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MENTAL MYSTERIES AND CARD MYSTERIES



by Burling Hull

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By
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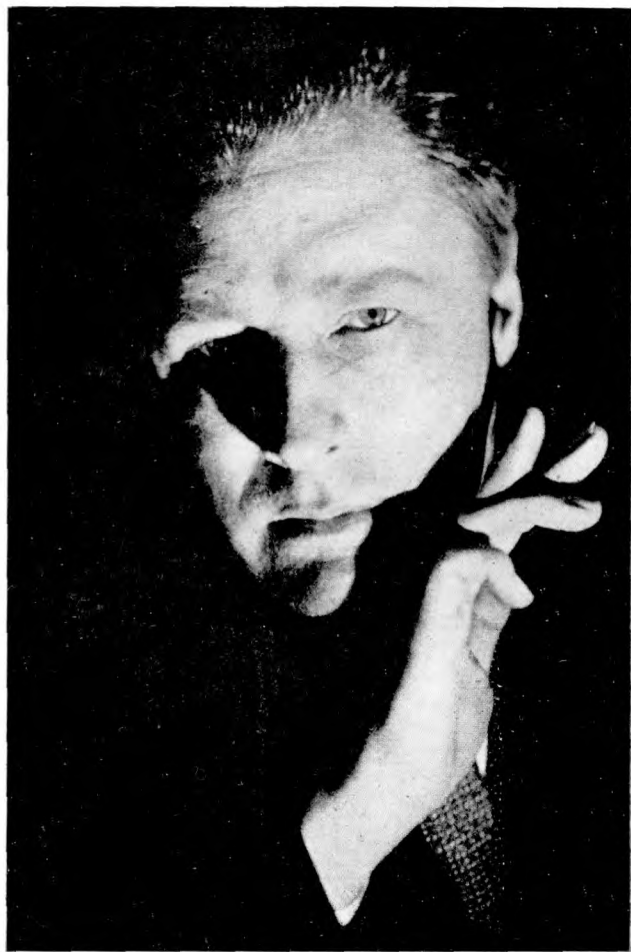
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THE PREMIER BOOK TEST.

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.	TWO & QUEEN together.
SIX & NINE together.	THREE & JACK together.
FIVE & TEN together.	FOUR & TEN together.
FOUR & JACK together.	FIVE & NINE together.
THREE & QUEEN together.	SIX & EIGHT together.
TWO & KING together.	SEVEN & SEVEN together.
ACE & KING 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 memorise 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 memorise 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 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 what ever 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 a 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 memorised 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 starts 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.

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) from pack. 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.

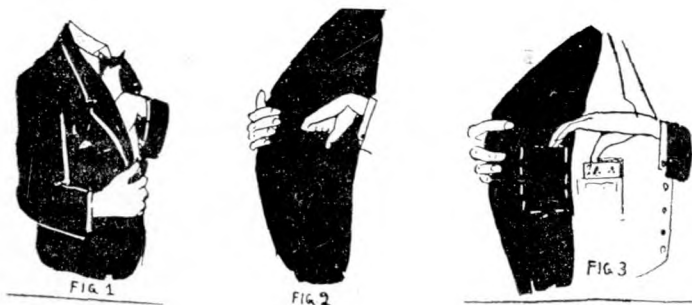
Taking deck back you tell him that when you turn your back you want him to turn up and look at **ANY ONE** of the five cards he wishes—then to replace it—then to move all the cards slightly—so that **POSITION OF CARDS** can give you no clues.

Caution him not to turn up a corner 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) coat 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 a momentary thought for all which 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** (with cards between thumb and forefinger at end) and 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 going 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 evidences 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!



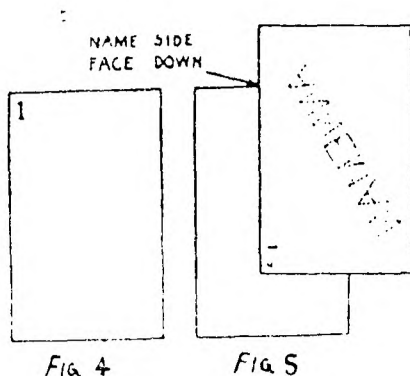
THE PSYCHIC WRITING.

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 is 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.

