

# Dai Vernon Lecture at the Magic Castle, April 1<sup>st</sup>, 1977

(DVD from L&L Publishing as part of the 2012 commemorative set)

Transcription and Notes by Roberto Giobbi, June 2011/February 2012

G = general remarks  
 TH = theory  
 T = technique  
 S = subtlety  
 E = effect  
 A = anecdote  
 P = presentation

Category	Content	Comment
G	Tape starts without introduction. DV sits at the table in the “Parlour of Prestidigitation” of the Magic Castle. He says that in order to fool people you have to be natural and not use fancy moves, which are just exhibition of dexterity, not magic.	“Be natural” is one of Dai Vernon’s most misunderstood credos. By watching this and other lectures carefully it is easier to understand than if reading the books, one of the few advantages of video.
E/T	Does <b>vanish of a large ball</b> (used as loads) by apparently transferring it from the right hand to his left hand and using the wand as protection. Repeats, but really places ball in left hand, then uses <b>Silent Mora wand spin</b> to vanish. This looks impossible, absolutely beautiful.	This double vanish is wonderful. I’ve never seen anybody except DV do this. The timing on the wand spin is incredible – it looks like real magic. This is explained only briefly.
E/T	Shows a <b>ball vanish used by Nate Leipzig</b> , were a ball is pushed down into the left fist using the right thumb, and when the right hand moves away, it surreptitiously catches the ball falling from the hand – similar dynamics to the wand spin vanish just shown. Gives more details of handling of the ball vanish, quoting Slydini, “You must believe you’re holding the ball in your hand. When you then open the hand, you’ve got an effect. If you don’t believe it yourself, you can’t expect the audience to believe it.”	
E/T	Does a <b>retention of vision vanish</b> , were the coin is held clipped between forefinger and middle finger of the right hand and apparently placed into the left hand. Gives details of handling. Goes on to explain that you apply the same principle to the “standard” retention of vision vanish.	Very clear details of handling.
G/A	Asks for questions, but doesn’t even wait for them, saying, “OK, no questions, then we	Very unfortunately the Professor doesn’t explain

	<p>pass to the poetry of magic. You know a very strange thing. A couple of days ago I was sitting upstairs in the lobby seat there, and a young fellow came up to me, and he said you wrote an article about the poetry of magic, cards being the poetry of magic. So he said what do you mean by that? And I said, well, those are not my words, those are the words of the famous Johann Nepomuk Hofzinsler. This young boy said to me, 'What is poetry about cards? I don't see any poetry there.' Poor boy, he was about 24 years old, I said cards are the poetry of magic, don't you know what poetry means? Poetry (and I/unclear) can be poetic, there is a difference between prose and poetry. But he didn't get the idea at all, he didn't understand what I meant about cards being the poetry of magic. But anyway, I don't want to discourse on this, I'll take the two Jokers out of the deck..."</p>	<p>what he means by this, or what he thinks Hofzinsler means by it. DV was an intuitive and very keen genius, but wasn't an "intellectual". I never heard him talk about such questions in depth.</p> <p>In Genii for July 2011 I wrote an essay on the subject and have tried to answer the question why card magic should be the poetry of magic.</p>
T/S	<p>Says that he has no notes for the lecture, but that a little later he wants to answer questions to the best of his knowledge.</p> <p>"I want to say something about one of the most terrible sins in our card magic." Shows clumsy <b>double lift</b>, saying that if you turn over a card you don't do it as if you were turning over a plank of wood. A card is a flimsy, light thing, you turn it over with a light flip. Most are afraid of letting go of the double card and accompany the turnover with the hand – that looks terrible. "It gives me goose-pimples when I watch a person do that."</p> <p>Dr. Daley said that you have to treat a card like a delicate flower.</p> <p>Mentions Ray Grismer doing the double lift badly and saying to him, "Ray, do me a favor, don't tell anybody that I taught you how to do a double lift!"</p> <p>Shows that a double card should be held with three fingers, but like a light, flimsy thing at its inner right corner.</p>	<p>That was the way he did most lectures, although he always had his great classics prepared. To watch him handle a double lift is a lesson in itself, but unfortunately he doesn't comment on it.</p> <p>Watch this several times...</p> <p>I wish I could have seen Daley!</p> <p>As far as I know, DV took piano lessons from Grismer and in return taught him magic.</p> <p>On the video this certainly looks very good, but if you hold a double just at its corner between forefinger and thumb, the card has a tendency to split. So this handling is OK for parlor and stage, but not for close-up.</p> <p>Doesn't do his DL from <i>Stars of Magic</i>. Check that out, it is very good. I didn't understand how good that was until recently, shame on me... watch Jay Ose do it here (at 1:50 on timeline): <a href="http://www.youtube.com/watch?v=7KQiuVX1xKI">http://www.youtube.com/watch?v=7KQiuVX1xKI</a></p>
T	<p><b>Pull through shuffle.</b> DV says he knows about 7 or 8 ways of doing the pull through shuffle. Mentions that in <i>Stars of Magic</i> he gave a simple push through shuffle (calls it "pull through"), but says he wants to mention a few important point on the regular push through:</p>	<p>He means "push through shuffle", as opposed to "pull-out shuffle", not a very good terminology anyway...</p>

