

EN RAPPORT

by
Annemann



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EN RAPPORT



A complete, routined act of telepathy, mind reading, and clairvoyance, designed for two people, and possible of being presented before a most critical audience. The minimum of preparation is necessary for the maximum of effect.

The program will run approximately 30 minutes.

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Published by

MAX HOLDEN

NEW YORK

PHILADELPHIA

BOSTON

EN RAPPORT

BEFORE we get into the actual working of this set of tricks, I want to make clear several points. The routine as it is given here, has been tested out and used since 1929. The tests were worked out from the standpoint of simplicity of method and maximum effect. After witnessing many two person code performances, I came to the conclusion that while audiences were quick to give credit for cleverness, they invariably knew that information was being conveyed by the speaking of performer to medium. Therefore, the code given herein was developed to deceive by subtle arrangement. On two occasions, after having given a demonstration of naming cards, I was offered \$25 to reveal the code used.

As printed here, the codes are easily learned in one evening. The routine, as a whole, can be learned in a second evening, and with a few test programs to smooth things out, you are all set.

Another point. Many acts are published and marketed but, nine times out of ten, they are put out to satisfy the need of stage workers. They require many weeks of rehearsal, and then only become practical by constant use before large audiences. At least 95 % of those who buy magic books follow magic in an amateur or semi-professional manner. Their performances are intermittent and they seldom, if ever, have the desire or opportunity of performing on the professional stage. Their shows are limited to clubs, homes, private parties and audiences of the intimate sort.

It is for the latter type of show that this routine has been published. The wives and sweethearts for the most part will be the ones on the receiving end of the show, and will have but a minimum to learn to be able to present an intimate act of professional calibre. The very same act for which the writer has received fees up to \$200 for a single evening in private homes and clubs.

Therefore, please don't glance through these pages and say, "It looks pretty good." Read it thoroughly (it hasn't been padded) and say, "It really IS good. It HAS been used a good many times which is proof of its practicability. It IS what I've needed for a long time in order to present such an act."

THEO ANNEMANN

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En Rapport

The code to be learned by both participants follows. At all times, the performer talks to the spectator and NOT to the medium. No questions are put to the medium, and it is in a word or two to the spectators that the information is sent.

UNITS

- 1 Don't
- 2 Think
- 3 Take
- 4 Place
- 5 Give
- 6 Say
- 7 Name
- 8 See
- 9 Put
- 0 Try

TENS

- 1 Now
- 2 Please
- 3 Just
- 4 All right
- 5 All right now
- 6 All right please
- 7 All right just
- 8 Now please
- 9 Now just

The above words will take care of all numbers, to and including 99. The card code, following, is practically the same, with the exception of a few added words that are more naturally used with cards.

A Don't—Hold

2 Think—

3 Take—

4 Place—

5 Give—Mix

6 Say—Remember

7 Name—Shuffle

8 See—Look

9 Put—

10 Try—Cut

J Tell—

Q Keep—

K Ask—Concentrate

SUITS—

Clubs (nothing)

Diamonds All right

Spades Just

Hearts Now

Joker—Nothing said

There is but one thing else to memorize. The coin naming and delivery to owner effect necessitates remembering United States coins in the order given. In other countries, arrange the coinage in same order of value, as far as they go.

1 Cent

3 Dime

5 Half-dollar

2 Nickle

4 Quarter

6 Dollar

The secret of this routine depends entirely upon two things; the subtleness of the code, and the effects with which it is used. All such acts have depended on a code alone to pass information secretly. In this act, the methods of operation are continually being changed, and the effects presented are truly different.

In rehearsing, the performer is to forget the medium and address ALL of his remarks to the audience. A watchful observer will never hear the performer address his remarks to anyone but the spectators, and all the remarks are concealed in instructions and directions, and not as inane, senseless and obvious asides.

Here are some examples of the code words in use. You need never say exactly the same thing twice. As you become accustomed to it all, you will ramble along to the spectators and, at the right moment, the key word or words will be used to start a sentence.

It will be noticed that in the card code the suit and value is given at one time, with the suit words fitting in perfectly before the value words. This also applies to the number code, it being possible to send any number from 1 to 99 instantly. There is no danger of mixing the two codes as they are always used at different times, and the same applies to the coin effect. The medium knows what is going on, and it is only necessary to use the number code words from one to six when coding the coin value.

