

Dai Vernon's

SELECT SECRETS



ILLUSTRATED

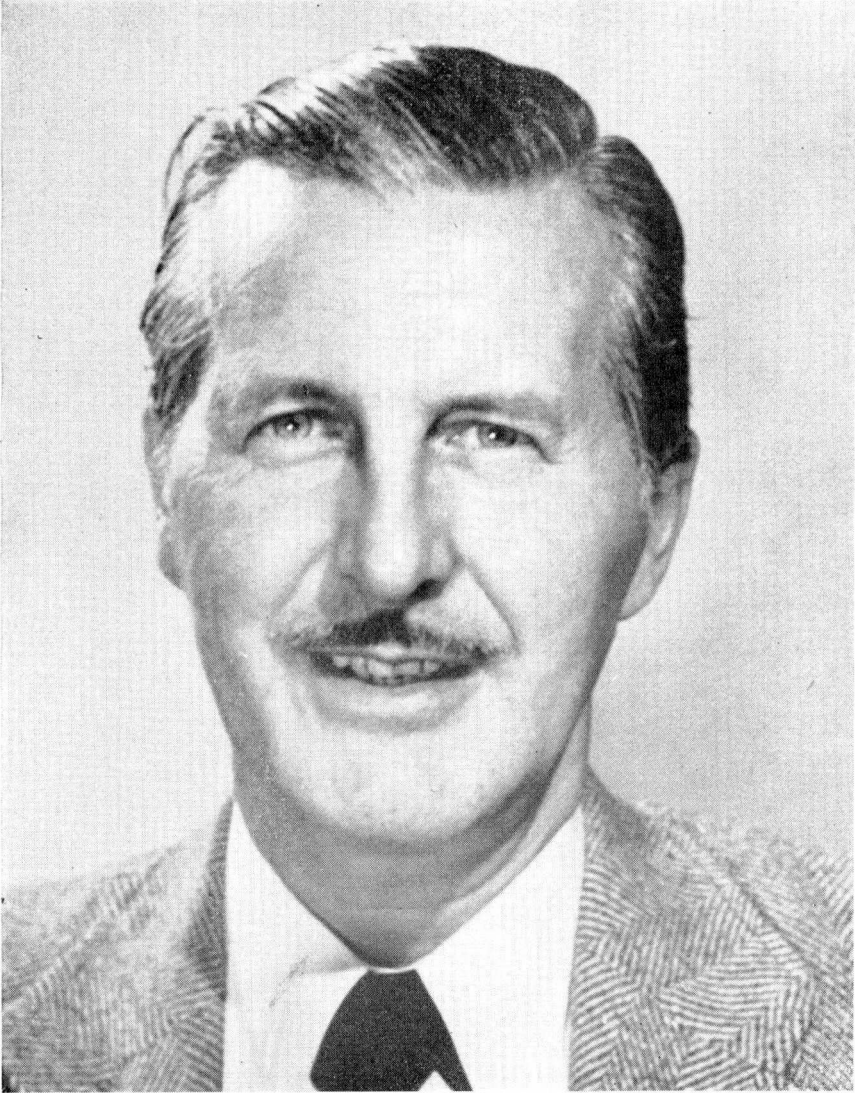
A Varied Assortment

Several Self Working

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Dai Vernon

Dai Vernon's
SELECT SECRETS

(REVISED AND ENLARGED)



ILLUSTRATED



Edited By

JOHN J. CRIMMINS, JR.



Second Edition



Published By

MAX HOLDEN
220 West 42nd Street, New York City

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INTRODUCTION

Realizing the extreme difficulty of teaching sleight-of-hand through the medium of a book, I have not at this time attempted to write about the branch of magic which is closest to my heart. Instead I have offered for your approval, in the following pages, a few tricks which should appeal to the novice, as well as other tricks that should appeal to the advanced amateur and to the professional performer.

One item that I have included. "Topping The Deck", is an example of the type of magic that has been my speciality for many years. I would enjoy nothing better than to write a complete book upon the subject, but a work of this kind is a difficult task, and only the knowledge that a widespread interest exists could encourage me to tackle such a job.

If you are searching for miracles you will not find them within the confines of these covers, but if you are looking for good practical every-day effects you will find, as I have, that those herein described are just exactly that.

Hai Vernon

“TOPPING THE DECK”

When one considers the fact that there are only about a half dozen card workers among the vast army of amateurs and professionals who palm cards artistically, it should be an inducement to the serious student to master the art of palming.

The reason professional gamblers palm or “hold out” so much better than magicians do is that detection of the gambler’s palm spells disaster to him. And as this is to be avoided at all costs, he takes particular care to give his moves the most natural appearance possible in order to prevent the slightest suspicion. Most magicians, on the other hand, consider the palm an easy move to make and are inclined to believe that they are “getting away with it” when they are only fortunate enough to have a polite audience.

The ideal method for one person is not necessarily the best for another. The size, the shape, the dryness or moistness of the hand should be taken into consideration. The following method will be found suitable to the great majority of hands.

There are fundamental rules applicable to all styles of palming but these rules are very often completely ignored by most so called card experts. Special attention to these rules is most imperative for the palming of a card becomes very apparent if they are ignored.

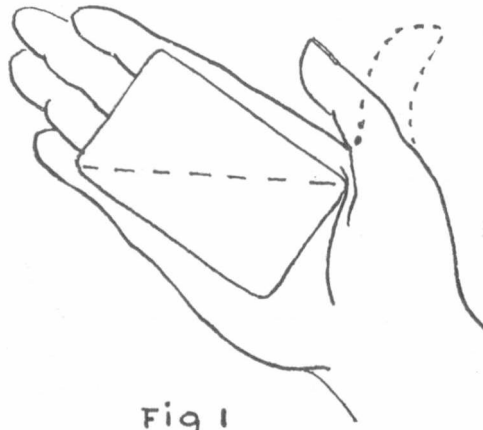
The most essential thing to bear in mind at all times is **NATURALNESS OF ACTION**. Attaining this will present no great difficulty if directions are closely followed and certain points carefully checked. You must keep these points in mind at all times if your aim is proficiency.

The first thing to learn is how to hold and conceal the card. It is **NOT** gripped by the second and third fingers and the palm or base of thumb for this gives a strained appearance to the back of the hand.

The card should cling to the hand. The only place where there is any grip is at the outer corner where it touches the little finger, and the diagonally opposite corner where it touches the palm at the base of the thumb. Imagine that there is a wire extending from the little finger to the opposite diagonal corner of the card and that the grip is only at both ends of the wire. (Fig. 1)

If this hold is properly secured the hand can be relaxed and the fingers fluttered—yet the card will cling owing to the spring tension between the two gripped corners.

Next particularly notice the position of the thumb. It is NOT stuck out as if hitch hiking. Gamblers when referring to this glaring fault call it "The Fish Hook." (Dotted thumb lines on Fig. 1)

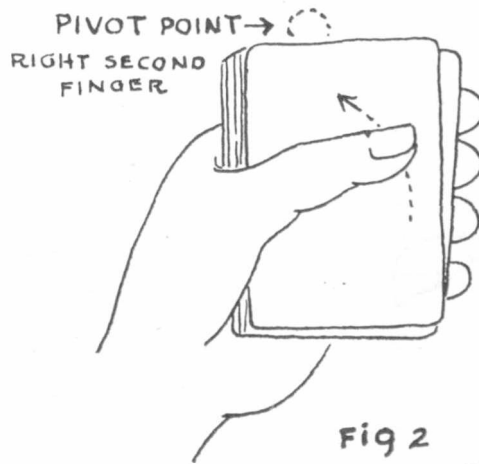


Before attempting any actual palming just place a card in the hand, holding it as described, and practice relaxing the hand in different positions. Allow the hand to drop to the side from a position in front of the waist. Do it first without a card and notice carefully EXACTLY what happens. It will be found that arm and hand have a tendency to swing a little before actually coming to rest. Imitate this in detail and strive to eliminate all stiffness from the action when a card is concealed in the hand.

Presuming that a card can be properly held with the hand thoroughly relaxed and without strain, the method will now be given for STEALING a card from the top of the deck without the action being suspected. This particular palm has been a pet of mine for many years. One of the chief advantages of this way over all others is that no particular hold or grip is necessary. It is adaptable to almost any leading position or hold to which the individual user may have become accustomed.

METHOD. The deck is held in the left hand with all four fingers at side. The right hand comes over and seizes the deck, the fingers close together at the outer end of the pack and the thumb at inner end near the left corner. The deck is gripped by the right hand second finger and thumb only. The other fingers, although still in line, are relaxed.

