



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 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 after 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.

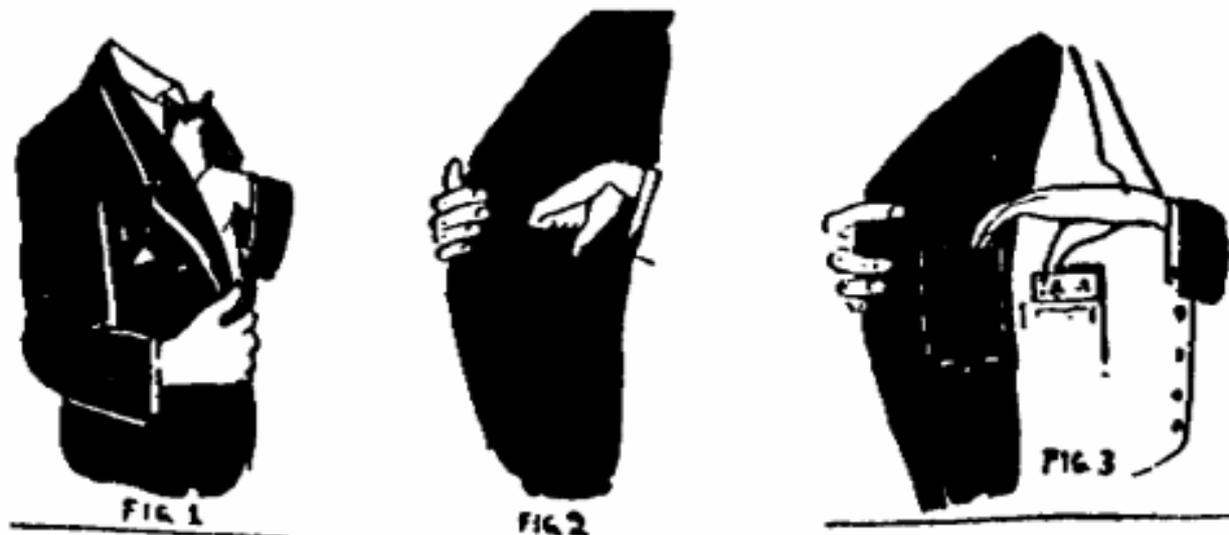
Taking deck back you tell him that when you turn your back you want him to turn up and look at **ANY ONE** of the five cards he wishes--then to replace it--then to move all the cards slightly-- so that **POSITION OF CARDS** can give you no dues.

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](#)

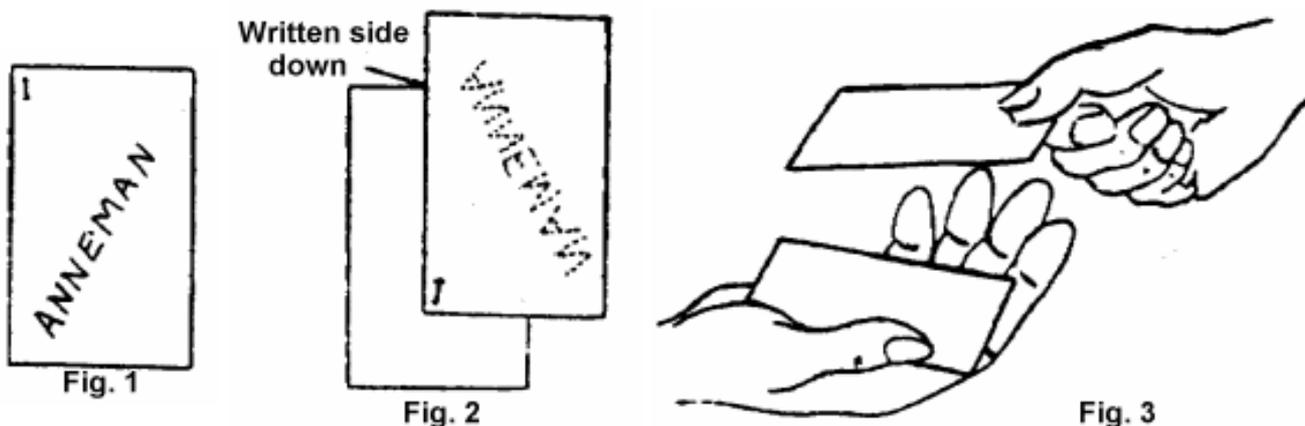
The Psychic Writing

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.

