



exTROYdinary

Effect:

Three coins materialize in the hands from various locations on the body. One by one, they dissolve, vanishing completely from the fingertips. To conclude, all three coins return, each one produced at a different location on the body.

Setup:

Two half dollars and one matching shell are required to perform the trick. Place the face of the shell against the fingers and then nest a normal coin into the shell. The other half is finger palmed in the left hand.

Performance:

The Production

Begin the routine by looking around your body, tugging at various points on the shirt with the fingertips. This conditions the audience for future actions and also gives the hands something to do, making them appear natural and empty.

“Some people carry change in their car or piggy bank; others carry their coins in their pocket. I carry mine all around me.” While patterning, both hands come up to chest height, fingers curled and index fingers extended. The hands should mirror each other. This is natural body language that, thanks to Ramsay Subtlety, allows the spectator to see into the palm of both hands while still concealing the palmed coins.

Look around the body, tugging once or twice at each side of the shirt, as if looking for a coin. *“I keep one coin over here.”* Reach over to the left sleeve, above the biceps, and produce the shell/coin unit from the right fingertips. Produce the coin with the face of the shell toward the audience. Treat the unit as one coin, keeping the shell with the coin. Bring the right hand back to a display position. With the help of the left hand, regrip the unit by placing it in spellbound position, holding it by its edges with the thumb and fingers (fig. 1).

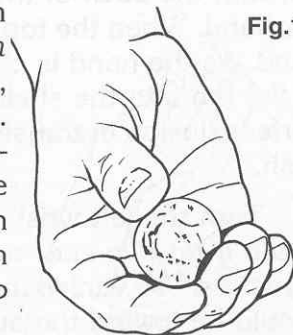


Fig.1

By relaxing the grip, the nested half-dollar will fall from the shell onto the right fingertips. Next, snap the shell back to an upright, display position by sliding the thumb down the back of the shell to grip the bottom with the thumb and fingers. Transfer the shell into the left hand, holding it with the thumb and first finger. The left hand is still concealing its coin in finger palm.



To produce the next coin, go back to the same area on the sleeve with the right hand and produce the second coin. In some settings, Troy prefers to pull the coin from the spectator's sleeve or ear. He never fails to get a powerful response with this bit of audience interaction. *"You just never know where coins are going to pop up. There's the second coin."*

Take the produced coin and place it into the left hand, above and behind the shell coin, starting a little fan of coins. Transfer these two coins to the right hand, keeping the coins and the grip the same.

Reach up to the right sleeve with the left hand and produce the palmed coin. Place this coin below and in front of the other two coins in the right hand, completing the fan. The order of the coins is normal, shell, and normal. The thumb grips the fan by the top coin, fingers contacting the bottom coin (fig. 2).

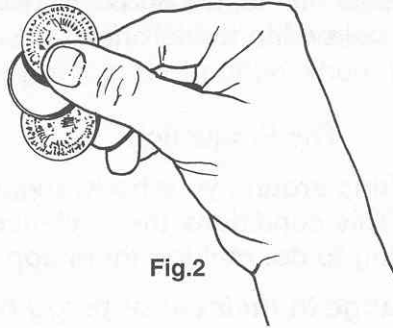


Fig.2

The Vanish

To vanish the first coin, bring the left hand next to the fan of coins. It will look as though the top coin of the fan is transferred to the left hand. Hold the left hand up, with the back of the hand toward the audience. Bring the fan of coins to the left hand. When the top two coins are out of audience view, begin to close the left hand. As the hand is closing, the right thumb slides down, dragging the top coin of the fan into the shell. Immediately draw the fan out from the left fist. It is the perfect illusion of transferring one coin to the other hand. It is also easy to accomplish.

Turn the left wrist over so that the fingers are toward the audience. *"I don't know if you've ever noticed this, but if you squeeze a coin the right way, it vanishes."* To vanish the coin, open the hand in a gentle tossing motion. The toss should be toward the audience. When completed, the fingers should be pointing up with the palm facing the audience. Troy has discovered that vanishing a coin at chest level, putting action on the vanish, and moving the wrist in a circular motion is much more effective than opening the hand on a flat, horizontal plane.