	<ul style="list-style-type: none"> <li>The visible “twisting” of the packets being pushed through each other has to be avoided. In order to do this, the left packet <i>is kept still</i>, i.e. it doesn’t angle, it is the right packet that goes through the other. If you watch the top card of the pack, it never moves, and that’s what makes the illusion good.</li> <li>Another point is to slightly lift the pushed through packet with the right hand and lightly slap it on the table, forward of the other packet, as if this packet came from the top, not from the center of the deck, you don’t just slide them out.</li> </ul> <p>Now demonstrates and explains his <b>push through shuffle</b> published in Ganson’s <i>More Inner Secrets of Card Magic</i>, p. 47, first paragraph.</p>	This is very well explained and filmed.
G	<p>When people applaud, he says, “No, this is very embarrassing, I don’t want to be embarrassed.”</p> <p>Occasionally, when getting applause, he uses another favorite line of his: “Don’t applaud. If you just nod your head that’s OK.”</p>	He is referring to the fact that in the audience there are some of the best in the business. Anyhow, you always learn from listening to a genius...
T	<p>The best palm ever devised is the <b>Erdnase top palm</b>, because you can palm any number of cards as you put the pack down. The same action allows you to palm one card or several, even half the pack.</p> <p>Details the original version where the cards are picked up by the two little fingers, the right little finger leading.</p>	
T	Discusses the <b>Erdnase bottom palm, 1<sup>st</sup> method</b> , in great detail, admonishing that the left fingers must not be moved.	
T	Shows how to <b>transfer cards palmed in the left hand</b> and holding the deck, to the right hand – attributes the technique to Hofzinsler. The palmed cards are clipped by bending the left middle finger and then straightening the fingers. Demonstrates a fantastic application, where you add the transferred cards to a table packet which is picked up.	Will have to find the original description... This looks amazing! You could do the same thing with the transfer move, but doing it with the Hofzinsler transfer will fool any expert.
T	Starts to talk about changes and mentions several variations from top and bottom. The <b>Elliott top change</b> is done by holding the card in end grip. Shows very convincingly how to manage the change, by first putting the card face down on a glass, picking it up again in end grip, showing its face, doing the change, as the left hand moves forward to adjust the glass and the right hand freezes. The right hand then places its card back on the glass. Emphasizes that the hands cross (actually they don’t <i>cross</i> , they meet) and that the card on top of the deck has to be pushed well off, so that it is ready for the change and the distance between the cards is minimized.	A possible reason for going for the glass could be to remove something inside the glass in order to be able to put the card in the glass, back towards the audience.  This is shown in great detail.
TH	“These are principles. I’m not trying to teach you tricks, I’m trying to teach you to apply these principles.”	That’s the way of the teacher, don’t give them just a fish, teach them how to fish.