Now the tip of the left thumb pushes straight outward pressing down firmly on the top card. This causes the card to swing, second finger acting as a pivot point, (Fig 2) in a counter clockwise direction until the right outer corner comes in contact with the right little finger. This finger bears down on the corner, and the left thumb is raised as high as possible until it touches the base of the right fingers. The downward pressure of the right little finger causes the top card to tilt upwards but the left thumb prevents the card from going completely into the right palm. (Fig. 3)

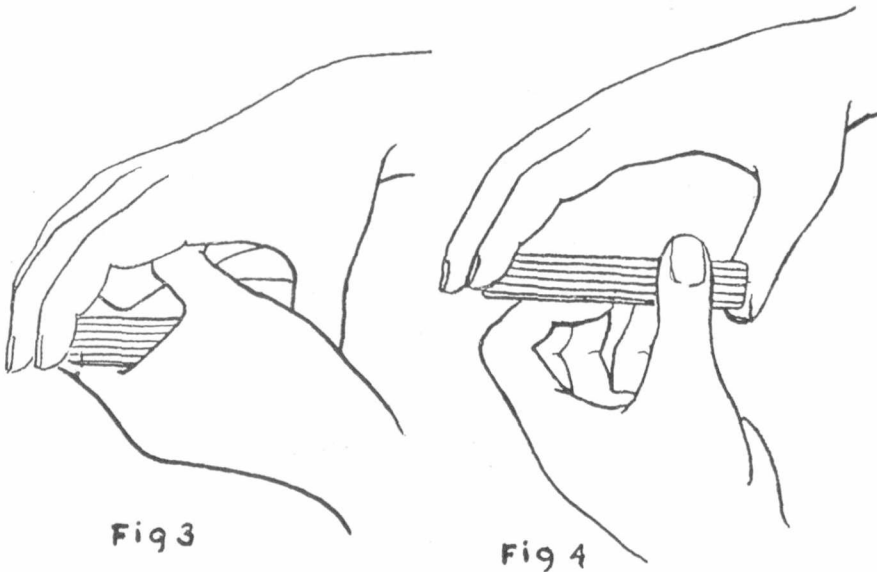


The left hand is now released, the right lifting the pack slightly in a forward direction until the left fingertips and thumb come in contact with the side edges of the deck. The left hand, with forefinger curled against the bottom of the pack, squares up by sliding back and forth. These movements blend into the natural action of squaring-up. (Fig. 4)

The changing of the grip of the left hand, with consequent removal of the thumb, allows the card to continue its spring into the palm. The right thumb must not move from the inner end of the deck during the entire operation. This is of the utmost importance. Failure to observe this point is responsible for making palming so obvious to the careful observer.

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This palm is also excellent when one desires to place the deck on the table without the squaring-up movement. In this case, the right hand takes the cards from the left hand and places them on the table; the left hand relinquishing its original hold. The left thumb, after pivoting the card, is raised and the thumb nail scrapes along the inner surface of the right hand as the hands are separated. There is not even a suggestion of manipulation taking place and, if properly executed, this palm can be accomplished under the closest scrutiny. The whole action should not deviate one iota from the natural action of squaring up the deck, or of passing the deck from the left to the right hand to set it down on the table.



If the reader uses this method and is detected, he can be assured that the fault is his because if performed naturally no one will even suspect that anything unusual is taking place, but will be convinced that the pack is simply squared-up or placed on the table.

THE ROYAL MARRIAGES

EFFECT: Someone is asked to remove the Kings and Queens from the deck and shuffle them together. The performer deals out these eight cards one at a time and face down into four piles of two each, by placing the first card under the packet and the second one on the table, and third card under the packet, the fourth on the table next to the first card dealt, and so on until he has dealt them all. He now turns over each pair and they prove to be a King and Queen of the same suit.

One of these pairs is discarded during the next round of dealing, and then the performer states that he will show something that always works but that he himself cannot explain. He places the three Kings face down on the table and asks a spectator to place each Queen face up on a King in any order he likes. Upon turning the pairs over, surprising as it may seem, each couple of the same suit is together.

METHOD: Upon receiving the Kings and Queens after they have been well shuffled, the performer fans them out face up and makes a few remarks about the thousands of ways that it is possible for the eight cards to be arranged, illustrating by shifting the position of one or two cards. It is by changing the position of but a couple of cards that he arranges the entire eight cards so that they may automatically be dealt out as matching pairs. Surprisingly enough it is never necessary to move more than two cards to accomplish the set-up, and many times but one card will set the hand. The set-up is as follows:

Top and bottom cards . . . suits alike.
Second and third cards . . . suits alike.
Fourth and seventh cards . . . suits alike.
Fifth and sixth cards . . . suits alike.

All you have to remember is that you need 2 suit-pairs together in two places (2nd & 3rd cards — 5th & 6th cards): following each suit you must have a card of another matching pair (4th & 7th cards): and finally the top and bottom cards must be of the last remaining suit (1st & 8th cards.) It's as simple as that, and if you will shuffle the eight cards and try it a few times you'll find that it is but the work of a second to move one, or at the most two cards, to set-up the arrangement. Sometimes merely cutting the cards once will do the trick!

When they are set as above, turn the packet face down in your left hand, transpose the top card to the bottom and deal the next face down on the table. Move the next card to the bottom, deal the following card onto the table beside the first one; the next top card under the packet and deal the next; the next card under and deal the following card so that you now have four cards face down on the table in a row. Continue dealing one card under the packet; the next card onto the table until you have built up four pairs of face down cards from left to right. Turn them over and each pair is a matching pair!

So far, so good . . . the effect to this point is surprising enough! Hand the eight cards to a spectator to shuffle thoroughly as you explain you will now show them another odd coincidence. Take the shuffled packet, fan it face upwards and point out how well the cards are mixed. Quickly size up the situation and move any cards necessary — usually but one — so that the only pair that fits into one of the brackets of your original set-up is Hearts. That is, either a Heart on top and bottom; in 2nd & 3rd position; or 5th & 6th; or 4th and 7th. (Be sure no other pairs are in counting position). Turn the cards face downwards, deal one under and one out face down onto the table; the next under, the next out, etc. exactly as before until you have made up 4 pairs again. Turn the pairs face upwards one at a time and the only pair matching will be the Heart pair. Point out that this always happens with the “loving pair”, and then discard them retaining the other six cards.

Hold the cards fanned towards you, and pick out the Kings and without showing them lay the three of them face down in an order known to yourself. (An easy one to remember is two black Kings and one red King, reading from left to right. Always start with King of Spades or King of Clubs as best suits you. Hand the three Queens to a spectator and tell him to lay a Queen face up on each of the three face down Kings, in any order he chooses.

1. If he matches them, point out how impossible the thing seems, and merely turn up each pair and show that they match. (Many times with a little persuasive patter you can get the spectator to match the pairs correctly. For instance, direct him to lay the queen — of the same suit as your middle King — down on any one of the face down Kings. More than likely he'll place it on the center King, and you now have a 50-50 chance of completing the matching correctly, and you can often lead the spectator to lay down the last two Queens correctly!)

2. If the spectator matches one pair only, then pick up that pair and place it in your left hand, followed by the other two packets in any order. You

might offer the spectator a choice of which of the last two packets he wants you to pick up first. Now place the top card under (which will be one of the Queens), deal the next one (a King) face down onto the table; the next under, deal out the next, etc. until you have the Kings face down in a row from left to right. Now continue one under, one out, etc. building up the pairs from left to right. As a finale show all pairs match.

3. Where no pairs match, ie: when the spectator has so laid the Queens down that none match the known order of the Kings, proceed as follows: Pick up the pairs so that one face up Queen packet goes on the packet having the corresponding face down King. The final pair going on top of all. This can usually be done without arousing suspicion by starting at either end of the row and picking up from right to left, or left to right. Now deal in the usual fashion, one under, the next out, etc. until you've laid out the three face down Kings. Then continue with the Queens, one under, one out, etc. BUT — when laying them on the Kings, build up your pairs from right to left. Then turn them over and each pair will match.

This little routine is always well received and will entertain any group. The same uniformity of dealing is used throughout the trick which not only makes the various effects intriguing, but finally has the entire company utterly baffled due to the unusual combination of results obtained. It can well be shown as a puzzle, which you may claim is as baffling to you as it is to the spectators. The finale, with the spectator participating, is a real punch climax!