Take the nested shell/coin into the left hand, leaving a normal coin on display in the right hand. Grip the coins in each hand at the lower edges with the thumbs and fingers. Casually show only two coins left. Maneuver the nested unit



between the thumb and base of the first finger. It is clipped only by its extreme edges, allowing most of the coin to protrude from the hand (fig. 3). The right hand aids the shell/coin into this position.

By gripping the shell/coin this way, the left fingers still have the capability to open and close. Take the remaining coin in the right hand and execute a Retention Vanish, keeping the coin in right-hand finger palm. Troy does not emphasize the Retention Vanish. Instead, it is done casually; the coin is almost dropped from the fingertips to finger palm. A slow and deliberate Retention Vanish, no matter how convincing, would tamper with the flow and timing of the routine, interfering with the actions that follow.

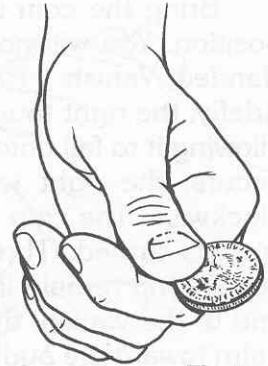


Fig.3

Take the unit protruding from the closed left fist, keeping the other half-dollar in finger palm. Use this shell/coin as a magic wand, waving it toward the left fist. Open the hand in the same manner described above to reveal the vanish of the second coin. *“There goes coin number two.”*

Transfer the unit at the right fingertips to the left hand. Produce the coin in right-hand finger palm by bending the left arm at the elbow, and raising it so that the left hand contacts the shoulder at the base of the neck. Produce the coin in the right hand at the tip of the elbow, eyes following the right hand’s action throughout the sequence (fig. 4). *“That coin didn’t actually vanish, it jumped to my elbow.”*



Fig.4

While the coin is being produced, the left hand deposits the shell/ coin on the shoulder base, resting it there temporarily (fig. 5 is an exposed view). The coin will rest there as long as the body remains stationary. The misdirection is powerful for this temporary ditch, and the unit will go unnoticed.

Bring the left hand back down to chest height, keeping the left fist tightly clenched. While this is going on, the right hand takes its produced coin and rolls it down the fingers once. Go into the finger-roll right after the coin is produced. It will take any undue heat off the left hand. It also puts action on the coin, filling the moment with efficiency and style.



Fig.5



Bring the coin in the right hand to spellbound position. You will now execute Chris Kenner's One-Handed Vanish (*Totally Out of Control*, 1992). Briefly, the right thumb releases its grip on the coin, allowing it to fall onto the right fingers. As this action occurs, the right wrist rotates the hand counter-clockwise. The coin is gripped in finger palm as the wrist is turned. Throughout the move, the fingers and thumb remain in their original positions. At the end of the vanish, the fingers are above the thumb, palm toward the audience. The coin is finger palmed from above and the spectators can see directly into the hand, which appears empty due to Ramsay Subtlety (fig. 6).

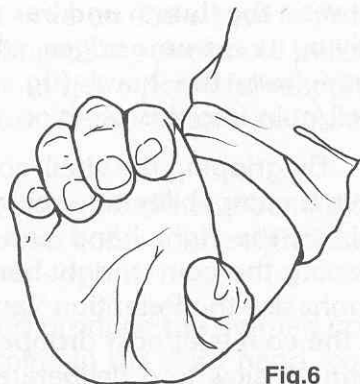


Fig.6

As soon as the right hand's coin has vanished, shift your gaze from the right hand to the clenched left fist. Open the left fist with the palm toward the audience. As the left hand is revealed empty, the right hand drops to the side. Its coin is pushed into classic palm. The two vanishes must be done in one motion, not two separate moves. During the vanish, Troy patters, "If I squeeze too hard, all the coins vanish."

The Reproduction

After the two coins have vanished, the hands move immediately into a hand wash sequence. There must be no time delay between the opening of the left hand and a convincing hand wash. At this point, any showing of the hands would work, as long as the coin that begins in right-hand classic palm ends up in left-hand finger palm.