T/S	Sais that when you do a <b>top palm</b> it is very important how the palming hand withdraws (in this case the right hand). The palming hand must drop in the right way – that’s more important than the palming technique itself.	
T/S	Talks about how a <b>gambler’s palm</b> allows the palming hand to do many more things than if the hand had the card classic palmed. Shows several actions the hand can do to protect the card in gambler’s palm. He says that this was a disappointment in Erdnase, who teaches how to get the cards in classic palm. He had to teach himself how to apply all the moves to the gambler’s flat palm, which he says is so much superior to the classic palm.	He means the <i>gambler’s flat palm</i> , not the gambler’s cop.  Very interesting comments and techniques.
T/S	Reverts to the <b>top change</b> . Suddenly starts talking about the <b>top change</b> and shows how they would do it in the carnivals e.g. Coney Island. The card is held in the right hand. They would turn to the left holding the card towards the wall behind them (“to hand the card on the wall”), and on turning back the card would be top changed, as it is dropped on the table, or hung on the wall by turning again against the wall.	Why did they use a top change in carnivals? Although the timing and technique are beautiful, I can’t see how to apply this to modern magic.
G/A	<b>Elmsley count</b> . Tells about how Elmsley first sent him the “counting four as four” false count technique and how DV came up with “Twisting the Aces”. Tells how he did this trick at a party in England, given to his honor as he did his first lecture tour, as a tribute to Elmsley, who was also at the party (each magician present did a trick).	
T/S	Mentions “ <b>Twisting the Aces</b> ” and shows how to handle the preliminary phase, were the top three cards are turned face up, showing the AS, and how the AS is then turned naturally face down again. Then explains how he came up with the twisting move that gave the trick the title. The <i>whole object of twisting the cards is to naturally transfer the packet from dealing position to the fingertip position</i> from which the Elmsley count is performed.	This is very important and well demonstrated.
G/A	DV: “ <b>Walter Scott</b> was lecturing in New Haven, Connecticut, I was very friendly with Scott at the time, and he asked me, Vernon, what the hell can I lecture on, I only do a second deal, I don’t do anything else. I said, do a few poker deals and talk about it. And he said, ‘I can talk a whole week about the <b>second deal</b> alone.’ And I said, well, why don’t you just talk for an hour about it, don’t talk for a week, talk for an hour.”	Johann Wolfgang von Goethe (1749-1832): “In der Beschränkung zeigt sich erst der Meister,, “It’s in the constraints that the Master proclaims himself...”
TH	Quotes da Vinci, “Details make for perfection, but perfection is no detail.” “Now, this is so true. After working perhaps a year or two on a trick, eliminating things, you got it in a beautiful, simplified form. But all those details were in there to begin with, and they were sorted out in some way, and that’s what Leonardo meant. The details make for perfection, but perfection you don’t see any detail at all, you just see the trick. And that’s how a good trick should be. You don’t see all these little things that are in there, but they’ve been there, and have been discarded and so on.”	The quote is by Michelangelo, not da Vinci, and in the Italian original is, “La perfezione é fatta di dettagli” (“Perfection is made up of details”).

TH	<p>Sais he will show a trick that Larry Jennings used to do. <i>“I put little touches to it – it’s called the Vernon touch. Larry and I are great friends. Larry is a great technician.”</i></p> <p>DV says, “This is a very effective card trick, because every effective card trick has to have a beginning, a middle and a climax. That’s like a good play that has a beginning, a middle, but the climax is the most important thing. That’s why the C&amp;B is a great trick, it has a beginning, a middle and a terrific climax in form of the loads, a lemon, an onion...”</p>	<p>See Maxwell, <i>The Classic Magic of LJ</i>, p. 95, “Ambitious Classic”. The Vernon method is elegant, to say the least, and reminds me of the Russian painter Bryullow, who corrected a pupil’s painting. “How is it possible? You only changed a detail, yet it is completely different.” “Art starts where this detail begins.”</p> <p>This would need a more detailed discussion. I do that in my Vernon lecture when discussing Ammar performing Triumph on the <i>Revelations</i> tapes.</p>
E	<p>Performs the <b>A, 2, 3, 4, 5 of Spades trick</b> were the last 5S changes into the 5H. Very nice and clean handling. It is based entirely on the buckle count (and a back spread at the end). Thought to be Larry Jennings’s “Ambitious Classic”, but Vernon’s method is superior and more elegant.</p> <p>Presentation: “Houdini claimed that nobody could fool him three times in a row with the same card trick. Now I claim that I can fool the smartest guy living twice with the same trick. I can’t fool him three times, but I can fool him twice. I show you what I mean.”</p>	<p>That’s an excellent example how to use a story as a presentation, but only as a prologue, so it doesn’t overshadow and destroy the performance of the trick. Tamariz has a whole theory on this concept and I hope he tells it one day as it will considerably change the perception of presentation in magic.</p> <p>Rafael Benatar once mentioned to me that if you performed for a birthday person, the last 5H can have “Happy Birthday!” written in thick letters on its face.</p> <p>Thinking along these lines, you can of course have a company logo on the face of the last card – simply print a blank card – but honestly I think this ruins a good trick, although I’m sure many would like the idea...</p> <p>The last card could also be a previously chosen card – I have no doubt that somebody has thought of that, too.</p>
T	<p>Explains the mechanics of the trick rapidly, but understandably. “I don’t know of a purer trick, all is based on the buckle of the bottom card.”</p>	<p>This is indeed a very elegant method that results in a nice minor miracle. Expertly handled it will fool people. I think that besides clean handling the rhythm is the secret to the trick.</p>
E	<p>Performs the <b>Pinochle Trick</b>. Says that in the USA everybody knows Pinnacle, but not</p>	<p>True, in Europe this trick doesn’t make sense,</p>

