



Annemann's Buried Treasure by Theo. Annemann

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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 misdirection 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?

The East Indian Needle Trick

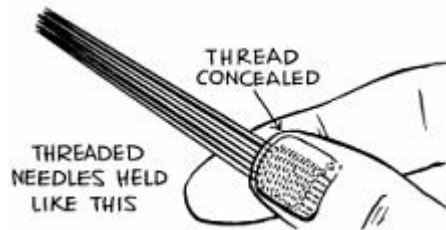
Editors note: This trick and several others here are provided as a historical document. The publisher of this version does not recommend following the instructions provided in the original book where they may be obviously unsafe (such as filling your mouth with needles!)

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 sitting on the 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 the 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. The spool sits upright in the basket. A glass of water is close by.

Call up your doctor or spectator to examine your mouth. Take from the 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 them between the thumb and forefinger of your right hand, at same time addressing your audience. State that you also use two yards of white cotton thread for the experiment, at the same time reaching into the basket with your right hand, dropping the needles, picking up the bundle from the spool and also the spool.

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

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

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 of cigarettes and after examining them a cigarette is removed, marked and placed in the performer's mouth. A bill is borrowed and the spectator writes down a number and initials the bill before the performer even touches it. The bill is destroyed in a most open manner, the cigarette being lighted just before this event. The cigarette is now identified by its mark and, while still burning, is broken open and the bill is removed. When handed back, the owner is asked to identify the bill by marks and number.

Take a new pack of cigarettes and open it from the bottom with a 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 the cigarette back into pack, remembering which it is from top and seal up the pack with a little glue. Make a neat job of it as it has to stand a look but not much as they always look at the seal and top. Have in your pocket a letter size envelope with a slit along the centre of the face and inside it a piece of paper the size of a folded bill. A candle is sitting on your table at your right and several matches in your left trouser pocket.



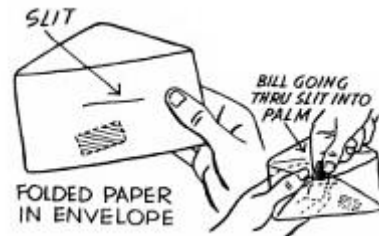
Go into the audience and hand the pack out with a request for it to be opened, you starting it at the right side as they are usually opened only a little. Watch closely and have him hand you a cigarette, you can tell if it is the right one and if not

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. The audience takes it for a joke and you are

pattering about being generous, etc., and when you get the loaded one say you'll have to quit because you have already exceeded your expense account. Hold the cigarette between your fingers and have a person mark it and place it in your mouth.

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

Fold the bill several times and taking the envelope, with the flap to the front, openly insert the bill. It should come out of the slit into your left fingers which are behind envelope. With your right hand fold down the flap and hold it in front of the candle and then into the flame. Here is the perfect misdirection as they will all look at the bill and your left hand with the bill will casually go into your left trouser pocket as you watch envelope burn. After the ashes are scattered go into audience, still puffing the cigarette and have it identified by the marks. Step back or onto the runway and break the cigarette open and unroll the bill.



After the candle is lit, the bill is inserted into the slit of the envelope. The envelope is then held in front of the candle flame. The bill is inserted into the left hand, which is behind the envelope. The right hand folds down the flap and holds it in front of the candle flame. The bill is then inserted into the left hand, which is behind the envelope. The envelope is then held in front of the candle flame. The bill is then inserted into the left hand, which is behind the envelope. The envelope is then held in front of the candle flame. The bill is then inserted into the left hand, which is behind the envelope.

Now is the subtle move for which I thank my good friend John Sardo of Elmira, N. Y. 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 a very nice experiment, at same time pocketing the bill and starting back towards the stage. This gets a good laugh and of course you act surprised and then remember the borrowed bill. Go back into the audience and return it, having the gentlemen identify it, but of course when you put the bill in your left trouser pocket and then withdraw it you exchanged it for the original and there you are!

Mentalex?

After discussing with your audience a convincing discourse on mind control, you borrow two stiff hats and place them 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 the deck in one hat, you remove cards one at a time, with your back towards the 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 practising. 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?"

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

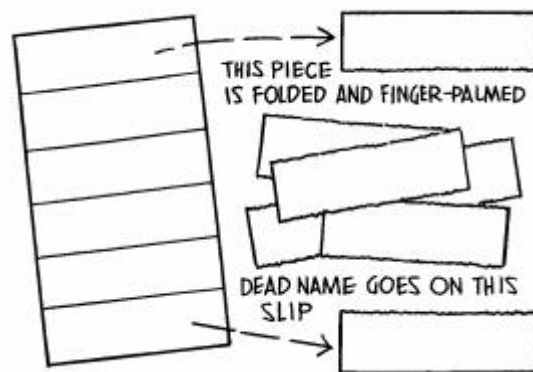
force. Count up the day of the week on your fingers while doing the finger counting trick. In this way you know what card to start with on your system.

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

Attention, Mentalists!

The perfect Living and Dead and all it is is two gags combined and a showman.

