

# FLEMING FLASHPAPER

April 2017

CARYL FLEMMING IBM RING 21 NORTH HOLLYWOOD CALIFORNIA

Celebrating the enjoyment and camaraderie of magic since 1938!

## DON'T MISS OUT: WHAT'S COMING UP!

THURSDAY APRIL 6<sup>TH</sup>: IBM 21 MEETING

SUCKER TRICKS. Bring your favorite April Fools sucker trick. Examples include die box, monte, paddle tricks, gambling routines, bar bets, etc.

THURSDAY MAY 4<sup>TH</sup>: IBM 21 MEETING

Performance/Critique. Come prepared to perform a dress rehearsal of one of your routines. You can elect to have it critiqued or not. We will be video recording performances to create a club promotional DVD.

SATURDAY JUNE 3<sup>RD</sup>: SUMMER PICNIC

Date: June 3<sup>rd</sup> from 3:00 to 7:00 pm. Stay tuned for address!

RING 21 CLUB MEETING:

First Thursday of the month

NEXT MEETING:

Thursday April 6<sup>th</sup>  
7:15 pm

Providence St Elizabeth  
10425 Magnolia Blvd  
North Hollywood, CA

We are on twitter!

@ibmring21



# FOUR CORNERS!

The theme for the evening was something we call "Four Corners." Four Ring members volunteer to teach some aspect of magic at different corners of the room. Then the rest of the group is divided into smaller groups (7-10) and the small groups go to each corner for about 15 minutes, then move to another corner for another tutorial.



At another corner Raul Fernandez taught some basic "ring and rope effects" using Aldo Colombini's "Ring Around 2" as a starting place.



At one corner, Robert de la Guerra provided sponge balls and took his group through some basic sponge ball sleights, including the ball "split" and some vanishes.



Gerry Schiller provided two killer card tricks, one with a cut up card, and his favorite version of Anniversary Waltz which he calls "One More Merger."

It was a genuine opportunity to learn some new skills for many (especially new) members and a night that was both entertaining and educational for all.



Karl Johnson provided some very useful information about creating your own sponge images from large chunks of inexpensive sponge stuffing to make rabbits, birds, and other creatures. As he explained it, for a few dollars you can get material to enable you to make hundreds of them.

**The Greats of Magic**  
**A Series of Capsule Biographies of Famous Magicians**  
By Gerald Schiller

## Annemann



In many ways one of the most creative magicians of his time, Theodore Annemann had a life that was possibly the most tragic.

Born in Waverly, New York in 1907, Theodore John Squires took his mother's name when his parents separated. Like so many magicians of the twentieth century, he received a magic set at the age of 14 and it quickly became his passion.

His amazingly creative mind—especially in developing mental effects—soon became evident. Annemann was a strong believer in the simplicity of a trick and many of his most startling mental puzzles are based on extremely basic ideas.

At the age of seventeen he published several tricks in magic magazines and in 1918, at the age of 21, attended a magic convention in Lima, Ohio where he was quickly recognized as a magical prodigy.

He started publishing a magazine called *The Jinx*, a thin periodical that was full of exceptional effects and was eagerly devoured by mentalists as well as magicians in general. Copies of the magazine are still treasured by collectors today—80 years after they initially appeared.

Annemann wrote several books—most notably *The Book Without a Name* and *Shh, It's a Secret*. (Both have become rare and are coveted by magicians for their innovative ideas.)

Among the many mental masterpieces he created were several book tests, a classic effect in which he identified a chosen name and number in a telephone directory, identifying the only key that opens a padlock, and many tricks with cards that even puzzled older, more skilled members of the magic fraternity.

Unfortunately his creativity was more apparent in his publications than in his performances. His appearances—which he admitted were torture for him to do—generally lacked a sense of enthusiasm and drama. To compensate for his nervousness, he began drinking excessively; his issues of *Jinx* came out more and more sporadically and his debts began to mount.

In 1942, a group of his magician friends put together two shows to raise money for Theo Annemann in an effort to help him pull himself out of the financial hole he was in.

Annemann himself announced that he would perform the dangerous bullet catching trick. He had done it several times in outdoor venues and it always proved to be highly effective. This would be the first time he did it indoors.