FOR EXAMPLE

ACE OF CLUBS—"Don't let any one else see your card."

THREE OF DIAMONDS—"All right, take the deck yourself."

QUEEN OF SPADES—"Just keep the card in your mind."

TEN OF HEARTS—"Now try to keep everything off your mind except your card."

You will see how natural this sounds when addressed to a spectator and how it is possible to change the sentences at random, as long as your key words start you off.

The same rules of speech apply to the number code when it is brought into play during the routine. See how many different things you can say for each card and number, keeping the code words in place. This is good practice, and will make you realize much sooner how varied are the possibilities of what you can say to the people helping you in the audience.

AND NOW WE GET DOWN TO BUSINESS—

The preparation and apparatus necessary for presenting this routine consists of very little.

Two decks of playing cards

A pad of paper about $2\frac{1}{4} \times 3\frac{1}{2}$ such as sold at Woolworth stores in packets as scratch pads.

A dollar bill

A package of end-opening drug envelopes (manilla)

Two fairly good size slates and chalk

A thumb tip that is a little too large for you

Three or four pencils

Stack the two decks according to your best liked system. Either the Eight King or Si Stebbins method is all right, although I prefer the former.

Jot down the number of your dollar bill, and have the medium memorize it, or pencil it on the border of her handkerchief which she carries. Beforehand, both you and the medium learn the order that will be used in disclosing the figures. I have the number revealed, figure by figure, in this order: 6th, 1st, 4th, 7th, 2nd, 5th, 8th, 3rd. Starting with the 6th, you merely keep going to the right, skipping 2 figures each time, and as there are eight numbers on a bill, this eventually hits them all. Later on, when we cover the effect itself, you'll see how this builds the effect up greatly. Place the bill, folded small and flat, in one of the coin envelopes, and have it on bottom of stack.

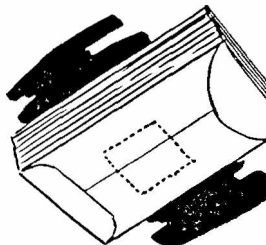


FIGURE ONE

Take three of the envelopes, and get the same number of different colored crayons. Hold open one envelope. Reach inside of it to bottom (closed end) with one of the colored pencils and mark it with three or four lines on each side. This is so that later when you tear off the bottom of the sealed envelopes, you can see a part of the colored lines. Immedi-

ately you know which of the three envelopes it is, and which person's coin is inside. I use crayons colored red, yellow and green, considering them as one, two, and three, in that order. It is necessary that both you and the medium know this color arrangement, especially the medium. Before the presentation starts, you and the medium decide upon three people in the audience who will be given these envelopes, and the medium is to consider them as persons 1, 2, and 3. This previous spotting makes possible a most unusual climax. Put the three marked envelopes in correct order on the top of the stack.

Put the thumb tip in right trouser pocket, or if you wish, in the lower right vest pocket. However, it is more natural to secure it from trouser pocket.

With the pad of paper handy, together with slates and chalk, pencils, and the stacked decks, you're set to present the routine.

LADIES AND GENTLEMEN:

"For many, many years, it has been known that two people's minds can be 'en rapport', that is, to say, in sympathy and unison with each other. There have been many who have exploited this phase of mentality, and for the most part, they have resorted to trickery, secret knowledge, and underhand practice. In our presentation this evening, we will try to convince all of you that deception has been eliminated to the point where our tests can be successful through the perfect co-ordination of our minds.

"However, as is always the case, many will consider it fakery of some sort, and, rather than take up valuable time discussing the subject, we trust that you will look upon it all as entertainment only, and find amusement and novelty in our presentation of what we consider a science."

After this opening, you put a chair in front, with its back to the audience. The medium sits down, and you pick up one of the stacked decks. Remove it from its case and false shuffle it or give it one or two cuts, now go towards some person and ask them to think of any card. Stand at their side, fanning the deck so that both of you can see the faces. Tell him to watch for his card, and when he sees it, he is to pull it up half way out of the fan, so you can look directly at it. You are talking right along as you do this, telling him what to do. The moment he pulls up a card, you hesitate a second in your speech and then continue—but this time you send the name of the card across. You can use every card signal except "Mix" and "Shuffle" for 5 and 7, as you are using a stacked deck in this case. The medium is now aware of the card, and the spectator asks medium if she knows it. She names the color, then the suit, and finally the entire name.

