin you must first remove a pair from the deck. Normally I use the jokers, but any pair will work. For explanation purposes I'm going to assume that you are using Jokers. Once you have removed the Jokers from the deck you need give one to a spectator to your right and one to a spectator on your left. *If you are performing this for only one person, just place the pair on the table for later use.* You are now going to have the spectator directly in front of you select and sign a card. After the card is signed you are going to retrieve the selected card and execute the **ego-slip** card control. Once the move has been executed your other hand is going to reach over and the 2nd finger is going to angle the out jogged "selection" and both hands are going to square up the rest of the deck. **Fig. 1** You are now going to perform the get ready of the actual selected card for the **one point production** as described earlier, so that the deck ends up tabled and ready for the production. **Fig. 2**

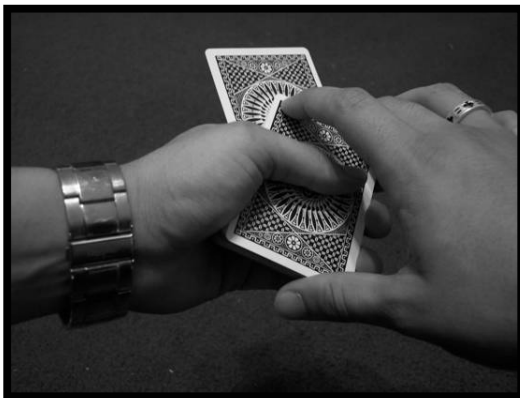


Fig. 1

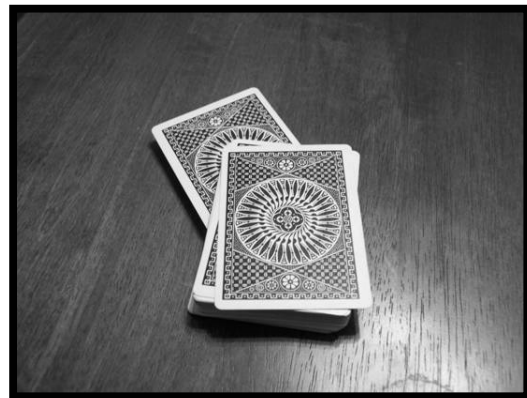


Fig. 2



Fig. 3

Now, have the spectators examine the cards while you display your hand completely empty. You are now going to take the Joker from the spectator to **your left** and place it **face up** in your left hand. Look the spectator in the eyes and ask them if everything was ok with the card. Now you are going to lean forward and extend your **left hand**, with the joker, to the spectator on **your right** and ask them to place their Joker in your hand. As you do so, your right hand is going to prepare to execute the flick in the **one point production**. **Fig. 3**



Fig. 4

You are now going to execute the **one point production**. The only difference is that you are using the move as a **load** instead of a production. Your left hand is going to **square the two Jokers together** as it turns down and catches the selection. **Fig. 4** To the spectators it appears as if nothing has happened yet; their card appears to still be in the deck, and the Jokers are being placed on the table.

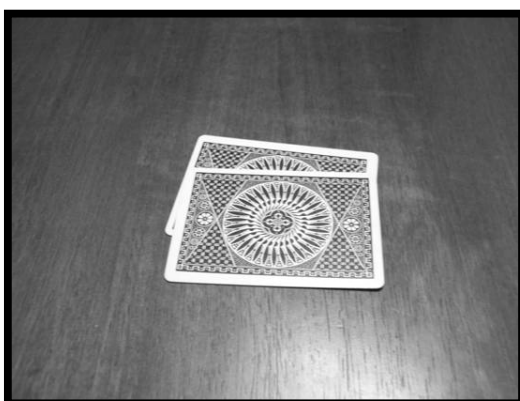


Fig. 5

The left first fingernail now pushes down on the two squared Jokers until it touches the table and the fingers all release so that the Jokers fall and appear as one card. It will appear as if there are only two cards on the table, which the spectators believe are the Jokers. **Fig. 5** So the position from top down is, double (two Jokers), then their selected signed card.