But his performance never happened.

On January 12, 1942, when he was not yet 35 years old, his wife found him dead in their apartment. He had covered his head and run a tube from the gas jet to his face.

One of the great minds of mental magic was gone. His legacy, however, remains to this day as so many of his effects continue to be performed by magicians around the world.

Fortunately L and L Publishing has produced a volume of over 600 pages with hundreds of his effects, photos, and commentary by Max Abrams. It is a treasure house of Theo Annemann, his life and work—a great mind who sadly died much too soon.

# MAGIC TRICK OF THE MONTH!

If you would like to share a magic trick, please email it to the editor at [karl.johnson@gwcmi.com](mailto:karl.johnson@gwcmi.com)  
If you share a magic trick in the Newsletter, we ask that you come perform it or arrange for someone to perform it at the next meeting

## AMBITIOUS ACAAN By Karl Johnson

### COMMENTS AND EFFECT SUMMARY

This ACAAN is definitely my favorite to perform. For it's simplicity, it is certainly a layperson fooler. However, in spite of it's simplicity, it is a real magician fooler as well.

The routine has a lot of casual humor built in, including some "inside jokes" specifically for magicians.

This ACAAN version is fun to perform for either laypeople or magicians. Magicians get a kick out of it because it makes light of the ambitious card routine as a bit of an inside joke. You start by making a big deal about how you are going to perform something NEVER seen before. You then say: "In a minute, you are going to pick a card, place it in the middle of the deck and your card is going to rise to the top of the deck. It is a little something I like to call The Ambitious Card Routine. I know, it's a catchy name. I'm surprised there isn't an effect out already with the name." They pick any card, really any card, say 4H. You can have them sign it, or just remember it. The card is lost in the middle of the deck. You square up the pack and the card is truly in the middle of the deck. You tap the sides of the deck on the table to make sure it is completely squared and set the deck down to prove you haven't kept any break. You handle the deck fairly so they know you haven't done anything tricky as you say: "I want you to know I haven't done anything tricky, Like making a pass at anyone or anything like that". You show the top card, say a 7C and then say: "It's not on top yet. I'm going to riffle these cards and your card is going to jump to the top. You Riffle the cards and toss the top card on the table, face down. They turn it over, and it's the joker. You say: "Oh, this is embarrassing. You know what happened?" You wait for their response, then sheepishly say: "... Your card didn't make it up to the top. It got lazy along the way and sent the joker up in it's place. You know, because jokers are wild. Anyway, since this is YOUR lazy card, you should know where it stopped. I'm not sure exactly where it stopped... because it's not MY lazy card. But, I have a clue. I think it's somewhere in the top half of the deck, say between 3 and 23 cards. Where do you think it is? 13? I was going to say 9, but you should know, it's your card." You then count 8 cards and turn over the next card. It's not their card. You continue counting until you get to the 13th card, and it's their card, just where they said it would be.

One last note before we get into the effect. This ACAAN is about being very entertaining. It is not exactly the same as a traditional ACAAN where the participant thinks of a card. In this ACAAN, they are selecting any card and then thinking of any number. So, it is "any card at any number", however, it's not "any thought of card at any number". Hmm, wouldn't that be ATOCAAN, anyway?

OK, let's get into it.

### SETUP

You are going to need two glue sticks, a scalpel, some duct tape, and a small furry animal. OK, all you need is any deck of cards. Below is a borrowed deck version and a gimmicked deck version. Rarely do magicians ever do card tricks with someone else's deck, but the effect is so simple and so strong, I wanted to include two versions just in case.

For the gimmicked version, take one of the cards and trim a tiny sliver from the upper left and lower right corners, the index corners. You can do this with a nail clipper, a pair of scissors, or you can purchase corner cut devices that will make a perfect corner cut. This is your corner cut key card. I always use the same card, the three of clubs. I suggest you pick a card, perhaps your favorite number and suit, and always corner cut that card.

Start with any joker second from the bottom and the key card on top of the deck. You are going to set up your deck as you shuffle, right in front of them. Don't worry, it is super easy.