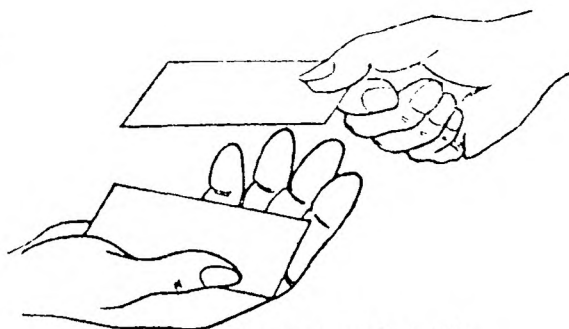
In short, it is the only effect of its kind where with a pencil and two cards, four blank sides are shown and numbered, the spectator actually seeing four blank sides with a different number on each. Yet a name appears, filling one side of a card and everything may be kept and examined. There is neither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

To prepare: One side of one card is filled with a name or a short message written diagonally across it at one corner. The UPPER LEFT CORNER contains the figure one (1). (SEE FIG. 4).



The two cards are placed together **WITH THE WRITING ON THE UNDER SIDE** of the **TOP CARD**. The **NUMBERED** end must be **NEAREST YOUR BODY** in handling cards—at start—(See Fig. 5.).

You speak of using a couple white cards—carelessly fanning them apart—as you ask spectator to hold out his open hand. Explain that some people think you use three cards and exchange them. You point out that you use only



DEAL CARDS ONE AT A TIME ON TO
SPECTATORS PALM TO REVERSE ORDER

FIG. 6.

TWO. Deal them out (See Fig. 6) singly upon his hand.

This **REVERSES** their position.

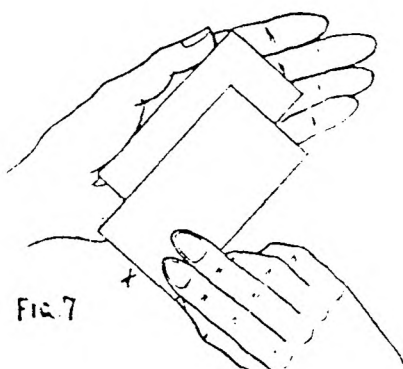
You at once pick them up again, and place them on your open **LEFT HAND**. The writing side is now on the **UNDER-SIDE** of the **BOTTOM** card with the numbered end nearest you.

Taking a pencil you state that you will **NUMBER** the sides. Openly mark the figure "1" in the **UPPER LEFT** corner of **TOP CARD**. Move hand around showing it so they can see the **ENTIRE SURFACE** of card and that it is not covered with any of your fingers.

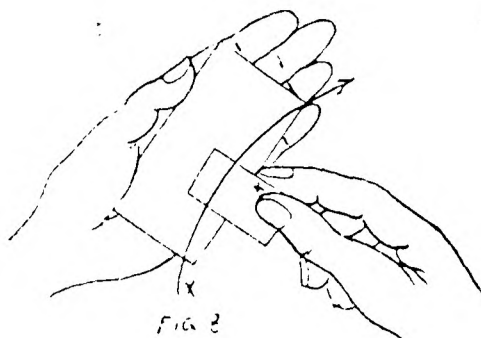
Now follow this with two cards in your hand.

Your left thumb slides top card slightly to **RIGHT** as if dealing—your **RIGHT** takes hold of **TOP CARD** at the

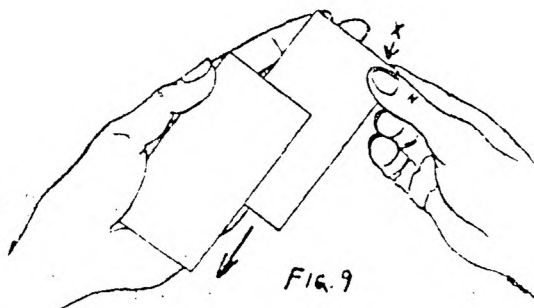
LOWER RIGHT CORNER, the THUMB UNDERNEATH and the FOREFINGER ON TOP. (See Fig. 7.)



The top card is now TURNED OUTWARD (as if opening a notebook)—(See Fig. 8)—which shows the TOP CARD in the act of being TURNED OVER.



When card has been completely **TURNED OVER** (and the thumb is on **TOP SIDE** and **FINGER UNDER**)—it is brought down **BEHIND** and **UNDER** the other card (**Fig 9**).