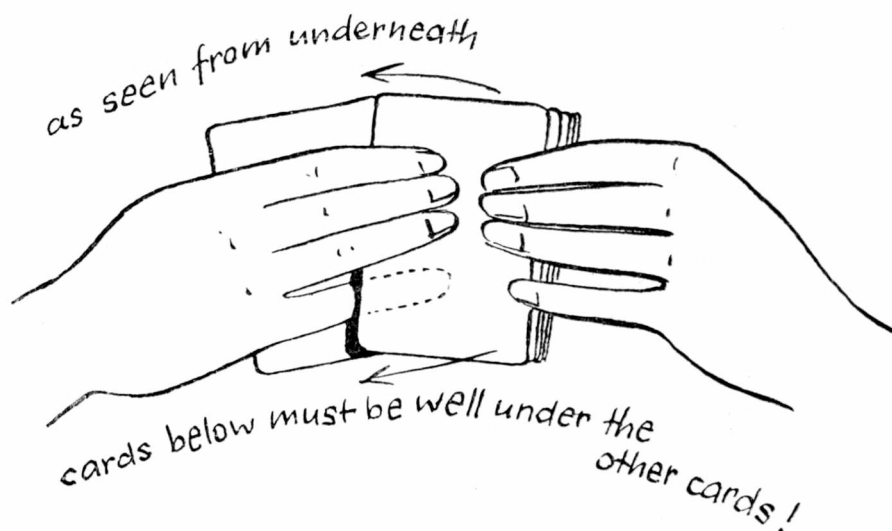
“FOLLOW THE LEADER”

Here is an excellent trick to show laymen, particularly card enthusiasts, in as much as it may be done at the card table anytime and anywhere, and uses the spectator's own cards. The effect, in brief is that 10 red and 10 black cards persist apparently in changing their colors to match the red and blue “leader” cards regardless of how often the leader cards are switched, one for the other.

Seated at the table, you reach for one of the decks in use, turn it face upwards in your left hand and proceed to select 10 black cards by dropping them, one at a time and face upwards on the table in this fashion. Push the cards off of the deck into your right hand with your left thumb — retaining the red cards in your right hand and dropping the black cards directly from the top of the deck onto the table. When you have counted off 10 black cards, replace the red cards in your right hand onto the face up deck in your left hand. Explain that you also need 10 red cards — so count off 10 of them on to the black pile on the table. Discard the remainder of the deck.

Pick up the red-black packet, place it face upwards in your left hand and, to further emphasize that you are using 10 red and 10 black cards, proceed to count them once more by sliding them face up and one at a time (without reversing their order) into your right hand. The right hand, of course, will be resting almost on the table top, and the cards are held slightly fanned face upwards and parallel with the table. Apparently you show 10 red cards followed by 10 black cards. Actually, however, a simple sleight is employed during the counting to obtain a setup, as follows:

As you slide-count the red cards into your right hand (which should move slightly to the right as each card is received) you count aloud “1-2-3-4-5-6-7”. Now as the 7th card is pushed into the right hand, the right little finger, which is underneath the packet, presses against the back of the 7th card at a position directly opposite to where the right thumb is pressing on the face of the top card. The correct position for the thumb is about at the center of the card one-quarter of the way up from the bottom or inner edge of the card. Thus the packet is gripped with these two fingers (little finger and thumb) which allows the right third, second and forefinger to be freed. Continuing the slide-count without interruption, the eighth card is slid under the red packet where it is grasped by the three fingers and pulled under the packet so that it is separated from the first seven cards by the right little finger. (See illustration.) The 9th and 10th cards are handled in the same



way, each in turn being pulled well under the packet in the right hand at the moment of counting. At this point, separate the hands to accentuate the division between the red and black cards. Owing to the curvature of the packet in the right hand, the fact that the three bottom cards are separated from the top seven goes unnoticed.

Bring the hands together again almost immediately and continue slide-counting the 10 black cards into the right hand which receives them under the red packet. However, these are inserted, one at a time, into the break in the red packet being held by the right little finger, and thus are added to the red packet between the 7th and 8th red card. When finished counting, the left hand grasps the entire packet, as you would hold a tray — thumb on top, fingers below — allowing you to withdraw the right little finger imperceptibly. Then square up the packet neatly and replace it face upwards in the left hand. Your initial set-up is now accomplished and the packet now consists of 7 red cards, 10 black cards, and 3 red cards reading from the top, face card, downwards.

Spread the face up packet rather roughly, using both hands but being careful not to expose the three bottom red cards, saying, "Ten red, and ten black." As you spread them fanwise, obtain a slight break with your left little finger between the third and fourth black cards following the top seven red cards. Now close up the fan and cut off the top red portion facing you with the right hand — fingers at far narrow end; thumb at your narrow end —

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taking along with these the three black cards above the break. Set these to the right on the table, face upwards, saying, "I'll place this red packet here." Then lay the black packet down on the table, about a foot to the left of the red packet, saying, "and the black packet here." Be careful when laying the two packets down to keep them squared so as not to expose the three opposite colored cards on the bottom of each packet.

"Now, I'll need a 'leader' card, and I usually use the fourth card," you remark as you pick up the face up black packet and count off three cards into a pile, and place the fourth one out on the table a short distance in front of those already there. Slightly fan the remaining cards with your left thumb (not more than three, however) to further emphasize they are all black, (actually the bottom three are red) and then take the packet by the ends with the right hand without squaring them — fingers at the outer end; thumb at the inner end — and drop it on top of the pile of three black cards on the table. Square them up, and turn them face down on the table.

Follow exactly the same procedure with the red packet, setting out a "leader" card, and ending up by turning this packet face down back of the "leader" card.

Now, using both hands, deal three cards in unison from the two packets face upwards onto the "leader" cards, saying, "Naturally, nothing else would happen — red cards turn up on the red 'leader'; black cards on the black 'leader'! But, if I switch the two 'leaders' like this" (do so — transposing them in front of the two packets) and I continue dealing simultaneously (deal two more off of each pile) you can see the cards change color as they follow the 'leaders'!"

"Now, once more in case you weren't following me. I'll switch the two 'leaders' again" (do so). Pick up the black packet at the outer end with the right fingers and thumb and place it face upwards in the left hand in dealing position. A black card shows on the face of the packet, as you say, "You see, they follow the 'leader' whether they are face up or face down." Deal two cards onto the black "leader" by drawing them off the inner end of the packet with the right fingers and thumb, one at a time, and dealing them onto the "leader." Replace the packet face down on the table.

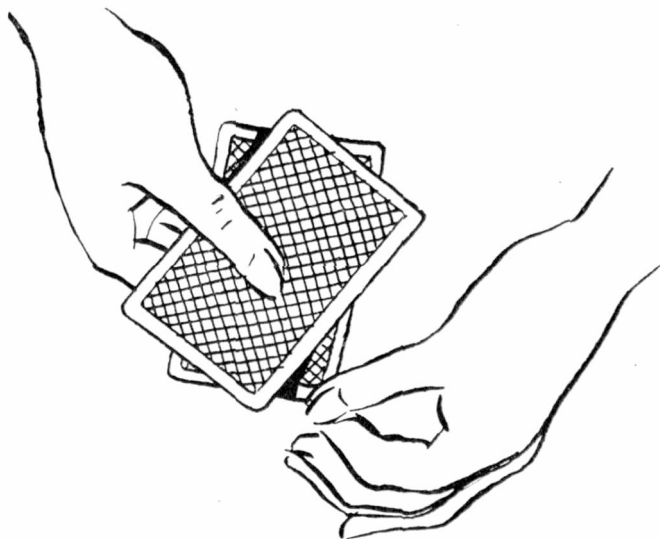
Follow the same procedure with the right hand, red packet.

Again switch the "leaders," and deal one card simultaneously from each packet, face upwards onto the "leaders."

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Then say, "What would happen if we were to exchange the packets instead of the 'leaders' like this?" (Do so.) Pick up the two cards, one with each hand, saying, "You see, they still follow the 'leaders'," as you turn them face upwards and drop them onto the table.

Finally, as an unexpected finale, pick up the last red and black cards dealt, place them together face down, and shuffle them so no one knows the position of either card. Now, hold them face down in the right hand and spread them slightly by holding them between the right thumb tip on the center of the top card, and the forefinger on the middle of the face of the bottom card. Be sure to hold them by the sides and not by the short ends. When held and fanned correctly the outer left corner of the lower card extends a half inch beyond the left edge of the top card, both cards being held parallel to the top of the table, and face down, of course.



When in this position, snap the protruding outer left corner of the lower card twice with your left thumb as you ask, "Which color do you think this is?" As soon as red or black is mentioned, turn the cards face upwards with a twist of your wrist towards you and simultaneously push the top card to the left with the right thumb, and pull the lower card to the right with your forefinger. This action automatically switches the position of both cards so that what was originally the lower left corner of the upper card now extends outwards at the front left end and occupies the position formerly held by the bottom card. A little practice will make this move clear. When

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properly performed it's a perfect illusion. Just remember when snapping the cards there must be no time interval in the rhythm. The snapping must be done — 1, 2, 3, 4.