Make sure the spectators get a good view of the “two” cards on the table and the deck with their “selection” out jogged. You are now going to square up the “two cards” on the table. Be careful not to separate the double card (Jokers) when squaring. **Fig. 6**

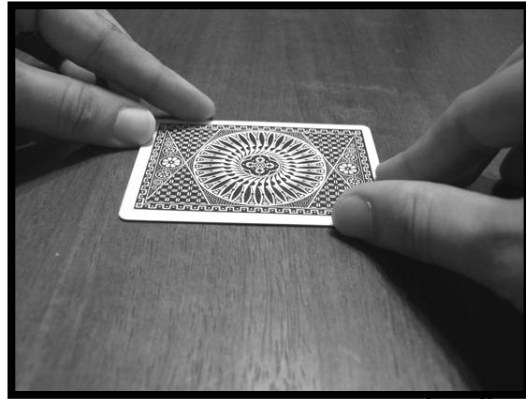


Fig. 6

Now pick up the deck and hold it approx. 6 inches from the tabled cards. You are now going to push the “selection” into the deck and **immediately** riffle the deck, causing the air to travel down to the cards. **Fig. 7.**



Fig. 7

The air is going to hit the cards causing the 3 cards to spread out on their own. You are going to pick up the cards and your right hand is going to take the top face down card (Joker) and turn it **face up** placing it on the **bottom** of the stack. Your **left hand** is now going to take the next face down card (Joker) and turn it **face up** placing it back **on top** of the stack, sandwiching their selection. Extend the packet forward and have the spectator remove their card. **Fig. 8**



Fig. 8

If you are performing for a single spectator, just hand them the Jokers to examine one at a time, hand the first one out take it back, and hand them the second one then take it back the way you would take it from a separate spectator so that you can execute the one point production.

- Math -

*I love performing strolling magic for companies that tell me they are having cocktail parties. “Math” is one of those routines that I developed for cocktail situations after watching Paul Cummins perform an effect of his called **Pitchen’ Penetration** at a lecture he did some years back. I loved Paul’s routine, but the beginning of the routine just didn’t fit me, and I wanted it to be more visual. So I came up with this. You display or borrow 2 quarters, place one in each hand, close your fists and open them showing that one quarter has jumped across. You then openly place a coin in each hand and very cleanly drop the quarters into their cupped hands, where they mend together and change into a 50 cent piece landing in their hands. This routine is **VERY VISUAL** and ridiculously clean.*

I’m going to describe the effect as if you were right handed. If you’re left handed then just reverse all the moves. Start by having a **50 cent piece palmed in your right hand** while holding one of the quarters at your finger tips, and your left hand displays the other quarter resting on its finger. **Fig. 1**



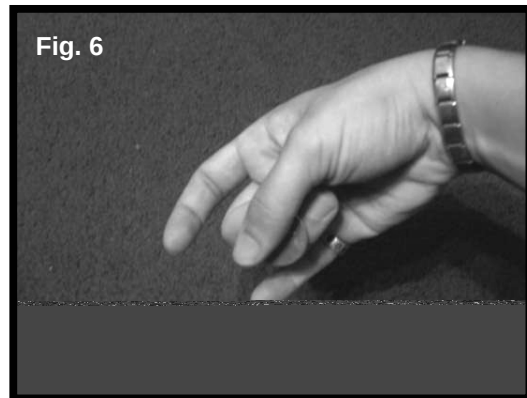
Fig. 1

Your right hand is now going to drop the quarter it’s holding into your open left hand. **Fig. 2** Your right hand is now going to drop down by your side momentarily and place the half dollar into **Goshman Pinch**.



Fig. 2

*I'm not going to go into detail on how to get into **Goshman Pinch**, but I will run through it briefly with photos that you can study. **Fig. 3 - 8***



It should appear as though you make a fist and open your hand. The move is similar to back palming a playing card, except the coin is held only with your pinky finger.