	in Europe. DV credits Bro. Hamman with the trick to which he has added a few variations.	although it is still very surprising because of the many changes.
T	Explains the working and some handling.	
G	Asks for questions. "I may be able to answer them, who knows, ask me some questions."	
E/T	<p>Shuffles the AS into the deck and says he will show three ways of having the <b>spectator stop</b> you at the AS.</p> <ol style="list-style-type: none"> <li>1. Shuffles the AS to the bottom of the deck (explains and performs at the same time), and then starts dealing cards face down in a packet on the table until a S calls 'stop'. Using his transfer move he puts the balance aside, picks up the dealt packet and shows the packet's top card to be the AS.</li> <li>2. If the S says he wants the top card of the balance, rather than the top card of the dealt packet, the AS is side slipped into the right hand, and then added to the top, as the right hand gestures towards the top of the deck and slightly taps it with the back of the right fingers. DV says this is Charlie Miller's move.</li> <li>3. In this method the card is in gambler's flat palm to begin with and the cards are dealt with the card in the palm. When the S stops, the palmed card is dealt face up on the table, apparently just taking the card stopped at.</li> </ol>	<p>This is as clean as a whistle. It might be a good idea to briefly lift the card at its inner end with the left fingers and miscall the card as the AS, then do the transfer move and deal the card face up on the table to confirm.</p> <p>Excellent move I had forgotten. The right hand actually comes over the deck, replaces the palmed card, but immediately is brought up again and taps with the back of the fingers the top of the deck.</p> <p>This looks good on the video. It's a challenge to do this imperceptibly!</p>
T	Does and explains a <b>reverse done from glide position</b> and explains how the left hand must move to the right, not to the left .	
T	Demonstrates how to reverse a bunch of cards from the center or on the bottom of the deck, by doing a <b>half pass</b> , but by moving the left fingers to the right, not to the left.	This is not very well explained, but looks impeccable.
T	<p>Somebody ask for <b>color changes</b>. First demonstrates how this was done in the old days, on the side thus obscuring the view for spectators on the performer's right. "All tricks should be done facing the audience, because if you do it like this (turns profile), you're shutting off people on the side."</p> <p>Shows how <b>Leipzig did his slap change</b> in front of the body. Then does <b>Malini's change</b>, also full front, were the right hand is slowly lifted straight up and the fingers spread wide open.</p> <p>"The main thing in a color change is that the card deposited on the face of the deck is</p>	That's interesting. Tamariz has the "Silhouette Technique", as he calls it, were he says it is a good thing to turn profile, such as in the Invisible Deck. This can be done if the display is well managed.

