

Annemann's Buried Treasure

by Theo. Annemann

[Enter Book](#)

| | |
|--------------------|----------------------|
| Preface | Three Card Monte |
| East Indian Needle | Outdone |
| Feat | The Master Mind |
| Cigarette in Bill | My Original Swami |
| Again | Test |
| Mentalex? | improvement 8,000 |
| Telephone Mystery | Slate Writing |
| Attention | Wrinkle |
| Mentalists | Club or Stage Mental |
| No Title at All | Number |
| | A Mediumistic Stunt |

Illustrated by SID LORRAINE

Annemann's Buried Treasure

by Theo. Annemann

[Next](#) | [Previous](#) | [Contents](#)

Preface

The argument is "What constitutes a magician?" One fellow says the magician is the one who by adroitness in every case accomplishes his miracles. The claim has been put forth that the true lover of the art learns his difficult sleights to accomplish the effect and then does them in an artistic manner. That sounds fine and is fine in its own way but in my opinion does not make a magician by a long shot. Sleights are many and varied. Some you can learn in half an hour and others take a little longer to learn perfectly, say two or three years. After you learn it, it may be very useful or it may not be any good except for a show of dexterity. Here is my opinion of a magician, and a real one at that.

A magician is the fellow who by manner and address, instead of much dexterity, is able to deceive his watchers by mis-direction in his talk and personality. Rather deep? Not so, because I can put it in a more common and perhaps slangy way. Plain bunk and bluff put forward in a gentlemanly way with showmanship and a regard for the good opinion of the public.

Of course, there is a big difference in working from the stage and mingling with the audience. There are a lot of performers who can put on a model act from the stage, but when it comes to a private or impromptu drawing room entertainment they are "out." Why? Because they are not adept at working with their audience personally. The performer can stand on the stage and show a box empty and then produce a rabbit with ease and the

spectator cannot say a word or make a motion to prevent the working of the trick, but in the drawing room and club he feels at home enough to make remarks about this and that, and at the same time comes in contact with performer enough so that some motion at a critical time in the experiment he may be helping is going to ruin it. There is the difference. The close worker must be always ready to place his wits up against those of the spectators seated around him and beat them at their own game but at the same time keeping a perfectly gentlemanly poise.

There are many far and near who at times feel like beating up a "Wise guy... who has without doubt "bummed" his way in free gratis but never a word can you say or thing can you do. A kind slam or a loud mouthed exposure from the audience is nothing but a hit below the belt to the magician as it only takes a word to change an audience's opinion.

So there you are. Magic is an art but when you get to the root it is nothing but your personality and wit against that of your watcher, and a case of telling him to do as he pleases and then letting him do what you want him to. You can't afford to be bashful in this line. It takes nerve and polite forwardness but don't make the mistake of thinking that I mean you should get big-headed and think you are better than the audience. They could probably "break" you in business but they are out of their environment for a little pleasure and you are being paid to furnish it. Don't browbeat and bully them and scowl and growl but keep your face smiling and at the same time go at your task as if you know what you are doing and just how to do it.

There is the magician. Not the greatest sleight-of-hand man in the world but the one who, to quote in a slangy way, can take a highly intelligent audience and bluff, blow and force his way through an act of mystery and have his whole audience talk about the wonderful performance and the highly polished, gentlemanly and smooth ways of the entertainer. Who else has

anything to say about this subject?

-Annemann

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Buried Treasure

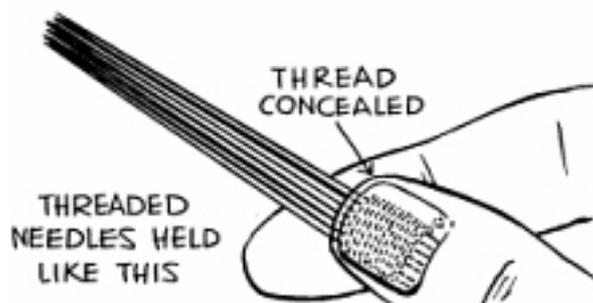
by Theo. Annemann

[Next](#) | [Previous](#) | [Contents](#)

The East Indian Needle Trick

My own original way. The same old effect but you can defy all the physicians and surgeons in the world to find anything in your mouth before and after. No secret loading and I have worked the stunt for two months now and got some good write-ups on it.

You have a little work basket setting on table and inside have a paper of needles, a spool of white thread and your bundle of needles already threaded and rolled up in usual manner. This bunch is rolled, of course, so the thread is all at one end and if bundle is picked up between thumb and finger at this end, the thread is out of sight, just the packet of needles showing. This bunch is stuck into the hole in the spool with the threaded ends up. Spool sets upright in basket. A glass of water is close by.



Call up your doctor or spectator to examine your mouth. Take from basket the paper of needles and open and remove same, dropping one or two to show they are

loose and otherwise freely allowing them to be seen. Roll them in a bunch and hold between thumb and forefinger of right hand at same time addressing your audience. State you also use two yards of white cotton thread for the experiment, at same time reaching into basket with right hand, dropping needles, picking up bundle from

spool and picking up and bringing forth the spool. This is one continuous move. Reel off about two yards and breaking same drop spool into basket. Now state you are ready. Bring packet to mouth and place on tongue but bring upper teeth down on them and this covers the threaded ends but needles can be clearly seen. Draw them back into mouth and shift them over on right side and clamp between teeth as far back as possible and this will not prevent you from talking and swallowing water freely.

Now take about half of the glass down. Now loop the thread over tongue and chew it up into small ball and with tongue push up between gums on left back side. Drink rest of water and be sure and tip glass over and 'shake same showing empty. Now bring thread packet over in mouth and with tongue get loose end of thread free. Pull about a foot out and have assistant hold end, you backing away slowly and the bundle will unroll the needles slipping out. As you get to the last end, bring down the ball of thread with tongue into mouth and when you remove last end with thumb and forefinger you have the little wad of thread also, leaving your mouth free. Try it and watch the effect.

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Buried Treasure

by Theo. Annemann

[Next](#) | [Previous](#) | [Contents](#)

The Cigarette and Dollar Bill Again

Once more we bring this old-timer forth but after you read this see if you can beat it for simpleness and effect.

A spectator opens a new pack after examining and a cigarette is removed and marked and placed in performer's mouth. A bill is borrowed and spectator writes down number and INITIALS BILL BEFORE performer ever touches it. Bill is destroyed in most open manner, the cigarette being lighted just before this event. Cigarette IF; now identified by mark and while still burning is broken open and bill removed. When handed back, the owner is asked to identify bill by marks and number.

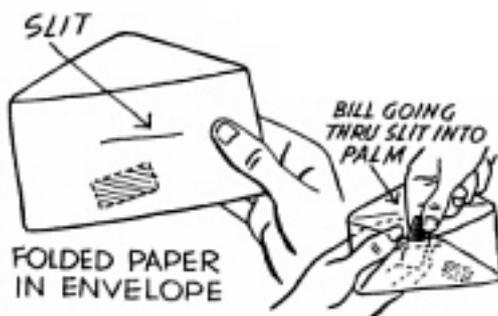
Take a new pack of Camel cigarettes and open from the bottom with safety razor blade. Remove one cigarette and after removing enough tobacco insert a rolled dollar bill, not a new one or an old one, but half way between. Put cigarette back into package, remembering which it is from top, and seat up pack with a little glue. Make a neat job of it as it will stand a look but not much, as they always look at seal and top. Have in your pocket a letter size envelope with slit along center of face and inside a piece of paper size of folded bill. A candle is setting on your table at your right. Several matches in left trouser pocket.



(Since Annemann wrote his description most cigarette packages have been given an added cellophane wrapper. In order to prepare the "unopened" package as described above, it first is necessary to remove the cellophane. It will be found quite simple, with most brands, to open the cellophane wrapper at

the top and slide it off the paper packet. After the pack has been prepared the cellophane can be slid back on, top refolded and stuck in place, so that the pack seems to be just as it come from the factory.)

Go into audience and hand pack out with request for it to be opened, you starting it at the right side as they are usually opened only a little. Watch closely and have him hand you a cigarette, you can tell if it is the right one and if not just hand it to someone to show the cigarettes are ordinary and ask for another. You may have to do this three or four times but not more until you get the right one, but the audience takes it for a joke and you are pattering about being generous, etc., and when you get loaded one say you'll have to quit because you have already exceeded your expense account. Hold cigarette between fingers and have person mark it and place in your mouth.



Now borrow the dollar bill after it has been noted and marked and walk back to platform with bill in air and cigarette in mouth. Pick up a match and light it (here you get a laugh)

but light cigarette and candle. Fold bill several times and taking envelope with flap to front openly insert bill but it comes out slit into

left fingers which are behind envelope. Right hand folds down flap and holds it in front of candle and then into flame and here is the perfect misdirection as they all look to see the bill and your left hand with bill casually goes into left trouser pocket as you watch envelope burn. After ashes are scattered go into audience, still puffing cigarette, and have it identified by marks. Step back or onto runway and break cigarette and unroll bill.

Now is the subtle move which I thank my good friend John Sardo of Elmira, N. Y., for. Nine times out of ten the audience will begin to applaud when you unroll the bill and you bow and ask them if it is not a very nice experiment, at same time pocketing bill and starting towards stage. This gets a good laugh and of course you act surprised, and then remember about the borrowed bill, going back into audience and returning it, and having the gentlemen identify it, but of course when you put bill in left trouser pocket and then withdraw it you exchanged it for We original and there you are!

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Buried Treasure

by Theo. Annemann

[Next](#) | [Previous](#) | [Contents](#)

Mentalex?

After disgusting your audience with a convincing discourse on mind control, you borrow two stiff hats and place down up on two chairs about 1-1/2 yards apart. Stepping amongst the multitude you request several to select the card you want them to, but you have deceived them just the same because you don't force a card! The cards are returned and you do the shuffling so that there will be no tricky work. Placing deck in one lid, you remove cards singly, backs towards audience and transfer to other hat. One of the selectors is asked to call stop at any time when a card is half way across and on naming it is turned around and of course, as usual, you are right. Repeat with the others if they have not left.

Because of the bewildering and intricate sleights necessary for the accomplishment of this problem I use a three kind force deck to save time in practicing. As there are at least 15 duplicates of each the spectator is sure to call stop before very many have passed by because he wants to see the other acts before he has to go. They really think it is mind control and that is why they flock around you after the show and say, "Did you take a course?" "Were You always good at it?" "Did you get it out of Popular Science or Science and invention magazine?"

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Buried Treasure

by Theo. Annemann

[Next](#) | [Previous](#) | [Contents](#)

Telephone Mystery

This is rock bottom for simplicity and that is what I work for always. There is no name code and you are always ready with the simplest mental calculation. In my case, the following table is pasted on the wall just over the telephone at home. Weeks go by at a time without working it and then suddenly a call is put in with no warning at all and still I can sit pretty.

Monday AH 4C 7D 10S.
Tuesday 2H 5C 8D JS.
Wednesday 3H 6C 9D QS.
Thursday 4H 7C 10D KS.
Friday 5H 8C JD AS.
Saturday 6H 9C QD 2S.
Sunday 7H 10C KD 3S.

You will notice that the four cards in each row run according to Si Stebbins. The days of the week are numbered in order beginning at Ace. I always have two cards selected as it seems to look better. Your assistant when a call comes in, goes according to what day it is; names the first two cards of that row after usual byplay to dress it up. If another call comes in the same day, use the second pair. You always know what two cards to force. Count up the day of the week on your fingers while doing the finger counting trick. In this way you know what card to start with on your system.

Force to suit yourself. Here is my usual way but not always. Get two cards on bottom, false shuffle. Have deck cut and top portion discarded.

Deal from top of lower half four piles of two each. The third card each time is bottom dealt and force this with the one to four gag. If you can't force two cards, write me and I'll tell you where you can get work.