After your right hand had placed the half dollar into Goshman Pinch, it is going to extend palm up to your left hand and slide one of the quarters off onto its fingers, so that both hand mirror each other. **Fig. 9**



Fig. 9

Both hands are now going to rotate palm down while making two fists. The **left hand** is going to place the quarter into **Goshman Pinch**, as the **right hand shakes** and the **right thumb** assists the half dollar **back into the fist**. **Fig. 10**



Fig. 10

Your left hand is now going to open showing that the coin has vanished (**concealing the quarter in pinch**), as the right fist is held loosely and shakes up and down so that you can hear the coins rattling inside. **Fig. 11** The spectator will assume that the quarter has traveled across to the other hand.



Fig. 11

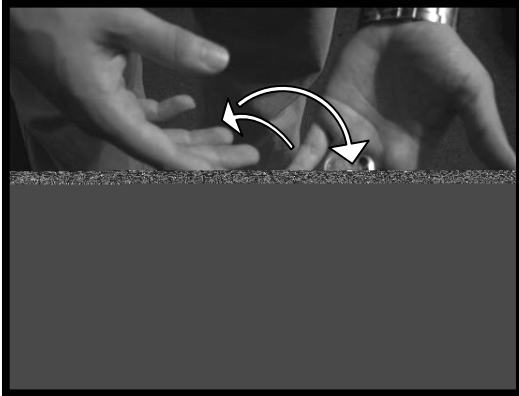


Fig. 12

You now need to place the half dollar into classic palm in you right hand so that it doesn't leave your hand. Your hands are now going to do two things. Your **left hand** is going to toss the coin that is in Goshman Pinch to the **right** as your **right hand** starts to toss the quarter in its hand to the left hand. **As soon** as the quarter from Goshman hits your right hand, your right hand **immediately** tosses both coins into your left hand. So the coin that was in pinch will somewhat "bounce" off your right hand. **Fig. 12**



Fig. 13

Display the coins in your left hand and state that the coin has jumped across. While your doing this, your right hand relaxes for a moment and lets the half dollar drop to finger tip rest. You are now going to **load** the half dollar into **left hand Goshman Pinch** as you start to slide one of the quarters off. **Fig. 13**



Fig. 14

Your right hand now slides one of the coins off as the half is left behind in pinch position. Both hands now position the quarters on the fingers so that they are directly on top of the 2nd fingers. **Fig. 14**

Now ask the spectator to cup their hands. You know are going lift your 1st fingers on each hand and push them down clipping the quarters between you 1st and 2nd fingers as you start to rotate you hands palm down. **Fig. 15**



Fig. 15

As both hands are rotating **palm down** retaining the quarters, your left pinky needs to **release the half dollar** into their cupped hands. When done to speed it will appear as if the two quarters **VISUALLY** mend together into the half dollar. **Fig. 16**



Fig. 16

*After you have produced the 50 cent piece, place both hands into your pockets and dump the coins. After you have done that, you can proceed to vanish the half dollar in any way you want. Normally when I perform this at cocktail parties I conclude the effect two different ways. If I borrow the quarters, I conclude by turning the half back into the two quarters, and give them back to whom you borrowed them from. If you choose to do this it is **important** that you do a complete vanish of the half dollar, so that you can give the quarters back cleanly. If I use my quarters, I pocket the two quarters at the end of the routine and proceed to perform a complete vanish I developed in back in 1997 known as **“The Impromptu Raven”** which can be found in the **June 2003 issue of Magic Magazine** under the name **“Thumb Touch.”***

ego • change

This is a move that is used to use in the next effect that I described. Even though I have changed the handling of “Nacho Mama’s Triumph”, I decided to go ahead and include this change in this set of notes, because of the amount of question I receive about it. This change can be used for many different effects and although it may seem angely, it is not.