	perfectly squared. “If it is the least off, you don’t get the effect.”	
T	<p>Does his <b>Tenkai color change</b>, standing up. The card is stolen from the bottom of the deck held in dealing position with three fingers of the right hnd as you say, “must magicians would make some funny movements like this, I don’t do that.”</p> <p>Gives details of handling for the Tenkai palm..</p> <p>“When you do the color change one of the most important things is this. When I was a young boy of 7 or 8 years of age, I met Leipzig and said, Mr. Leipzig, I can do everything in your act...” Proceeds to relate the story were Leipzig teaches him a lesson.</p> <p>In the process does <b>Leipzig’s 3-phase color change</b>, 1<sup>st</sup> moving the right hand slowly to the right, 2<sup>nd</sup> doing it “with the fingers spread wide open”, withdrawing the hand backwards as the fingers are spread (unlike Malini, who lifted the hand straight up) and then moving the right hand again to the right, but this time holding it still next to the deck with the thumb sticking out, suggesting that he could have a card hidden in his hand. He would then say, “No, it’s not here!” The lesson he taught to DV was that at that moment you don’t look into the audience, but only at one spectator. “You don’t want to sell your audience.”</p> <p>DV mentions that this strategy can be applied to many other tricks and mentions the Die Box done for children, “What’s that sonny? No, it’s not here!” Open the 4 doors and look at one boy. Now all will laugh at that sucker.</p>	<p>This is very magical – excellent.</p> <p>This, of course, is one of the great lessons in psychology, communication and audience management.</p> <p>Besides, this way of teaching, by telling a story about oneself and how you came to an insight, is an excellent didactical strategy any lecturer could use to his advantage, rather than saying, “Most magicians do it like that.” Those listening are “most magicians” and by saying this, you only make them feel bad.</p> <p>To prevent even one S to feel bad, you could look at an imaginary S – as long as the audience believes you are talking to one S the thing will work.</p>
P/S	<p>Mentions how Leipzig would occasionally <b>cue a spectator</b> right after the effect has taken place to scratch his head – this would invariably produce a huge laugh.</p> <p>Mentions the hypnotist Calvert and how he would cue a S who would fall over, “You son of a beer [bitch] fall on your back or I’ll break it...[unclear]” DV comments, “...that’s what you call management.” Gets big laugh.</p> <p>“Houdini used to do this kind of stuff when people would challenge him with rusty cuffs.” Says he can’t tell them, as there are ladies present, “but you can use your imagination”...</p>	<p>Cueing is sg the old-timers used much more frequently than we do nowadays – we should put that back as it is very effective, because it is situation comedy, much better (in my opinion) than the modern verbal comedy.</p>
T	<p>Someone asks DV to show the push through again with the previous cut, which he attributes to Dad Stevens, *the best I’ve ever seen in my life.” Mentions that he has adapted it to magic, as Stevens used it only to control a partial deck.</p>	<p>Wonder how that method was...</p>

	Demonstrates and explains his <b>push through shuffle</b> published in Ganson's <i>More Inner Secrets of Card Magic</i> , p. 47, first paragraph, but invariably fails, saying "...and this is the selected card. I do it on purpose, but you don't have to do it like this."	Great sense of humor that shows he doesn't take himself too seriously – hallmark of the Great Master.
T	Someone asks about a false riffle shuffle in the air. DV says the best is <b>Henry Christ's "Off the Table Shuffle"</b> and proceeds to demonstrate it: the packets are shuffled into each other, but the right packet is set-off towards the rear as the packets are pushed together. This is well covered from the front. Deck is then transferred to dealing position, with the right hand covering the side-jogged packet in end grip. Disengage with a spin cut.	This is in Minch's <i>Chronicles</i> .
T	Someone asks for the <b>hand to hand transfer</b> . Does a sequence I've seen him do several times: places a card face up in the deck and brings it to the top with a riffle pass. The pass is good but you can see that sg is going on. He then inserts the card again face up in the center and steals it out in his left hand with the <b>Erdnase diagonal palm shift</b> , does the <b>hand to hand transfer</b> and taps the top of the deck, depositing the fu card on top – the card magically appears face-up.  Also relates the story how he had come up with the technique on the occasion of a reception in Madison Hotel where he had to shake hands with Judge Liebowitz.  In between makes comments on <b>diagonal palm shift</b> and how the movement of left fingers must be avoided. This is done by doing the shift in two movements as explained in <i>Revelation(s)</i> . He does this extremely well!	This looks very good and will fool anybody who doesn't know it. It's described in Hugard's & Braue's <i>ECT</i> , 3 <sup>rd</sup> edition.  This story can be found in almost all of his biographies (Burns & Cervon, Ben, Johnson). A good explanation of this is in <i>Revelation</i> (2008 edition recommended), or in <i>Card College</i> , also in <i>Revelations</i> video tapes by Hans Zahnd. These tapes are a gold mine...
T	Does his " <b>Just in Time</b> " transfer, where the card is transferred from left hand flat palm to right hand flat palm as you are looking at your watch.	
T	Does a <b>side steal as an action palm</b> where he inserts a card diagonally and immediately palms it out in his right hand, getting it in a sort of Tenkai palm, "Just palm the card like you would palm a coin".	DV says that this can be done on the table <i>under the closest scrutiny</i> . This looks very good. See Minch's <i>Chronicles 1</i> , p. 76 for a very good description of this side steal. Not exactly the same, but points in common.
T	Somebody asks a question about shifts, and DV briefly demonstrates the S.W.E. Shift, the Longitudinal Shift and the Charlier Shift. Then goes on to discuss the " <b>Erdnase Shift – One Hand</b> ". Especially how to cover shift, by completing the cut and thereby beveling the original bottom portion that goes on top. This allows the left thumb to engage in the outjogged cards and do the shift as right hand, which puts the chips in or made another gesture, comes back and taps deck on end on table.	See <i>Erdnase</i> p. 99 plus DV's comments in <i>Revelations</i> (book) and DVDs, where it is very nicely demonstrated. This is very good and a great lesson in how to "use your head", as DV always admonishes: you have to interpret.