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Buried Treasure

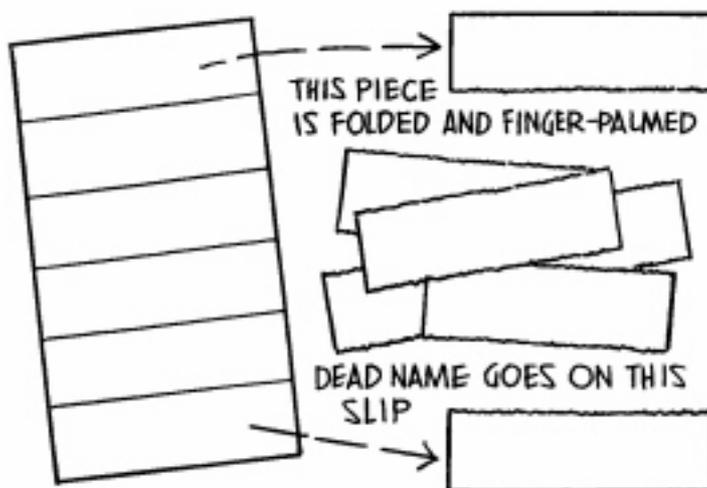
by Theo. Annemann

[Next](#) | [Previous](#) | [Contents](#)

Attention, Mentalists!

The perfect Living and Dead and all it is, is two gags combined and needs a showman but it's the berries. I use it, so you needn't read any further.

You hand person sheet of paper ruled into five spaces and have him write four living names and one dead, and tear into separate strips, fold and throw on table. They are put into glass tumbler and he shakes them and thinks of name. Throws them on table, you have several shudders made to order to fit the occasion, pick out the folded slip with dead name and TELL THE NAME WITHOUT OPENING. No impressions and nothing used except one sheet and pencil and glass!



Have sheet of paper and with pencil rule off so you have six places.

Explain that you are going to have names written, and each piece torn off and to illustrate

you tear off one piece and fold to show how. Now apparently stick piece in pocket but keep finger palmed in right hand. Tell him to write a dead name and then four living names, the dead name goes on slip with one machine cut edge and all

the living names have rough torn edges, thanks to your tearing off one piece. As he throws down each folded piece after tearing you pick up and drop into glass but of course the straight edged one is switched in passing from left to right hand and the blank piece is dropped in and dead name is in left hand. There isn't a thing amiss because there are still 5 slips in glass and one of them is a straight edged and you can easily find it later to switch back. Have them shake them up and your left hand is below table on knee with paper unfolded, and you can read name when you shade eyes with right hand for a second to concentrate.

Refold paper and finger palm as they throw pieces on table. You shoot the bunk and then pick out the straight edged piece with right hand, apparently place in left and hold in plain view to forehead, but of course you merely make motions as usual and opened your left hand with paper there. Toss it to spectator to verify it is dead name and then you spell it out and everything is clear of all trickery.

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Buried Treasure

by Theo. Annemann

[Next](#) | [Previous](#) | [Contents](#)

No Title At All

I haven't the time to figure out suitable titles. The effect is what counts. And this is one that will puzzle not a few wise ones.

Make up a 52-card deck with two sets of 26 cards all alike and stack the deck with them alternately throughout, first one and then the other. Cut deck several times and then lay face down on table after noting bottom card so that you know what is on top. We shall say 3S and 6H repeated through deck. Now ask someone to step up and cut the deck into two piles, that is, cut off a portion; he then takes up the top card of lower half and notes it. Another person steps up and takes the next card and notes it. Now have second person replace his and then first person who puts top half of deck back on cards and squares them, and gives deck several cuts.

Now you know the two cards that they have looked at but you don't know which is which, so try this subtle way: Say that if the two cards are of opposite colors, the red must be found before the black and if the same color, the highest card must be found first. Ask which gentleman is first and thus you know he must have the red card, or the 6H! Simple? You are holding deck which you false shuffle and cut several times until a black card is on bottom which tells you the red card is on top and every odd card through deck.

Start dealing a card at a time onto table face down (of course) and count them to yourself. You have told man (who had red card) to stop you at

any time after you dealt a card. Now when he stops you, if you have just dealt an odd numbered card, step back and ask him to turn over the card he stopped you at. It will be his card! But if you have just dealt an even-numbered card, just take off the next card, holding it with back towards him, and when he names his card, show him it is the one! Thus you get him either way!

in other words, you must turn over any odd card through deck to be his.

Now in picking up the cards on table, if the odd card is on the pile on table, after it is acknowledged and replaced, pick up the dealt packet and drop on top of your deck and the order is the same. But if you show the correct card from top of deck, after acknowledgement drop it on top of pile on table, pick up pile and deposit on top of deck.

Now the deck is in readiness to discover the second card. Hand deck to second man and ask him to name any number from one to twenty-five. When he names it, if it is an even number tell him to deal off that many cards, and when he does tell him to turn over the card at that number and it is his! if his number named is odd, tell him to count off that many cards and to look at the next one! You have him either way because his card is every even numbered card from top. And there you are. I can only say try it on someone, magician or not, and see what you think of it then and only then.

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Buried Treasure

by Theo. Annemann

[Next](#) | [Previous](#) | [Contents](#)

Three Card Monte Outdone

This is an improvement in my method I use three of the small flat tin boxes that hold one dozen aspirin tablets and one of them contains a penny and they can be examined at any time, before and after, as they are unprepared and there is no switching or funny business to be caught at.



Get four of these tins. Put a penny in one and fasten on inside of left wrist about

five inches up with two heavy rubber bands on the order of a wrist watch. Put your coat on and all is concealed and ready. Have a penny in one of the other three and hand for examination without fear. When you take them back shake them around in your hand so that no one can keep track of the loaded one and then laying two on the table shake one of the empty ones in left hand, at the same time telling them to watch it closely, laying it down and then moving one or two of the other boxes around it, being careful not to shake penny in the loaded one. Ask them to pick out the penny and they can't do it because they get the empty one.

When they pick up the empty one they can grab the rest if they want to and the penny is in one of the others and they can't find a thing wrong. I usually do this. After they pick up an empty one and shake, I pick up the other empty one with

left hand and shaking it say, "No, here it is. Now watch it this time," and do it over several times this way and then let them examine them all. In this way the real box with coin has never been shook, the one up your sleeve doing all the talking and making the mis-direction. Watch carefully and always have the designs on the boxes facing the same way and never use your left hand to shake your fist at someone because they guess right because if you do, the one up your sleeve is going to tell tales at the wrong time. Otherwise you have a dandy pocket trick. Selah.

Take three coin rattle boxes and place on table for good examination. Borrow a half dollar or quarter and have them put it in any one of the boxes and close. You pick up boxes and mix so that the spectator loses the one holding coin and laying down the other two keep one empty box, saying, "Watch the box with the coin," at the same time shaking it so it rattles. Immediately lay it down -and slowly moving them around ask them to pick up the one with the coin. They pick it up, shake it and look in it but of course they find or hear nothing. You immediately say they were wrong, and, picking up the other empty box, shake that so it rattles, telling them coin is in that one and to watch it again. Repeat and when they pick this one up step away and let them find coin in other box and examine all.

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Buried Treasure

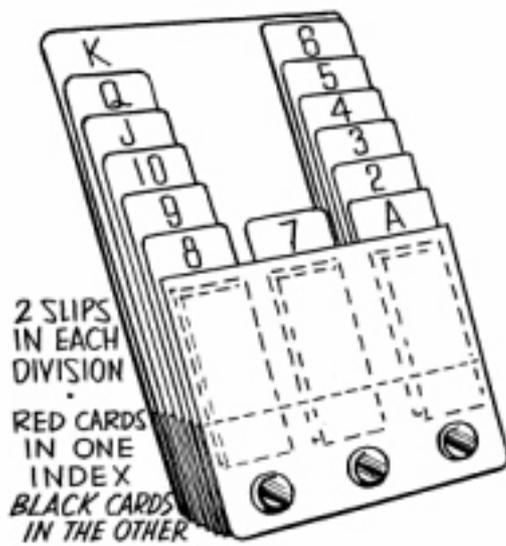
by Theo. Annemann

[Next](#) | [Previous](#) | [Contents](#)

The Master Mind

I claim nothing original except the combination
The effects are secrets that I have picked up
here and there sometime or other and if I could
give certain credit would gladly do so. It is all
mental work and I would advise its use as I have
done; for small groups of intelligent people and
is especially fine for publicity.

Have two decks, one red backed and one blue
backed. The red deck has a wide card which
preferably should be a black one. This deck is
arranged for effect number one, and the numerical
system is not hurt if this wide card (black) is
cut to the face of its pile and this pile placed
on top of the reds. This is simply to make it
easier in cutting the two portions apart for the
shuffle and it saves a bridge. The papers I use
for pellets to write on are all alike throughout
the act and all pellets for each test is folded
the same way. I got quite a supply of this paper
at a printer's cut to about 2-1/2 x 2. Also use a
pen to write with as it seems to make a better
impression.



You also use two pocket indexes like the cards from pocket, but I would advise you to make up two as I did, out of playing cards riveted at the end as they are more compact. In these indexes which repose in either trouser pocket, you have fifty-two folded pellets reading "Your card will

be....." and here have the name of a card. These are written in ink, folded and put into the Indexes so that you can get the pellet for any card Instantly.

The blue backed deck is in your left coat pocket and at the face of it is one of the red backed cards, and this is the card (ace) that was discarded from the red deck in arranging the numerical system.

At the beginning I borrow a stiff hat to keep papers in as this is a necessity for the second and last tests and if used for the others waylays suspicion of it. After working the first test with the red deck, I work into second with same deck as all that is needed is the wide card. From that I take out the blue deck with extra red card and either borrowing an envelope or using one of my own, do the third. The blue deck is replaced in pocket and the fourth and fifth tests resorted to. I have (lone this routine before experts and the different twists and slight changes of effects and conditions has kept them tearing their hair.

THE ACT: The red deck is arranged thus: One of the black aces is discarded (put at face of blue backed deck in pocket) and the two colors of deck are separated and you arrange the black portion in the following order regardless of suits:

4 J 3 Q 2 K A K 2 Q 3 J 4 10 5 9 6 8 7 7 8 6 9 5

With this arrangement of the black cards, they can be cut any number of times and two cards taken from any place together always total either 14 or 15.

Now the red packet is taken and the 15th card from the bottom up is noted. This is because the cards are later reversed and this makes it fifteenth from top. As there is a wide card in the black pile, it is cut to the bottom and the black pile placed on top of the reds.

Performer takes a slip and writing a name on it folds and drops into the hat. Cut the pack at wide card and give a genuine riffle shuffle. Turn deck face up and separate the two colors, dealing two piles, one at a time. These moves leave the two packets in same order as at first except that they are reversed, which has been prepared for. Now performer gives red packet to spectator to cut and remove two cards; together and add them up. If total is 15 he is told to count down in red packet and look at the fifteenth card, but if total is 14 he is told to count off fourteen cards and look at the next. The card is thrown on table face up and the pellet is opened and reads. "Your card will be"

Now put deck together and have freely shuffled. You take back and cut several times, leaving wide card on bottom, and you turn up corner and note name of top card of deck. Turn to a man and have him think of a number between one and twenty-five. You take a pellet and write on it the name of card just noted and write above it, "The lady will get the" pellet and drop in hat, saying you have written something for him. Hand him deck, turn your back and have him count off on table the same number of cards as he thought of. At the same time the lady is to watch and see and remember how many he counts off. When he has done so, he looks at the top card of the pile dealt off, returns it and lays deck on top of pile and cuts. Performer picks up deck and as he turns to lady and asks if she knows the number, cuts at wide card and as he lays deck on table notes top card.

Taking the other slip he writes, "The man will get the" (writes name of card just noted. This is folded and dropped into hat also.) Deck handed to lady and she counts same as man did and notes last card dealt. Now as the denouement, have them name the cards and then open the slips and there are the names of the cards anti identified as to which is which. I always ask for the persons' first names before I start and use them, which is better effect. This effect I didn't mention in the beginning, but this really is third and the others are advanced one number.