As you turn the cards face upwards and make this switch, the left thumb immediately snaps the extended outer left corner as you say, "Right" or "Wrong," depending on the color named. Immediately turn the two cards face down again, switching the cards by working the moves just explained in reverse, thus bringing the cards back to their original positions. Snap the outer left corner of the lower card once again with the left thumb. Remove this card with the left hand and, calling it by the color you have just apparently shown it to be, say you will lay it on the packet of cards of opposite color, and do so. The remaining card, of course, is placed on the other packet. Explain that even though the cards do not match in color, a mere snap of the fingers will correct that. Snap your fingers, then turn up the two cards showing they have once again "followed the leader!"

To get the maximum effect out of this, the trick must be presented smoothly, with all counting being done at uniform speed particularly when getting your set-up arranged. Any break in the rhythm of the count at that point will not only make your audience suspicious, but will kill the entire trick. Likewise, the switch of the two cards in the finale must be done smoothly and perfectly. Practice these basic moves until you can do them in a natural man-

ner, and you'll have a trick the effect of which is a way out of proportion to the simplicity of the routine. Remember, too, that when using the "slide-count," the hands are held close together and the cards are slid or pushed from the left hand to the other **without** actually separating the cards or reversing their order. Each card follows the preceding one and goes below it in a perfectly natural and normal manner of counting cards from hand to hand.

VERNON'S AUTOMATIC GAMBLER

This trick is one of the gems of this book, and to many it will be worth several times the small investment you've made. Although a simple set-up is required, it has been so arranged that each deal automatically resets it for each succeeding deal, consequently no sleights are required throughout the entire routine. In effect you offer to show how a gambler can control cards to his own advantage by shuffling a deck and then dealing out two hands, one to the spectator the other to yourself. Four hands are so dealt, each interspersed with a full deck shuffle and a cut or two, yet on each deal you top the spectator's hands although his hands become progressively better.

The set-up is

King of Diamonds, Ace of Clubs, Jack of Spades,
King of Spades, Ten of Spades, King of Hearts,
Ace of Hearts, Ace of Diamonds, Queen of Spades,
and Ace of Spades.

Have these cards face down on top of the deck with the King of Diamonds as the top card. False shuffle the deck, give it a false cut or two, then deal out two poker hands — one to the spectator the other to yourself. Deal in regular poker fashion, one card at a time to each hand, starting with the spectator. Turn up the spectator's hand and show he has an Ace high straight, while you have a full house, Aces over Kings, remarking, "Of course, no gambler would be foolish enough to deal hands as good as these or no one would play with him."

While saying this, pick up your hand and lay it face upwards on top of your opponent's face up hand. Scoop up the two hands, turn them face down and replace them on top of the deck. Give the pack another good false shuffle, a false cut or two, and then deal out two more hands.

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On this second deal the spectator gets a pair of Kings which you turn up and show, as you remark, "Of course, this is a more natural looking hand." Then turn up your hand and show that you hold three Aces, thus winning again.

Drop your hand face up on top of his and replace both hands on top of the deck, which you false shuffle again, and proceed to deal out another pair of hands with this result:

The spectator gets a hand with three Kings, while your hand contains four Aces, which you show as you say, "If one wants spectacular hands, these two fit the bill." Pick up the hands again, but this time drop the spectator's hand face up on top of yours, turn them both face down and replace on top of the deck which is immediately given another false shuffle and a good false cut.

Now deal out the final two hands. Turn the spectator's hand face upwards and slowly spread it out showing that he has a full house, Aces over Kings, remarking, "You see, you have the three Aces." Then pick up your hand, well squared up, and turn it face upwards in your hand as you say, "and I have the fourth Ace," showing the Ace of Spades. Pick this Ace off with your right hand to further emphasize it, as you turn the cards in your left hand face down. Replace the Ace on top of your packet, then slowly turn your hand face upwards and fan out the cards . . . you have a Royal Flush in Spades! which you immediately ribbon spread across the table in front of you with the remark, "and the Ace gives me a Royal Flush."

For those who like a more spectacular way of exhibiting the Royal Flush, try this. Pick up your hand and fan it back towards the spectator. Pick out the Ace of Spades and exhibit it as you remark, "and I have the fourth Ace," taking it from your hand and showing it with your right hand. Replace it face outwards against the backs of other cards in your left hand, as you continue, "which you see gives me this top hand." As you say this, pull out the King, Queen, Jack and Ten of Spades in rapid succession and exhibit each as you add it, face outwards, to the Ace of Spades, saying, "A Royal Flush!"

ADDITION AND SUBTRACTION

EFFECT. Fifteen cards are dealt out face up on the table and the spectator thinks of one and remembers its position in the row. The performer returns the cards to the deck and shuffles them, and then cuts them into two heaps and places them side by side on the table. He now asks what position the card occupied originally.

No matter what card was noted, he adds or subtracts the top and bottom cards of the two heaps and the total gives the exact number at which the selected card will be found. Before counting the result is checked, or proved, by turning up a third card which again shows the same total.

The spectator himself may count down if desired and discover his card at the number.

This problem, if well presented, has a good effect and the keener the spectator, the better the effect.

For variation, instead of using fifteen, I sometimes use thirteen cards and present it with a few remarks pertaining to Bridge.

The explanation may seem long but to make it clear it is necessary to go into detail. The actual working is extremely simple and after a few trials you will have no difficulty.

METHOD: Before dealing out the cards face up be sure that the seventh card will be a six spot, the eighth a deuce and the ninth a four of any suit. If you prefer not to arrange these three cards beforehand just deal the cards haphazard, face up and scattered over the table, until you have turned up a six, deuce and four. When you have dealt fifteen cards, if all three have not appeared, deal until they do. Then rearrange cards in an overlapping row so that the three cards come in position seven, eight and nine as above and, if any over fifteen remain, place back on the pack.

Instruct the spectator to think of any card and notice its exact position. Point to the last card and say, "Naturally, this would be number fifteen." Gather up the cards, retaining their order and return them to the top of the deck. Using overhand shuffle, undercut about half the deck and shuffle them on top of the fifteen, injogging the first card of those shuffled. Undercut to this jog and run seven cards, injog the eighth and throw the balance on top

of this jogged card. Square up the deck but hold break at the jog. The deuce will now be the bottom card of the upper packet.

Divide the cards at the break into two heaps. Place upper part to the right as both are put on the table.

The right hand heap will have the deuce at the bottom and the four at the top, and the left heap will have the six on the top. The bottom card of this heap plays no part in the working and is not necessarily shown.

The procedure will now be given for each of the fifteen positions and then a simple rule to adopt. This rule is the only thing that must be remembered, and the following fifteen ways of terminating the effect are given to make the explanation as explicit as possible.

When the spectator tells the position of his card, proceed as follows.

The position is given first, then the routine of disclosing it. It is not necessary to wade through all this list, merely use it to check up, if in doubt after learning rule. All cards in position one to seven inclusive are found in the left heap.

1. Show top and bottom cards of right heap, they total six. Show the six on top of left heap and place face up on the table. Sixth card from top in the left heap will be the selected card.
2. Same as above except the six spot from top of left heap is not placed face up on the table but replaced where it was.
3. Turn up six on left heap and place face up on the table. Show deuce on bottom of right heap and subtract saying, "Two from six is four." Turn up four on top of this heap and leave it face up, saying, "Four — that proves it." Take up left heap and the fourth card will be the selected card.
4. Same as last but replace the six spot instead of placing on the table. Also be sure to say, when you turn up the four, that it was there before you asked him his number. (This is the only case where the selected card remains at the same number that it was originally.)

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5. Place top card of both heaps face up on the table saying, "Four from six is two." Show two on bottom of right heap to "prove" it. Find card at second position.
6. Same as above but replace six and four and leave deuce pile face up on the table.
7. Show top and bottom of right heap. Say, "Four and two are six. Well it must be here, where I cut, before I asked you your number." All cards in positions eight to fifteen inclusive are found in the right heap.
8. Turn up top cards of each heap saying, "Four from six leaves two. Your card must have two spots and be here, where I cut." Show deuce on bottom of right heap.
9. Turn up six and leave face up on its heap. Pick up the other heap and show the deuce at which you cut, saying, "Two from six leaves four. Your card must have been a four." Show card on top of right heap.
10. Show top cards, six and four and replace them. Four from six leaves two. Show the two on bottom of right heap. Count two and find selected card.
11. Same as above but leave four and six face up on table.
12. Show six face up on left heap. Pick up right heap, show deuce on bottom. Two from six are four. Show four and replace.
13. Same as above but four is placed face up on table beside six.
14. Show top and bottom of right heap, total six. Show six on left pile and leave face up. Count six down in pile in hand.
15. Same as above but remove two and four and place face up on table side by side.

