

The performer holds a coin at their fingertips, then places it openly in their left hand. They squeeze their left hand and the coin is gone.

S Y N O P S I S :

This move is performed seated in a straight-on position. Holding a coin at your right fingertips, you pretend to place it in your left hand, actually bringing it back behind your left wrist with your right thumb while keeping your right fingers in their same positions, then lap the coin from behind your left wrist, before separating your hands.



E X E C U T I O N :

Hold the coin with your right first and second fingers contacting it near its edge, and your thumb supporting it on its back<sup>xviii</sup>. Your right first and second fingers should have no grip on the coin. It is held solely by the friction of your thumb, your first and second finger are just there to stabilize the coin (5). Keep the rest of your fingers curled naturally away from the coin. Rest both your hands on the table with your wrists on the table's edge<sup>xix</sup>.

<sup>xviii</sup> I never start in this grip, as it is both unnatural, and difficult to justify. My usual starting position is with the coin flat on the second knuckles of my right second and third fingers. To get into the grip, place your thumb flat on the back of the coin, turn your hand back, move the coin forward with your thumb, and pull your fingers back into position.

<sup>xix</sup> This position is added for clarity, in actual performance I bring my hands up from whatever position they were in the previous action.

Fig 37: The right hand holds the coin in the prescribed grip and rests on the table's edge



Lift both your hand up and forwards until your wrists are at least four inches away from the table's edge<sup>xx</sup>. Your right hand should only be slightly further forward than your left hand. You may also need to angle your right hand back slightly to keep the coin from sliding off the tip of your thumb, however, with enough practice this will not be necessary<sup>xxi</sup>.

<sup>xx</sup> This aspect of this move is the reason I included it in this book. In other vanishes that utilize lapping, the coin is held in close proximity to the table's edge. In this move, because of the way the coin is removed from your left hand and propelled into your lap, the table's edge is nowhere near the coin, and not even a part of the spectator's perception of the effect.

<sup>xxi</sup> To keep the coin on the pad of your thumb, it is best if your skin of your thumb is moist. Your thumb should not be wet enough to leave trace moisture on the face of the coin, only healthily moisturized.

Fig 38: The right hand begins to lift off the table's edge, and the left hand moves upward to meet it



Fig 39: Both hands reach the peak of their movement above the table

Fig 40: The right hand begins to move down towards the left hand



Sweep both your hands together simultaneously, keeping your left hand in an open relaxed position with your palm facing up and to your right and your fingers partially curled. As your hands come together, the coin will come behind your left fingers. When it does this, bring the coin backward past your wrist with your right thumb, keeping your right fingers in their current positions<sup>xxii</sup>. When you begin moving the coin back, close the gaps between your left fingers so the coin's absence is not visible.

<sup>xxii</sup> This is the most difficult movement in this book. It is heavily related to the action of the Ukawa Retention Vanish (5), as it requires your thumb to move completely independent of your fingers. If you are familiar with that vanish, then you should have no problem mastering this thumb movement, but if you have not learned that technique, then this movement may present you with some difficulty. To gain the necessary flexibility and control, practice holding a coin in the previously described grip and moving it forward and back, up and down, and side to side. This will not only help you build up the necessary flexibility, it will help you learn how to retain the coin on your thumb.

Fig41: The right hand keeps moving down towards the left hand, and begins to release the coin



Fig 42: The right thumb pulls the coin back, then bumps against the left arm to release it



Fig 43: The right thumb begins moving back towards the right fingers as the left hand begins to close





Continue moving your thumb and the coin back and down, bringing the coin behind your wrist without letting the coin touch your wrist<sup>xxiii</sup>. This motion is completely hidden by your right fingers and your left wrist and arm. When the coin is 2-3 inches back from your wrist, lightly bump the coin against your arm<sup>xxiv</sup>. This action dislodges the coin with minimal visible movement. As soon as the coin has left your right thumb, bring your right thumb back up to contact your right fingers, partially close your left hand, and separate both your hands.

<sup>xxiii</sup> As the coin is seemingly placed in your left hand, your right hand should push your left hand down slightly with a natural, bouncing motion of the sort that is used in false deals with cards. This kinesthetic subtlety does two things at once. It makes the move look natural, and it makes the small gap where the coin is visible even smaller, without bringing the coin any further down before it is released.

xxiv The coin can be dislodged from the pad of your thumb without touching your arm at all. As soon as the coin is in the position it would be in if you were knocking it off your thumb, move your thumb up just quickly enough to dislodge the coin, then, in a continuation of that movement, bring your thumb back up to your right fingers. This change cuts down the necessary movement even further.

Fig 44: The right hand pulls away from the left hand as the left hand closes



Meanwhile, the coin falls into your lap. Though your hands are three to four inches above the table and there is a large open gap between your hands and the table that the coin is technically visible through, the spectators cannot see it. This is due to the coin falling outside of their immediate field of view. The spectator is focused on your hands, but the coin is falling 5-6 inches behind your hands. This means that the coin is outside of both their depth perception and their field of attention, making it virtually invisible<sup>xxv</sup>. If you do have issues with the spectator seeing the coin, move your hands further over the table, as this narrows the gap between your hands and the table.

<sup>xxv</sup> Lighting can cause issues with this move, especially if you are using highly reflective objects like silver dollars. If you intend to use objects like these, use proper misdirection, and make sure there are not direct lights pointed at your hands. If you can't make these precautions, use less reflective objects like copper coins or poker chips.

Fig 45: The left hand closes completely, and the right hand pulls further away

Fig 46: The right hand begins to turn and open fully and the left hand moves further away from the table's edge

Fig 47: The right hand shows itself completely empty