Using this same deck with wide card, have same shuffle again and hand out three slips and pencils to people. Take deck. cut wide card to bottom. Explain that you want three people to take deck in their own hands and note a card. First person like this: hold deck in left hand, face down, with right remove a bunch of cards from middle of deck, note bottom card of bunch and lay all on top of deck and cut. Illustrate several times for one person and then false shuffle, bringing wide card to top.

They do so and hand deck back. You have second person watch you. Tell him to hold deck face up in left hand and with right thumb turn back index corner of deck anywhere and note card. As you tell him this you do it and your right thumb cuts deck at wide card and performer sees the card that first person noted. The second person notes a card and the third the same way. bul. you don't need to know them. Have the names written on slips and folded and you collect with hat but watch them so you can tell which one is the one you know.

Set hat on table and be sure no one is back of you. Take out one pellet, one that you don't know and after psychic bunk give name of one you do know, at same time opening one in hand and reading name; refold it and Place on table behind hat. Now take out the other unknown pellet and give name of one just read and open this one in

hand and read.

Now, when you fold up and place behind hat with other really finger palm and reaching into hat apparently bring out last one, but is one just read. Apparently you cannot get this one, so have owner hold in his own fingers and then you name it and ask him to open it and show the others you are correct. You tip the hat backwards, mouth down over paper at rear and pick up, and then pick up papers as it you just dumped the pellets out. The last move tools the wise one who might have an Idea of the one ahead method.

Now take the blue backed deck from your pocket with the one red back card at the face and borrow an ordinary letter size envelope. Both decks are shown by fanning face up and then back up, but the red card in blue deck is not seen due to being at face of pack and left covered by several cards when fanned.

Red deck handed out for shuffle. Performer looking through blue deck finds a card and places openly in envelope. What he really does is this; supposing the extra card in this deck is the Ace of Clubs, with faces towards audience, he runs through and finds the blue backed Ace of Clubs, but without letting anyone see it puts it on top of deck, and now the two aces are together with the blue one on top. I forgot to mention that just before fanning to find other ace, performer shuffles the red backed ace to top of deck and as deck is fanned towards spectators and because the blue ace is put on underside of deck, the red ace is never seen. These two aces are picked up together as one with the blue back out and slid face down in envelope.

The spectator now freely selects any card and hands, face down, to performer, who notes and remembers card, but without showing, slides into envelope back of those already there. Now, after remarking of the two different colored backed cards being selected, performer's first, he draws out the two front cards, and after showing the backs to be different, turns them over, showing

they are both alike.

Red card is handed back and blue is returned to performer's pack. He again looks through and takes out a card, but this time it is a duplicate of the card already in the envelope.

This card the performer puts face down in front of one already there. Then spectator hands over his card, this is shoved face down between the two. When taken out, all three are together, being apparently two, but squared so it is impossible to tell how many. On top is your blue backed card, and beneath are the two red backs; you take off top blue card and show two bottoms as one. Turn over blue card and show and then turn over the two reds as one and show.

The envelope is thus left free of any cards and placing cards back on their respective decks, all can be examined. I have given details for the first time and last. You can do the trick indefinitely but would advise only twice and then quit.

This is not a trick in a way but works about 80 per cent of the times and is not always certain but I find most people work my way. I use it before the last effect of this routine, and if it fails it is covered with a strong finish that cannot fall. It must be worked rather fast, not letting spectator have a chance to think of only what you are talking about, and tends to get them rather flustered.

Four cards are dealt off face up on table by spectator and you write on pellet and drop in hat. You take four cards and shuffling. lay face down in a row. Turning back and walking away from table you have person take any card and place in Pocket. Without touching other cards, you have him read pellet and there is name of card.

It is the, old subtle force of having the second or third card in the row about an inch ahead of the others which are dropped carelessly in a row. When you first saw the selected four face up you

wrote the name of one of them and then while picking them up and dealing have this one out of position. Now you start talking faster and get rather excited yourself and impress upon spectator he is to do it the minute you turn back and say Go. Now when you tell him this immediately turn your back, walk away and say Go--pick up a card quick--are you ready? By working immediately you tell him what to do you don't give him a chance to make a selection in his mind and all he thinks is pick a card out and then grabs. If you fail, say you are sorry but you will try again, using whole deck Instead and work into last test. Leave it out if you care to, but I always use it because of the uncertainty and the desire to see if I can win out against the spectator.

The two above mentioned indexes containing pellets are in your side trouser pocket. Now you write on a slip, fold and drop in hat, but really only finger palm it and leave in pocket a moment, when you place both hands in pockets with Indexes and commence to pace back and forth. Have person to merely think of a card and then, finding it, place face down on table. Then spectator names it and turns it over.

The moment he names card, performer asks him if anyone influenced his choice, but meantime performer locates the pellet in the index to correspond with this card and finger palms it. When person turns over card. performer takes hand holding pellet and picks up hat, thumb outside and fingers inside. dropping pellet, and has person remove it and read aloud. There you are for the grand climax.

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Buried Treasure

by Theo. Annemann

[Next](#) | [Previous](#) | [Contents](#)

My Original Swami Test

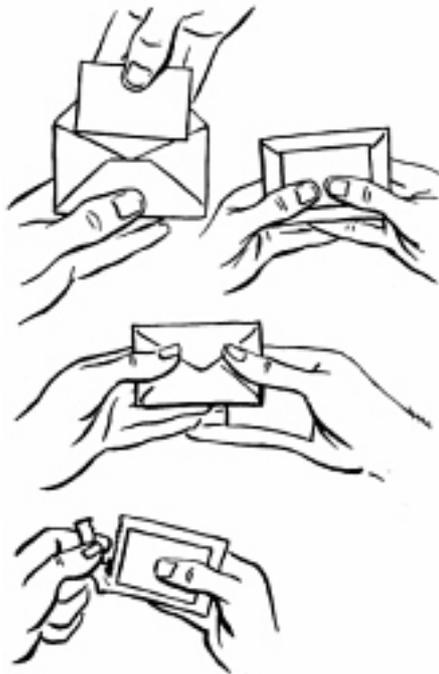
If you haven't nerve and a little personality and showmanship and the belief that you can do it and fool them, don't try it or you are sure to get hit.

The effect: You use one small card, one small envelope and one pencil and nothing else in any way. The card and envelope is examined and initialed; you write something on card, seal in envelope, and place in full view, it never going out-of sight an instant. A number of three figures is called and any color. The mark on envelope is identified, it is opened, card removed and on card which bears marks you had written the exact number and also color and everything can be given away for souvenirs.

Don't work too close to audience, but stand back about eight or ten feet. Have card and envelope examined and marked with the pencil (about two and a half inches long) and returned to you. You hold card and pretend to write but do not write anything, immediately dropping pencil into right trouser pocket. Hold envelope in left hand, flap up and face of envelope towards spectators. Put the card in envelope, from spectators' view but it goes down behind envelope, being held by left thumb, and envelope is lifted to tongue and flap moistened.

As the flap is bent down with right hand the forefinger of left pushes card out at top so flap goes down behind it and right thumb and forefinger are drawn back and forth across

envelope, one on each side, to seal flap. The envelope is now held between the two hands, thumbs of each hand at back holding card up against it and forefingers at front. Now releasing the side held by right fingers and left hand comes over towards wrist of right and leaves envelope and card in palm of right, the envelope still at front and hiding card. The right is held out so envelope can be plainly seen for a second while talking.



Now left fingers and thumb come back and pick up envelope at same end as before and bring it out to the same position as at first between thumb and forefingers of both hands but the card has been left in right palm. Try this and you will see how easily the card stays because of its stiffness. Left hand holds envelope up in full view while right with palmed card drops to belt for a second and then to right trouser

pocket, where you grab pencil. You have the number called out just before you hold in the air and all attention is drawn to envelope as you repeat. The card in pocket is written on with pencil and this number is put down. You never look anywhere but at envelope and audience. Now have the color, and you write that on card under number. Now bring out the card palmed and rest on belt for a second or two then bring envelope down and grasp between two hands as before, but only for a second, bringing envelope into right palm also as before and right here calling attention to fact that you wrote something on card before you started, taking envelope out of right palm as before, but this time with card behind and then grasping from top with right thumb and fingers. left tears off the end at left. Now pinch this end between thumb and forefinger of left hand and take this new grip with right. Thumb at bottom, second and third fingers at top and first curled up at back, holding card to envelope, the first

finger of left goes into envelope while thumb goes behind and card is apparently withdrawn and handed to nearest spectator.

Remember--keep talking and especially when first putting card in envelope do it casually and remark about sealing up card Instead of talking about putting it in envelope. Don't despise this and say Impossible because I know better.

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Buried Treasure

by Theo. Annemann

[Next](#) | [Previous](#) | [Contents](#)

Improvement 8,000

Like most other conglomerate mysteries, the above title means nothing. However, as an improvement on a known principle it may pass.

Use it after you are through with your Si Stebbins stuff and then cut out deck so deuce of clubs is on top. False shuffle and as you tell them you need a few mixed cards, run through deck face down, throwing out in a face down pile the 1st 8th, 13th, 16th, 22nd and 26th. These numbers, as you notice, are very easy to learn.

Without ever looking at the cards you pick up and deal the six on table in pile, counting them, and do this to reverse their order. Now hold up the six in a fan and ask person to merely think of one. He does so you fan together, hand him the cards in a bunch and ask him to stick them in deck together. You start running deck and have him insert packet below the ninth card from top. If you want to you can have a bridge between the bottom nine and deck and pass to top after replacing the six. False shuffle and cut and show off your dexterity but don't mix the cards. Hand him deck and ask him to name card he thought of. When he does so, have him deal cards singly on your palm and you spell out the card and the card bearing last letter is turned over and found correct. At this time you step back to give air to the people who have fainted from surprise at you being correct. I can't explain it here but try it and see if it works.

(Trial will show that Annemann used the 8, K, 3,

10, 2, 7, 9, 5, Q, 4, A, 6, J set-up. The six cards used in this effect are: 2C, AH, 7C, 3H, 4D.)

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Buried Treasure

by Theo. Annemann

[Next](#) | [Previous](#) | [Contents](#)

A New Slate Writing Wrinkle

Here is the bare outline of the idea which I have used quite often to good results. Two slates are handed for examination and cleaning. Without substitution the slates are placed together and stood on an easel or upright. When opened, message is written across one in bold hand and performer rubs off with cloth to prove it is chalk.

The method is just opposite the regulation way. Instead of a flap being removed, one is added. It is on your table with message side down and receiving slates back, performer rubs off with dry cloth, and lays first slate over flap.

Rubs off other and picking one from table with flap underneath places them together, letting flap fall to lower slate and message side in. Now take them apart again as an afterthought and again show all sides empty. Place together and in laying on stand turn them over so flap drops back to original slate writing out. When opening hold flap tight to slate with finger and show and then rub out with cloth and drop flap side down on table, other state on top. If you want to hand for examination then, you can do so, but not necessary.

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Buried Treasure

by Theo. Annemann

[Next](#) | [Previous](#) | [Contents](#)

A Club or Stage Mental Number

This is the routine I have been using in my programs for an effect where the assistant is blindfolded and covered with a sheet, and names selected cards.

Three cards are first selected separately by various people and each time assistant correctly names them. Now three more are selected by different people and as each is drawn an ordinary envelope is handed them. They are to note card, seal in envelope, collect the three, and after mixing, so no one knows which is which, to hand performer one at a time and holding same in air, assistant names card within which is verified. For the last knock-out the deck is handed to a person to put in his pocket and he is to draw out any card he chooses and hold so he only can see it. On command assistant names it.