THE RULE. As soon as you are told the position the card originally occupied, mentally subtract it from eight. If it is greater than eight, deduct eight from the number. The remainder will give you the position the card occupies after the shuffle. Numbers under eight are in left heap, eight or over, in right heap.

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(Lower heap—low numbers)

(Upper heap—upper numbers)

Remember that in your shuffle you jogged the eighth card and eight from eight leaves nothing, therefore (according to the rule) it can't be at any number in the group and it is not, because it will be the deuce on the bottom of the right heap.

Examples:

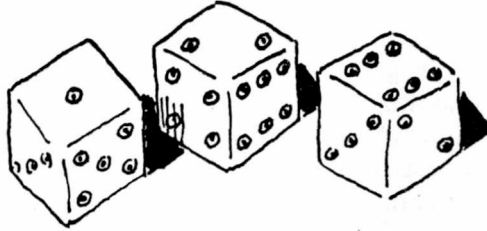
1. Spectator says card was at number five:
8 minus 5 equals 3. Third in left heap because 5 is less than 8.
Lower heap.
2. Spectator says card was at number nine:
9 minus 8 equals 1. First or top of right heap because 9 is greater than 8.
Upper heap.

Although this long and tedious explanation was necessary to make the procedure clear, the method is really quite simple. All you have to remember is the easy shuffle, the rule of eight, and six, two, four.

To try this over by yourself, arrange a sequence of cards Ace to six, then a six, two and a four of different suits, then six more cards, a ten Jack, Queen, King, four and a five. Now try finding the different cards at their respective numbers. For example: Fifth card will be a five, eleventh a Jack and so forth.

This problem can be given a very interesting presentation and it never fails to mystify.

THE LITTLE DICTATORS



EFFECT: A spectator shuffles the deck and notes a card at any position, from one to ten inclusive, counting from the top of the deck.

He is then given three dice and instructed how to throw them while the performer's back is turned.

The spectator then counts down to the total which he threw and finds his card.

METHOD. 1. When the deck is returned after the spectator has noted his card, he is given the three dice. He is told to throw them a few times to convince himself that they are not loaded while the performer turns his back. He is now told to throw them once again and add together the numbers showing on the three dice, then to pick up any one of them and to add the number on the bottom of this die to the total of the three; then to throw this same die and add the result of this throw to his previous total and to remember the final total.

While giving these instructions (the performer's back is turned) the position of the top twenty cards of the pack is reversed.

Just as soon as the last die is heard to roll out, the performer returns to the table and explains how impossible it would be for him to know which one of the three dice was picked up. While making this remark he quickly notes the total of the three and adds seven to it. This will give the total obtained by the spectator. Let us suppose this total was sixteen. Tell the spectator to commence counting at the number he originally counted down in the deck and count until he arrives at his secret total, as thrown by the dice. You illustrate this to him by counting off one at a time, four cards, because sixteen from twenty leaves four.

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Should the total of which you secretly gain knowledge be greater than twenty (this will seldom happen), subtract twenty from the total and transfer this number obtained, from the bottom to the top of the pack.

METHOD. 2. While toying with the deck arrange the cards so that there is a deuce second from the top of the pack and a four spot fourth from the top. False shuffle or cut a few times and allow someone to peek at a card. Now the card peeked at must be slipped to the top and eight cards shuffled on top of it. In other words when the deck is placed on the table the selected card must occupy the ninth position from the top with the deuce and the four spot second and fourth below it. The reader will have his favorite method of accomplishing this part of the trick so I shall not go into detail.

This whole trick is based on the strong probability that eight or nine will be the total of the three dice when thrown. The percentage is greatly in favor of this, as can be readily proven. However should the total be greater or less, the trick is still brought to a very puzzling and satisfactory conclusion.

The only thing the performer has to remember is that he must use one of the following totals: 8, 9, 10, 11, 12 or 13 but if one of them is not thrown, he still arrives at one of them in the final reckoning.

First take the case where the throw is less than eight. The performer states that he will turn his back while the spectator adds the spots on the under surface of any one of the dice to the total of the three dice and thus obtains a secret total. This total will then be one of the desired ones.

In the case where the number thrown is greater than thirteen, ask the spectator to turn over any one of the three and then remember the total of all.

When the total has been arrived at by the spectator, ask him to pick up the deck and count off one by one, face down on the table, the number he has in mind. You secretly count with him and if he stops after counting eight, ask him the name of his card and tell him to look on top of the deck he is holding. If nine, tell him to turn up the last card he dealt; if ten, tell him to look at the top of the deck and see how many spots it has and to count down that number in the packet. If eleven, pick up this last card dealt and show it to the spectator saying, "A two spot means that your card must be the second one from the top in this heap."

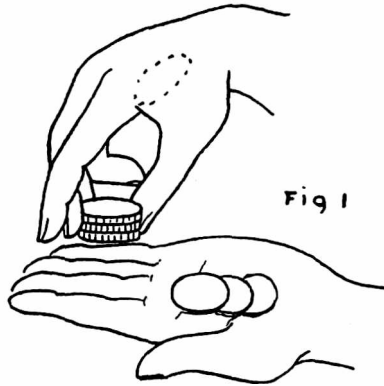
If twelve, the same procedure as number ten and finally, if thirteen, the same as used with number eleven except in the two latter cases, the four spot is utilized instead of the deuce.

Many variations of this three dice trick are possible, such as re-throwing one of the dice when the total is less than eight or removing one when it is over thirteen but the method given is sure fire and will puzzle anyone if properly handled.

WINGED SILVER

EFFECT. Three gold coins are held in the right hand and three silver coins in the left hand. One by one the silver coins travel invisibly to the hand which holds the gold. As each coin arrives it is heard to clink against the others, which adds considerably to the effect. This is a very perplexing trick and is always enjoyed by the onlooker.

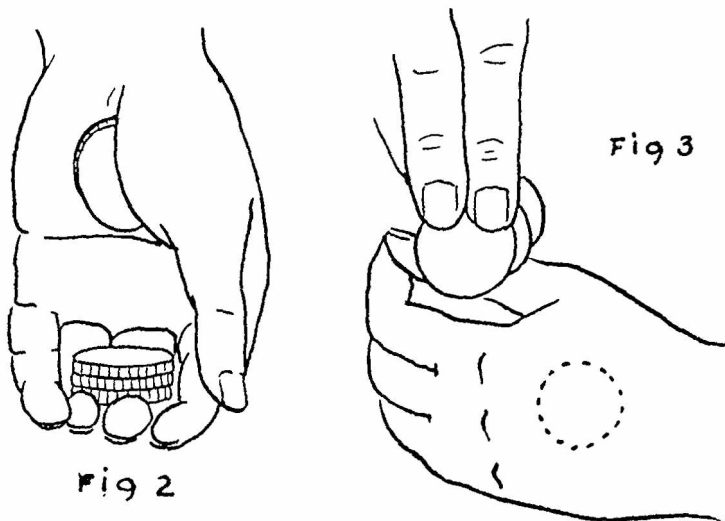
METHOD: Six coins are visibly removed from any convenient pocket, three gold and three silver. In reality there are seven, as an extra silver coin to match the other three is secreted in the palm of the right hand when removing coins from pocket.



The six coins are now placed on the palm of the left hand in the following manner. They are held in a stack, by their edges, in the fingers of the right hand and then dropped on the left hand in ribbon formation, overlapping. When commencing to drop them, see that the three silver ones are undermost and that the first of these is dropped exactly in palming position on the left palm. The others are made to overlap and extend almost to the finger tips.

Without any hesitation the right fingers now pick up the gold coins by squaring them together by their edges (Fig. 1) and place them on the left side of the table. The three silver coins are then tossed into the right hand, at least this is what appears to happen, but the left hand in reality retains the one silver coin, which was placed on its palm, and the two joining the one in the right make the count correct. The right hand now lays the three silver coins on the right side of the table. **Without hesitation, immediately** pick up the gold coins with the left hand and the silver with the right hand, closing both hands but still retaining palmed grip on the coin in the left hand. By closing the right hand, palm all three coins that are in it, but release two, still keeping hand closed so that now both hands, though closed, have a coin gripped in each palm.

We are now set to "pass" the first coin. Both hands should have their backs tipped toward audience. Half open each hand and make a tossing motion with the right hand at the same time releasing the palmed coin in the left palm which falls on the gold coins with an audible jingle. (Fig. 2)



Immediately lay the two loose coins in the right hand on the table, one still remaining in the palm of the right hand. Ignore completely the two coins dropped on the table and draw all attention to the silver among the gold in the left hand. However, before opening the left hand, the fingers close as if to palm the stack and not till then is the hand turned over and opened to display

the coins. The right hand immediately comes over and the tip of the right forefinger spreads the coins on the left palm. Retain the silver coin in the left palm as the coins are **immediately** tossed again into the right hand, and shown to onlookers to the right. The silver coin in the right hand mingles with the gold coins and appears to be the same one just seen in the left. These coins, including the second silver one, are now dropped into the loosely closed left fist (Fig. 3) which must still have a coin palmed. The two on the table are again picked up with the right hand.

