



The MOMENTUM of the Crimp Change

By Marion Boykin
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Practice/Effect: You first show a coin back and front and then forward, palm up and down. All of this is done fairly, no sudden moves. The hand is pushed out toward the specs and brought up to show another open view. The half dollar is given a little wave and instantly changes to a dollar size Chinese coin, with a hole in it. The hand is again shown openly and fairly, palm up, palm down and directly in front of the specs before another little wave changes the coin back to silver. A few casual twirls to show all is well and the coin is given directly to the specs for examination...At least that's how I envision it when I go through the moves most days on my way here & there. When I'm not doing that, I'm actually using the practice of all this as an actual effect and it works out the exact same way.

My Thinking: It's one thing to find out secrets in magic but when there's a secret beyond the secret, well that's a real cherry on top.



For me, this became not only a way to do magic but to also practice it in a fun way. It all began with the discovery of my Crimp Change, a variation on the De Manche Change that makes the move tremendously more diverse, dynamic and magical. The overall basic mechanism that makes it all work is Momentum, that force or speed of movement to a thing that allows for its further manipulation relative to its size and weight. In this example, we are speaking of the manipulation of coins, small things

really but with enough weight to them to create their own resident energy behind your starting their engine which therein lies the magic and more.

In the Crimp Change this momentum is realized as you wave the hand back & forth, the coin(s) are made to rotate from one position to another. The magic occurs behind this basic

act of physics and your deeper attention to creatively stopping the coins to demonstrate a change. Beyond the momentum, there is more involved as to the overall presentation and there are elements of that whole to be broken down and discussed here. While I exhibit this action as magic through the beauty of the Crimp Change and some other moves, it really is a testament to how we make magic occur in a physical way.

There are a few moves to be discussed here beyond the Crimp Change as they help to tell a story of how I got from here to there in developing H. De Manche's move from primarily its more basic use as a clandestine Switch. A *Switch* by its very definition implies some sort of resident secrecy, so basically a spectator should not even notice it or that it has been used or done. The move was also initially shown as a Change as well but drew no real popularity from it and or development, perhaps because of the more mechanical presentation of it as briefly explained. I smoothed all of that out and then applied the principal to a variety of effects to better show something that was quite beautiful to behold and much magical than any such Switch. The Crimp Change now is one of the most effective one-hand changes of a coin in use today, bar none. It is instant magic that can be used as a quick trick or involved in a longer presentation.

[Redux: (ri-duks'), adj. brought back; resurgent]

I have always wanted to re-present my work on the Crimp Change as it has better developed and evolved over the years and has taken its place amongst some of coin magic's best moves. Though I am mostly speaking of the Crimp Change here, actually I've come to show you a little exercise routine I do, just a habit that I noticed one day was pretty slick. It involves practicing some palms, getting in and out of positions, and the recognition of how important momentum is in coming from your every move, and how through it all a little magic occurs (actually a lot of magic) to those that witness it, even to the Magi at times.

So this is how I practice but you can also present this action as a neat piece of magic. It's all sleight of hand (SOH) stuff; a lot of it basic as it pulls in the important use of the Classic Palm, Finger Palm and can lead you to all sorts of other palms if you wish. There's a lot you can do behind this little thing I do, though in and of itself it's quite magical on its own as many that have caught me doing this smile in amazement. The exercise helps to strengthen your better understanding and overall control of these palms and moves through the magic of momentum. The entire action of this is with one hand as opposed to the original way I presented the Crimp Change which was done via both hands. Actually putting the two techniques together, the new here with the old brings about a greater presentation of the effect.

Mechanics/Handling: Basically this little effort starts out with the display of a half dollar at the right fingertips while holding a dollar size Chinese coin in Downs Palm. A show of front and back and the coin is put into a Downs *POP*, finger palming it via a sharp momentum. [The Downs *POP* as used/called here is toward identifying this move. The coin held in Downs Palm is "popped" up into the finger palm position as



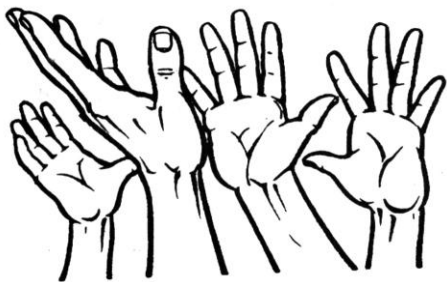
the hand is turned forward with rotation to the right at the wrist. It is so-named as a combination of the coin going from Downs Palm to a Finger Palm position via Geoff Latta's French Pop move].

The hand/arm is then moved out frontward and behind this larger move, the smaller move is to Classic Palm the Chinese coin and deceptively twirl the half dollar at the fingertips.

Now the hand is brought upwards and the Chinese coin rotates back up into Finger Palm via momentum, almost feels like the coin just sticks back there.

A few more twirls of the coin at the fingertips and you perform a Crimp Change, where the coin at the fingertips behind a small waving motion first left and then back right, the momentum causes the half dollar to rotate into the thumb crotch as the larger Chinese coin slides out to the fingertips. Behind the motion, as the hand goes back to the right, the Chinese coin is now held at the fingertips and the half dollar is neatly tucked away in Finger Palm. To further mask the slick change, the fingers are accentuated via Liwag Subtlety where the coin in Finger Palm is now angled/cocked and held mostly by the third finger there. This allows for the fingers to appear much more elongated and dynamic than in a more simple display of Scottish Magician, John Ramsay's "Ramsay Subtlety." Also the coin is more deceptively hidden and the hand looks more open and clean. [This is so-called the Liwag Subtlety for a move I saw Homer Liwag use but more so as a vanish in his masterful "Coin One" DVD].