A wonderful effect for clubs and always gets a hand at the finish. The whole thing is a force. To commence, performer has six known cards on top of deck and assistant has these memorized or written on a slip she can look at under sheet. You false shuffle, leaving top six intact, and making pass to center. Force these cards singly, having assistant name each as selected. Before the next three cards on assistant's list is a code word which is for beginning sentence, "What" "Name" and "Tell"

As each card is selected from this second three in the order written on list, performer hands person an envelope but they are finger nail

nicked in the corner so performer can tell which card is in which envelope when handed him. As he takes an envelope and notes the mark he knows the card and can thus start his question with one of the three words which tells assistant which of the cards to name. Same with other two.

The last--oh, how difficult. When you have been doing this envelope test, you dropped deck in pocket, and when you do this one you take out your deck which in all &like except for the face card and have person take a card from near the center so no one can tell what it is? Try it.

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Buried Treasure

by Theo. Annemann

[Previous](#) | [Contents](#)

A Mediumistic Stunt

I use the following a great deal when introducing any spiritual effects and remark that it is a little effort to get my mental faculties collected so as to continue.

You must have at least two people sitting and on table you have a deck of cards and three envelopes that nest, the inner one being large enough to hold a card. Pick up deck and shuffling you say you want person to select a card a little differently than usual and she is to take out a bunch of six or seven cards from deck. You place deck on table and turn back while she picks out any of those in her hand and seals inside of the three envelopes.

While she is doing this you take a bunch of cards and fanning them face towards another sitter have her mentally select one of them and then you mix cards and lay face up on table and taking her hand in yours pass it over the cards and stop on her card. Now asking person for the envelope it is placed on your left palm and with due meditation you get a picture of the card and name it.

All pure bunk and a little showmanship. The deck is in the Si Stebbins order to begin with and is false shuffled and cut. The first person takes out a bunch and deck is laid aside. She takes one out of this bunch somewhere among them so it is impossible to tell and of course this makes a break in the system of what cards she is holding.

While she is sealing up the card you pick up the bunch and fanning face up to another party for above reason you have ample time to note what card is missing and so there you are.

The effect with the second person can be what you choose as long as you have a good excuse to fan out the cards. I do the above and rely on finding the right one by the old muscle reading principle, or you could take a chance by leaving one in the fan a little more prominently displayed and by showing them hurriedly the chances are that that will be the one mentally selected. At any rate even if a failure is made here it is offset by the reading of the card in envelope and as the effect is made to get your mind into condition for mental work, nothing is thought of this one failure.

[Previous](#) | [Contents](#)



Annemann's Card Miracles

First published in 1929 as
"The Cabinet of Card
Miracles"

[Editor's Introduction](#)

[The Five Card Stabbing Mystery](#)

[The Eye-Popper Card Feat](#)

[Poker Player's Dream](#)

[The "You Spell It Yourself" Feat](#)

[A Day-Time Nightmare](#)

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José Antonio González Campos

Annemann's Card Miracles

[Next](#) | [Previous](#) | [Contents](#)

Editor's Introduction

The day of "quick moves" of "the hand is quicker than the eye" sort of Magic is over. It always did belong more to the repertoire of the Juggler than to that of the more polished Magical Entertainer. His is an ART which combines Dramatic Art both verbal and pantomime, the science of Misdirection, Wit and Grace of PRESENTATION, and should never depend entirely on mere manual dexterity.

Instead there has been developed a newer type of Magic, where easy and graceful movements slow enough for all to see and assimilate mentally, is made the goal.

This more modern phase of the Art depends upon scientific principles, upon psychologically worked out formulae--the little gaps in our mental processes, between observation and mental interpretation.

In editing the present collection of Card Experiments and presenting them to the Magical Fraternity, I do so with great pleasure. Pleasure born of the love of good Magic, and of an appreciation of the excellence of the material itself.

Annemann, though a young man, is no new entity to those of us in New York State or who have visited the I.B.M. Annual Magical Conventions in the middle west or the S.A.M. Banquets or Meetings in the east.

He has achieved a reputation among magicians for his unique way of presenting his baffling card mysteries. Baffling because he is known to be one who never indulges in any of the accepted sleights, passes nor quick moves. Unique in presentation because of his practice of allowing the experiments to be operated largely or wholly while the pack of cards is out of his possession and in the hands of the spectators. In this field of which he makes a speciality, he is in a class by himself.

If the reader desires super-mysteries of the card order, which create their effects without the use of a lot of difficult sleights, and which neither employ nor require any skill in manipulation, then this

collection will solve his problem perfectly.

A great deal of time, thought and care in editing, rewriting and illustrating the inventor's original directions have been expended with the hope that it may achieve its object of making the doors clear, simple and easy to follow, so that the reader may present the effects successfully.

Gilbert Gault.

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Card Miracles

[Next](#) | [Previous](#) | [Contents](#)

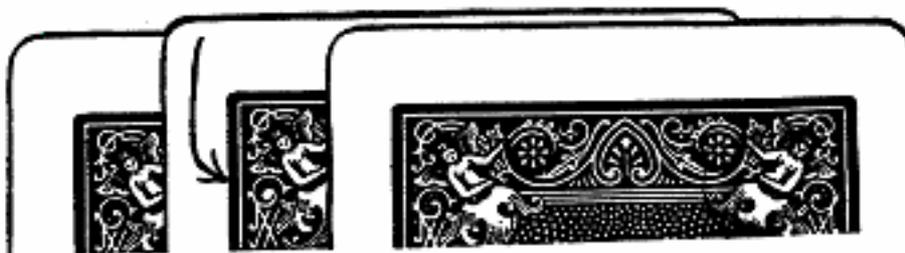
The Five Card Stabbing Mystery

Annemann

This is a feat that even to magicians and informed card men will appear impossible. In effect, five cards are selected and returned to deck which is subjected to a number of genuine shuffles, the cards being actually mixed and no location of any being kept. After being spread across table faces down, the performer, blindfolded, stabs with a knife the selected cards one by one. What is more, he **STABS THEM IN THE ORDER SELECTED (OR IN ANY ORDER CALLED FOR)**, locating each spectator's actual card without any chance of failure. The cards may be marked upon selection by the drawers.

Explanation

The deck is ordinary as it comes from the factory. But it is of a type known as "singleenders." In other words, where a distinguishing imperfection in the design will show when a card is turned opposite end to the others that are arranged all one way. The best cards for this effect is that known as the "Rider Back" of Bicycle Cards. The distinguishing mark is in a very **CONVENIENT** position in this pack--being near the **UPPER LEFT CORNER**, where a loop ends in a curl at one end--and in a small **WHITE DOT** at the other end. Therefore, a reversed card in a pack can **IMMEDIATELY** be found when the cards are spread on table faces down from **LEFT TO RIGHT**, this corner showing on each card for about half an inch. (SEE **ILLUSTRATION--ENLARGED.**)



With the cards all set one way, the deck can be subjected to

indefinite overhand shuffles and end to end riffle shuffles without disturbing the simple arrangement. The deck is then fanned faces down for selections, the spectators being asked to draw cards out, note and hold the cards against themselves to avoid showing them. This also tends to prevent them handling or TURNING their cards. Five are thus removed. Going back to the first, the performer TURNS HIS PACK end for end for the replacing of the cards. Thus it will be seen that these five cards are the only ones turned around in the pack and thus discernible from the others.

In having them replaced, however, it is done as follows: The first card is replaced near center, performer lifting off half the deck for the return of the card, and NOTING THE APPROXIMATE POSITION of the cut, and closing deck squarely. Attention is called that it is not possible for performer to keep track of the cards as replaced. On going to the second, however, and in FANNING the deck, the performer fans it at ABOUT THIS SPOT and the reverse mark immediately is seen. Then performer merely separates the deck JUST BELOW this first reversed card--and has second card replaced UNDER IT.

This, of course, is unknown to audience. Deck is again squared before next is replaced. This is continued with all--so that in reality all five cards are together near center of deck IN SAME ORDER as selected, from the top down!

After the fifth card has been placed in deck and pack squared, the performer mentions the blindfold, and states that the cards for the test will be spread on table faces down. In speaking, he illustrates his remarks by spreading the pack out. Next, in picking them up, he scoops them from RIGHT TO LEFT until he reaches the FIRST REVERSED CARD of the five, when he squares up this half of packet and drops on table. He then scoops up the remaining half of the cards, squares them up and drops on top. This is perfectly natural. Now, the FIVE SELECTED CARDS ARE ON TOP OF DECK AND IN ORDER!

The blindfold is now placed across eyes, but on account of the space near the nose, it is possible for him to look downward and see along the sides of his nose and see the surface of table. Performer asks that he be handed deck (he does not pick it up as he is blindfolded) and states that WHILE BEING UNABLE TO SEE he will give deck a THOROUGH MIXING. Very openly and slowly he gives the deck three genuine riffle or dove-tail shuffles thoroughly mixing them.

How? It is to be remembered that the five cards are on TOP OF DECK at start. When the deck is cut for the shuffle, it is cut about

twenty (20) cards from the bottom each time. And this lower portion is shuffled into the upper half. Thus the five cards near top may be broken between BUT THEY REMAIN IN THEIR SAME RESPECTIVE ORDER. That is, from the top down, regardless of the number of cards BETWEEN EACH--the FIRST reversed card will be the FIRST man's. The SECOND will be the SECOND'S, etc.

This genuine shuffle, while blindfolded, is what makes one of the baffling points of the trick. DO NOT CUT THE DECK.

Now, spread the cards from LEFT TO RIGHT, faces down. The knife is handed performer who asks one of the gentlemen to stand (performer knows the order of the selectors and where they are sitting).

Waving the knife around, the performer locates the reversed card belonging to this particular man, whether the 1st, 2nd, 3rd, 4th or 5th. He picks around with knife, finally stabbing the card. The man standing is then asked to name his card. The performer lifts the knife and shows that very card on the point of knife.

This is continued with the others, and each card found successfully. At the end, everything may be examined as there is nothing to find wrong with the cards.

Addenda

Most packs of this brand of cards are found in the correct arrangement when direct from the factory. However, this is not always true, there being at times, two, three or four reversed. The fact that this can be worked as given with practically untouched cards that have never been tampered with and which are not faked throughout the trick, crimped, marked or mutilated, and also the fact that there are no sleights or unseen moves made, makes it a masterpiece of its kind.

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Card Miracles

[Next](#) | [Previous](#) | [Contents](#)

The Eye-Popper Card Feat

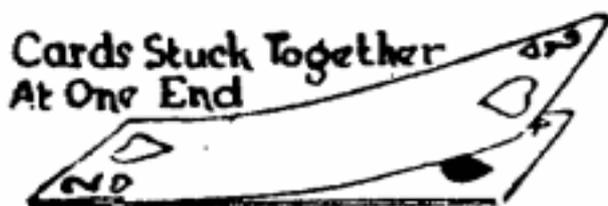
Annemann

For the last few years the ambition of every manipulator has been to achieve that masterpiece of the modern card sleightist--wherein a noted card placed **SECOND** from the top of the deck, instantly appears back on **TOP**; placed **IN MIDDLE** of deck, pops back on **TOP**; again, **SECOND** from top, and pops back on **TOP**; then finally on bottom and pops back on top, etc. Well, this is nothing less than a method by which **YOU, WITHOUT A MOMENT'S PRACTICE** and **WITHOUT THE USE OF A SINGLE SLEIGHT**, can do this effect **BETTER**, easier and **SLOWER** than any manipulator ever dared to attempt it. And far **CLEANER** than it has ever been worked before.

Shuffle deck and take out about a dozen or so of **RED** cards and **ONE BLACK** card. Place it obviously **SECOND** from the top of this packet of red cards. Merely flip the deck with your fingernail and it is back on **TOP**! You do this several times, until your manipulator friends are at a loss because they cannot see the move that they feel sure must be taking place. Then you plainly and **SLOWLY** pick up the card and place it plainly on the bottom (you actually do so). Snap! And the card is **BACK ON TOP**! Even when you finally place it in the center--Snap! and it pops down to the bottom and can be examined. Every card is shown back and front and all the others are red. Hand the entire deck out for examination if you wish, and spectators will find nothing but red cards.