Now explain in a few words that you have had the person think of a card, instead of taking one, thus preventing any possibility that you may have influenced his choice. Ask someone else to think of one, and repeat the effect. For the third time, spread the deck face down on a chair or table and invite a spectator to remove any card without letting anyone see it but himself. As he does this, you keep talking, saying that this time even you will not look at the card, and that the medium will attempt a direct test of thought reading. As you talk, you've picked up the cards in two sections, cutting the spread at the point where selected card was removed. You lay the deck on the table face up, spotting the bottom card, which, due to the stacking, tells you that the next system card is the chosen one. Immediately you send the selected card to the medium who

proceeds to correctly name it. All of this takes but a minute, and is convincing because it upsets any ideas that might have been formed that you had to see the card.

Now you state that the medium has developed great powers of prophecy and will attempt to foretell what is going to occur. Pick up the pad of paper and tear off three sheets. Hand them to the medium, together with a pencil, and place a hat or deep dish on the floor or on a table a foot or two to her right. Now step back into audience with the stacked deck. Step up to a person, and ask him his name. We will suppose the name is "John Brown". Turning towards medium, you ask her to "Write something for Mr. Brown." She is seen to be writing something on a piece of paper, and then she holds out a crumpled up piece, saying "Here is something for Mr. Brown," and proceeds to drop it openly into the bowl.

Remarking that a prophecy has been made before a thing has been done, you spread the deck in front of Mr. Brown and have him freely select, and keep, any one of the cards without showing it to anyone else. You now pass to another person, ask his name, and request the medium to write something for this second person. Again she writes and drops a crumpled paper into the bowl. This spectator takes a card and keeps it as did the first subject. Pass along to a third person and repeat the procedure. At this time, you lay the deck aside for a minute and remind everyone that before the three cards were removed, the medium wrote a prophecy for each person.

Any spectator is now asked to go forward and take the papers from the bowl. He is to read one by one. And each paper says, "Mr. (whatever name was given) will select the" And as each paper's secret is disclosed, the spectator for whom prophecy was written, holds up his card, and shows it as the right one.

Before detailing the working points of this hair raising trick. (for it is quite that) I want to say that originally, this effect was conceived by Al Baker and explained to me about 1928. However, after working it a number of times, it was changed so that the medium could be seated with her back to the audience, all forcing was eliminated, and it was made unnecessary for the performer and medium to know, in advance, the name of any person. This not alone has made the effect easier, cleaner and more practical in cases where previous information is difficult to secure.

At the start, the medium has three pieces of paper and a pencil. When the first person's name comes up, the medium writes on the first paper, "Mr. will select the" leaving out the name of the card. She

folds it up, holds out her hand to plainly show it, remarking that she has written something for Mr. Apparently she puts it in the dish, but actually it is brought out again in her hand and returned to her lap. You now have the card chosen from the face down spread, and kept. Pick up deck in two sections, cutting at the point from where chosen card was removed. A glance at the bottom card indicates to you the name of the selected card, and you immediately code it to medium. You now pass to next person and ask his name. You tell it to medium. This time she writes on the second paper, "Mr. will select the," leaving the name of card unfinished, and also **FILLS OUT THE REST OF PAPER NO. 1 WITH THE NAME OF THE CARD JUST CODED TO HER.** Now she folds up paper No. 1 (just completed), shows it and says that she has written something for person No. 2, and drops it into bowl. At this time she has paper No. 2 uncompleted, and paper No. 3 blank. Now person No. 2 selects a card from the deck as did person No. 1. You learn its identity in the same manner and code it immediately. Passing to No. 3 you ask his name as you have done with the others. Tell it to medium and she fills out paper No. 3 with "Mr. will select the," and completes paper No. 2 by filling in the name of the card she has just received. Folding paper No. 2, she holds it out, remarks that she has written something for person No. 3, and drops it in the bowl. Now No. 3 person selects his card and again you send the message across.