Exactly the same maneuver is gone through again for the passing of the second coin and right hand drops the single coin on the table.

Once again the same procedure for the last coin and naturally the right hand does not drop its coin this time but receives the tossed coins as before and tosses them back into the left hand on top of the extra coin and all are put back into the pocket.

Be sure each time, immediately after coin "passes" and is heard to clink, that you first close the left hand and keep it closed until it is turned up. When the fingers are opened exposing the coins, they will rest on the palm with the silver underneath. If the coin to be palmed is not exactly in position to be ready for palming again, it must be "jumped" into position by a shake or two of the hand. As a makeshift, the right index finger can adjust the coins, but it is best to eliminate this as it detracts considerably from the smoothness and continuity of the whole effect.

TWO IMPROMPTUS By T. NELSON DOWNS

(1) Fallacy of Vision

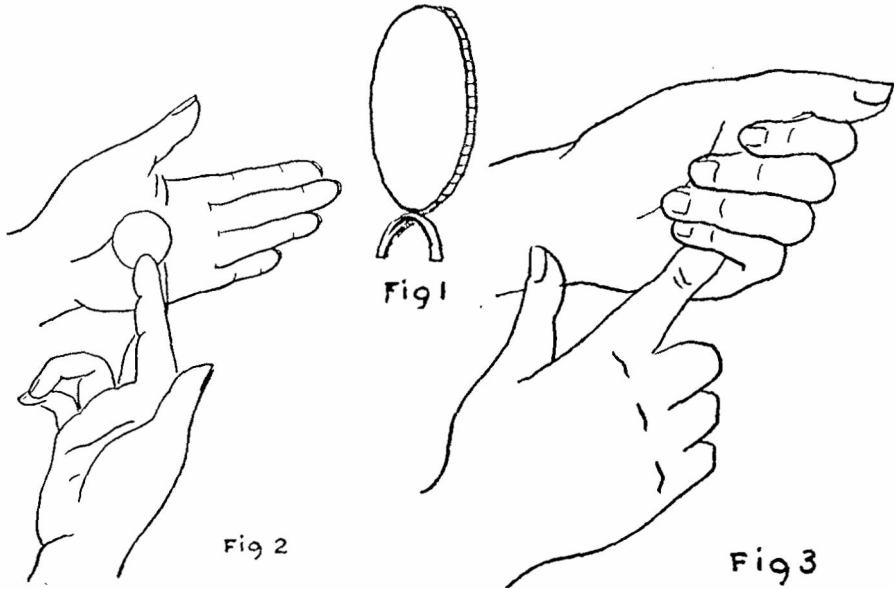
T. Nelson Downs was essentially a sleight of hand performer but in one or two instances he resorted to the use of "devices" of different kinds.

The specially prepared coin about to be described was one that he invariably carried in his pocket. He delighted in exhibiting a few "passes" with it for his fellow members of the art. They were always greatly puzzled and never suspected that he used anything but an ordinary coin.

The coin was prepared as follows. A half loop of thin metal about one quarter of an inch wide was painted flesh color and fastened to the extreme edge of the coin and bent to fit the tip of the second finger of the right hand. (Fig. 1)

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With this gadget in your possession you can perform an extremely elusive pass which completely deceives the eye.



Stand with your right side to the onlookers and remove the trick coin from the left vest pocket with your right hand, holding it at the tips of the first two fingers, the forefinger hiding the loop.

Extend the left hand and hold the coin against the open palm with the two fingers for a second or two, (Fig. 2) then slowly close the fingers over it. Just as soon as the coin is screened from view, the right hand turns over at the same time, the second finger doubles into the hand carrying the coin with it. (Fig. 3) The right index finger hesitates for a moment and then is slowly withdrawn. The right hand drops naturally to the side. The left hand now apparently vanishes the coin.

It can now be reproduced at the finger tips from the left elbow or elsewhere, according to your fancy.

With a few trials with this special coin, anyone can perform this elusive pass well enough to completely deceive a keen observer.

(2) Matchless Digits

The late T. Nelson Downs, known as "The King of Coins," was one of the most colorful characters in the world of magic. He performed even

the most trivial effect in the "grand manner." His posture, his dramatic gestures, his grandiose demeanor in conjunction with his entirely original patter gave great importance to the presentation. His remarks, punctuated here and there with touches of sly wit, were delivered with an inflection and timing all his own, and he has left an indelible impression on those who were fortunate enough to have enjoyed his performances.

The following routine, using nothing but three ordinary wooden matches, was one of his favorite tricks. One time at a dinner given in honor of Colonel Cody (Buffalo Bill) he performed for nearly two hours. The match trick was the effect that most impressed the distinguished guest. He said that it was the most wonderful trick he had ever seen.

The plot of the trick was that the three matches disappeared one at a time from the finger tips and mysteriously reappeared. The three matches were held daintily between the forefinger and thumb of the right hand, in the form of a fan, with the heads up.

First pointing and glancing upward a moment he would look at his audience and remark, "The idea is to stick the matches to the ceiling." He then took the first match between the left second finger and thumb and apparently tossed it upward, turning slightly to the left as he did so and exclaiming, "Walla." (Voila) The left palm faced the audience but the fingers were held close together.

The second match was vanished in the same manner. This time the thumb was wiggled as he remarked, "Nothing behind the thumb and nothing between the (pause) digits," as the fingers were spread wide apart. Then just as he was about to vanish the last match, his left forefinger would stroke the right side of his chin, thus showing the back of the hand, as he remarked, "I know you think there is some trick about it, some chicanery, as it were."

Now taking the last match he would say, "You see you push, don't shove," and the last of the three matches had vanished. Finally with a sudden lunge and the exclamation "Wallah!" he would catch all three matches at the extreme tips of the first finger and thumb of the left hand, at the same instant fanning them.

He then wound up by flipping the matches, one at a time, from between the fingers of the left hand, by a flicking movement of the thumb and

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middle finger of the right hand, saying, "Next season we shall present East Lynne and carry two special drops and a couple of giraffes."

The matches were made to disappear by hiding them behind the third finger of the left hand where they were pushed under the ring, worn on this same finger.



Fig 1



Fig 2

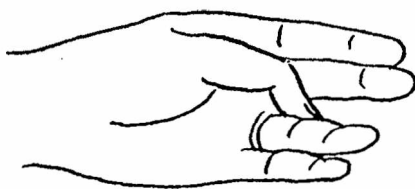
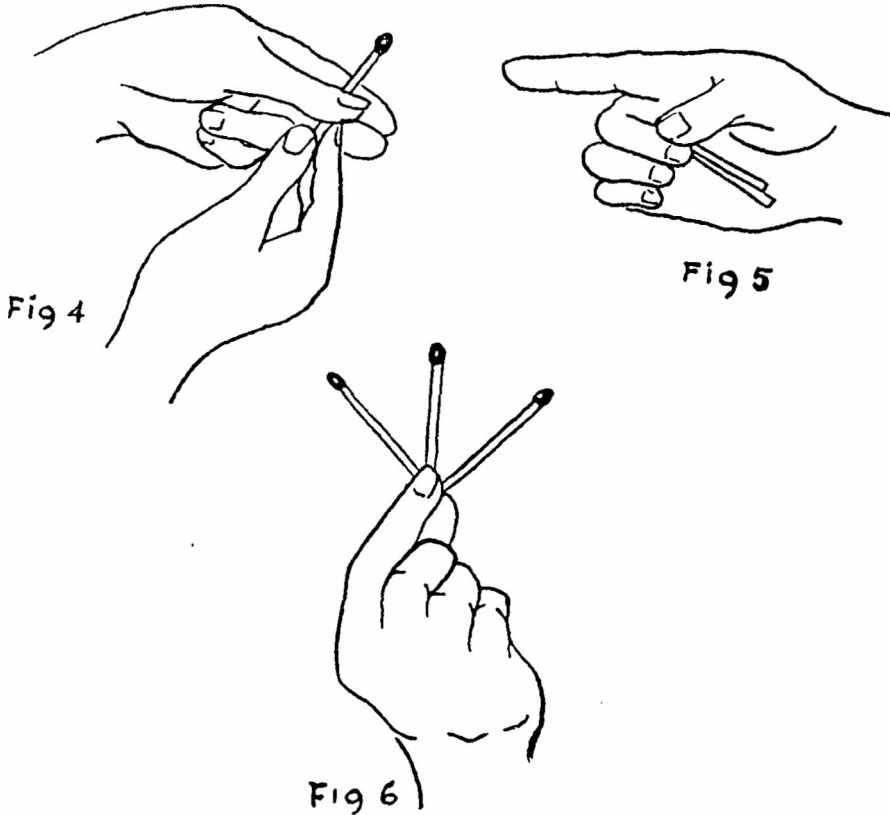


Fig 3

To get the match in the ring while appearing to toss it way, he held it between the second finger and thumb of the left hand. (Fig. 1) Under cover of a tossing movement he gripped the match by its head between the thumb and index finger, and with the second finger guided the end of the match under the ring at the back of the third finger. When it was in position he pressed with the thumb on the head of the match until it was about a third of the way under the ring, the thumb continuing to push it, but now only to make it lie evenly behind the finger. (Figs. 1 and 2) The second match was placed in the left hand and caused to vanish in the same way and was easier than the first, as the first match placed under the ring acted as a guide. When the third match was placed in the left hand it was placed in such a way that the right second finger and thumb nipped the heads of the two concealed matches (Fig. 4). As the left hand

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moved away and upward with the last match, the right hand nipping the concealed matches remained stationary and the movement of the left hand automatically left the matches clipped by the right second finger and thumb. These were hidden by the back of the right hand (Fig. 5) which dropped to the side, thumb-palming the matches with the assistance of the right fourth and little fingers, as all eyes were focused on the left hand.