Explanation

You must first prepare one simple thing.



Take two extra cards, having the same back design as the deck you are using. One is to be a **BLACK** card and the other a **RED**. Glue the

BLACK card to the **BACK** of the **RED** card **AT ONE END ONLY**

(for 1/2 inch) as shown in FIGURE. This double card can be handled freely, dealt and shown back and front as a SINGLE RED CARD. Place it on FACE OF PACK. At BACK of deck, have a single UNPREPARED DUPLICATE of the BLACK CARD (which is the unseen card of the glued pair).

To start: Hand this top card to spectator, saying that with the ONE BLACK CARD you will use a number of RED ONES. Turn deck face up, and deal, ONE AT A TIME on table, the FIRST DOZEN RED CARDS you come to. As the "double card" was dealt off first, it thus becomes the TOP card, when a moment later, you pick up this packet. Place face down on left hand.



Openly place the SINGLE unprepared black face card on top of the pack in left hand. With forefinger of right hand, lift the OUTER END of top card, showing it to be the BLACK card (as in FIGURE). Letting it drop, you openly place this TOP CARD second from top (really under double card). "Snap" top of deck, lifting outer end of the now top card, again, you show that the BLACK CARD has RETURNED to the top.

Really though, they are looking at the BACK CARD of the GLUED PAIR, which is being raised at its outer and loose end!

Once more take TOP card (double) and place SECOND from top. Again you "snap," and show it to have returned.

Next time, you openly shove TOP card (single unprepared) on to bottom of pack. "Snap," as before, and once more it is on TOP. Lastly you place TOP card (double) openly in center of packet. "Snap" pack, and, TURNING PACKET COMPLETELY OVER, show that the card has gone THROUGH TO THE BOTTOM. Immediately you deal the cards into a face up pile, one at a time, and show ONLY ONE BLACK CARD among all the other red ones!!

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Card Miracles

[Next](#) | [Previous](#) | [Contents](#)

Poker Player's Dream

Annemann

Here is a pretty effect, away from the general line, because your audience has nothing to do but watch.

A deck is genuinely shuffled, and then spread across table aces up. The high cards from the Ten Spots up are removed from one side to the other, special attention being called that they are taken from SHUFFLED DECK just as they lie, with no attention being paid to their order. Turning the cards faces down, they are further mixed. Then they are placed faces down in left hand. A borrowed handkerchief is thrown over hand and cards.

Any suit is selected by the onlookers. Reaching under handkerchief with right hand, performer almost INSTANTLY produces a "Royal Flush" of the cards of that particular suit! This is repeated with suits as called for until the entire twenty (20) cards have been produced.

Unprepared cards are used, making the effect almost impromptu except for a short two minute arrangement. First, run through the deck and bring to the bottom all the Tens, Jacks, Queens, Kings and Aces. Pay no attention to values, arrange this packet of twenty (20) cards as follows: from back to face of packet, starting with Spades and alternating with Hearts, until the ten cards are used up. Then start with Clubs and alternate with Diamonds until these are gone. Place this packet face down on top of deck and you are ready.

First, give deck a genuine riffle or dove-tail shuffle, cutting deck a trifle LOWER THAN HALF WAY. The fact that you riffle the LOWER half INTO the UPPER HALF, and separate the attached cards, makes no difference. Their RESPECTIVE ORDER is NOT CHANGED. You now state that you will use the HIGH CARDS ONLY for this effect.

Spread the cards face up from left to right on table. Starting at right end you push the cards to right carelessly and take out EACH HIGH CARD as you come to it, placing it face down on your left hand. Pick up only ONE CARD AT A TIME. Call attention that you take them REGARDLESS OF ORDER from the SHUFFLED PACK.

When they are all out, and face down on left hand, the subtle point is that **THEY ARE JUST AS THEY WERE ORIGINALLY STACKED** despite the genuine shuffle!

Remark that the cards have been well mixed, at same time fanning the packet face up (casually) and showing them. The cards appear well mixed as to the colors which are outstanding. Close fan, turn packet face down, and state that you will mix them just a little more so no one can accuse you of keeping track of any card. Deal the packet into two face down heaps, a card at a time to each. Pick up by putting the **RIGHT HAND** pile on the **LEFT**. Square packet and take in left hand faces down.

Ask for the loan of a handkerchief. During this stall, your right hand is over cards in left hand, thumb at rear. You count off five cards from bottom and insert the left little finger keeping a small break. Five more cards are counted and left **THIRD FINGER** is partially inserted here. Five more and **SECOND FINGER** separates these from top five. The is a simple process as you will see by trying. The breaks are at back and covered.

You take handkerchief in right hand and throw it over left hand and cards. Now any suit is called and you produce it almost instantly.

If the directions have been followed, **EVERY SUIT IS SEPARATED NOW**, the top five being all **DIAMONDS**, the second five being **HEARTS**, the third five being **CLUBS** and the bottom five **ALL SPADES!** And as the cards are already separated, the production is almost **INSTANTANEOUS**.

If you are not sure of yourself at first, the counting of the packets can be done **UNDER COVER** of the handkerchief, which spectator throws over your two hands and Cards. There is ample opportunity while you are explaining just what has been done and what you want them to do. The time needed for this is shout 20 to 30 seconds.

It a very deceptive trick. With borrowed cards (given a two minute opportunity of stacking) it appears **MIRACULOUS**.

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Card Miracles

[Next](#) | [Previous](#) | [Contents](#)

The "You Spell It Yourself" Feat Annemann

Here is a really new and different version of a spelling trick wherein the performer apparently does nothing but direct the spectator. Your audience will afterwards swear that you have never touched a thing. The misdirection is perfect. At the finish, everything is left in their hands with no chance of any trickery being found.

Two packs of cards are used although only one is in evidence at any time. Follow the slight preparation carefully, and you will readily understand what a really subtle principle is involved.

We shall call them pack No. 1 and pack No. 2. From pack No. 1, take the following cards, and arrange in order from back to face:-

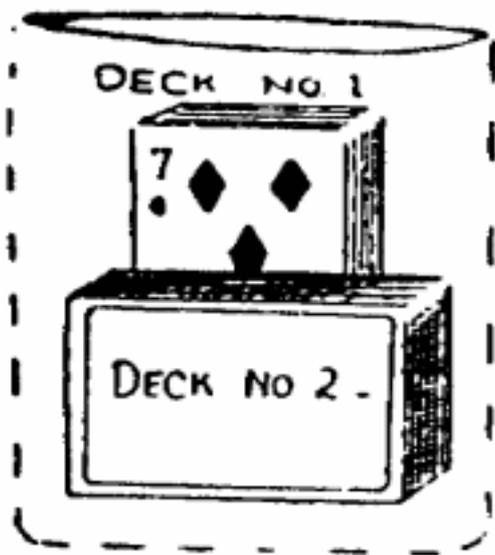
| | | |
|----------|---------------|-----------------|
| ACE OF | | |
| CLUBS | NINE OF | KING OF HEARTS |
| SIX OF | DIAMONDS | SEVEN OF SPADES |
| HEARTS | QUEEN OF | FOUR OF |
| JACK OF | DIAMONDS | DIAMONDS |
| SPADES | TEN OF CLUBS | EIGHT OF |
| EIGHT OF | ACE OF SPADES | DIAMONDS |
| HEARTS | | |

Now, these place on top of pack, and between each of these cards, place any other card from deck. Thus, these cards lie at EVEN NUMBERS down from top, as far as 24.

These 12 arranged cards are to be known as set No. 1 of six cards beginning with the ACE OF CLUBS--and set No. 2 of six cards beginning with the TEN OF CLUBS.

This arranged pack is now placed on table.

It is understood that any number from 12 down will be in the first set and over 12 to and including 24 is in the 2nd set.



The deck No. 2 is arranged by taking out the above 12 cards IN THE SAME ORDER and placing on TOP of deck. On top of these are placed ANY NINE OTHER CARDS. This deck is placed in the left side coat pocket, LAYING ON ITS SIDE. You are now ready.

Take deck from table. False shuffle if desired. State that you will have a card selected,

but BY THE SPECTATOR HIMSELF and that you will do nothing through the test. Hand him the deck and ask him to call out the first number he thinks of up to 25. He does so and you turn your back, asking him to count down and look at a card. BUT--if he names an EVEN NUMBER, you tell him to count down and look at the card AT THAT NUMBER. If he names an ODD NUMBER, you just tell him to count off that number of cards. When he has done so, ask him to look at and remember the NEXT CARD.

So no matter what number he names, he must arrive at ONE OF THE 12 VITAL CARDS.

If he has named 12 or below--you know it is in Set No. 1. If OVER 12, you know it is in Set No. 2. You remember this for later use. You do not know the exact name of his card, and never do until the last part of the effect.

When he has looked at his card, tell him to shuffle it into the deck well, and to remember that no one knows the card he has looked at. Also that no one knows WHERE it lies in the pack that he is shuffling.

Turning back to him, you take deck and explain: you want him to put the cards in his pocket, name his card for the first time, and then remove ONE CARD AT A TIME as he spells its name. As the performer explains this--he drops deck in his left coat pocket, STANDING IT ON END SO AS NOT TO MIX WITH THE OTHER CARDS (as shown in FIG. No. 6). Then as he explains about the spectator's bringing cards out singly as the spectator spells, he illustrates by bringing out, one at a time, SIX cards from the top of the other pack No. 2. (Spelling out six letters of a card like "F-O-U-R-O-F" etc.) With these SIX cards in hand, performer brings out deck, it being apparently the same deck as before in use. Now--

If the number named was in the 1st set (that is, if his number was under 12)--these six cards are replaced on TOP OF DECK --and then deck handed to spectator.

If the number named was in 2nd set (over 12)--the six cards are placed on BOTTOM--and then deck is handed to spectator.

So far as the performer is concerned, the trick is now over, although **EVEN NOW HE DOESN'T KNOW THE NAME OF THE SELECTED CARD!** The spectator puts deck into his pocket, and now **FOR THE FIRST TIME NAMES HIS CARD!**

When he names it, the performer asks him directly if any one could have known the card he was thinking of before. Also the performer relates that after noting a card with freedom of choice, the spectator thoroughly **SHUFFLED** the cards, and now has the deck in his pocket where no one can tamper with it, This helps work up the climax and brings out the "impossible points."

The spectator now spells his card's name, letter for letter, and brings out a card at a time from off deck in pocket. On the last letter, the performer asks him to hold the card high up **AND IT WILL BE THE NOTED CARD!**

From the audience viewpoint, a miracle has happened, because from their knowledge, only one deck has been in use. To their minds, only the spectator has handled the pack, the spectator apparently had **FREE CHOICE** of 25 cards (although this subtle principle of "alternating" has lowered that freedom to 12 cards) and the spectator also freely and thoroughly shuffled the cards after the selection. The performer actually never sees the face of a card throughout the test and **YET IT WORKS.**

Arrange the cards as above--and try it out alone first. Most important is the fact that, at the finish, the **SPECTATOR HAS THE DECK** (which he can keep and examine) and find nothing wrong in any way with the pack!!

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Card Miracles

[Previous](#) | [Contents](#)

A Day-Time Nightmare

Annemann

In this effect, the spectator apparently sees IN HIS OWN deck, a card which he finds that he has placed in his pocket several minutes before!

A fake card is needed and is made by gluing the FACE of any BLACK CARD to the back of a RED CARD (at one end only) for half an inch. the rear BLACK card is left as is. But the RED (FRONT) card is TRIMMED slightly at its outer loose end. This makes a "short" CARD, that can be found and stopped at in deck by riffling the pack. The beauty of this idea is that this "faked" double card can be ADDED TO ANY BORROWED DECK regardless of the back design--and cannot be noticed due to the handling of the dec,.