FIGURE TWO



At this point you are ready for the climax. You put the deck down and spend about half a minute recalling that three cards were chosen, none of which you could possibly know, and that each time, a prophecy was made by medium and put in the bowl **BEFORE** the selection was made. During this, the medium has been sitting with hands in her lap, and out of sight, but has filled in the paper No.3 with the name of card signalled last. She folds it and holds it in her right fingers. At the moment you ask someone to go forward and take the papers, she stands up to face the audience for the finish, at the same time picking up the bowl and holding it. In the action of picking it up, the fingers of her right hand go in-

side the bowl with thumbs outside, so palmed paper No. 3 is deposited within. The spectator steps forward, takes the papers, and reads one at a time. After each reading, the person whose name is given, holds up his card, and it will be correct.

The fact that each person's name is on the paper with the name of his card; the fact you haven't known the name of any person before they tell it to you; the point that you do not see, at any time, the cards removed and kept from the deck; and the fact that the medium has written and put each prophecy aside **BEFORE** a card was drawn, makes this an unbelievable mystery. I have found also that, in private homes, it is nice to ask the host or hostess for a sheet of note paper which you tear into three pieces for this effect. In this way you get a different type of paper than you would have, and it is obvious to any who might be a bit suspicious that only three pieces are used.

Immediately after this problem, you conclude with cards, by picking up the deck, saying that you now will present the test with which you have convinced many skeptical scientists that the medium can read a mind directly and correctly. Have a spectator step to the front. The spectator, the medium, and you stand in line. The medium, with her back to the spectator; the spectator, with his back to her back, and you stand with your back to the spectator. In this position neither the medium or you can see each other, and neither of you can see the spectator in between.



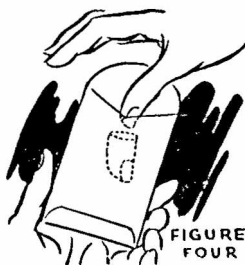
FIGURE THREE

Hand him the pack of cards, saying, "First, give them a bit of a shuffle and put them face down on your left hand." Hurry him up a little at this point by asking him if he is ready as soon as you hear him start mixing, and repeating, "Put the deck on the left hand, face down." Now tell him that as he has shuffled them, he should cut them once. Just an ordinary square cut. Now tell him to look at and remember the top card, whatever it may be, and then push it somewhere into the middle of the deck to be sure it is completely lost.

At this point, you turn, and take the deck from the spectator. Square the edges a little more and as you do so get a glimpse of the bottom card. Figure one ahead in the stacking system, and you know the name of the top card which he looked at and buried in the center. Code it across to medium who stands with her back still towards spectator, then motion for quiet and look intently at the pack. Slowly she names the color, suit and finally the card.

The principle of shuffling a stacked deck for one trick is very little known. I fell onto it eight or nine years ago, and thought it original until I discovered it hidden away in one issue of Stanyon's paper "Magic" over twenty years ago. It makes a good location for a single person, but used in this manner with two people, it is a knockout. No one understands how you can possibly know the card, let alone medium. The misdirection is perfect, as the audience continually watch to see you make some sort of move when you take the deck. Many times you will be able to turn around and get a glimpse of the bottom card while spectator is squaring deck and tapping edges.

When this is possible, you don't take the deck at all, but code the selected card across at once when telling him what to do with them, or how to think of his card.



Now the medium takes her seat again with her back to the audience. You ask for a one dollar bill, for you are now going to work entirely with figures. Pick up the packet of envelopes and remove the bottom one which has the folded bill inside. Your right hand drops to pocket and secures the thumbtip. Hold the envelope in your left hand, flap up, and pinch the sides to open. Put right thumb into mouth of envelope as an aid in opening, leaving the tip behind. In the meantime, the spectator who has proffered the bill has been asked to fold it up small. Take with your right hand, and give it an extra fold if necessary. Put it in the mouth of the envelope, into the tip, and the right thumb follows it in and comes out behind wearing the tip. The flap is folded down and the envelope is

handed to someone to hold. The right hand goes to your pocket and comes out with a piece of chalk, and the tip with bill is left behind.

Pick up the slate, and on it, holding slate with its side parallel with floor, draw enough vertical lines so eight figures can be written between them.

Now ask the medium to concentrate and through her powers of clairvoyance, divulge what she knows about the concealed bill. From now on you say nothing else until she has finished. You will remember that both of you have learned an order in which the bill figures are to be revealed: 6th, 1st, 4th, 7th, 2nd, 5th, 8th, 3rd. Suppose the number on the bill is 48872710. This has been memorized or written on her handkerchief.