You hand a person a sheet of paper ruled into five spaces and have him write four living names and one dead, tear it into separate strips, fold and place them on the table. Put them into a glass tumbler and ask the spectator to shake them and think of a name. Tip them on to the table, you have several others made to order to fit the occasion, pick out the folded slip with the dead name and tell them the name on the slip without opening it. No impressions and nothing used except one sheet of paper, a pencil and a glass!



Have a sheet of paper and with a pencil rule it off so you have six places. Explain that you are going to have names written on them and each piece torn off and to

illustrate this you tear off one piece and fold it to show how. Now apparently place the piece in your pocket but keep it palmed in right hand. Tell him to write a dead and then four living peoples names, the dead name goes on the slip with one machine cut edge and all the living names have rough torn edges, thanks to your tearing off one piece. Ask him to tear and fold each piece, you then pick them up and drop them into a glass, but of course

the straight edged one is switched in passing from left to right hand and the blank piece is dropped into the glass and the dead name is in your left hand. There isn't a thing amiss because there are still 5 slips in the glass and one of them is a straight edged that you can easily find later to switch back. Have them shake the slips up and as your left hand is below the table on your knee with the paper unfolded you can read the name when you shade your eyes with right hand for a second to concentrate.

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

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 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 the deck several times and then lay it face down onto the table after noting the 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 the lower half and notes it. Another person steps up and takes the next card and notes it. Now have the second person replace his card and then first person, who puts the top half of the deck back on the cards, squares them and gives the 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 colours, the red must be found before the black and if the same colour, 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 the deck which you false shuffle and cut several times until a black card is on the bottom which tells you the red card is on top and every odd card through the deck.

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

Now in picking up the cards on the table, if the odd card is on the pile on the table, after it is acknowledged and replaced, pick up the dealt packet and drop on it 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 the pile on the table, pick up pile and put it on top of the deck.

Now the deck is in readiness to discover the second card. Hand the deck to the 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.

Three Card Monte Outdone

This is an improvement in my method I use four of the small flat tin boxes that hold one dozen aspirin tablets and one of them contains a penny. 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 it on the inside of your 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 it out 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 your 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 the 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 several times this way and then let them examine them all. In this way the real box with the coin has never been shook, the one up your sleeve is 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.

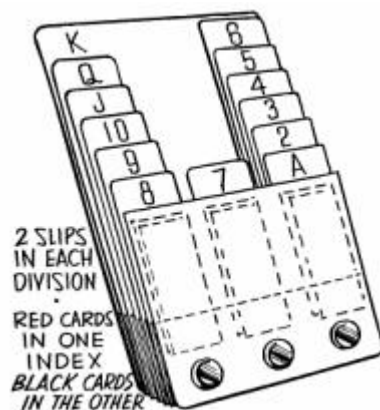
Take three coin rattle boxes and place them on the table for good examination. Borrow a half dollar or quarter and have them put it in any one of the boxes and close. You pick up boxes and mix them so that the spectator loses the one holding the coin and laying down the other two keep one empty box, 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.

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 wild 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 wild 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 are 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 packet indexes like the cards from the packet, 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 the 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 the 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 the pocket and the fourth and fifth tests resorted to. I have done 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 colours 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 10

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 wild card in the black pile, it is cut to the bottom and the black pile placed on top of the reds.

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

cards and look at the next. The card is thrown on the table face up and the pellet is opened and reads. "Your card will be"

Now put the deck together and have it freely shuffled. You take it back and cut several times, leaving the wild card on the bottom and you turn up the corner and note the name of the top card of the 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 the name of the card just noted and write above it, "The lady will get the" Take the pellet and drop it in the hat, saying you have written something for him. Hand him the deck, turn your back and have him count off on the 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 the deck on top of the pile and cuts. The performer picks up the deck and as he turns to the lady and asks if she knows the number, cuts at the wild card and as he lays the deck on the table notes the 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.) Hand the deck to the lady and she counts as the man did and notes the 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 and identified as to which is which. I always ask for the persons' first names before I start and use them, which is a 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 the wild card have someone shuffle it again and hand out three slips and pencils to people. Take the deck. Cut the wild card to the bottom. Explain that you want three people to take the deck in their own hands and note a card. First person like this: hold the deck in the left hand, face down, with the right hand remove a bunch of cards from the middle of the deck, note the bottom card of the bunch and lay all on top of the deck and cut. Illustrate several times for one person and then false shuffle, bringing the wild card to top.

They do so and hand the deck back. You have the second person watch you. Tell him to hold the deck face up in his left hand and with the right thumb turn back

the index corner of the deck anywhere and note the card. As you tell him this you do it and your right thumb cuts the deck at the wild card and the performer sees the card that the first person noted. The second person notes a card and the third the same way. but you don't need to know them. Have the names written on slips and folded and you collect with the hat but watch them so you can tell which one is the one you know.