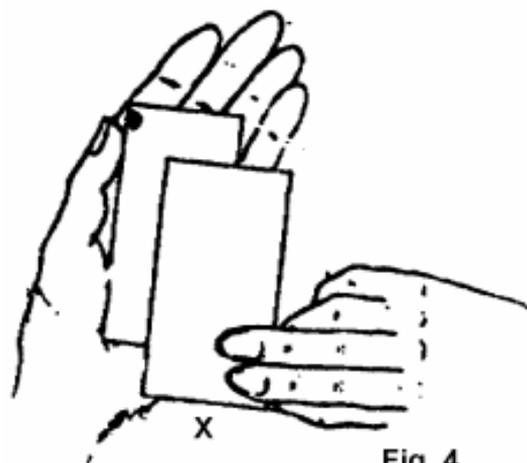


Fig. 4

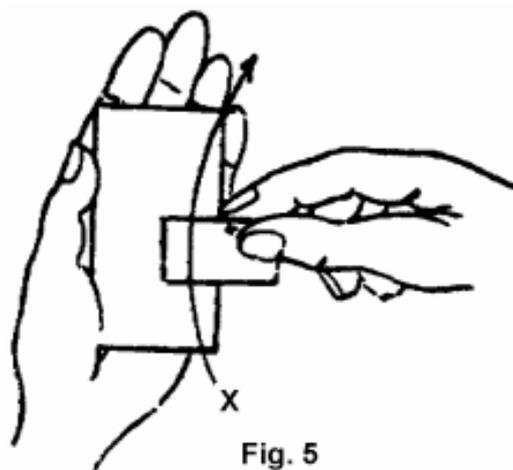


Fig. 5

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).

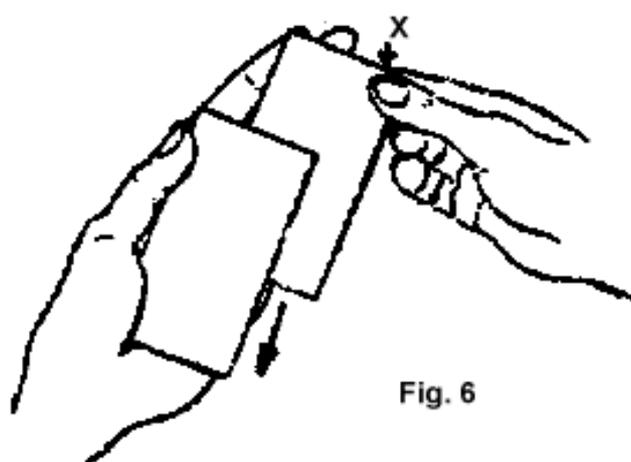


Fig. 6

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.

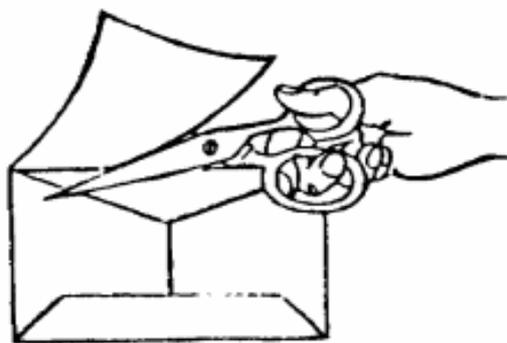


Fig. 1

Edge matches crease in
flap of envelope
placed behind.

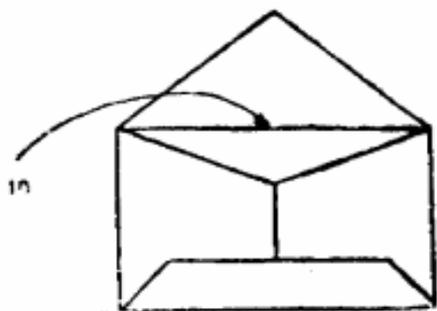


Fig. 2

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

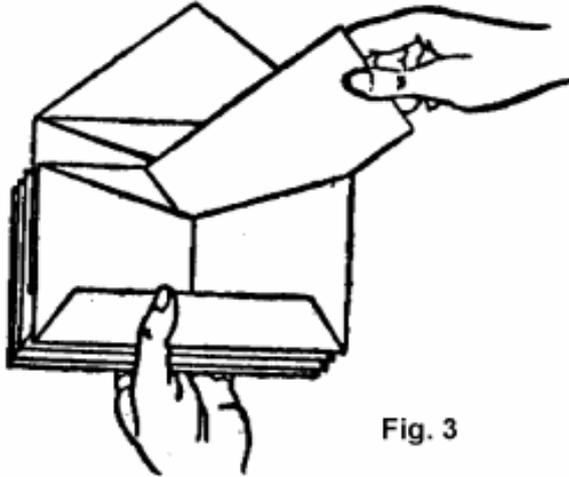


Fig. 3

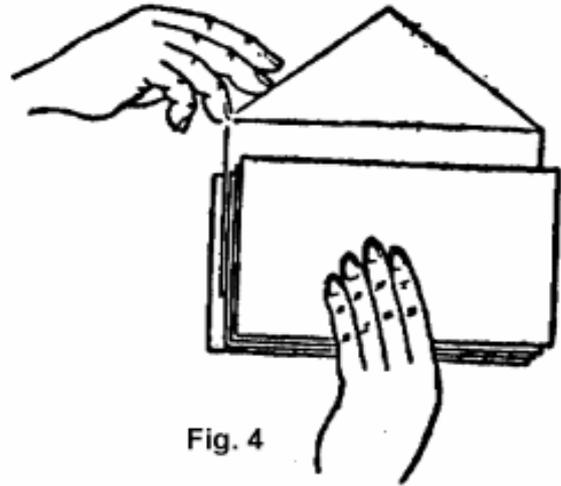


Fig. 4

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 fight--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 case, 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](#)