She hesitates a few seconds and then says, "I see that the 6th figure is a 7." You mark a 7 in the 6th space on slate, always holding it on so the audience sees just what is being put down. She continues, "In the first place I see a 4." You mark a 4 in the 1st of the spaces. She goes on, "There's a figure fading in now in the 4th position, and it's another 7." In this way, all the figures are finally called out, which fills the slate. After the last one is put down, you turn towards the person holding the envelope, and to him say, "Please open the envelope and take out the bill. Open out the bill, and look at the serial number on it. Then read slowly, but loudly, the entire number from left to right."

The spectator reads the number, and as he does so you draw a line through each of the figures on slate until all are marked off. This makes a very effective finish and, although the whole working has been nothing but presentation, you'll find that people will remember it. The method of procedure is very convincing.

And now we come to the nicest two person coin effect I've ever run across. I revealed the basis for it in the June, 1935, issue of my publication, "The Jinx", but Mr. Audley Walsh developed it into an entirely different effect from the original. I did not have this in my original act, but at this point used a stunt which was based on mnemonic memory. As I am producing something which is not to require a lot of study and concentration, I am inserting this effect in the place of the old one .

The medium is still seated with her back to the audience, and you announce that this test will be one of combined telepathy and somnolency. Pick up the pack of envelopes and remove the three marked ones. They are in order, so you hand them to the three people upon whom you and the medium previously decided. Ask each of them to put inside any single coin they may have in their pocket but first note the date. Then they

are to seal up the envelopes, keeping in mind the denomination and the date on their money.

The envelopes are now collected by anyone else. This person mixes them, and hands them to you, one at a time. With the remark that this prevents you from knowing which is which, or to whom any of the envelopes belong, you tear off the bottom of the envelope and dump the coin into your hand. In pinching the envelope open after tearing, you see coin before it is dumped out and send the denomination as coin is sliding out into your hand. To the audience, you are just finishing off the remarks mentioned above. For instance, if the envelope contained a dime, you might say, "Take your minds off everything but your coins." Or, for a half dollar, "Give all your thoughts to your coin." You hold the coin in your hand and look intently at it. Medium says, "The piece of money I see now, is a ten-cent piece." As she names the denomination correctly, you pick up the coin from your palm and hold it up so that it can be seen by all. When you dumped the coin into your palm and signalled the value, you had four or five seconds to yourself before she finished answering. During the interval you noted the date. The moment she revealed the denomination of the coin, and as you hold it up for all to see, you send across the last two figures of the date. If the coin's date is 1919, you might say, "Now put your minds on your dates." For a date like 1921, you could say, "Please don't think of anything else but your dates."

The medium now sees the coin plainly and is sure that the date is 1919. The moment you have shown the coin, and sent the date across, you drop the coin in the envelope again and wait until she finishes. Then she stands up, and approaching you, takes the envelope and walks into the audience. You do not say anything. Just stand still and watch. She may say something like this, "I want to return this coin to its owner, and if the person to whom it belongs will only think of me as coming closer and closer to him, I think I may be able to do it." As she talks, she opens the envelope and dumps coin into her hand. In doing so gets a glimpse of the color markings, **AND IN THIS WAY KNOWS WHICH OF THE THREE PEOPLE IS THE ONE TO WHOM THE COIN SHOULD BE GIVEN.**

They acknowledge the correctness of this, and she returns to her chair, but now stands with back to audience, instead of sitting down again. You are now handed another envelope, and you repeat the procedure, but this time send both the denomination and the date, one after the other. Then, after she calls out the value, you merely show it without

saying anything and she continues with the date, and finishes by returning it to its owner. Now finish with the last envelope in the same way, but when the medium takes it to return this time, she doesn't even glance at the envelope, but sort of crumples it in her hand, with the coin inside, and wanders around a bit before giving it to the owner. She knows which of the three is left, and doesn't have to bother with the markings.

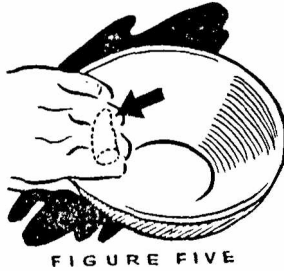
This is all very effective, and mostly because it appears that you, yourself, cannot know to whom the various coins belong, everything being mixed before you touched them, and you never seeing who put what in which envelope.