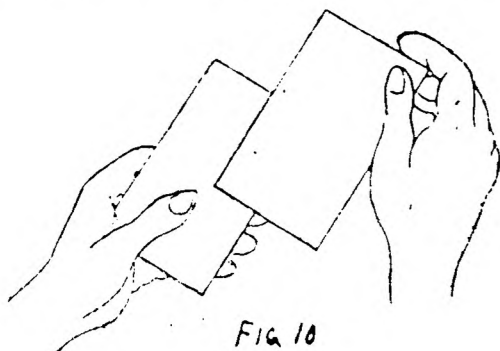
Fingers do **NOT LET GO CORNER** UNTIL CARD IS WAY DOWN and left fingers **CLOSE AROUND** cards and square them up.

Practice this move over and over as it is the **MAIN MOVE** and should be done smoothly and steadily without jerking and without haste. In fact the whole effect must be done **DELIBERATELY** and **SLOWLY**—and **SMOOTHLY**.

Now, a clean surface is facing upwards. (The writing is now on the **UNDERSIDE** of the **TOP CARD**). You are about to number this card—but in doing so, the **LEFT HAND** comes UP to a point near shoulder height, so that the card surface is **OUT OF SIGHT OF THE SPECTATOR** while the figure 2 is being written in the **UPPER LEFT CORNER**. This is a natural move for writing in the hand. Immediately the left hand is lowered and shows the second numbered side all around.

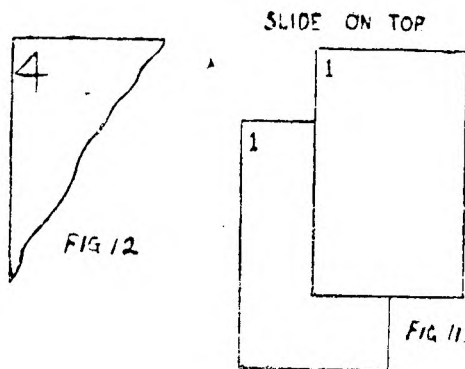
When this has been shown, the **LEFT HAND** again comes UP to shoulder height, and the same move is made as at first—the top card being **TURNED UPWARD** and brought down **BEHIND THE OTHER** one in the hand. This time for just a second, the **WRITING SIDE** can be seen by you **BUT BY NO ONE ELSE**. After changing cards—**BEFORE THE HAND IS LOWERED**—you write the figure “3” in the **UPPER LEFT CORNER** of **TOP SURFACE**. Then lower hand as before and show around as, “Side Number Three.”

Once more your **LEFT HAND** comes **UP** and again the same move is **APPARENTLY** made—but this time there is a slight difference. After the **TOP CARD** is turned **OUTWARD** as before—instead of bringing it down **BEHIND** the other card, it is **BROUGHT DOWN IN FRONT OF IT** (see Fig. 10) instead. From the spectator's view the move is



just the same as before, as your hand hides the exact action. From the front the motions look exactly the same as before.

This brings back to the **TOP**, the side number "**1**" (which you first numbered) (See Fig. 11). Without bringing



your hand down you mention that this is the **LAST SIDE** and you apparently make the **MOTIONS** for marking a figure **4**. But you actually **ONLY MAKE THOSE NECESSARY TO**

CHANGE THE FIGURE "ONE" into a PERFECT NUMBER "FOUR" (See Fig 12). The rest of the figure (the upright stroke) not being needed, is merely a MOTION.

At once the hand is dropped exactly as before—and side "Four" shown! Now with the cards still down, they are **SPREAD JUST A TRIFLE** (the **TOP** card to the **RIGHT**).

The figure "1" shows up on the **UNDER CARD** (this being the writing side) and performer states "Sides One and Four". Closing them up and turning them over together, end for end, they are spread again—and "Two" and "Three" shows.

The cards are now squared up and handed to a spectator to hold for the finish.

The spectators have actually seen four blank sides **WITH A DIFFERENT NUMBER ON EACH**. And when the cards are examined, the four **NUMBERED** sides are all there properly numbered—yet a name or message is found on one side of one of the cards.



INSTANTANEOUS CARD MEMORY.

Heretofore, memory work has necessitated a lot of study with memonics 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**.

EFFECT: The deck is thoroughly and genuinely shuffled to start with. Because using the entire pack would make the feat too long, it is divided into half and one half freely chosen by a spectator who cuts the packet and reads it through once out loud to the performer who stands in full view in the centre of the floor.

To prevent signals or confederacy, and so everyone may see the cards as named, the performer leaves the room but stays within hearing distance.

The spectator spreads the cards in a row face up and the performer successfully names the cards in order both ways. Also names cards at any number or the number of any card.

This effect is always appreciated by the intelligent class as a demonstration of pure memory highly trained. But it is really nothing but a really cute trick all the way through.