e-go *n.*

1. In psychoanalysis, the division of the psyche that controls thought and behavior, and is most in touch with external reality

change *v.*

1.
 - a. To cause to be different: *change the spelling of a word.*
 - b. To give a completely different form or appearance to; transform: *changed the yard into a garden.*

e-go-change *v.*

1. To openly change the identity of a determined playing card to a different playing card without any extra or suspicious movements of the hands: *two of hearts to the ten of spades.*

The **ego-change** is a card color change that is simple to execute and is *VERY* visual. Although it is easy to teach, it is *NOT* easy to put on paper...so I’m going to use a lot of photos and if you have any questions you can e-mail me. When done correctly, the move will look *EXTREMEMY VISUAL*, like the card *melts* into another card.

To begin you must have the deck in dealing position with the card you want to end with on top of the deck, and the card that you're changing on top of that. The easiest way to get in this position is to perform a double lift. Your right hand is now going to reach over and hold the deck, **Fig. 1**, so that your left hand can regrip the deck for the move. **a)** Your left thumb and 1st finger grip the deck firmly at the outer short edge. **b)** The left long edge of the deck is resting on the padding of your thumb. **c)** Your 2nd, 3rd, and 4th fingers tip pads contact the face of the card by the index. **Fig. 2** The right hand has been removed in **Fig. 2** for clarity in the explanation of the grip on the deck.



Fig. 1

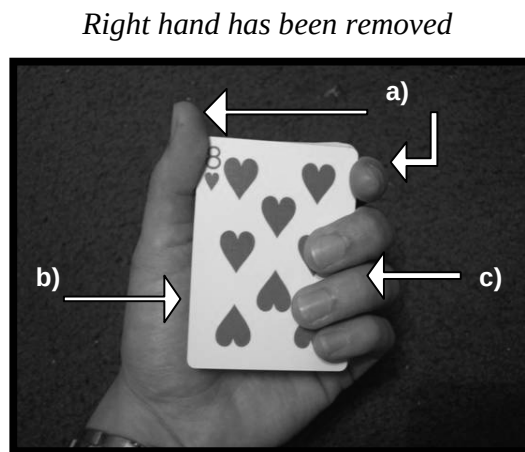


Fig. 2

Your right hand is now going to hover over the deck about 3 to 4 inches. It is then going to shift forward about 2 inches, in the direction that you 1st finger is pointing, then shift back again. **Fig. 3** During this action is when the left hand is going to perform the move to cause the card to visibly change.

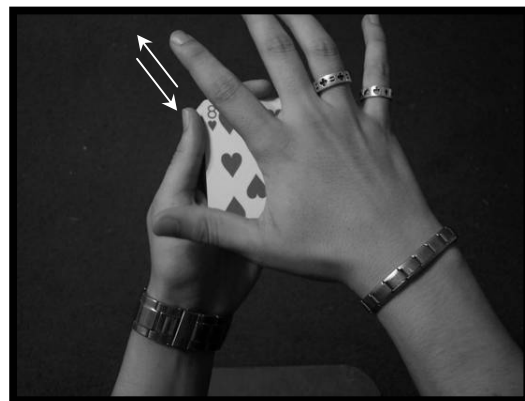


Fig. 3

Right hand has been removed

As the right hand is shifting above the deck, the left hands 2nd, 3rd and 4th fingers are going to pull the card to the right breaking it free of your left thumb, and pivoting it around your left 1st finger. This is done as your right hand shifts forward, so that your right hand and the card are moving in opposite directions. **Fig. 4**



Fig. 4

Right hand has been removed

The fingers are going to continue to pull the card, pivoting it around the 1st finger until it has completely cleared the deck, and is pointing like an arrow straight up and down. **Fig. 5** The “tip of the arrow” or what was the left corner of the face up card will now be touching the palm of your right hand.