After this number, the medium returns to her seat with her back to the audience, and you pick up a pad of paper. For this effect a soft felt hat is the best container for papers, but you will find many places where a hat is decidedly out of place in the scheme of surroundings, and a bowl, or deep dish, must be used. In this routine, such a container is used but twice, so whichever you use for the first time, use that same one for the second time.

Tear off three pieces of paper, and fold them the long way first, then once the opposite way, and lastly in the opposite way to the second fold. This makes a folded slip about $1 \times 1\frac{1}{4}$ in. When you fold the last one up, give it an extra fold to crumple it a bit more than the other two, so you can readily tell it from them. Give this to a person, and ask him to draw a picture, or diagram. To another you give a second slip and ask him to write a single word, a noun of not more than ten letters, so that he will have a picture of what it means in his mind continually. This detail builds to an opinion that you are really getting mental pictures. I have heard people argue afterwards that if it were a trick, they could have put anything on the paper. The last slip is handed out with the request that the spectator is to write down any three figures in a row, but he is to take figures that are connected with him in some way, such as from a license number, box number, address, telephone number, etc. He may take any three consecutive figures from any of these personal numbers. Again you have made conditions that are psychologically perfect in throwing minds off track.

At this point you return to the front and secure the bowl. At the same time, your right hand drops to your pocket, removes the bill from the thumb tip, and comes out wearing the tip on your thumb. You are holding the bowl in your left hand with the fingers inside and the thumb outside. In going back to the audience for the slips, you change

hands with the bowl for a second, the right thumb (with tip) going inside with the fingers outside. Then, as you reach one of the slip holders, change back again to the left hand, but this time the left fingers inside the bowl cover the right thumb and tip, and right hand lets go, leaving the thumb tip in bowl under your left fingers. Keep the bowl held just high enough so the inside can't be seen.



Collect the three papers with your right hand, putting them in the bowl as you turn and pass to the next. Each time you merely stick the paper into the tip, and on the last paper entering the tip, the right thumb goes in with it and right hand grasps bowl. The left hand lets go and, without your showing it so, it is seen empty by those who may look for it. Carry the bowl back to the front with the right hand, and put it down upon a chair or table, well in front of medium, that is, between her and audience.

Now remarking that for this test she must cater to her concentrative powers more than usual, and therefore a blindfold is in order. Take a handkerchief from your breast pocket with the right hand (thumb still has tip) and as you stand behind her, put your right hand around her right side, and the left hand reaches around her left side to catch the other end of the handkerchief, and the right thumb lets the tip with the papers fall into her folded hands in her lap. Now you proceed to blindfold her, but, naturally, she can see down under it into her lap. Immediately she gets the papers, she starts opening up and looking at them. In the meantime, you finish the blindfolding, and then step back and pick up the one slate which was used for the bill trick and rub off the numbers on it. The blindfolding plus this action being ample time for her to see and refold all the papers. It is no tax on any one's memory to remember the three bits of data on them, and then she returns them to tip, and holds it in left fingers with mouth towards right, and nail side upward.

Approach medium's right side with the slate held between the first and second fingers of your right hand, and thumb on top. As you put slate in her lap, medium merely puts the tip on your right thumb, and you return to the bowl. Reach into the bowl with right hand, and push tip off with fingers as you apparently mix the slips around a bit. The slips, being under the ball of thumb, a little pressure in pulling out the thumb will drag them out of tip and you pick up either of the first two, but leave the picture slip until the last.

Hand this paper to someone close, and ask them to open it up and tell you whether it is the number, or the word, or the picture. The medium hears this, of course. Then you ask them to concentrate upon the number or word, whichever it may happen to be, and the medium is heard writing on slate. Suddenly she remarks, "Ready." Then you ask spectator to read aloud what is on the paper. He does so, you point to the medium and she raises slate up, with the writing side towards the audience. On the slate is seen the correct number or word! Just one detail is in order here. The medium must do her writing very roughly as though she were actually blindfolded. I always advised my partner to close her eyes when she did the writing, and then do it the best she could. Then it was genuine and not faked.