Get your double card on the face of any borrowed deck. Run through cards as if counting them to see if it is a full pack.--but really to locate the single DUPLICATE of the BLACK CARD of your glued pair. Get it on TOP OF DECK.

Have an ordinary envelope examined by the owner of deck, and then have him select a card from his pack. This top card (duplicate) of deck must be "forced" and the performer can use his favorite method. I generally riffle the pack asking to have someone call "STOP" at any point. In cutting, slip TOP CARD to top of LOWER HALF and selector gets it. Or, deal a row of four cards with this card in second place and force by the "between one and four" counting method.

TELL SELECTOR NOT TO LOOK AT THE CARD HE GETS, NOR TO SHOW IT--JUST TO SEAL IT IN THE ENVELOPE AND PLACE IN HIS POCKET. Cut the deck (bringing double card near center) and turn face down. Hold pack facing him, and riffle the TOP END, telling him to say STOP at any time. Now, as the short card is near CENTER you can always stop at this spot--which stops you BETWEEN THE GLUED PAIR and leaves the BLACK CARD in view and looking at him. Ask him to REMEMBER the card stopped at. Let deck close. Turn cards face up. Openly deal the cards out, face up on the table in a pile. Tell him to stop you when he sees

the card he noted. HE FINDS IT HAS VANISHED! This is due to the fact that the card he saw is GLUED TO THE BACK OF ANOTHER CARD.

And this, with his own deck, and without a single move or sleight.

Then, ask him to "NAME" his card. He does so and you apparently prove that he has been dreaming. Because when he opens his envelope himself, he finds the VERY CARD HE THINKS HE JUST SAW IN HIS DECK!

[Previous](#) | [Contents](#)



Annemann's Mental Mysteries

First published in 1929 as
"The Cabinet of Mental
Mysteries"

[The Premier Book Test](#)

[The Mentalist's Card Staggerer](#)

[The Psychic Writing](#)

[Instantaneous Card Memory](#)

["Phantasma" -- A Mental Card Feat](#)

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Annemann's Mental Miracles

[Next](#) | [Previous](#) | [Contents](#)

The Premier Book Test

The beauty of this test is, that throughout the experiment, the performer apparently does nothing whatever, and TOUCHES NOTHING USED IN THE TEST. The material used can be thoroughly examined after the experiment is finished. There is the advantage of being able to use ANY MAGAZINE OR BOOK DESIRED. The cards used are an ordinary pack of cards. There are several subtleties used which are practically unknown to magic previously.

The first requires but a slight arrangement of the DECK VALUES only--with no attention being paid to the SUITS. This is so that any TWO Cards taken TOGETHER from ANYWHERE WITHIN the pack, will total, when the values are added--either 14 or 15.

The arrangement in part reads as follows:

SEVEN & EIGHT together. SIX & NINE together. FIVE & TEN together. FOUR & JACK together. THREE & QUEEN together. TWO & KING together. ACE & KING together.

TWO & QUEEN together. THREE & JACK together. FOUR & TEN together. FIVE & NINE together. SIX & EIGHT together. SEVEN & SEVEN together. EIGHT & etc. until the deck is used up. Except for two aces which are LEFT IN THE CASE when deck is taken out of It.

The deck may now be cut indefinitely without disturbing the order. So much for that.

Taking the magazine or book to be used, it is opened at pages 14 and 15 WHICH WILL ALWAYS BE FOUND SIDE BY SIDE when book is open. The first thirteen words on page 14 are written down in a column and the same done on page 15.

If the same book is to be used indefinitely for this test, I will say it is best for you to memorize the two lists of words, each list of course forming a sentence or part of same, consisting of these 13 words. Then you are ready for the test.

However, if presenting the test impromptu, or nearly so with BORROWED BOOK or MAGAZINE, where you don't want to bother to memorize the lists, use a small end opening notebook. On the inside front cover of this, write the

two lists and place book in your pocket. In this case, the presentation is the same EXCEPT AT THE FINISH which I shall take up later.

TO PRESENT:- Have cards and book at hand. Remove cards from case leaving the two Aces behind. Place deck beside book on table. Walk away. Ask a spectator to step up and take book. Tell him that you want him to select a card from the deck but that you will never even touch deck or see the card. "In fact," you remark, "you had better take TWO cards to make sure of getting a free choice." Ask him to cut the deck several times, then to cut once and take two cards from somewhere in deck and go to a far corner with the cards and book.

Impress upon the audience the point that NO ONE CAN POSSIBLY KNOW THE CARDS HE HAS--and that it is obvious that he could have taken ANY CARDS in the deck.

Tell spectator to add the values of the cards together-- Then tell him to open the book at that page, but to let no one see the page.

Now pick out another spectator and have him step to table, take deck and shuffle it (incidentally destroying all order). Have him spread cards faces down on table. Then to wave his hand over them and then turn face up any card on table he chooses. Ask him to call out the value of the card to first gentleman with the book.

Performer asks first man to COUNT DOWN to the word at that NUMBER--on whatever page he has book opened at. Ask him to remember the word and then close book.

The word is then revealed by any method selected by the performer.

But, you ask, how does performer know which page has been selected? Another subtle point! In any printed matter containing numbered pages, regardless of what it is, when the book or magazine is open before you, the EVEN NUMBER is always on the LEFT--and the ODD on the RIGHT. The performer knows the WORD NUMBER after 2nd man has picked and CALLED OUT the card he selected. When the other man with the book starts to COUNT DOWN TO HIS WORD--just 1 single GLANCE tells the performer whether it is the RIGHT OR LEFT page he is counting on. Thus the performer knows whether it is the ODD or EVEN page.

In case memorized list from your own book is being used, the effect is concluded by the performer apparently READING THE SPECTATOR'S MIND, and divulging the word LETTER BY LETTER.

But with the secret list method, the performer asks spectator to think of the word intently and form a picture of it in his mind, if possible.

Taking the little book from pocket with pencil, performer opens front cover up, writes on top page, tears out same and replaces book in pocket.

Knowing as he does, the page and the word number, it needs but a glance at COVER when he is to write, to get the word. Then performer writes, "The word that is being thought of is---." Then the paper is folded up and handed to another party to hold. The spectator is now asked to say the word aloud, after which the man holding paper reads it to all. Thus memory is done away with and the secret unknown list does its work.

Another method is when working in front of a seated audience, where it is impossible to see the book and learn WHICH PAGE has been selected. In this case, the selection is narrowed to two words as you cannot help but know the word number in any case.

You ask the spectator to think of the word. Now in every case but very rarely, these two possible words will be of varying lengths, different letters, meanings, etc., which greatly differ. You are apparently trying to read his mind and alter a due amount of thought you name the FIRST LETTER of the word. If he says "Yes," you go on and finish it or write it down. If "No," ask him to think harder, while you concentrate again. And this time, you give it correctly. Or you can have him think of the NUMBER OF LETTERS in the word, state the number, and if wrong, you immediately know the word is from the other page.

There are many little kinks that can be used here as it is only a case of knowing which of the two is the correct one.

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Mental Miracles

[Next](#) | [Previous](#) | [Contents](#)

The Mentalist's Card Staggerer

It is with both regret and pride that I herein release a genuine pet trick of mine.

From the first conception of this advanced effect, it took over four months of intermittent work and thought to develop it to its present unsurpassed form. I want to thank both Mr. Al Baker and Mr. Stuart Robson, both of New York City for various suggestions and presentation points and also for their patience in watching me do it over and over again in order to improve.

The finished effect has completely fooled more than one advanced card man. None other than T. Nelson Downs commended me upon it as a beautifully subtle effect, and then used it himself. I can only ask that you present it EXACTLY as herein described.

In effect, a pack of cards is shown and shuffled. The spectator deals a row of five cards face down. Any one of these he looks at while your back is turned. The five cards only are picked up by you and placed into an empty pocket.

One at a time the cards are drawn forth openly from your pocket until but one remains. This one the spectator removes himself from the pocket and finds it to be his OWN CARD.

Everything can then be examined as there is nothing suspicious to find.

Working

All that is needed is a pack of cards and five extra cards to match. These five are all DUPLICATES. For example we shall call this duplicated card the Ace of Spades. First, take from the deck five cards (among which is the Ace of Spades). Place this Ace at the FACE of the packet of five and place packet in your inside coat (breast) pocket, faces TOWARD BODY. ALSO PLACE IN THIS POCKET, SEVERAL PAPERS OR LETTERS.

Have the upper RIGHT VEST POCKET empty.

On top of the deck place the FIVE DUPLICATES and between the third and fourth cards from top place a CONTRASTING card from deck. For instance, a red picture card. You

are now ready.

First, turn deck face up and slowly run through it from front towards back, showing cards and saying "If I were to ask you to merely think of one of these cards and then find it, it would be a very wonderful feat. However, I haven't yet advanced to such a stage, although I am very successful upon a smaller scale."

By this time you are NEARLY through deck (although NOT THE LAST SIX) and you close pack up and turn FACE DOWN. This introduction serves to show the cards all different and well mixed. It also SUBCONSCIOUSLY impresses them with the fact that you are handling the cards freely and carelessly.

With deck FACE DOWN, riffle shuffle once or twice, LEAVING THE TOP SIX CARDS INTACT and on top. Hand deck directly to spectator asking him to deal five cards FACE DOWN in a row. This is a bold move but a SAFE ONE under the circumstances--and he unsuspectingly deals the top five cards out faces down.

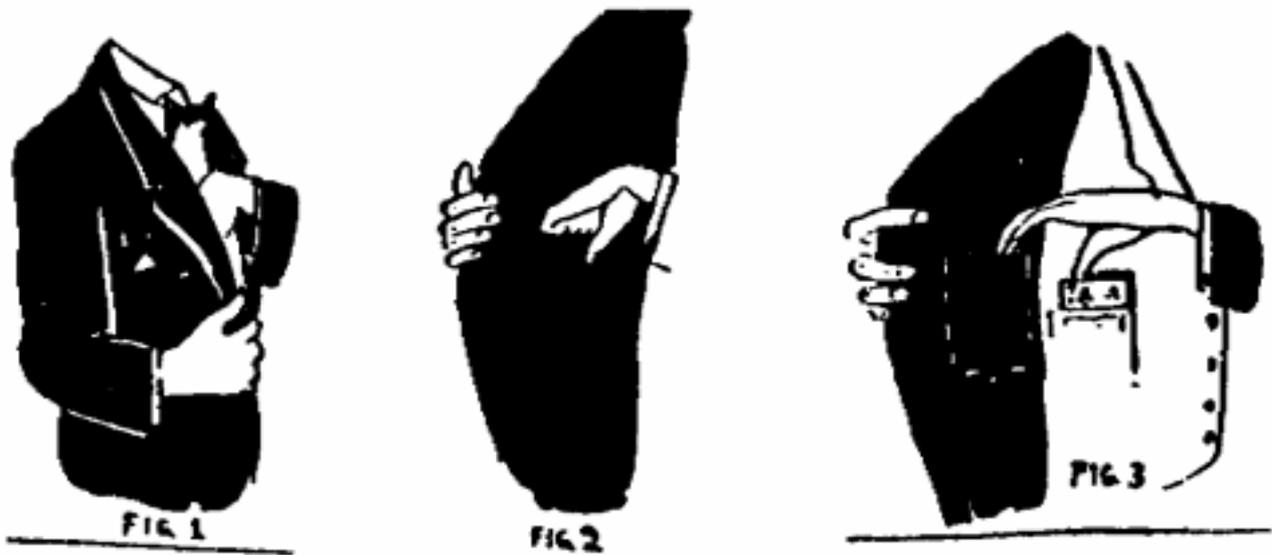
Taking deck back you tell him that when you turn your back you want him to turn up and look at ANY ONE of the five cards he wishes--then to replace it--then to move all the cards slightly-- so that POSITION OF CARDS can give you no dues.

