

ELBOW, KNEE AND NECK

DARYL

Daryl is a true original in a profession populated by eccentrics. His performing schedule has been so hectic recently, several of his projects have been delayed because of it. However, he has managed to complete several of them, including Daryl's Ambitious Card Omnibus, a major reference work on that classic trick. While cards are Daryl's favorite tools, he departs from them this time around to offer a quick coin trick which he has used for years to baffle both laymen and his peers.

▲ **EFFECT:** A spectator is asked to cup his hands before him and the performer drops three silver dollars into them. It is explained that these coins have nicknames: Elbow, Knee and Neck. It is then shown how apt these names are.

The performer's hands are seen empty. He picks up the three coins, one at a time, and places them unmistakably into the left fist. The left fingers squeeze and one of the coins appears at the left elbow. A second squeeze, and another coin appears at the left knee. A final squeeze, and the third coin is produced from the back of the neck by an obviously empty right hand. The left hand is opened and, yes, it is empty. The three coins have passed in a completely astonishing and entertaining manner.

It should be understood that this vanish and reproduction of three silver dollars is virtually angle proof, is done standing and without the aid of shells or extra coins.

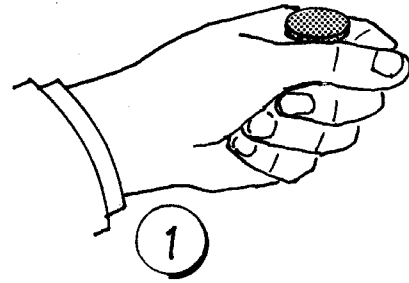
▼ **METHOD:** As stated, only three silver dollars are needed. Daryl usually performs this for a small group, asking the spectator directly in front of him to help. All that is required of this person is that he cup his hands together to receive the coins.

"Each of these coins has a nickname: Elbow, Knee and Neck." As each coin is named, it is dropped neatly into the spectator's hands. During this display the spectators can observe that the hands are otherwise empty.

"I call them that because each one travels to a different place." As this is said, the coins are taken from the spectator's hands and placed one by one in the left

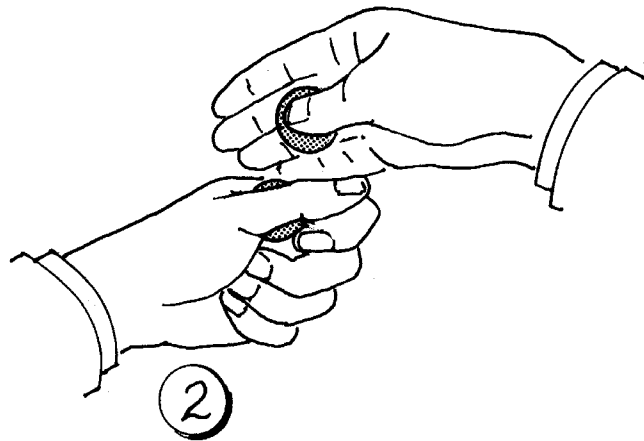
hand. The Jennings pop-up move is used for this to retain one coin secretly in the right hand. Briefly, the action is this:

The right hand picks up the first coin from the spectator's hands, flips it into the air, catches it and places it flat on the curl of the forefinger and thumb of the left fist (Figure 1). The left fingers open slightly to allow the coin to sink down into the fist. The coin should fall deep into the hand, down near the third and fourth fingers.



The second coin is picked up at the right fingertips, flipped into the air, caught and laid on top of the left fist, just as was the first coin. The fingers open to allow this coin to sink down into the fist, joining the first and clinking against it. The hand shakes the coins several times so that they can be heard. In the process one of the coins is maneuvered into thumb-palm position.

The right hand takes the third coin from the spectator, flips it into the air and catches it in position to be finger palmed. The right hand turns palm-down and it is pretended that its coin is placed onto the left fist. In reality, the coin is retained by the right fingers. The right hand moves directly over the left fist, exactly simulating the actions used to place the preceding coins. As the right fingers momentarily cover the top of the fist, the left forefinger engages the lower edge of the thumb-palmed coin and pushes it straight up through the fork of the thumb (Figure 2, exposed view). The tips of the right fingers immediately tip the coin back until it rests flat on the curl of the left thumb and forefinger.