Now you step to the bowl again, reach in, and secure the tip on your thumb, at the same time picking up the second piece of paper. Hand this paper to another spectator to open. Ask him if it is the number or picture, or word or picture, whichever the case may be. The medium writes again, and the effect is repeated as before. You have pocketed the thumb tip meanwhile.

For the last slip, explain that while everyone is able to visualize figures and words when hearing any of them read, it is next to the impossible to do the same with a picture, as everyone may draw the same object a bit differently. Hand the slate and chalk to a spectator near the front, and ask him to go over to the bowl and take out the last, or picture slip. This is a nice point, as you, apparently never touch the paper itself. Then have him open it and look at the picture. Then he is to duplicate the sketch, drawing, or diagram very large on the slate he holds, and the medium, (in the meanwhile she has cleaned off one side of the slate she holds) will at the same time, make a drawing on her slate. You then merely watch the proceedings, and when the spectator has finished, you step over to the medium, remove the blindfold, and she steps down towards front, holding her slate close against body. The spectator steps

beside her, shows his drawing to every one, and as a climax the medium turns her slate to show the same picture!

Whereupon, you dismiss the spectator with thanks and both the medium and yourself take well earned bows, collect your remuneration, and go your ways.

The Si Stebbins System

The Si Stebbins Method is the one which “sets-up” the entire pack by adding 3 to the preceding figure, in order to make an “endless chain”. To understand this better, look at this table—

| CLUBS | HEARTS | SPADES | DIAMONDS |
|-------|--------|--------|----------|
| Ace | Four | Seven | Ten |
| King | Three | Six | Nine |
| Queen | Two | Five | Eight |
| Jack | Ace | Four | Seven |
| Ten | King | Three | Six |
| Nine | Queen | Two | Five |
| Eight | Jack | Ace | Four |
| Seven | Ten | King | Three |
| Six | Nine | Queen | Two |
| Five | Eight | Jack | Ace |
| Four | Seven | Ten | King |
| Three | Six | Nine | Queen |
| Two | Five | Eight | Jack |

The cards in the first place, should be laid out on the table in the order as shown above.

The second card (the four of hearts) should now be placed on the first one (the ace of clubs), then the third one (the seven of spades), and so on to the end.

It will be observed that each card is three higher than the one immediately behind it, the arrangement of the suits being: Clubs, hearts, spades, diamonds. The arrangement is a very easy one to memorize, for if you will say “chsd” quickly you will notice that it sounds, when spoken, the same as the word “chased”. We get this from “chsd” made up of the “c” of clubs, the “h” of hearts, the “s” of spades and the “d” of diamonds.

For instance, the King stands for 13. The last card of the pack is a 10. Three plus 10 makes 13, or the King.

For instance, A Ten of clubs is drawn. The card above that is a seven of diamonds. If you as soon as the card is drawn, cut the pack the bottom card of the pack, after the cut, is of course the seven of diamonds.

To learn the name of any card drawn, add 3 to the bottom card, after you cut the pack immediately following the selection of a card; if there is a diamond on the bottom, naturally the card drawn was a club, for clubs follow diamonds. Thus the card selected was the Ten of Clubs.

Keeping in mind the arrangement, if a Club is on the bottom a heart was drawn. If a Heart is on the bottom, a Spade was drawn, if a Spade is on the bottom, a Diamond was drawn and if a Diamond is on the bottom Club was drawn.

"Eight Kings System"

"Eight Kings Threatened to Save Ninety-Five Ladies for One Sick Knave"

These words suggest as you will readily see, eight, king, three, ten, two, seven, nine, five, queen, four, ace, six, Jack. You must also have a determinate order for the suits which should be red and black alternately, say Diamonds, Clubs, Hearts, Spades.

Sort the pack for convenience into four suits, and then arrange the cards as follows:

Take in left hand, face upwards, the Eight of Diamonds, on this place the King of Clubs, on this the Three of Hearts, then the Ten of Spades, then the Two of Diamonds, and so on, till the whole of the cards are exhausted.

Spread the cards (which previously may be cut any number of times), and offer them to a person to draw one. While he is looking at the card, glance quickly at the card next above that which he has drawn, which we will suppose is the Five of Diamonds.

You will remember that in your memoria technica "five" is followed by "ladies" (queen). You know that the next card, the one drawn, was a queen. You know also that clubs follow diamonds: ergo, the card drawn is the queen of clubs.

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