<p>T</p> <p>TH</p> <p>T</p>	<p>Someone asks about “<b>Get-readies for the double lift</b>”. As always. DV answers that “there are so many ways...”.</p> <p>Before explaining a few methods, he severely criticizes the <b>Hit Double Lift</b>, saying that this is terrible, ridiculous and that nobody would ever handle cards like that, if the thumb can push over the top card. He blames his friend Edward Marlo for having started this...</p> <p>He further says that if the deck was held “at the fingertips” (elevated dealing position) then it would make sense, as the thumb can’t push the top card over. He then hints at <b>Nate Leipzig’s double lift</b>, but then interrupts and goes back to the question. Ways to do the get-ready:</p> <ul style="list-style-type: none"> <li>• Take top card with right hand and in the process left thumb pushes off and pulls back second card, getting a break underneath it.</li> <li>• DV says the “expert way to do it” is to count the two cards with your left little finger – <b>little finger count</b>.</li> <li>• Admonishes <i>not</i> to lift up on the two top cards on their inner ends, as this is visible, however, doesn’t say how to do it correctly, which is to lower the deck instead of lifting up on the cards.</li> </ul>	<p>I’ve never liked the hit double lift myself and am glad DV, the Professor, supports this opinion <i>vehemently</i>.</p> <ul style="list-style-type: none"> <li>• Fails to mention the reason for putting the card back on the deck, an important point, of course.</li> </ul>
<p>E</p> <p>T</p>	<p>Goes into what he calls “<b>The Trick That Fooled Marlo</b>”, really it is the same as his famous “<b>Trick That Fooled Houdini</b>”.</p> <p>DV has somebody call out a card, the Six of Clubs, which he openly takes out of deck and drops on table. It is then inserted several times second from the top of the deck, but always comes to the top.</p> <p>Uses an improvised double-backer – the original method that “fooled Houdini” used a double-backer trick card, which of course makes handling even easier.</p> <p>Goes on to explain the two ways of doing it, i.e. triple lifting face up card face down and then inserting double-backer under top card, or insert card under double-backer and then triple turnover. Both handlings are combined.</p> <p>Triple card is often turned end for end, from front to back, after it has been pushed over slightly, like in the original <i>Stars of Magic</i> handling.</p>	<p>You can see Vernon and Cervon commenting on this and doing it on YouTube, see this clip: <a href="http://www.youtube.com/watch?v=jsJYEdAmG34">http://www.youtube.com/watch?v=jsJYEdAmG34</a></p> <p>DV does the “secret preparation” under the table! That’s a good idea when performing before experts, as I’m sure nobody caught it!</p> <p>Watch the management and handling. Very interesting to note how he prepares for the first double lift – by lifting inner end of top two cards, when he just said not to do it this way. However, he does it well (lowering deck)...</p>
<p>T</p>	<p>Someone asks about the “<b>Replacement of the Double Card</b>” in the context of a double lift.</p> <p>Starts out by demonstrating his famous double lift replacement by apparently putting six (!) Aces of Spades on the table. This looks very good.</p> <p>Before explaining, tells how he got the idea in the first place, asking himself, “Why</p>	<p>This is also well explained and discussed in the <i>Revelations DVD series</i> and by Ganson. Also see <i>Card College Volume 3</i>, p. 582.</p>