Troy uses a combination of ideas on hand washing. Specifically, he employs a Bob Kohler sequence from John Bannon's "One is the Onliest" (*Smoke and Mirrors*, 1991) and a washing technique used in Gary Kurtz's "Flurious" (*Unexplainable Acts*, 1990). The left hand is turned palm up, slightly above waist level. The right hand contacts the left hand, gripping it loosely with the thumb across the base of the left palm. The right fingers rest below the left hand, contacting the back of the palm. The classic-palmed coin in the right hand should not be visible. The right hand strokes the left hand away from the body in a graceful, outward motion. When it reaches the tips of the left fingers, the right hand turns palm down. The left hand also turns palm down simultaneously. The fingers of both hands are given a quick flex, extending in a pulse for one second. A decent classic palm helps sell this phase of the wipe. The left hand begins to turn palm up again. As it is turned palm up, the left fingers contact the coin concealed



in the right palm, covering all of the coin (fig. 7). The coin is released from the right palm as the right hand turns up. By sliding the flat left hand to the right and moving the right hand to the left, the coin is concealed as the right hand is turned over. This hand wash is not extraneous. It is elegant and must be completed at a comfortable but deliberate speed.

Both hands are pulled apart, each hand turning down as it moves. Bring both hands up. The left hand comes up with the fingers curled around the coin, concealing it. The pointer finger is extended (fig. 8). The right hand should mirror the left. Casually open the right hand while patterning. *"I'm left with nothing, but that's okay because I keep my change all around me."*



Fig.7

Look toward the right sleeve and follow with the left hand. Produce the coin in the left hand at the right sleeve and then transfer it to the right hand. Roll the coin down the fingers, again putting action and motion into the moment. Transfer the coin back to the left hand, gripping the coin at an edge with the thumb and fingers. *"There's a coin on my sleeve."*

Reach with the right hand to the left shoulder. Grab the shell/coin that was ditched earlier in the routine. Instead of producing the unit at the shoulder, Troy raises his right hand, producing the coin from behind his left ear.

The hands now work together to transfer both coins to the right hand. The right hand places the shell/coin unit behind and below the coin in the left hand. Without pausing, both coins are transferred to a spellbound position in the right hand. The coins are not squared, but remain jogged slightly (fig. 9).

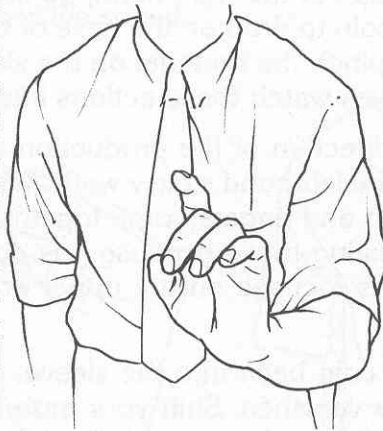


Fig.8



Fig.9

By easing the grip of the right thumb on the unit, the coin will fall out of the shell and onto the right fingertips. The left fingers now grasp the two coins in view, shell and half, and hold them at the left fingertips, keeping them spread so that they remain in view.



The eyes wander toward the left sleeve. Produce the last coin from the left sleeve with the right hand. Place this coin in a fan with the other two to display all three coins. Naturally gesture out with the right hand to signify the end of the routine.

Alternate Handlings

Troy has many variations of this routine and it has been the influence for many other coin effects. The structure and flow remain the same, but there are minor changes in the handling and course of events.

Variation #1 - Alternate Sequence

The setup for the routine is the same. In fact, the three coins are produced in the same manner as described above. At that point, the coins are fanned vertically, normal coin, shell, and normal coin. The same vanish is used as per the description. The thumb nests the top coin of the spread into the shell as the left hand pretends to grasp it; the left hand is then shown empty.

Take the coin/shell unit in right-hand spellbound position. The other coin is held at the left fingertips. By easing the grip of the right thumb, the coin will fall from the shell onto the right fingertips. Snap the shell to fingertip display position and place it under and in front of the coin in the left hand.

Produce the coin from right-hand finger palm at the left sleeve. As a second thought, you will pretend to force this coin back into the sleeve. With the produced coin at the fingertips of the right hand, go back to the place from which it was plucked. Allow the coin to drop on the base of the right fingers. To cover this action, the right fingers pinch the material on the sleeve and pretend to massage the coin back in. Your eyes watch these actions intently.

The combined misdirection of the production, vanish, and eye contact with your hands is cover for the left hand's dirty work. While forcing the coin back into the sleeve, the left thumb and fingers come together, allowing the shell and coin to nest. This is an interesting move because it is done right in front of the spectators, yet the attention is focused on the upper arm and the move goes unnoticed.

