

Annemann's Super Card Miracles

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

THEODORE ANNEMANN



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by Theodore Annemann

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EDITORS 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 specialty, he is in a class by himself.

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

A great deal of time, thought and care in editing, rewriting and illustrating the inventors 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 BELOW--ENLARGED)



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

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

This, of course, is unknown to audience. Deck is again squared, before next is replaced. This is continued with all --- so that in reality all five cards are together near center of deck -- 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.

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*****NOTE:*****
*
* A pack of the cards bearing back design speci- *
* fied in the above experiment is enclosed in    *
* this cabinet.                                   *
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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 center -- Snap! and it pops down to the bottom and can be examined. Every card is shown back and front and all the others are red. Hand the entire deck out for examination if you wish, and spectators will find nothing but red cards.

EXPLANATION

You must first prepare one simple thing. Take two extra cards, having the same back design as the deck you are using. One is to be a BLACK card and the other a RED. Glue the BLACK card to the BACK of the RED card AT ONE END ONLY (for ½ inch) as shown in FIGURE 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).

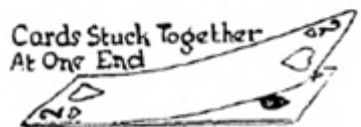


FIG.4



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) onto

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

POKER PLAYERS 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 colors which are outstanding. Close fan, turn packet face down, and state that you will mix them just a little more so no one can accuse you of keeping track of any card. Deal the packet into two face down heaps, a card at a time to each. Pick up by putting the RIGHT HAND pile on the LEFT. Square packet and take in left hand faces down.

Ask for the loan of a handkerchief. During this stall, your right hand is over cards in left hand, thumb at rear. You count off five cards

from bottom and insert the left little finger keeping a small break. Five more cards are counted and left THIRD FINGER is partially inserted here. Five more and SECOND FINGER separates these from top five. 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.

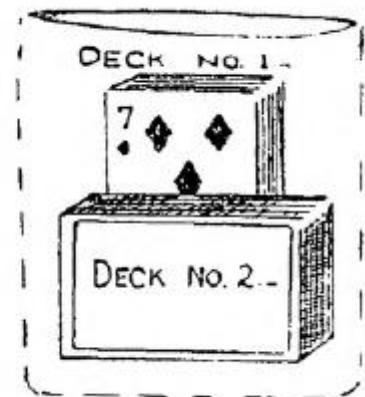
THE "YOU SPELL IT YOURSELF" FEAT.

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.

Those 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 #1. If OVER 12, you know it is in Set #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 FIGURE 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 #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 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 can not be noticed due to the handling of the deck.

Get your double card onto 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 favorite method. I generally riffle the pack asking to have someone call "STOP" at any point. In cutting, slip TOP CARD to top of LOWER HALF -- and selector gets it. Or, deal a row of four cards with this card in second place. And "Force" by the "between one and four" counting method.

TELL SELECTOR NOT TO LOOK AT THE CARD HE GETS, NOR TO SHOW IT- JUST TO SEAL IT IN THE ENVELOPE AND, PLACE IN HIS POCKET. Cut the deck (bringing double card near center) and turn face down. Hold pack facing him, and riffle the TOP END, telling him to say "STOP" at any time. Now, as the short card is near CENTER, you can always stop at

this spot --- which stops you BETWEEN THE GLUED PAIR and leaves the BLACK CARD in view and looking at him. Ask him to REMEMBER the card stopped at. Let deck close. Turn cards face up. Openly deal the cards out, face up on 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!