Later, we will cover how to get into this effect without setting anything up, with the key card anywhere in the deck, and then how to do the trick with any regular deck of cards.

In these explanations, you will find sample scripting. You can use this scripting if you like, or you can modify it to suit your personality. It is included in here to get you thinking about humorous and engaging scripting. I use the word scripting instead of patter because it is important to think of magic as something to entertain, whether casually or professionally. Think of your magic as if you are relating an entertaining story to a friend. In your mind, you have a "script" of what happened and what was said. When you are re-telling a funny story to a friend, you have already played in your mind the events that happened, and who said what. It might be a long story, or it might just be a very short story or joke. At the time of telling the story, you are prepared with what happened, but you are also open to going with the flow as other people participate in you telling your story. Magic should be rehearsed, not just the moves, but the entertaining parts, but it should be presented in a way that allows for genuine human interactions.

The only difference between performing a magic trick and telling a story or a joke to a friend is that you are scripting the story or joke just like a TV or movie writer scripts a show. Think of your magic as a mini entertainment show. When you watch a show on TV or the big screen, every word and action has been thought out, written down, and rehearsed. At the time of filming, it is not uncommon for some ad-libbing to occur. Think of your magic in the same way, whether it is casually for friends, or in a professional setting.

Also, I would recommend you have the selected card signed. You don't have to, but it helps to make the magic easier to follow, and stronger for the audience.

## PERFORMANCE AND HANDLING FOR THE GIMMICKED VERSION

You have the key card on top and a joker second from the bottom.

Start by talking about how you are going to do something NEVER done before.

"I want to show you guys something special to me. This is a card miracle that has never been performed before. Stick with me for a minute. I'm going to tell you exactly what is going to happen. I'm going to shuffle the cards, you pick any card, show it around, remember it, sign the face of the card just in case, then put it back in the middle of the deck. I'm going to leave your card right in the middle. No sneaky cuts or shuffles. You are then going to say some magic words..." Turn to someone and say: "Do you have any magic words?" Pause for response. Let's say they say something like "No". Have fun with it. Say: "No? ok, that's not exactly the most inspiring magic word, but we'll work with it." Let's say they say "I don't know". Go with it in the same way: "I don't know? OK, not your traditional magic words, but we'll work with it." Let's say they say something like "How about Abracadabra?" You might say: "How about Abracadabra... I like it. Classic, yet current. Has a nice beat to it." You then continue to explain: "As soon as we say your magic

word(s), your card is going to rise to the top of the deck. I like to call this effect... The Ambitious Card Trick.” Pause, look at your participants. If there are any magicians in the group, it will be a little inside joke for them. Then say: “I know, right? Clever name. I’m surprised no one has ever come up with this before.”

For laypeople, this is just a little entertaining build up. For magicians, this isn’t just an inside joke. You are setting them up. Just sit back and enjoy the effect as they bite down on the bait.

Next, you are going to do a simple overhand shuffle, with a little twist. You start by holding the cards in your right hand as usual. Next, you left hand grasps the top and bottom card and pulls them from the deck. You then shuffle cards as usual, but when you get toward the end, you shuffle fewer and fewer cards until you shuffle the last single card on top of the deck. You now have a joker on top of the deck and your key card second from the bottom.

If you are going to have the card signed, take out a sharpie pen and hand it to a participant to hold. If you don’t have the card signed, make sure you remind them to remember the card.

Spread the cards in a fan, with the faces toward your participant: “Pick any card that looks good to you. Don’t tell me what it is. I’ll turn my back, and you show it around. Don’t forget your card. In fact, take the sharpie and write your name on the face of the card.”

While they are doing this, you cut the cards in half and drag the top card, the joker, to the top of the bottom half. Trade the packets in your hands. Hold the top half in your left hand and the bottom half with the key card second from the bottom and the joker on top in your right hand. Have them place their card on top of the cards in your left hand and place the cards in your right hand over the cards in your left hand. Be very open with the cards, as you want them to be sure you didn’t do anything sneaky.

Tap the cards on the table, squaring them and lay them down face up. Say: “I want you to be completely sure that the cards haven’t been messed with. Your card is somewhere in the middle of the deck. I’m not going to cut the cards, shuffle the cards, or do anything sneaky.”