After vanishing the coin back into the sleeve, display the left hand to show that the second coin has vanished. Shift your gaze from the sleeve to the hands, leaning forward slightly. This body motion helps to accentuate the vanish. Instead of discovering only one coin in the hand, the eyes and body help to make it look as if the coin vanishes at the precise moment the gaze shifted.

As described previously, the coin in the right hand is produced at the elbow. As it is being produced, the left hand deposits the shell/coin at the base of the neck. The left hand returns to a natural position but closed in a fist. Wave the pro-



duced coin in the right hand at the left fist. Open the left hand to reveal that the coin has vanished.

The way the left hand is opened is important. The left fist is held at chest level with the fingers toward the audience. As the wrist makes a small, clockwise rotation, the thumb moves down, the palm extends, and the fingers move up. The left fingers remain touching and slightly bent (fig. 10).

Next, the coin in the right hand will vanish. To make this coin disappear, a concept invented by Larry Jennings called "The Hook" will be utilized (*The Classic Magic of Larry Jennings*, 1986). It is a feint vanish, meaning that the spectators are intentionally allowed to follow what they feel is the solution to the magic. They are purposely led down a false path, surprised

to find their convictions hollow. In this case, the right hand feeds its coin into the left hand. It is placed directly into a deep left-hand finger palm at the base of the middle and ring fingers (fig. 11). In actual performance, your position should be identical to fig. 10. The left hand executes the same tossing and turning action described above. If done properly, this action can be completed without flashing the coin (fig. 12 is an exposed view). As the left hand opens, concealing the coin, the eyes look through the hand in an unfocused gaze. Because the hand is not really empty, it is done with relative speed.

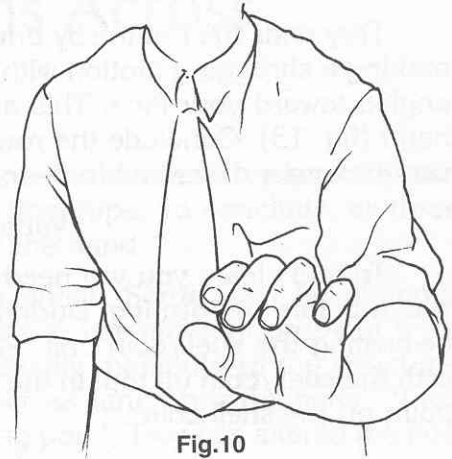


Fig.10

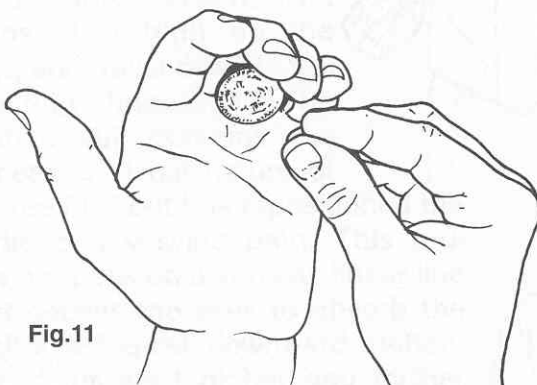


Fig.11



Fig.12

During the preceding actions, the right hand purposely tenses. Allow the right hand to rest at your side, but keep it slightly unnatural, flexed and straight. After showing the left hand, bring the right hand back up, opening it slowly to



place emphasis on its emptiness. Make a small pointing gesture at the right palm with the left index finger and push the coin into classic palm with the left fingers. You have apparently shown both hands empty.

Troy ends the routine by bringing both hands to shoulder level, palms in, and making a shrugging motion with the shoulders. The hands are fully extended and angled toward your face. This allows the classic-palmed coin to rest on the left hand (fig. 13). Conclude the routine by producing the coins one last time in the same manner described in the original routine.

Variation #2 - End Clean

To end clean, you will need a third regular half-dollar. It is placed under the watch before performing. During the last sequence, produce this coin instead of de-nesting the shell/coin unit. Place all three coins in a stack in the right hand with the shell/coin on top. In the action of handing the coins out for examination, palm off the shell coin.



Fig.13