Fig. 5

Your left hand is now going to release the deck and slide the card underneath the deck. **Fig. 6**, then your right hand is going to ***immediately*** grab hold of the card and start to rotate palm up performing an *all-around square up* with the deck and finishing with the deck in dealing position again, leaving the starting card on the bottom of the deck and exposing the new card. Now your change is complete.



Fig. 6

Nacho Mama's Triumph

*This is a great effect to perform on laymen, but when I originally developed it, it was intended to be performed for magicians. This is one of those routines that takes a magician, leads them down a path, and then hits them hard because they never see the ending coming. By the end of the routine, magicians will swear that you switched decks. The routine is a basic triumph routine that reveals a selected card, but at the end the **whole** deck changes color. This effect is not easy, but not extremely difficult either. I do recommend taking the time to learn it; because once you do you will never forget the looks on the other magicians' faces.*

To begin, take 3 cards from a different color deck and place them on top of the deck. These are going to be the only cards that you use to camouflage the rest of the deck. *For explanation purposes, I'm going to assume that you are using 3 red cards on a full blue deck.* Hold the deck in dealing position face down. Your right hand is now going to reach over and cut half the deck to the right as your left thumb retains the top red card on its half. **Fig. 1** Make sure that you do not expose the blue deck when cutting. Your right hand now returns back to the left hand and the left thumb pulls off another red card on to its half. **Fig. 2**



Fig. 1



Fig. 2

Your right hand now replaces its half on top of the left hand's half and your left pinky retains a break between the two halves. So that the order is as follows from the top down: **Red Card, Half of the Blue Deck, Pinky Break, 2 Red Cards, Half of the Blue Deck.**



Fig. 3

You now need to **force the first red card** that is on your **bottom half**. To do this you are going to execute a riffle force. Your left thumb is going to riffle down the left outer corner as you ask them to say "Stop". While you are riffling, your **right 2nd finger** is going to extend to the left corner and **block the view of the blue cards** from the spectators. **Fig. 3**



Fig. 4

When the spectator calls "Stop", cut at the break and **push over the top red card**. I push the red card over with my thumb, then extend it a little further with my 1st, 2nd, and 3rd fingers. What you want to do is make sure they get a good view of all the **RED** that is showing. **Fig. 4**

After the spectator takes the card, you are going to **replace the right hands half on top of the left hands half** and **retain a break**. Once the spectator has memorized their card, you are going to riffle the deck just like before and **cut at the break, forcing the position that they are going to replace their card**. I know this seems unnecessary, but it is used to subconsciously tell the spectators that **ALL** the cards are red, without you saying that. You are now going to **extend your left hand**, with its half, and **take back the selected card**. This time you are going to **get a break UNDER the selected card**, as the right hand replaces its pack on top. The order of the deck, in the left hand, from the top down is:

Red Card, Half the Blue Deck, Red Card, Pinky Break, Red Card, Half the Blue Deck.

Now comes the tricky part, you are going to perform a **Classic Pass**, BUT after the halves have switched places, you need to **retain a break**. So now the order of the deck in your left hand is:

Red Card, Half the Blue Deck, Pinky Break, Red Card, Half the Blue Deck, Red Card.

If you cannot perform a Classic Pass, then you can just cut the cards at the break and retain another break.

Your **right hand** is now going to come over and grip the deck so that your **right thumb retains the break**. After this is done, your **left hand** is going to perform a **Half Pass** with just the **bottom Red Card**, turning it **face up**. **Fig. 5** After the card is face up, your right thumb is going to grip it on the bottom of the deck.