First, the arrangement, which **WILL ALWAYS BE DIFFERENT**. Separate the red and black cards into two

heaps. Shuffle the red cards and spread them from left to right faces up. Now place your black cards in a row under the reds with the values corresponding, and everytime you have a Heart above, place a Club of the same value below. Each time you have a Diamond place a Spade of the same value. Thus by looking at the sixth card for instance in the red packet you can name the sixth card in the black packet as it will be of the same value in the opposite suit. Thus either packet will be a copy of the other. Place one on top of the other with a bridge or break between.

To PRESENT: Call attention to the shuffle. Cut at bridge or break and SHUFFLE THE TWO HALVES TOGETHER with a riffle or dovetail. Of course, the audience doesn't know one half is all black and the other red. Mention that a full deck is too much and that you will divide the pack. Turn deck face up, and dealing a card at a time, deal the REDS IN ONE HEAP and the blacks in another. Then turn the two packets face down. The subtle point is that the TWO PACKETS ARE STILL ARRANGED AS AT FIRST IN REGARDS TO EACH OTHER! This may be hard to believe, but try it with a pack of cards now—and note the principle.

Ask the spectator to take either one of the piles. Upon selection you carelessly drop the other half in your pocket, out of the way. Ask him to CUT the packet a couple of times and then starting at top, to read the cards to you just once. You listen AND REMEMBER THE LAST CARD NAMED, ONLY.

Step from the room and immediately take out packet from your pocket. Run through it and cut it so the card is at face or front which corresponds with the last card named. NOW YOUR PACKET IS THE SAME AS THEIRS!

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.



"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 is all that is used.

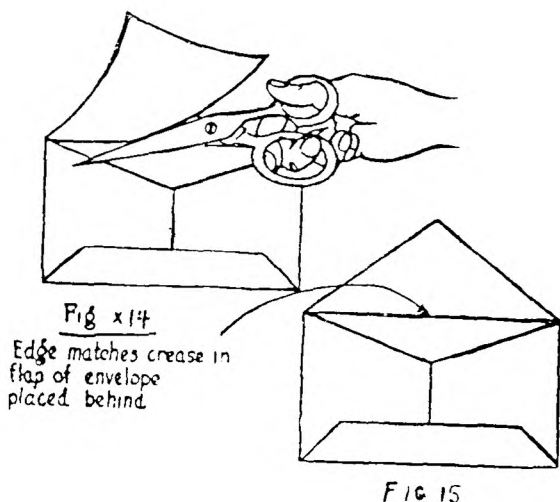
The performer starts by announcing, that by combining mind-reading with sleight of hand he has been able to perform the most astonishing and weird problems. This forming a good topic, he goes into the effect wherein a thought of card vanishes and appears in another practically unapproachable spot.

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 a 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 then inserted in case.

Previous to this the five cards of the pack of which you have duplicates, were removed and placed on top. Four other indifferent cards removed. Five or six ordinary letter

envelopes are taken. The flap cut off from one (See Fig. 14). They are all faced one way. The flap sides are up, and the flapless one placed on top, (See Fig. 15). The flap of the



second envelope being 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!

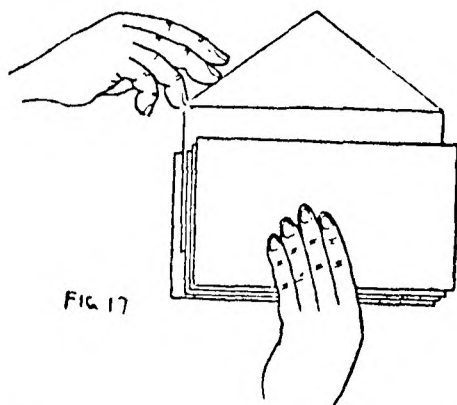
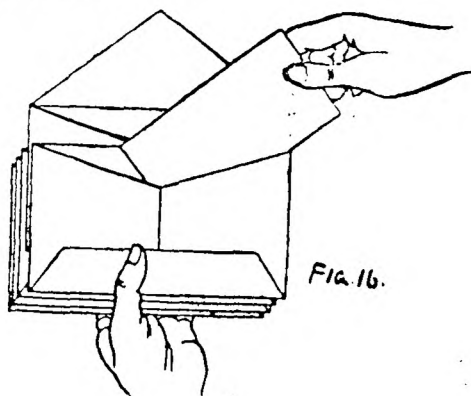
Ask a gentleman up on your **LEFT**. Take deck from case,—(secretly leaving the bottom or fifth card behind in case), which you close and drop on table. Riffle-shuffle deck, **NOT DISTURBING TOP FIVE CARDS**,—and **NOT REVEALING FACE UP CARD** near center.