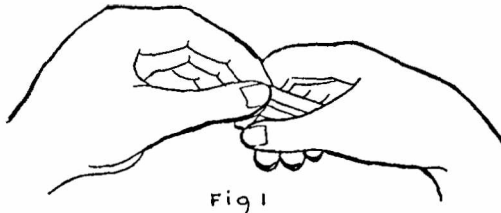
Before vanishing the last match the left forefinger stroked the chin as before mentioned, showing the back of the hand. The last match was then caused to disappear in exactly the same manner as the first match. The apparently empty left hand then reached out and with the second finger and thumb secured the match from the ring. The instant it came into view, the right hand approached and apparently fanned out the three matches. (Fig. 6) In reality the two already in the right hand were spread out with the one just recovered. These were now flicked out one by one as he bowed and concluded the trick.

A CIGARETTE SWITCH

This sleight is for the purpose of exchanging a borrowed cigarette for one of the performer's own. It requires a little practice to work it in a smooth and natural manner but it is a useful addition to the repertoire of any conjurer. When properly executed the cigarette apparently never leaves the sight of the audience.

METHOD. The performer secures his own cigarette secretly and it rests across the fingers of his loosely closed right hand, which hangs naturally at his side.

The borrowed cigarette is taken in the left hand between the second finger and the thumb (thumb should be on a slightly higher plane than the second finger) and the hands are now brought together holding the cigarette horizontally in the left hand. The right hand, held relaxed, encircles it and the left index finger and thumb-tip nip the end of the concealed cigarette. (Fig. 1) Immediately, by a slight downward pressure with the right index



finger, at the second joint, the performer's cigarette is tilted down, at the same instant doubling the right second, third and little fingers in between the forty-five degree angle formed by the two cigarettes and around the borrowed cigarette which has remained held horizontally. Performer's cigarette is now clipped between the right first and second fingers and tapped on the back of the closed LEFT hand. The left hand then takes the cigarette and places it between the lips as the right hand goes to the pocket for a match and thus disposes of the other cigarette. The whole secret of this switch is the timing.

The "angles" are very good using this method and it is ideal for such effects as the card in the cigarette and similar tricks.

HEADS OR TAILS

Some of my readers may consider it surprising that I should describe such an "old timer" as the glass through the table, but I wish to assure them that the exact method described is far from being well known and furthermore the effect created is greatly heightened by adopting the following method.

The performer states that one of the best tricks he knows with a coin is done with the aid of a leather dice cup. He talks so much about the merits of the trick that someone eventually asks what the effect is. The conjurer states he cannot do the trick without the cup but that he will briefly describe what takes place. He forms a folded newspaper around a drinking glass, to represent the leather cup, and takes a coin from his pocket.

He now slips the coin under the inverted glass and claims, that by rubbing the under surface of the table, he can cause the coin to turn over. He asks the observer to name heads or tails and apparently proves that he can have whichever side he chooses. Suddenly the paper is slapped and crushed flat on the table, and the sound of the coin tinkling into the glass is heard as the conjurer brings it up from under the table. Both coin and glass having passed through the table!

METHOD. The performer must have two coins alike, a sheet of newspaper folded in half, and also a glass of any convenient size. Seated at a cloth covered table, he is ready to commence.

He removes the coins from his pocket, having one secreted in his palm. The visible one is placed on the table. Then pulling up his chair closer to the table, he leaves the palmed coin on his right knee. He presses the paper well down around the glass so that when he removes his hands the form will not spring too much. He now picks up the coin from the table and visibly slips it under the glass by tipping the latter forward with the left hand, then under cover of the glass turns the coin over a few times and glances under to see whether it is heads or tails. Looking under the glass is done openly but the spectator must not see which surface is up. Performer now releases hold on the glass and asks the spectator to name head or tail. If he calls it correctly, performer reaches under the table and pretends to turn the coin over, saying, "You see I make it whatever you choose!" while lifting up the covered glass with the other hand. If the spectator mis-calls it performer says, "You see, by doing this I can beat you every time." This is repeated and if the same result is obtained as before, it is repeated and continued until the performer has missed. When this happens he states that the table top must be too thick but that he will try it again. As he

uncovers the coin before making the above remark, he brings the glass just beyond the edge of the table and allows it to slip out and land on his knees, which are held a little apart. As this takes place the right hand should pick up the coin and tap it on the table. Then the empty shell is held exactly as if it contained the glass and again tilted forward, as the coin is laid under it, as before. The right hand goes under the table and now palms the coin on the knee and picks up the glass at the finger tips, palm over the mouth. Hand holding glass goes farther under the table apparently to rub the table as before, then the left hand commences to lift the glass again—but before the paper is actually lifted, the left hand suddenly changes its course and slaps down on top, crushing the paper form flat.

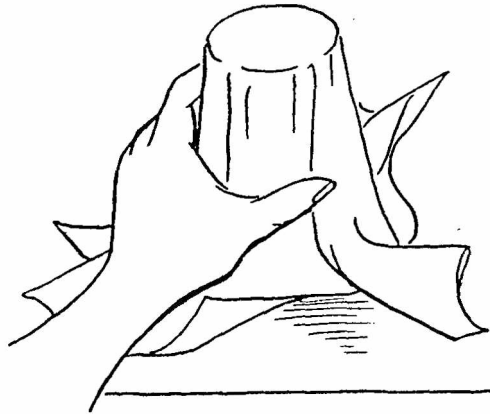


FIG 1

As the left hand meets the table, the coin is released from the right palm into the glass. It is immediately brought into view and the glass is shaken a little jingling the coin and, as it is tilted out onto the table, the left hand slides the paper back to make way for the coin, but in reality to bring the hidden one over the edge of the table where it drops onto the knees. When the covered glass is held in the left hand, it should be held as low as possible, so that the heel of the hand strikes the table before the edge of the glass does, to keep it silent. (Fig. 1)

TWENTIETH-CENTURY HANDKERCHIEF TRICK

PREPARATION. Five silk handkerchiefs are required. Two red, two white and one blue. Any other colors may be substituted if desired.

A red, a white and a blue handkerchief are tied together in a string of three, the white handkerchief between the red and the blue. The red handkerchief and part of the white are pleated and the remaining portion of the white wrapped tightly around the pleated portion of the the whole roll then tucked under the corner of the blue handkerchief. This is placed on the table and the weight of the rolled up silks on the last corner folded prevents them from springing open. The remaining two silks are placed beside it.

There must also be a sheet of newspaper, a pin and a wand or full length pencil on the table.

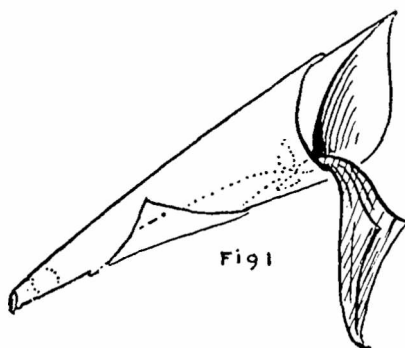
PRESENTATION. The conjurer begins by forming the newspaper into a large cone and fastens it with the pin. Now he picks up the red silk and places it in the cone and with the wand pushes it well down until it is jammed in the bottom. Next the blue silk is picked up by the end, which conceals the rolled silks, and is laid over the right side of the cone. This move is made PERFECTLY NATURALLY, you must not even feel conscious of the fact that it is anything but what it is supposed to be—a single blue handkerchief. Half of the silk should hang outside the cone; and the end containing the “rolled-up” silks will unroll automatically and hang down inside the cone. Now stand the cone against something on the table or hand it to an assistant to hold.