Fig. 5

Your left hand is now going to grip the bottom half of the deck with its thumb on the left long edge, the 1st finger on the reversed red card, and the 2nd, 3rd, and 4th fingers on the right long edge. Your right hand should still be in the same position as Fig. 5. You are now going to perform **Tenkai's Reverse Card Mystery Move** which can be found in ***The Tarbell Course in Magic, Vol. 1, Page 215***. Basically your right hand is going to take top half of the deck and **turn palm up AS** your left hand takes the bottom half **and turns palm down**. **Both hands should move simultaneously**. Your right hand is now going to **up jog** its half and your **left thumb and 2nd finger** are going to grip it. **Fig. 6**



Fig. 6

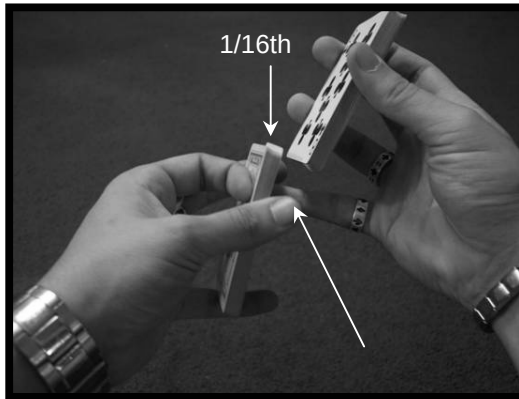


Fig. 7

Your **right hand** is now going to *regrip* its half with its thumb on the long edge closest to you, its 1st finger on the back of the deck, and the 2nd and 3rd fingers on the other long edge. **Your right pinky is now going to slide the red card, in the left hands pack, up about 1/16th of an inch.** Fig. 7

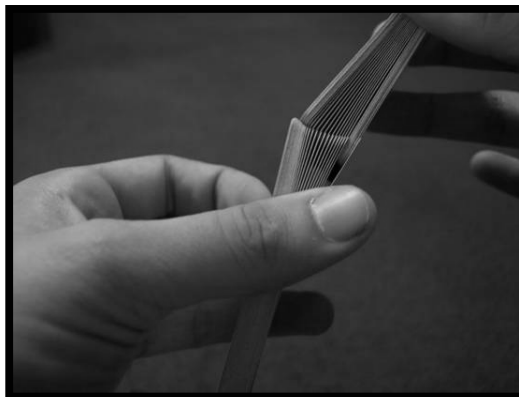


Fig. 8

Your **right hand** is now going to pull its pack against the slight out jogged card and **faro shuffle** the cards together so that, the **2 Red Cards on the right are end up together**, and the **single Red Card on the left (selection) is on the outside**; basically shuffling the right hands half **INTO** the left hands half. Fig. 8

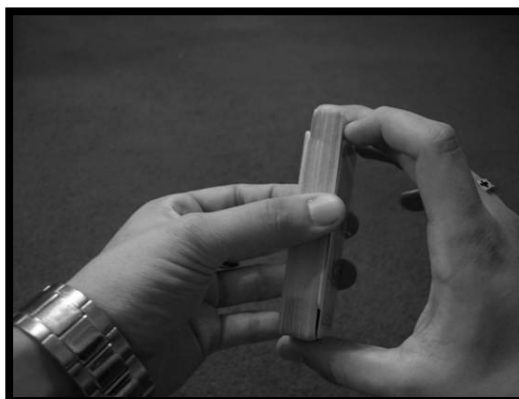


Fig. 9

You are now going to push the 2 halves together, making sure that **NONE** of the Blue Cards show **AND** that they do not see the 2 Red Cards together on the right. You want it to appear as though you are shuffling the cards together half face up and half face down. Square the cards up and place the deck into **left hand dealing position**. The orientation of the deck from the top down is now:

2 Face Down Red Cards, Face Down Blue Deck, Face Up Red Card (selection).

Your **left hand** is now going to thumb off a **single Red Card** into your **right hand** as you state **“...there are cards that are back to back...”** This is a miscall but it flies by.
Fig. 10



Fig. 10

Replace the red card on the deck and **turn the entire deck over**. Your **right hand** now cuts off half the deck showing a **face card**, stating, **“...some cards are face to face...”**
Fig. 11



Fig. 11

Your **left hand** rotates **palm down** momentarily showing another **Red Card** as you say, **“...some cards are face to back...”** **Fig. 12** Turn your left hand palm up again and **replace the right hands pack** back on top of the left hand retaining a break.