Caution him not to turn up a table width="90%" and look at a card as that might bend it so it can be noticed--but to carefully turn over the card so it does not change it at all.

As you say this last you ILLUSTRATE by turning up and showing the FOURTH CARD dealt in the row (which is the contrast card). As you are about to return it you apparently get an after thought, push it into deck and deal another fresh from top into its place. This is one of the principal points of the effect and nothing is said except as stated. THE CARDS IN THE ROW ARE NOW ALL ALIKE! Naturally when you turn your back, one is looked at and returned. Although you do not know which of the five, they are all the same. You pick up the five face down cards. Without a word you hold them with RIGHT HAND while your left hand openly goes into inside (breast) pocket and removing papers or letters therefrom, lays them aside. STAND SO YOUR RIGHT SIDE IS TOWARD THE AUDIENCE.

Left hand takes cards and as you start to put them in pocket you LOOK AT SPECTATOR and ASK HIM DIRECTLY IF HE IS THINKING OF THE CARD THAT HE LOOKED AT in the row. This momentary thought for all takes absolute attention away from your exact actions although subconsciously they notice everything.

Your RIGHT HAND is holding coat open about five inches from body and LEFT HAND (holds cards between thumb and forefinger at end) with faces towards body (See Figure 1).



Immediately turning TOWARD RIGHT the coat is opened a little further SO THAT THE INSIDE COAT POCKET IS IN VIEW--and the audience SEES THE HAND COMING AWAY (See Figure 2) with FINGERS COMING OUT OF THIS POCKET.

But this is what the audience does not see, in that second before coat is swung open. As the left hand goes OUT OF SIGHT into the space between coat and vest (See Figure 1), the cards are PUSHED DIRECTLY down into UPPER RIGHT VEST pocket (See Figure 3) and the left free fingers go in to the coat pocket MAKING A VISIBLE "BULGE," which is slightly noticeable from the audience' view of outside (See Figure 1).

This visible "bulge" of the pocket is taken by the audience to be EVIDENCE of cards going into the breast pocket.

DO NOT MENTION POCKET OR WHAT YOU ARE DOING! Give your audience credit for SEEING you first empty your breast pocket and go through all evidence, of putting the cards there. Later, they will see you take them from there also. Therefore, there is no reason for you to mention the action.

Next, ask spectator to HOLD OUT HIS HAND, and with your free LEFT HAND, openly reach into pocket and bring out TOP CARD of heap there. Lay it face down on his open hand.

Repeat with the next three. Do it SLOWLY and OPENLY counting them "TWO"--"THREE"--"FOUR"--as they are removed. When FOUR are out, state that but ONE is left in the pocket.

Tell gentleman to reach in with his free hand and TAKE HOLD of the one card left BUT NOT TO DRAW IT OUT. When he has it, ask him to NAME for the first time the card he was thinking of. Then have him draw out the card and hold it up. IT NATURALLY HAS TO BE HIS SELECTED CARD!

At once they can examine all the cards, the cards in his hands, and the deck. It is now

complete with 52 cards and there is nothing suspicious to find. YOU HAVE PERFORMED A MIRACLE WITH 100% CHANCE OF SUCCESS!

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Mental Miracles

[Next](#) | [Previous](#) | [Contents](#)

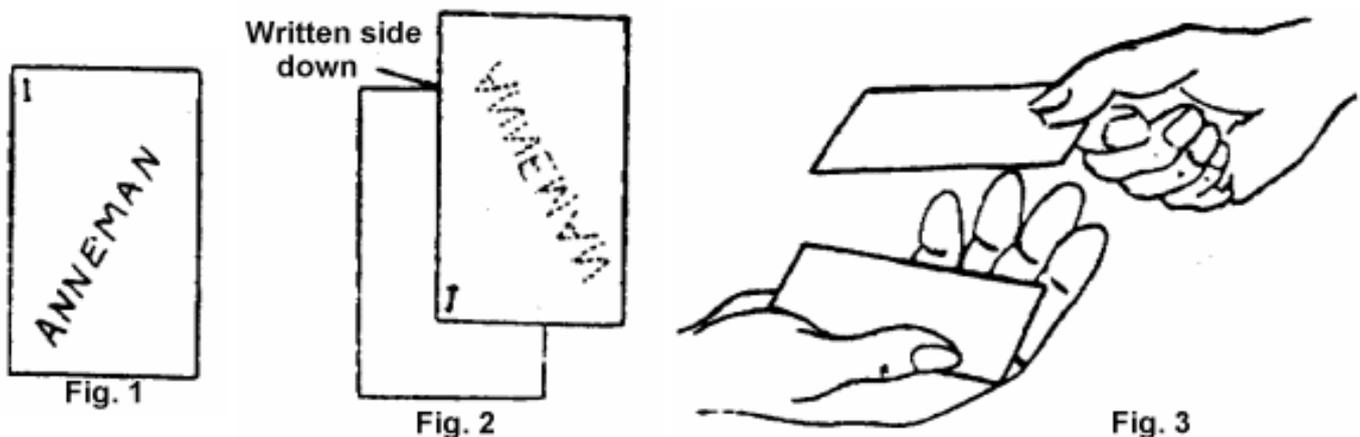
The Psychic Writing

I have here a really new principle for effects of this nature. It occurred to me in the latter part of 1927 while conversing with Max Holden on a principle of which he is the originator.

The first thought was to use the trick as herein described, with two blank cards of a calling card size, and as a possible publicity stunt to be used impromptu and at random when the opportunity was forthcoming. For a while I used it as a sort of "self introducer" where my own name would appear upon the blank and numbered cards. Then I discovered it much more effective to use the observer's name when possible, as it takes but a second to get it ready. I first introduced the effect to magicians at the 1928 Lima convention where I was continually "loaded" for as many as 16 names at one time. So upon meeting a performer I could work the effect apparently impromptu. So much for presentation possibilities.

In short, it is the only effect of its kind where with a pencil and two cards, four blank sides are shown and numbered, the spectator actually seeing four blank sides with a different number on each. Yet a name appears, filling one side of a card and everything may be kept and examined. There is neither anything else to add nor get away with.

Use two blank business cards. Beforehand, on the upper left corner of one card, write the figure 1, and then diagonally across card write the name or message desired (Fig. 1). Place the two cards together with the writing on the underside of top card and the numbered end nearest your body (Fig. 2). With spectator in front of you, you are ready.



Mention the two cards in hand, carelessly showing top and bottom of the two together and spreading them apart so top of lower card is seen. Ask party to hold out his hand, and very deliberately deal them onto his hand singly (fig. 3) and remark that only two are used and not three as some think. Pick them off hand and lay on your open left hand and writing is now on the bottom card against your hand with numbered end nearest your body.

Stating that you will number each side, take pencil in right hand and openly mark a figure 1 in upper left corner of top card. Make sure he sees full surface of top card numbered 1. Now lift left hand up

towards you so he cannot see face of top card and make this move apparently bringing another surface up.

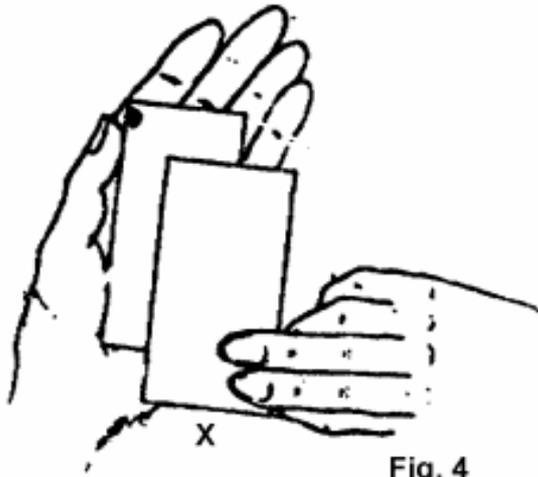


Fig. 4

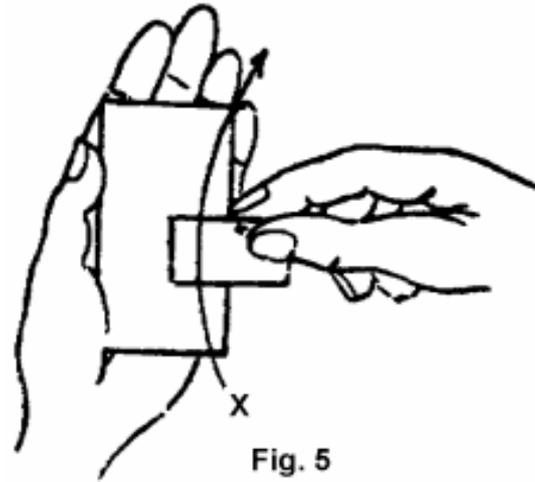


Fig. 5

With left thumb slide top card a little to right as in dealing. Take hold of lower right corner of this card with right thumb underneath and forefinger above (Fig. 4). Now turn this top card outward as if opening a note book until thumb comes to top and forefinger is underneath (Fig. 5), then, still holding card, bring same down behind the other card, not letting go until card is down entirely behind the other (Fig. 6).

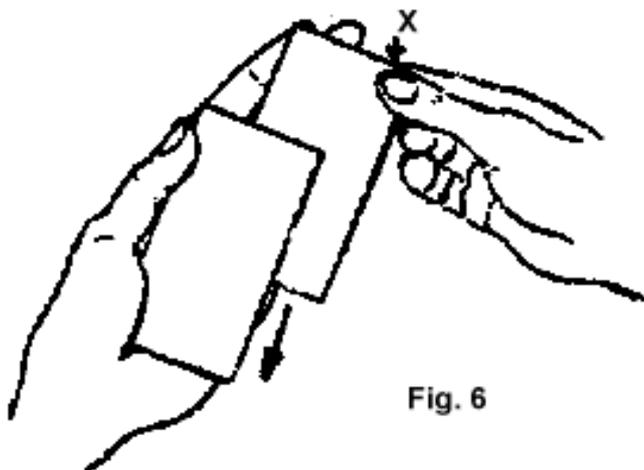


Fig. 6

The writing is now on underside of the top card and the figure you just wrote is on the underside of the lower card. Practice this move as it is very simple and natural in making. A clean surface is now on top, and still holding left hand up, remark that this will be side No. 2. Write the figure 2 in upper left corner and then lower hand and show the full surface of card bearing figure 2. Once more raise your hand and make exactly the same move as before, turning top card outwards and bringing it down behind other. For a moment, the writing will be seen by you. but only for a flash and not by spectator as he sees nothing. A new surface will be

before you on which you mark the figure 3 and then lower hand so that all may be seen fair. Once more hand comes up and the move takes place again-- BUT THIS TIME THERE IS A SLIGHT DIFFERENCE. AFTER TURNING TOP CARD OUTWARD, INSTEAD OF BRINGING IT DOWN BEHIND THE OTHER, BRING IT DOWN IN FRONT. To the spectator, the move appears the same as always.

This brings back to the front the side you marked with the figure 1. NOW RIGHT HERE IS YOUR SUBTLE MOVE AND PRINCIPLE. You mention that this side is number 4, so you make a figure 4 RIGHT OVER THE FIGURE 1, IN SHORT, CHANGING THE FIGURE 1 INTO A FIGURE 4 BY THE ADDING OF THE TWO SHORT LINES. Drop your hand and show this side perfectly blank numbered. Repeat that you have shown and numbered all four sides and hand cards to spectator to hold. WHEN OPENED HE FINDS THE NAME OR MESSAGE ON A NUMBERED SIDE AND ALL NUMBERS CHECK AND CARDS MAY BE KEPT BY THE SPECTATOR, AS NOTHING CAN BE FOUND WRONG.

Annemann's Mental Miracles

[Next](#) | [Previous](#) | [Contents](#)

Instantaneous Card Memory

Heretofore, memory work has necessitated a lot of study with mnemonics and word key lists. Card work was made doubly hard through having to learn two lists and very few have ever successfully accomplished this work although it covers many wonderful feats.