	<p>should a card be replaced on the deck and then dealt, rather than being shown and then dropped directly to the table?”, and then finding this technique as the answer. Explains the detailed mechanics of the move, but forgets to mention why the card is put back (because you move the card case, lift a glass etc.).</p>	<p>This is one of the many cases where theory would be as important as practical technique. Ascanio’s <i>theory of in-transit actions</i> is a perfect way to explain this situation.</p>
E	<p>Someone asks about psychological forces, whereupon DV goes into a demonstration of his famous “<b>The Trick That Cannot Be Explained</b>” (TTTCBE).</p> <p>A spectator is asked to shuffle the deck, turn it face up and cut. Two cards are seen (2 options). Cut is completed, deck turned face down, cut again and then turned once more face up (3<sup>rd</sup> option). Deck is ribbon spread face up on table and all cards exposed by tapping spread.</p> <p>The spectator divides the spread in half where he likes and two portions are made. Spectator chooses a pile and its face card is pointed out, a Two. The pile is turned over and the card second from the top displayed: the 4S. DV takes a second deck and shows that its top card is also a 4S! But it doesn’t stop here: he spreads the deck and the 9D is seen face up. The card under the 4S in the first deck turns out to be also the 9D!</p> <p>DV calls this here “The Trick Without a Name”. Says he’s going to explain the trick, but in reality just performs another way of doing it, without explanation, using the same initial procedure as before. After relatively long hesitations, staring at the cards (repeatedly saying “Wait – let me get this right..”) and counting procedures that look obviously concocted, <i>three</i> cards are located, which are seen to match <i>three</i> cards predicted in the other deck!</p>	<p>This is of course the “flagship” of one of Vernon’s most important contributions to magic: <i>effects, techniques and principles of multiple solutions</i>.</p> <p>It seems that DV has not been performing this trick a lot, as the action is rather slow and the “thinking” is palpable.</p> <p>The outcome is a good one, albeit not as striking as in the story told when he did it in England for Al Koran (this wonderful story is told on the <i>Revelations</i> DVDs Volume 7).</p> <p>DV smiles – he got lucky, one more time...</p> <p>This is too slow and it can clearly be seen that this is a trick which needs to be performed very often in order to obtain the fluency it requires. But of course <i>the Professor</i> is forgiven, as he’s the father of this trick, and he’s so likeable and so obviously knowledgeable and skilled, a legend, and we are so fortunate to at least have this recording of him doing this trick. There is a big lesson in this, too!</p> <p>The idea of revealing <i>several matches</i> is mentioned nowhere to my knowledge and comes as a great surprise.</p> <p>For a good and quite exhaustive explanation of this beautiful trick see Ganson, <i>More Inner</i></p>