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

Now, when you fold up and place it behind the hat with the other really finger palm and reaching into the hat apparently bringing out the last one, but it is the one you just read. Apparently you cannot get this one, so have the owner hold it 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 over the paper at the rear and pick it up and then pick up the papers as if you just dumped the pellets out. The last move fools 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 the blue deck is not seen due to it being at the face of the pack and left covered by several cards when fanned.

The red deck is handed out for shuffling. The performer looking through the blue deck finds a card and places it openly in the envelope. What he really does is this; supposing the extra card in this deck is the Ace of Clubs, with face towards the audience he runs through and finds the blue backed Ace of Clubs, but without letting anyone see it puts it on top of the deck and now the two aces are together with the blue one on top. I forgot to mention that just before fanning to find the other ace the performer shuffles the red backed ace to the top of the deck and as the deck is fanned towards spectators and because the blue ace is put on the underside of the 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 the envelope.

The spectator now freely selects any card and hands it face down to the performer, who notes and remembers the card, but without showing, slides it into the envelope behind those already there. Now, after remarking about the two different coloured backed cards being selected, he draws out the two front cards and after showing the backs to be different, turns them over, showing they are both alike.

The red card is handed back and the blue is returned to the 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 the spectator hands over his card, this is placed 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 the top blue card and show the two bottom cards 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 the 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 I would advise only twice and then quit.

This is not a trick in a way but works about 80 per cent of the time 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 the spectator have a chance to think of only what you are talking about and it tends to get them rather flustered.

Four cards are dealt off face up on the table by spectator and you write on pellet and drop in hat. You take four cards and shuffling lay them face down in a row. Turning back and walking away from table you have person take any card and place it in their pocket. Without touching the other cards you have him read the pellet and there is the name of the 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 the spectator that 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 of is picking a card out and then grabs. If you fail, say you are sorry but you will try again, using the 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 it and drop it into the hat, but really only finger palm it and leave it in your pocket a moment, when you place both hands in pockets with Indexes and commence to pace back and forth. Have the person merely think of a card and then, finding it, place it face down on table. Then the spectator names it and turns it over.

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

My Original Swami Test

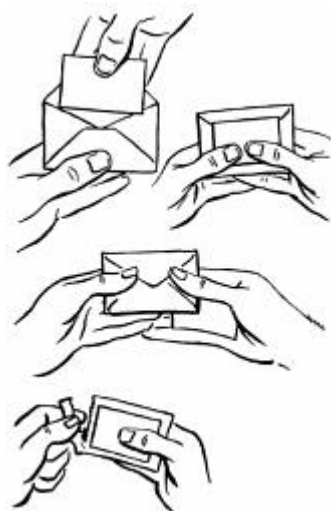
If you haven't nerve and a little personality and showmanship and the belief that you can do it and fool them, don't try it or you are sure to get hit.

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 initialled; you write something on the card, seal it in the envelope and place it in full view, it doesn't go out of sight for an instant. A number of three figures is called and any colour. The mark on the envelope is identified, it is opened, the card is removed and on the card which bears the marks you had written the exact number and also colour. Everything can be given away for souvenirs.

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

As the flap is bent down with your right hand the forefinger of the left pushes card out at the top so that the flap goes down behind it and your right thumb and forefinger are drawn back and forth across the envelope, one on each side, to seal the flap. The envelope is now held between the two hands, the thumbs of each hand at the back holding the card up against it and your forefingers at the front. Now, releasing the side held by your right fingers the left hand comes over towards the wrist of the right hand and leaves the envelope and card in palm of the right hand, the envelope still at the front and hiding the card. The right hand is held out so that the envelope can be plainly seen for a second while talking.



Now your left fingers and thumb come back and pick up the 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 the right palm. Try this and you will see how easily the card stays because of its stiffness.

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

Remember keep talking and especially when you are first putting the card into the envelope, do it casually and remark about sealing up the card instead of talking about putting it in the envelope. Don't despise this and say impossible because I know better.

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 a message is written across one in bold hand and the performer rubs it off with a 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 the message side down and receiving slates back, the performer rubs off with dry cloth, and lays the first slate over the flap.

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

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 the assistant correctly names them. Now three more are selected by different people and as each is drawn an ordinary envelope is handed to them. They are to note the card and seal it in the envelope, collect the three and after mixing, so no one knows which is which, to hand them to the performer one at a time and holding them in the air the assistant names the card, which is then 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 it so only he can see it. On command the assistant names it.

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

As each card is selected, from this second three in the order written on the list, the performer hands the person an envelope but they are finger nail nicked in the corner so that the performer can tell which card is in which envelope when it is handed to 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 his assistant which of the cards to name. Same with other two.

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

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 a table you have a deck of cards and three envelopes that nest into each other, the inner one being large enough to hold a card. Pick up the deck and shuffling you say you want a person to select a card a little differently than usual and she is to take out a bunch of six or seven cards from the deck. You place the deck on the table and turn your back while she picks out any of those in her hand and seals them 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 the cards and lay them face up on the table and, taking her hand in yours pass it over the cards and stop on her card. Now asking someone 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 of this is of course 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 the 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 the 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 whatever 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.

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