Pick up the cards and do a double lift to show the top card. If you don’t have a double lift handling, simply push the top cards so the cards are at a bit of an angle toward you as they go up, not square up. This allows you to grasp the top two cards easily and see exactly what you have. If you grab three cards, simply let one go. Grasp the top two cards firmly between your thumb and middle finger. Grasp them very firmly. As you turn the cards over, flick them on your left thumb. Show the top two cards as one and then place them back on the deck.

Say: “Your card isn’t on top yet, right? Ok, it’s time for the magic word. Let’s see what was it? Oh yeah,... ‘No’. What was your card? The three of clubs, nice. Three of clubs come up to the top as I say the magic word... No... No, card, no!”

As you are saying whatever silliness came from earlier asking for a magic word, riffle a few cards and pause, riffle a few more until you hit the key card and pause just long enough to get a pinkie break. Then, riffle a few more, pause, then riffle the rest. Take the top card and toss it face down onto the table and say: “There you go, bang!”

When they reach for the card, just as they are about to grasp it, Take all the cards below the break and turn them over so they are now face up below the top face down cards. Hold the cards firmly enough so there isn’t a break showing in the middle. You can also spread the top several cards forward just a tiny bit. This will also hide any visible line between the face up cards and the face down cards.

When they turn over the card, they will discover it is the joker, not their selected card. After discovering it's not their card, you say: "Oh, this is embarrassing. But wait. I know exactly what happened. Do you know what happened? Yeah, what happened is... um... your card... uh... didn't make it to the top. Yeah. You see, I think your card was... lazy. I know, it's sad. Actually, what happened is your card sent the joker up instead. You know, since jokers are wild." Pause and then continue: "Wait a second, this is YOUR lazy card. You should know where it is. Yeah. I bet if you put your thinking cap on, YOU can tell US where your card is in the deck. I tell you what, I'll make it super easy for you. I can tell you that your card is somewhere between 3 and 23 down from the top. There, I did more than half the work for you. So, where is your card?"

Get them to give you a number from 3 to 23. If they say "3", you are golden. All you have to do is say: "Three? Are you sure?" As you say this, you place both hands on the table, turning the deck over in your hand. All you do then is place your thumb on top of the cards and flip them over as your hands come back together off the table.

If they say any other number, in your mind, you are going to subtract three. Let's say they say "13". In your mind, you subtract 3 and come up with "10". You say: "13? Really. I was thinking your card was 10 from the top, but hey, you would know better, right?" Pause for them to answer. This sort of awkward questioning is funny in the slight conflict it creates.

Then, start dealing the cards one by one, face up and counting: "1, 2, 3, 4, 5, 6, 7, 8, 9" Take the 10<sup>th</sup> card from the deck without showing it and hold it face down, over the other face up cards as you count "10". Say "What was your card again?" This is important, because you want to make it perfectly clear that the card you turn over is NOT their card. As you turn over the card, you simultaneously move your left hand to the left and place your hand on the table as the cards are turned over, just as above. Just as explained above, move your thumb to the top of the cards and flip the deck over as your hand comes off the table and moves to meet your other hand. Practice this a bit so you can turn the deck over smoothly as you go through these moves. All eyes are on the card about to be turned over, so this is really an easy move. You then say: "OK, what do I know? It's not at the 10<sup>th</sup> position. What position did you say?.. 13?" Pause and then resume counting and turning over cards until you get to their card. Again, hold it face down over the rest of the cards and pause. Turn it over and drop it just off the pile as you say: "Bang!" Pause.

As they check out their card, place the rest of the cards on top of the face up cards on the table and pick up all the card. Square them up and cut the deck as close to the separation as you can and flip the bottom cards over. Cut the cards and either spread or riffle the cards to make sure they are all facing the same direction. Any not turned over, simply turn them over. The way you picked up the cards it is natural that you would have some face up and some face down.

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<p>BOARD MEETINGS are on the third Wednesday of the month at 7:00 pm at  Four 'N 20 Pies located at 4723 Laurel Canyon Blvd, Valley Village, CA 91607. Phone: 818-761-5128.</p>	
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