T	<p>DV continues: “Now let me show you how simple this trick is. It is a beautiful trick. Everybody should be doing this trick. Anybody can do this trick – if you use your head.” DV starts by explaining that you use three prediction cards, one on top (2S), one on bottom (3S) and one reversed (AS) in the deck, which is placed aside. He follows procedure as outlined above, and deck is turned face up after second cut, it is the AS, which matches the face up AS in the “prediction deck”.</p> <p>Does the trick once again with different prediction cards. Procedure as before, and when spectator divides face up spread, he divides it exactly at one of the prediction cards, another very nice ending!</p> <p>Does it yet again.</p>	<p><i>Secrets of Card Magic</i>, p. 76</p> <p>Yes, you definitely have to <i>use your head!</i> (And having chops helps...)</p> <p>This is one of the very best solutions, and this example shows, that <i>it can and will happen!</i></p>
E/T	<p>DV does <b>Coin Under Glass</b>: a coin vanishes and reappears underneath an upright whiskey tumbler. Shows how coin can be loaded under glass, and due to its recess, the glass can be pushed around on table and the coin follows it.</p>	<p>Reminiscent of “Unlimited Coinage of Silver” from Ganson’s <i>DV Book of Magic</i>, which inspired Goshman to create his act.</p> <p>To my knowledge this is nowhere on the Vernon DVDs or books, and makes a nice little impromptu trick, or phase of Unlimited Coinage.</p>
E	<p><b>Three Card Monte</b>. Starts by doing real throws, explaining that red card can go at any place (important set-up phase).</p> <p>Does the first phase of his published routine, using “convincing throw” of second phase, but then instead of asking where card goes, asks, “You saw the card go here, didn’t you?” The spectator will deny and point to the left card. DV, turning over center card showing red card, “No, I want to explain this to you!”</p> <p>Does second phase as in the book.</p> <p>Does bent corner finale, which is a fooler.</p> <p>There is no explanation, but it is lesson enough to just see him do it.</p>	<p>This is one of DV’s favorite tricks and he does it beautifully. A detailed description is in Ganson’s <i>Further Inner Secrets of Card Magic</i>, p. 15.</p> <p>This is very good psychology. This is published nowhere in DV’s works (maybe in a Darwin Ortiz book...), but is on the <i>Revelations DVDs</i>.</p> <p>Doesn’t explain how in real games the bent corner is set-up, which is important to make the bent corner phase credible.</p>
E	<p><b>Cards up the Sleeve/Cards to Pocket</b>. Performs the routine with 10 cards. No explanation.</p>	<p>DV does this impeccably, absolutely great! The palms of three cards from the packet are something to behold – totally deceptive and no extra movement can be discerned. However, he forgot some of the subtle moments which are explained in Ganson’s <i>More Inner Secrets of Card Magic</i>, p. 63, were the routine is explained in detail.</p>

TH	<p>Someone asks if DV could talk about psychology and misdirection. DV says that the <b>most important thing in magic</b> is that you have got to have a reason for doing things. He demonstrates with a false transfer, were the right hand takes the coin from the left hand, because the left hand needs to be freed in order to pick up the wand. Don't do a move without a reason. Explains with the Elliott top change by moving an ashtray, affording a reason for crossing the hands (when change occurs).</p>	<p>This is the very first conceptual question! Amazing. This is very nicely explained with Ascanio's theory of in-transit actions. Although this is a very general question, it would allow for a lot of talk and demonstrations. Why does DV not go more into it? Maybe he assumed that most people are not interested in these aspects of magic and only want to see moves and tricks?</p>
T	<p>Demonstrates and explains a very good hole card switch. Says that it is good for poker but also for magic to switch a card. The move is briefly explained. DV explicitly mentions that this move is psychologically good, and that there are many things like this, which are not difficult to do, but you must understand the psychology of it.</p>	<p>Excellent move that is well covered. Very good advice, of course, but he doesn't explicitly say what is "psychological" about the move. Well, as always with Vernon and few other great old Masters, you've got to "use your head"!</p>
E	<p><b>Five Card Mental Card Trick.</b> Attempts to perform the trick, but fails, as he has obviously not done it in a long time. The trick seems simple, but has its complexity. Interesting to note that DV doesn't go behind his back with the cards, as in <i>Stars of Magic</i>, but mixes the cards and then takes one out in full view.</p> <p>Finally says that he doesn't do the trick anymore: "I've quit doing magic, I've retired."</p>	<p>The explanation to this wonderful trick, of which Juan Tamariz is very fond, is in <i>Stars of Magic</i> (p. 80). Also see my analysis in <i>DV – Life &amp; Work</i>. If well done, this is a Masterpiece. Far from it, Maestro, this lecture was stupendous and I've learned more than in 95% of the lectures I've seen in my life. If you think that this was held in 1977 – whow! DV was at all times far ahead of his time and his colleagues, as he truly understood magic.</p>

**Additional Notes:**

- The Dai Vernon *Revelations* DVDs (L&L Publishing) have on their back a good index that matches the chapter titles on the DVD itself. By perusing these indexes on the back of each DVD case it is relatively easy to find things.

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