Fig. 12



Fig. 13

You are now going to perform a **Classic Pass** once again, **VISUALLY** fixing the so called “Face up”, “Face down” cards. Spread the cards in your hands then break the deck at the single face down card, which is their selection, and extend your left hand for them to take their card. **Fig. 13**



Fig. 14

Once they take their card, have them look at it and make sure that *it is* their card. Now take your *right hands face up pack* and place in **UNDER** your *left hands face up pack*, essentially “cutting” the deck. Now **turn the whole deck face down** showing a *red card*. Let the effect sink in for a moment, then finally do a **Classic Pass** with the **top 2 red cards**, bringing them to the bottom. **Immediately** spread the deck being careful not to expose the bottom 2 red cards, and show the color change. **Fig. 14**

*This effect is a great magician fooler. Don't worry if your moves look sloppy, in fact, When I perform the effect, I make sure that I perform it some what like you would if you were doing an effect that you just learned and don't really know. What this does is leads the magicians down a path where they think they know what is going on...then **BANG!!!***

Your Personal Safe

Inspiration is all around us; from the dinner we eat to the cars we drive. But one of the main inspirations that the word revolves around is money. Everyone takes pride in each one of their personal belongings. You see it every day, when some wears a designer shirt as opposed to an off-brand shirt, when people trade in their cars for the newest model and so on. What this effect does is “steal” that away from them, showing the audience that they can’t hold on to materialism forever. Although they will probably not get that out of watching the effect, that was the main inspiration for this effect. The effect is a basic coins-across routine that is bold and in there face, but the finally is what makes this effect strong. I’ve always wanted to cause an object to actually vanish from someone’s hand, which is exactly what this effect does. This effect, which was inspired from Paul Gertner’s, “Familiar Ring”, actually causes the spectators ring to vanish from their own hand.

For this effect you are going to need four coins with a *matching expanded shell*. You are also going to need to borrow a spectator’s finger ring. Although any ring will work with practice, the easiest rings are those with some *width to the band*. **Fig. 1** This will make the steal of the ring from their hand easier. The position of the spectator is also important. If you are right handed and classic palm with your right hand you are going to want the spectator with the ring to ***your right, and the ring in their left hand*** and visa versa for left handed.



Fig. 1

Now after you have placed the spectator’s ring in their hand, you need to place the coins in your *left hand* with the *shell* closest to you and on the bottom of the spread. **Fig. 2**



Fig. 2

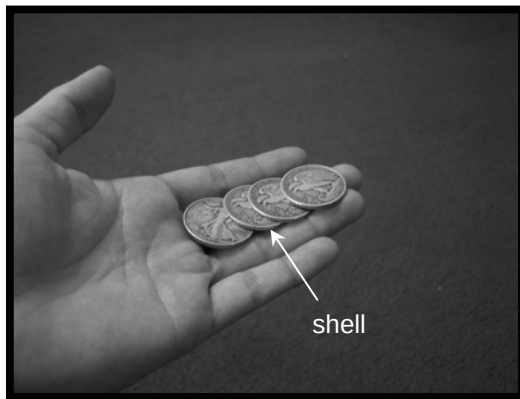


Fig. 3

You now need to pick up the coin *closest to your finger tips* and hold it at your right finger tips and *tap the ring* that is in the spectator's left hand. Tell them that the reason for the ring is so they can hear the coins go across. As your right hand returns to the left *the coin gets placed into right hand Classic Palm*, and your right finger tips *pick up the shell* off the coin and *move it to the right*. **Fig. 3**

Your right hand with the coin in palm is now going to cover the ring holding your hand as flat as possible. Your left hand now closes and turns over, nesting the shell back onto its coin. Shake your left hand as you drop the coin in your right hand classic palm onto the ring, making a “clink”. Open your left hand showing the three coins and pull your right hand away from their hand exposing the coin that has traveled across to the ring.



