



Shove It

Al Schneider

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The development of the material in this book began long ago. Many versions have come and gone. This incarnation is the result of comments about the Pop Up Move. The Pop Up move is several generations old. I have always valued it as one of the most powerful moves in coin magic. True, it is limited to places where it can be applied. However, in those environments, it has always seemed to me to be the best. As time has passed, however, I have heard comments that the move is not natural. The first happened at a lecture I did in Ireland. I was presenting some coin stuff and someone stood up shouting indignantly, "You claim you are natural and you do that thing that no one has ever seen before." Well, I am not sure how to respond to that. To me the only people claiming it is unnatural are magicians. My audiences seem to appreciate it. They accept the idea that I am doing something to show them exactly what I am doing. Yet, I got the comment just mentioned and read comments from magicians from a variety of sources that the Pop Up move is not natural. As time passed, I wondered if I were in error. While wondering this, I contemplated how I could correct the problem if there were a way to correct it. The Pop Up move is a very convincing series of motions. I considered why it is effective. During this move, a coin is placed on top of a closed fist. That is when the move is actually executed. The audience totally believes the coin was placed on top of the fist. Then the coin is allowed to slip into the hand. They believe this is where the sneaky stuff happens. This is why the Pop Up is so powerful. The sneaky move is totally accepted, while the real move is observed and questioned. This is the power of the Pop Up. The audience focuses on the wrong point. I wondered if there was a way to capture this two-step system using a more natural sequence of events to satisfy those that want naturalness. My thought was that the Pop Up allowed the audience to see the coin just before it went into the hand. The thought was that instead of putting the coin on top of the hand, why not put it on the table. Then the receiving hand picks the coin up instead of allowing it to slip into the hand. The moves that allowed this kind of motion was the Max Al Ping Chen sequence. I tried it and it worked incredibly well. The Max Al Ping Chen move is done in kind of a reverse order. I built a coin across routine using that move. I thought of calling it the Reverse Max Al Ping Chen coins across. However, I shortened it to Shove It. The routine presented uses three silver coins and an oriental coin. They are half dollar sized coins. There are no gimmicks or extra coins used. The routine is easy to do, as there are no exotic moves. Although, if you expect to master this trick, you best expect to spend some time mastering the moves required. Everything needed is explained in this book. The trick is powerful enough that it can be done for the same audience immediately. This means that if you do repeat performances in some party room, you need not worry about those that will see it a second time. Here are the contents of the book: Introduction Chapter 1: Routine Overview The Routine in a Nutshell A Brief Explanation Finger Palming a Coin Chapter 2: Performance Facing the Audience Phase One Phase Two Phase Three Chapter 3: Conclusion In this routine, three silvers are placed into the left hand. An oriental coin is held in the right hand. The claim is that the oriental coin attracts the silver coins. The hands are opened and one silver is seen to have traveled from the left hand to the right hand. This is repeated with the other two silver coins. The book is 42 pages long and has 52 detail pictures that are highly coordinated with the text. Al Schneider

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