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.

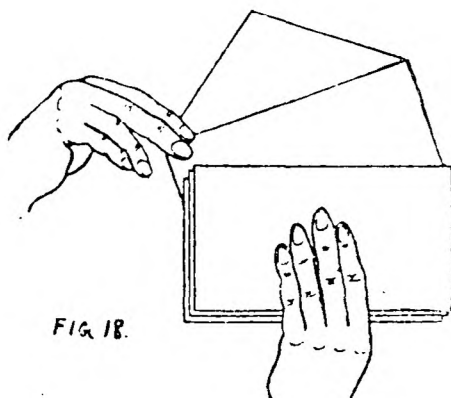
When first man turns around with cards, after making his selection, take cards in your **RIGHT HAND**—and apparently insert them into **TOP ENVELOPE**, the flap of which is partly open. They really go into top **FLAPLESS ENVELOPE**

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

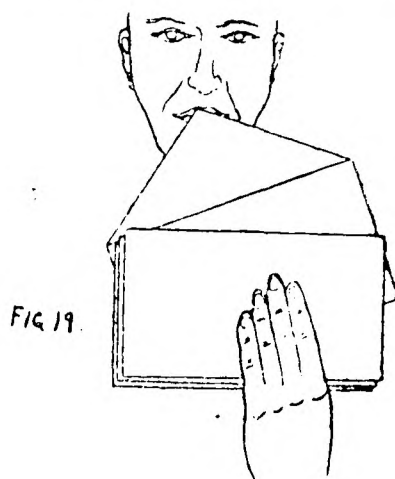


(See Fig. 16). At the same time, the **LEFT HAND TIPS UP** towards body—and **RIGHT FINGERS** pull second envelope **UP ABOUT AN INCH**, by the **FLAP** (See Fig. 17).

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. 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 WERE 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 himself 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.



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A COMPANION VOLUME



SH-H-H -- ! IT'S A SECRET

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The Prophecy of Occurrence.
The 203rd Force.
Nickles on the Brain.
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PART II.

ANNEMANN'S MENTAL MYSTERIES

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.

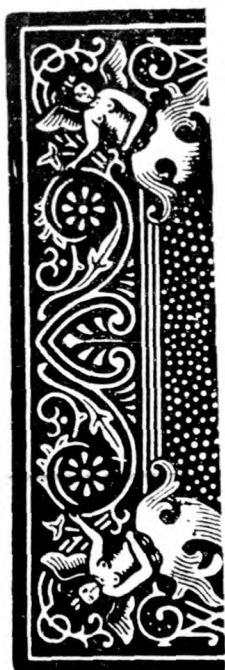
He has achieved a reputation among magicians for his unique way of presenting his baffling card mysteries.

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, re-writing and illustrating the inventor's original directions have been expended with the hope that it may achieve its object of making the directions clear, simple and easy to follow, so that the reader may present the effects successfully.

GILBERT GAULT.



THE FIVE CARD STABBING MYSTERY.

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 "single-enders." 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 drawn 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 **URNS 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 centre, performer 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 centre of deck—and 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 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. Thus, 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 shuffling, while blindfolded, is what makes one of the most 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.

THE EYE-POPPER CARD FEAT.

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 finger-nail 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 centre—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 $\frac{1}{2}$ inch) as shown in **FIG. 4**. 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).



FIG.4

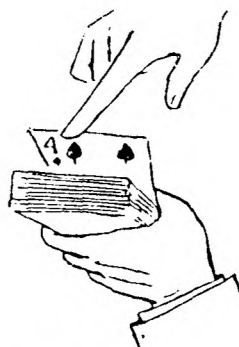


FIG.5

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 5**). 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 centre 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!!

POKER PLAYER'S DREAM.

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 faces 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 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 well mixed, at same time fanning the packet face up (casually) and showing them. The cards appear well mixed as to the colours 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. This 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 about 20 to 30 seconds.

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

THE "YOU SPELL IT YOURSELF" FEAT.

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



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 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; that 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 them bringing cards out singly as they spell, he illustrates by bringing out, one at a time, SIX cards from the top of the other pack No. 2. (Spelling out six words 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 pack handed to spectator.

But—if number named was in 2nd set (over 12)—the six cards are placed on BOTTOM—and then deck 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 **FOR THE FIRST TIME NAMES HIS CARD!**

When he names it, the performer asks him directly if anyone 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!!