Fig. 4

You are now going to repeat the same process that you just did of taking the outer coin, taping the ring, and placing it into palm as you slide the shell over. **Fig. 4.**

Your right hand with the coin in palm is now going to cover the ring and the coin in the spectator's hand holding your hand as flat as possible. Your left hand now closes and turns over, nesting the shell back onto its coin. Shake your left hand as you drop the coin in your right hand classic palm onto the ring and the coin, making a “clink”. Open your left hand showing only two coins and pull your right hand away from their hand exposing the coin that has traveled across joining the ring and the coin.

Once again you are going to repeat the same process, Take the coin *without the shell on it* and tap the coins in the spectator's hand, *palm the coin* as you come back to you left hand. This time separate the shell and hold the coins at your left finger tips. **Fig. 5**



Fig. 5

Your *right hand* now covers the spectators hand as before. You are now going to **rotate your left hand palm down**, and as you do so, your **left fingers** are going to **pull the coin and the shell together**, nesting the coin in the shell as you *right hand* drops the coin from palm. **Fig. 6**



Fig. 6

You are now going to place the **coin with the shell on top of the coins in their hand** and pick **all the coins** up. **Take the shell off** and place it on the table. Now **spread the coins** in **between your right thumb and 1st finger** so that the **top 3 coins show**. Now **push the bottom coin under the spread** so that it is hidden from the spectators view. **Fig. 7 – 8**



Fig. 7



Fig. 8

It should now appear as though you have *three coins in your right hand* and *one coin on the table*. Your right hand is now going to apparently drop all “three” coins into their hand. What is going to happen is your **right 2nd and 3rd fingers** are going to ***steal the ring from their hand***. Your 2nd finger is going to push down on the band of the ring tilting it up, as the 3rd finger clips the ring as you ***drop the coins into their hand*** and as your **left hand assists in closing their hand**. **Fig. 9 – 12** exposes the fingers stealing the ring from the spectator’s hand. Make sure that the steal happens at the **EXACT** same time as you drop the coins.



Figure 13 shows the spectator’s view as you drop the coins in the spectator’s hand and steal the ring. Notice that the back of you right hand shields the view of the coins and the steal of the ring from the spectator. Remember to turn their hand over after you have dropped everything. This will keep them from opening their hand prematurely.

After the ring is stolen from the spectator's hand, your *right hand* is going to *drop down by your side* and ***work the ring onto your right 1st finger*** as your *left hand* picks up the shell on the table and hold it at your finger tips. You are now going to apparently "*Push*" your finger through the coin turning it into their ring. Hold the coin up at face level and bring your right hand up behind the coin in a fist. **Fig. 14**



Fig. 14

Your *right 1st finger* is now going to ***thrust forward*** as your *left 2nd finger* extends out over the coin ***and pivots it back around your thumb***. Your *left 1st finger* and *thumb* is now going to *regrip the ring*. When done up to speed it will look as though the coin ***VISUALLY*** turns into the ring. **Fig. 15**



Fig. 15

Your *right hand* is now going ***open up*** showing that there is nothing hidden inside of it. ***Don't call attention*** to you opening your hand, just do it. **Fig. 16**



Fig. 16



Fig. 17

Your **right hand** is now going to **rotate palm up** as your **left hand** drops the coin straight into **right handed finger palm**.
Fig. 17



Fig. 18

Your **left fingers** are now going to **open wide** as you **pull the ring off your 1st finger**.
Fig. 18 The opening of your left hand immediately after you have showed your right hand empty will give them no choice but to believe your hands are empty.

You are no going to tell them to open their hand showing that the coin has apparently traveled across, changing places with the ring that they were holding tight. Give them the ring and you take the coins back loading the shell back onto one of the coins, resetting everything.

Purchased from www.magic-notes.com

'Quality Magic Literature Direct to your Hard Drive'