The right hand then moves away from the left, allowing the coin to be seen. The left fingers open slightly and the coin is once more allowed to slip down into the fist. The left hand gives the coins it holds a shake to confirm their presence and to maneuver one of them into thumb palm.

In this manner, which seems designed to show scrupulous fairness, the three coins have been apparently placed into the left hand. Yet one of the coins is finger palmed in the right hand.

"The first coin, the elbow coin, with just a squeeze, passes through the flesh of my hand, into my bloodstream, and moves up the arm to the elbow." As this is said, the left hand makes an obvious contraction, squeezing its coins. The fist is raised to the lips, which blow on it, apparently to magical effect. The right forefinger points at the hand, then traces the imaginary path of the coin up the arm to the elbow. The left hand is raised and the elbow is pointed forward. The palmed coin is pressed by the right fingers to the elbow and then brought into view by sliding it off the elbow, upon the extended fingers (Figure 3).



As all attention is focused on the production of the coin from the elbow, the left hand swiftly deposits the coin gripped in thumb palm between the neck and the shirt collar. Notice that the hand is brought into perfect position to do this in the action of producing the coin from the elbow (Figure 3 again). The misdirection is exceedingly strong. It will be understood that the left-hand coins must not talk as this is done. This silent loading is made more certain by having the necessary coin separated from the other in the fork of the thumb.

The left hand is lowered so that the top of the fist is uppermost. At the same time the right hand flips its coin into the air and catches it on the fingers. As attention is drawn momentarily to this action, the left hand maneuvers the coin it holds into thumb palm.

"The reason this is called the elbow coin is because it starts in the left hand and ends up at the elbow." The pop-up move is again executed, substituting the coin in the left fist for the coin in the right fingers. The coin is laid on the fist just as the left hand is mentioned, thus providing motivation for the action. The coin is not allowed to sink down into the hand this time; rather, it is tipped off the fist into the spectator's hands. "We'll eliminate the elbow coin so that we don't get confused."

At this point, consider the situation that has been achieved. The spectators believe two coins remain in the left hand. That hand is actually empty. One of the coins is palmed in the right hand and the other is resting between the shirt collar and neck, both ready and waiting to be produced. The trick is over in respect to method; yet the proposed effect has just now been made clear to the

spectators. Better odds of discovery were given the breakers of the Purple Code. With such an advantage, this is no time to acquire scruples; prosecute the effect in a manner calculated to create maximum impact.

"I'll do it again with the knee coin. It travels up the arm, across the shoulders, down the spine to the left leg and out the knee." The left fist is squeezed and blown upon as this is said, and the described path of the coin is indicated with the right forefinger. The right hand descends to the left knee and produces the palmed coin there.

The second coin is flipped into the air, caught and placed honestly on top of the left fist, in imitation of the actions used for the pop-up move. However, this time the right hand can be casually shown empty after the coin is placed. The coin is then tipped off the fist to join the first in the spectator's hands.

"The third coin is the neck coin. It travels up the arm, across the shoulders, down the back to the right foot, bounces back up and comes out at the neck." The left fist is squeezed tight and blown upon a third time, and the path of the coin is traced by the right forefinger. Just before the right hand rises to the neck it is once more allowed to be seen unmistakably empty. It then travels behind the neck and withdraws the coin waiting there. This coin is flipped into the air, caught and dropped directly into the spectator's hands.

"Elbow, knee and neck..." As the word "neck" is pronounced, all attention is turned to the left fist and it is dramatically opened, punctuating the sentence and the effect. "Thank you!" The hands are clapped sharply together once, proving their emptiness and cuing applause in the same gesture.

The construction and economy of this sequence is admirable. There is not one wasted motion. The coins seem to melt away and then appear from diverse locations without a false move. The effect created is totally bewildering. Even magicians who recognize the use of the Jennings pop-up move miss the loading of the coin behind the neck. Therefore, when the left hand is opened at the finish, they are genuinely surprised to see it empty.

The handling just described is obviously designed for performance in a close-up setting. However, Daryl also performs this trick from the platform for larger audiences. In such a case, the coins are not placed in a spectator's hands, but rather in a champagne or wine glass that sits on a side table to the performer's left.

As a final note, it might be mentioned that, when Daryl performs this, each coin vanishes with a "boop", a word of power peculiar to Daryl's magical lexicon.