"A DAY-TIME NIGHTMARE."

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 glueing 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 deck.

Get your double card on to 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** on 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 favourite 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 centre) 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 **CENTRE** 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!**

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VARIED CONTENTS

Of special interest is the fact that the author has not confined himself solely to effects and improvements of his own origination, but has also included a large number of "pet effects" and tips given him at various times by different magicians, many of whom are world-famous. Here are the names of some of those whose tricks or suggestions are given:—

NATE LEIPZIG.
BILLY O'CONNOR.
HORACE GOLDIN.
HARRY HOUDINI.
JOHN ANDERSON.
ALEXANDER WEYER.
ERNANDO VENERI.
JOHN MULHOLLAND.
FRED HARCOURT.
CHUNG LING SOO.
ROBERTSON-KEENE.
ELLIS STANYON.
EDWARD BAGSHAW.
SR. PARTAGOS.
M. BERNANDO.

A FEW EFFECTS:

THE "DO-IT-YOURSELF"
DISCOVERY.

THE MOVE THAT MYSTIFIED
DOWNS.

THE HOUDINI "BLUFF"
CHANGE.

A STUDY IN BLUE AND WHITE.
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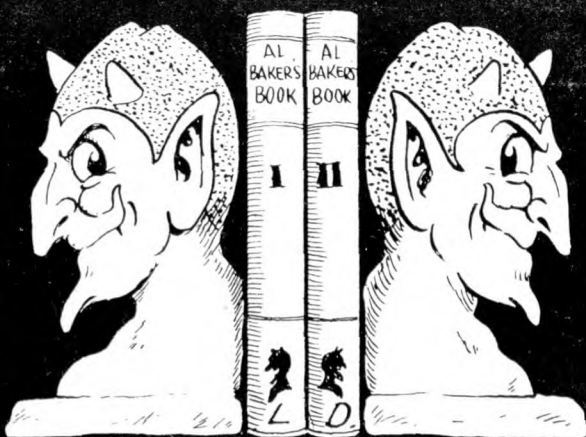
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At Davenport's last week I picked up what I consider to be two fine books and first class value for money if exclusive

effects count for anything. They are Al Baker's Book 1 and Book 2, published by Davenport's who have purchased the English rights from the American author, at 5s. 6d. and 4s. 6d. respectively. It is a pleasure to praise "well worth" books and in Number 1 is the pack that cuts itself, a full sight wrist tie (a la the Keller tie but hands in front all the time), a subtle card "coincidence," Al Baker's pet hat trick (shades of one of mine!) and "Rising Cards," a "Feel my pulse" delineation, tied handkerchief through wrist, an "impossible" card discovery (cute and cheeky) and another where five mentally noted cards are thought of by performer, together with an "addition" trick, "another cut and restored rope," also another card discovery but different and "psychological," then with two more card effects in between, Al Baker's famous billet mystery and the self-unknitting handkerchief, using an unusual and new variation. Book 2 has a glass vanish based on a familiar principle, then "Gee!" and "Gee" it is, using two packs and plenty of fooling. "Undercover" is an effect where performer duplicates a drawing made on a slate by spectator and without his apparently seeing it. Another Four Ace trick, "Your pulse tells" and "A card and a number" explain by title the respective card effects, and then we have Baker's Bill (Treasury Note over here) Switch, "Unsight and Unseen," if bad grammar is good conjuring and even a non-card man like myself could register with it. "Sex appeal" uses two rings and something else we know of, but is 15 inch long hair grown nowadays? "Come Seven" is the dice effect you can do but no-one not in the know can, then a "Lost and found" trick with borrowed pack. "Something from Nothing" is a subtle method of loading the tambourine rings or miniature "drum," and "Pass the salt" enables performer to locate one of three cards just looked at. "Button Buttons" uses the old coin slide, a threaded through drawer button being automatically released on closing and opening the slide. "The name is —" is Baker's reading of something written burned from a card with a jumble of letters marked on same. "Me and the Missus" (or girl friend or sweetheart if you're single and the lady wants to help) is a "know all, sees all" (says they) act and a "Novel Escape" is the simplest but coolest escape imaginable. "The Milky Way," the final effect, is with a jug of milk and a glass and hat. You know the rest, but here all the props can be made up for a few pence. Yes, two good books. I consider that both books for an outlay of ten shillings will provide pleasure and profit and so I am advertising them in our columns this week.

B. W.

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