Now with the Chinese coin at the fingertips, it is manipulated to be held by one edge with the larger part of the coin out held dangling out frontward and flat by the thumb and 2nd finger. The first finger now moves under the coin so that it can be levered back up on edge, where the hand is then turned over palm down and the coin given a quick twirl (back to palm up) while coming to rest at the thumb and 2nd finger as the hand also turns back downward showing the Chinese coin at the right fingertips. This move aides in showing the hand as absolutely empty.



And with the Chinese coin now shown so cavalierly at the fingertips, you will now give the hand another little wave to Crimp Change the coin back to a silver half dollar. *Or for a bit more momentum to end, you can finish here with my Broken Crimp Change, where the rotation of the coins is staggered by a reach back to rub the Chinese coin on your shirt. As you bring the coin back forward the action completes, bringing the silver coin to the fingertips*

as the Chinese coin goes into Finger Palm. Behind a final twirl showing the half dollar cleanly via Liwag Subtlety, you reach out with it toward the specs and in the same instance as described above, you Classic Palm the Chinese Coin (small movement hidden behind the larger movement) as you offer the half out for examination, and done or maybe not. ☺ Now is a great time to extend the routine by adding in the original Crimp Change effect and the package of moves that make it happen in two hands as was done with the original offering of this. Of course with some of the cleaner shows as to Liwag Subtlety, along with sharper

motions and overall movements in play now, it all comes together and looks like new money. 😊

What you have just went through is a hearty exercise and prepares you to be more flexible and specific as to your moves, some basic ones and some clever others. It involves more than your hands, it can bring into play your arms, the slight turn of your body, your engagement of the specs, etc. Every move has a reason that you do it and the coin(s) react to the plane you put them in as to angles, movements this way & that. You will feel the *momentum* you command and see in it the magic it produces in this Redux.

Notes: I have to mention here that long ago, magician/friend Mano Tejada provided me a magic exercise routine video (VHS) to work on a series of moves. This is the thinking here but using my own series of moves and actions. I've been doing this for a very long time and no matter what I come up with, I still seem to practice these moves. They are indeed the epicenter of my understanding of sleight of hand and all that goes along with presenting it so deceptively. It also helped me to better understand what specs see and perceive behind such concerted actions.

Momentum here plays a great part in making the magic happen but coming to truly understand that momentum is a journey I've been on for some time. I have gotten it all down to a science now as to application in my work and even as to simple practicing. As important would be the concept of misdirection, that is leading specs off the path a bit but still down the same roads as they follow along. It's all a part of the package the deeper understandings come in time, sometimes on old stuff you've been doing forever. One day you just take a closer look at what you're doing and see things you may never have noticed so acutely before. I still marvel at the feeling of the momentum as I exact one of these moves, it feels so good and it responds to my every command of it now.

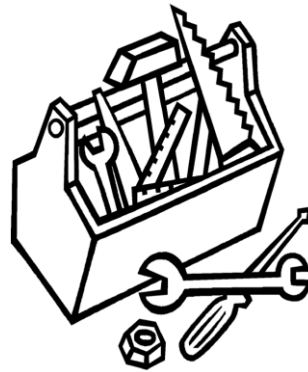
As mentioned earlier here, I was always wanting to re-do/update my first offering on The Crimp Change from many years ago now and thought this was the piece of work to revisit and make even clearer as to what I discovered along my deeper journey with this move. Not just the move itself but all of the attachments that make it sing as you present it. Hopefully this update and deeper look into the atmosphere surrounding, what to me is one of the very best and most deceptive one-handed changes of coin at the fingertips in all of coin magic, will show you even more as to just how wonderful, magical this all is. It doesn't happen by itself but with the aid of desire, continuous thinking and *momentum* it continues to speak to me in showing me more and more.

There's more that can be added to this, like using my Quick Pitch (a slight variation on the brilliant Sylvester Pitch) to move the coins around and practice even more devilish deception [The Quick Pitch is where the coin is pitched from the Finger Palm position, it allows the hands to be better utilized throughout a routine]. This is an added momentum that allows for trafficking and actual set-up of the



Crimp Change while allowing you to show your hands completely empty via the movements. Again, I've been doing all this stuff from the very beginning and have shared bits & pieces of it in other works along my way. And perhaps one could say I've come full circle now and possibly ending here where I sorta first started. ☺

Anyway, I hope you get out of this work(s) and *BONUS* manuscript what it all gave to me throughout my journey. So practice and enjoy as I now put the power in your hands here (see my picture). ☺ ...*And may your greatest momentum always be magically forward.*



The Crimp Change

Downs Palm - T. Nelson Downs

The Downs POP - T. Nelson Downs, Geoff Latta

Finger Palm

Classic Palm

Liwag Subtlety

The Swirl Twirl

More Momentum

The Broken Crimp

The Quick Pitch

**And finally here, I want to thank all those upon which I simply stand on their shoulders to present this work(s). All of this does not happen without these brilliant magicians big and small pointing the way with history, tools, guidance and momentum to keep moving forward. In my work here I hope to humbly keep all of their contributions alive and always growing in magic. Much respect to each and every one of them.*

Credits: Vinny Marini, Rannie Raymundo, Mano Tejada, J.B. Bobo's New Modern Coin Magic, T. Nelson Downs, Geoff Latta, H. De Manche, Eric Jones, The Elder Frickle, Homer Liwag, Dan Sylvester *The Jester*, Jimmy Wilson, John Ramsay and Jeremy Hanrahan