My new card memory effect is based upon several subtle ideas and principles which require but a moment's understanding. There is nothing to learn or commit to memory, and ten minutes from now you will be able to do it on a few minutes notice.

Nothing but a deck of cards is used and they may be borrowed, provided you have a chance for a **THREE MINUTE PREPARATION**.

Calling attention that deck is thoroughly mixed, performer gives it a **GENUINE RIFFLE SHUFFLE** and several straight cuts. Stating that to use the entire pack would lengthen the feat too much, the pack is turned face up and dealt into two piles, reds in one and blacks in the other. Performer takes the two packets face down on hands and gives spectator free choice and the packet remaining is dropped in pocket out of way. He stands in full view while spectator cuts packet several times and then calls out the order of the cards from top to bottom, back to face. Then, to avert any suspicion of confederacy or signal, performer goes into another room or out of sight. Immediately he calls order of cards correctly through packet, can repeat them back-wards if wished and as a conclusion names card at any number called or the position of any card named.

This effect is always appreciated by intelligent people as a demonstration of memory. There are methods for the genuine working of this effect but I have devised a counterfeit method that requires no memory and proves equally as effective. My greatest point is that **NOTHING BUT THE DECK IS USED**.

Beforehand, separate the pack into red and black piles. Shuffle the black heap and spread out face up. Arrange the values in the red heap to correspond with the order of those in the black pile. And, in regard to the suits, whenever there is a Club in the black heap, you use a Heart of the same value in the red heap. Whenever there is a Spade, you use a Diamond. Thus one represents the other and by looking at the fifth or eighth card in one heap, you can instantly name the card in that position in the other heap. Cut each of these separate heaps so that different values appear on the face, place the black heap on top of the red

heap, square deck and you are ready.

Call attention to the fact that deck is shuffled. Cut deck at bottom of black heap and give the two halves a genuine riffle shuffle, then several straight cuts. Turn deck face up and deal a card at a time into two heaps, black cards in one and reds in the other. Turn packets face down, one on left hand and one on right. Give spectator FREE CHOICE and the packet left you drop in pocket as you tell him to cut his packet and then read cards to you from back to face. You appear to listen intently to all the names BUT YOU DO IS TO REMEMBER THE LAST OR FACE CARD OF HIS PACKET. Then you leave their sight. You take packet from your pocket, look through and find the card in your packet that represents the bottom or face card of their packet. Cut your packet so this card is on bottom or face of your packet AND NOW YOUR PACKET WILL BE IN THE SAME ORDER AS THEIR PACKET.

Holding packet face down in your hand, deal them face up in a row from left to right and overlapping, naming each as you turn it up. After every fifth card dealt, jog the next five, either up or down, about an inch in the row. After you have thus gone through them, ask anyone to name a number and as you have them jogged in sets of five you can locate any number instantly and name cards located there LONG BEFORE THEY CAN COUNT TO IT in the other room. The same applies when finding a named card and telling the location of it.

When finished merely pick up the pack and drop in pocket before returning. You have performed a real feat of memory which cannot be surpassed in effect by the real thing--and yet you don't need memory at all.

The last subtlety of jogging the row of cards makes your replies almost instantaneous. There is no wait until you count to position, which you would otherwise have to do.

[Next](#) | [Previous](#) | [Contents](#)

Annemann's Mental Miracles

[Previous](#) | [Contents](#)

"Phantasma" -- A Mental Card Feat

This is an effect that depends mostly upon PRESENTATION--as most of the secret magical operation is practically completed before the trick is really started. To the performer, it is very simple both in preparation and working, but it is highly inexplicable to the audience.

Although smoking material is used, it is not necessary to smoke for the effect. Very little material is needed for it, as a cigarette case With cigarettes, a deck of cards in the case and an empty side pocket and five or six letter envelopes are all that is used.

The performer starts by announcing that by combining mind-reading with sleight of hand (!) he has been able to perform the most astonishing and weird problems. This forming a good topic, he goes into the effect wherein a thought of card vanishes and appears in another practically unapproachable spot.

PREPARATION: First is needed a deck of cards and five duplicate cards, all different. These five extra cards are planted as follows: ONE is rolled up tightly and inserted into 1 cigarette in lieu of tobacco; ONE is inserted in one side of the cigarette case and covered with cigarettes, the last of which is the PREPARED CIGARETTE. The case is then dropped into left side coat pocket, with a THIRD CARD lying loose in pocket. The FOURTH CARD is placed about fifteen from the bottom of pack and FACE UP in deck. The FIFTH CARD is placed on bottom of pack -- and the pack is then inserted into case.

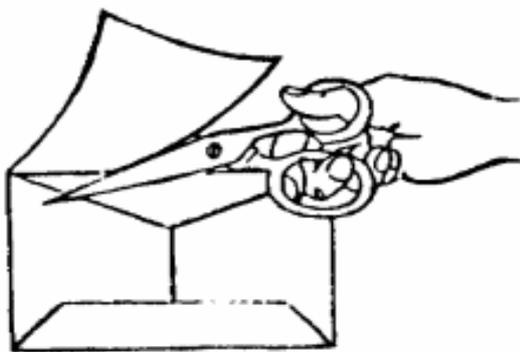


Fig. 1

Edge matches crease in
flap of envelope
placed behind

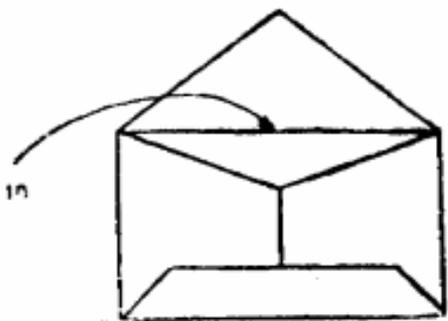


Fig. 2

Previous to this the five cards of the pack of which you have duplicates, were removed and placed on top. Four other indifferent cards are removed. Five or six ordinary letter envelopes are taken. The flap is cut off from one (See Fig. 1). They are all faced one way. The flap sides are up, and the flapless one placed on top (See Fig. 2). The flap of the second envelope is turned down over the top of the flapless one. Thus the flap of the second envelope APPEARS TO BE THAT OF THE FIRST ENVELOPE. The four extra cards taken from deck are placed in this SECOND envelope from the top.

The packet of envelopes so arranged is then placed in the inside coat pocket. You are now ready!

Ask a gentleman up on your LEFT. Take deck from case,--(secretly leaving the bottom or fifth card behind in case), which you close and drop on table. Riffle-shuffle deck, NOT DISTURBING TOP FIVE CARDS,--and NOT REVEALING FACE UP CARD near center.

Deal five cards face down on hand of man. Ask him to turn his back, look the cards over and to merely THINK of any one he pleases. Lay the remainder of deck face down on table. Ask another gentleman up on your RIGHT.

Take out the stack of envelopes in your LEFT HAND, flap sides up and pointed toward right.

CARD GOES INTO ENVELOPE
NO 1 INSTEAD OF NO 2
OF PACKET

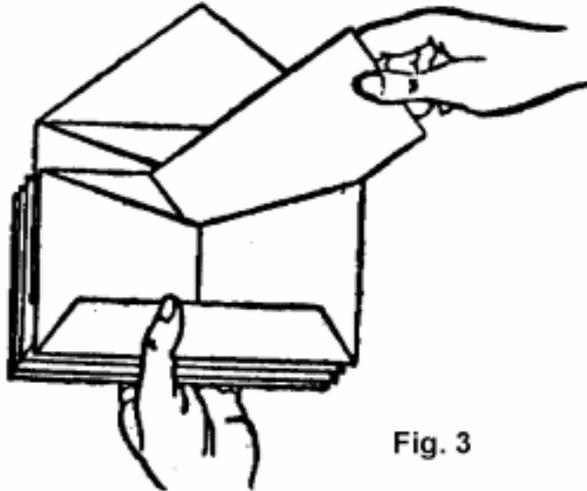


Fig. 3

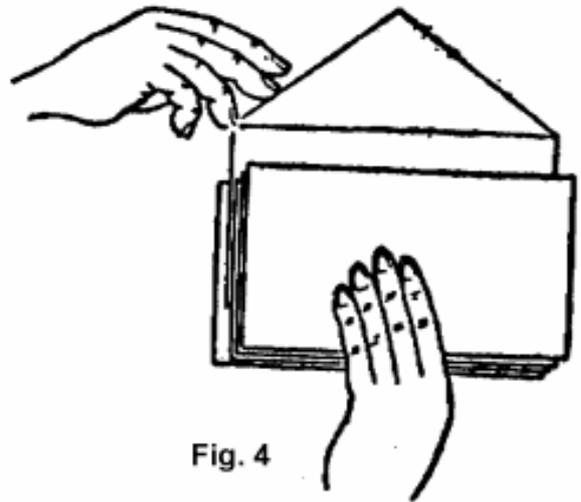


Fig. 4

When first man turns around with cards, after his selection, take cards in your RIGHT HAND--and apparently insert them into TOP ENVELOPE, the flap of which is partly open. They really go into top FLAPLESS ENVELOPE (See Fig. 3). At the same time, the LEFT HAND TIPS UP towards body--and RIGHT FINGERS pull second envelope UP ABOUT AN INCH, by the FLAP (See Fig. 4).

The left hand raises the stack of envelopes up to the lips to wet the flap. After this, the right fingers press flap down and seal it, the envelope being drawn high enough out of the pocket for this. The audience can only see the ADDRESS side of envelopes and all looks fair. After sealing flap down, the RIGHT FINGERS pull envelope away and hand to man on right--while the left returns stack of envelopes to pocket.

The man on your right side now initials the envelope to identify and holds it. The performer meanwhile CARELESSLY and NATURALLY brings out cigarette case and extracts the PREPARED CIGARETTE, holding it as if ready to light it. The case is shut and dropped onto table.

The performer mentions what has been done and how the first man is thinking of ONE of the five cards in envelope.

Then he further explains that by mind-reading he has learned the identity of the card--and by sleight of hand he did something with it, while right in front of them.

Performer then asks the second man to open the envelope and count the cards. "ONLY FOUR!" AND THE ENVELOPE IS UNPREPARED!

The man on left is now asked to name FOR THE FIRST TIME the card he was THINKING OF, "so that the rest of the audience may appreciate the surprising climax of this experiment!" He does so and the man on right declares it is the VERY CARD MISSING FROM THE ENVELOPE HE HOLDS!

Then the performer deliberately explains what he did with the card and the first man finds his thought of card HIMSELF!

BECAUSE NO MATTER WHICH OF THE FIVE CARDS WAS THOUGHT OF, THE PERFORMER CAN TELL HIM WHERE TO FIND IT! For example:--

1. If the card named is in the cigarette case or card ease, the performer calls attention to that article WHICH HE PLACED ON THE TABLE IN FULL VIEW BEFORE the thought of card was named. He asks first man to open the case before all, and upon doing so the card is found there.
2. If the card named is in the cigarette, attention is called to fact it has been in full view all the time, and now upon breaking it open, the card is extracted, unrolled and handed to owner.
3. If card named is in pack, the performer calls attention to the pack he placed on table and states that when hiding a card, the best place is among other cards. But to make it easily found, he has placed it in pack FACE UP! There it is found.
4. And lastly, if the card named is the one in your pocket--you can defy anyone to have seen you go to your pocket any time after taking cigarette case out, WHICH WAS BEFORE CARD WAS NAMED. The man is allowed to reach in and find the card there.

The effect is nearly foolproof, as it is mostly over beforehand. The fact that you have FIVE CARDS READY is never suspected.

Of course, attention is only drawn to the one place. All others appear perfectly natural and innocent articles by themselves, which are pocketed after effect.

With proper presentation, this is a wonderful drawing room or club feat.

[Previous](#) | [Contents](#)