Pick up the remaining white silk and vanish it by any of the well known methods. A small piece of sponge rubber, the size and shape of a pea, cut from a rubber ball and sewn in the corner of the white silk, makes the palming of the silk very simple. If it is rotated between the palms it will roll up into a firm and compact ball which is apparently placed into the left hand but palmed in the right. The latter takes the wand from under the arm thus causing the right hand to appear innocent.

All that now remains to be done is to vanish the silk dramatically and pull the silks from the cone and show the white between the red and the blue.

I recommend placing the cone to your left. When showing that the handkerchief has disappeared, open the left hand smartly, at the same instant giving the palm an audible slap with the wand.

With the left hand grasping the corner of the blue silk, pull the silks out evenly in front of the chest. Now the right hand takes the blue silk by the center and when the left reaches the center of the red, they are held thus for a few seconds. At this point you'll never fail to get applause.



This effect, done as described, is truly beautiful and is the prettiest of the many variations of this popular effect.

SNOW STORM IN CHINA

This is a beautiful effect for any program and especially appropriate for an oriental act.

The performer holds up a strip of white tissue paper which measures about twenty-four by six inches. This is slowly torn into several pieces which are folded into a small package. The performer now breathes on this package and opens it up and it is whole again. Once more he tears it and folds it as before, then picks up an empty glass and places the package in it. Holding this glass in his left hand, he picks up another glass containing water, clicks the two glasses together and pours the water into the glass containing the paper, then back again into the empty glass, which he places on the table.

The saturated paper is scooped out of the glass with a small stick held in the right hand and slapped into the unmistakably empty left hand. The surplus water is squeezed into one of the glasses and upon fanning the hand containing the wet paper, the hand is slowly opened and a vertiable storm of paper flutters in all directions.

YOU WILL NEED

1. Two glass tumblers, one of which is a little over half filled with water.
2. A small tray.
3. A small stick at least ten inches long. A chop stick may be used or a piece cut from a slender dowel stick.
4. A regular folding fan of any kind that will cause a fairly strong breeze.
5. A number of sheets of white tissue paper of good quality.

The paper is prepared in the following way. First cut two pieces six inches wide, the entire length of the paper (about twenty-four inches). With a black crayon decorate duplicate pieces with Chinese characters and solid black rectangles. Have one rectangle placed about two inches from the top of the strip of paper, another two inches from the bottom of the paper and two more, equally spaced with Chinese characters in between.

The purpose of these black rectangles is to conceal the shadow of the extra package which would otherwise show through the white tissue paper. Be sure that the black rectangles are as opaque as possible.

Two strips are now stuck together, back to back, preferably with artist's rubber cement. The adhesive is spread in a small circle about the size of a dime, in the center of the rectangle at one end of the paper and the two strips placed back to back, being extremely careful to have the pasted rectangles match up.

One of these strips is now accordion pleated and folded flat behind the black rectangle. The ends of the folded paper are tucked in so that they lock. The package thus remains flat and will not open out prematurely.

To prepare the paper for the snowstorm, cut a number of layers of paper into strips about one and a half inches wide; snip these strips into pieces about a half inch wide, and allow them to fall loosely into a cardboard box or small carton. When you have cut quite a number of these, put the cover on the box and shake the small squares of paper until they are thoroughly separated. If you fail to do this, the small squares will stick together in packages and you will not get the effect of a heavy snow storm.

Assemble stacks of these small squares so that when pressed together they are about an inch thick. It does not matter how irregular the edges

are, it is not necessary for the papers to be squared up. These stacks are placed in the center of squares of tissue about five by five inches, and the four corners are brought up around the package and screwed down close to the cut papers. The resulting tail is then cut off fairly close and to prevent the package from opening when handled, a piece of transparent scotch tape is stuck over the twisted part which will hold the package securely.

With a razor blade, cut two slits along the side of one of the folds in the package and push the stick through so that it will hang securely near one end. The stick is now placed along the back of the tray, the package being hidden by the closed fan, which lies in front of it.

The decorated strip to be torn is first accordion pleated and laid on the tray over the package on the stick, with the end opposite to the pasted package uppermost, so that it can be picked up conveniently.

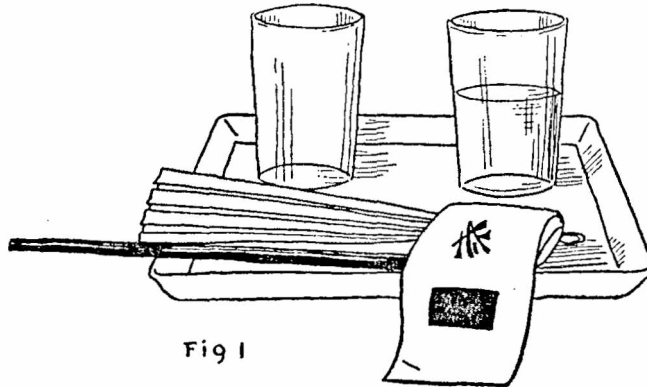


Fig 1

With the tray arranged as above it can be set aside until ready to present the trick, then placed on the table.

PRESENTATION. Pick up the paper by the center of the end and it will open nicely, owing to the weight of the package at the other end. Show both hands unmistakably empty and holding the paper by the top in the left hand, run the right hand down the right edge until a point is reached three quarters of the way down, and tear off about one quarter from the package end, then tear another piece about the same size and place it in front of the piece containing the package. Again tear and place the two remaining pieces together in front of the others. Fold the sides over towards the front, so that when folded the packages will be the same width. While creasing and running the fingers and thumbs up and down the edges, using

the thumbs only, open out the first folds of the concealed package with an upward and a downward movement behind the paper visible to the audience.

Both sets of ends are now folded over toward the spectators. Whole package is NOT turned over but held still as performer blows on it. The performer now slowly opens outer folds keeping left fingers over folded torn pieces and hands are moved apart, the right hand holding last fold of what was formerly the hidden package, and left hand hiding the folded torn pieces. When the paper is opened to its full extent, it will be found that the torn pieces are on the back. The left thumb may hold these down if they have a tendency to reopen.

Immediately tear the paper in four pieces again and either fold or crumple up the pieces. Pick up the empty glass with the left hand and place the pieces in it, and pick up the other glass with the right hand. Click the glasses together and then pour the water from glass to glass. Put down the glass held in the right hand placing it close to the package, so that the stick can be picked up with almost the same movement. As the wet paper is scooped out of the glass with the stick, the package on the other end of the stick (concealed in the palm) is easily dislodged by tearing the small strip of paper that connects it to the stick. Showing the left hand empty, the wet paper is slapped into its palm and the hand closed tightly, squeezing the paper into as compact a ball as possible; the water dripping into one of the glasses. The stick is now dropped back on the tray as the dry package on the stick is finger palmed. The two hands are brought together apparently to squeeze out the last remaining drops of water. The wet package is brought to the fingertips of both hands and, as they give a final squeeze, a portion of paper is nipped by the right finger tips so that a moment later, when the paper is transferred to the left hand, the wet paper is retained in the right hand which immediately picks up the fan at the same time getting rid of the wet wad which is left on the tray.

Now turning the back of the left hand towards the audience and working the fingers, the package is loosened, then by fanning directly below the hand it will be found that a beautiful shower can be produced.

To practice this shower prepare a quantity of the loose paper squares and stack it together in the hand and try fanning it. If done on a bare floor or over the linoleum in the kitchen, it can be quickly swept up in a pile and tried several times, without the trouble of making up a finished package each time.

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Dai teaches you how to present this classic trick on the spur of the moment, anywhere, anytime! Simply borrow three water glasses and some newspaper with which to wrap them. Everything is so obviously impromptu that the effect is enchanted 1000%. To see Dai Vernon perform this version is one of the greatest treats anyone could ask, for it's fascinating, dramatic, and pure entertainment all rolled into one amazing routine. No other version comes anywhere near equalling the tremendous effect of this one. \$5

6. AMBITIOUS CARD ROUTINE — Terrific!

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7. MENTAL CARD MIRACLE — Unbelievable!

This is one of the most astounding tricks we've ever seen, and has been a pet of Dai's for years. You show five cards, say the Ace, 2, 3, 4, and 5 of Spades, and hold them in a fan facing the audience. Anyone mentally selects one of them; you turn the fan towards you and remove one card and place it in your pocket. When the selected card is named, you produce that very card from your pocket, and then show it's the only one missing from the fan which now contains but four cards. Can be repeated over and over again. This is a superlative piece of magic that borders on the miraculous! \$3

Edited By George Starke; Magnificent Photo Action Illustrations By George Karger.

