

DATE SENSE WALTER GIBSON

Any time you are within shouting distance of a calendar, it will be possible to present an offhand feat to upset good mathematicians. The assistant takes a monthly sheet; you turn your back. He is told to mark off one day in each week. You now ask, "How many Sundays are checked?" "How many Mondays?" "How many Tuesdays?" etc. Immediately after this you name a number. The calendar man adds up the dates he has crossed and finds that you have correctly called the total!

Our secret is well hidden. A calendar page is illustrated. Try always to use pages where 5 lines of dates appear, and Wed. represented by 5 date figures. However, those who use this neat problem at all will accustom themselves to the variations. It is only necessary to know the total of the 5 Wed. dates, in this case 80.

The subject crosses ONE day in EACH of the FIVE lines. More than 1 date can be checked off on the same DAY, as long as it's in a different WEEK. You carry 7 mental values. Sun is -3. Mon is -2. Tue is -1. Wed is 0. Thu is +1. Fri is +2. Sat is +3. Dates are crossed out in the illustration for example. When asked how many Sundays are checked, the reply is 1. You mentally say -3. There is no Monday checked so you repeat -3. One Tuesday. You say -1, and combine it with -3 to make -4. No Wednesday. Two Thursdays. +1 and +1 are combined with -4 which gives -2. No Friday. One Saturday. +3 is combined with -2 which gives a final total of +1. In your mind you add this to the key number of 80, and 81 is the total of the 5 dates crossed out.

Remember the key total of the five Wednesdays. This day is neutral. It's no matter how many such days are marked. Your mental figures don't change. The day values are 3-2-1-0-1-2-3. Before Wed. minus. After Wed. plus.

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

DOLLAR CUT DR. E. G. ERVIN

Requirements for this excellent little feat consist of a pair of scissors, a borrowed bill, and a bit of timed misdirection.

The scissors are upon a table at your right where it will be necessary to reach for them. Fold the bill in half lengthwise, and then quarterly the same way. Hold the bill upright and show, keeping it crosswise of the fingers. Now bring the top portion downward into an apparent half fold, but place this end ONE HALF INCH SHORT of the end against the fingers.

While smoothing the top fold with right fingers, fold the elongated end against the shorter end with the little finger of left hand, and push bill upward so that this fold is between the thumb and first finger. Show, and reach for the scissors.

As you turn for them to your right, place the left second finger underneath the doubled fold, and pushing it outward, pivot the single fold downward and towards the thumb crotch, inverting the bill secretly as far as the audience is concerned.

Show the scissors. Open them and place the lower blade between the fold and the bill proper. Close the scissors slowly, but just as the upper blade reaches the fold raise the scissors, and the fold, closing the blades just as they separate from the end of the bill. To the onlookers you have borrowed a bill, folded it twice into a lengthy strip, openly doubled the strip into half, and cut it in two at the fold. While laying scissors aside, push the SHORT end of bill even with the opposite end. Fan ends apart and show it apparently severed. Crumple bill a bit into closed hand. Grasp an end and slowly draw it out restored, opening bill out flatly for display and return.

POWER!

MARTIN GARDINER

Anyone who can manage to palm a single card successfully will appreciate this routine. It employs two decks of cards with different colored backs, say red and blue for ease in explaining, although any bridge set may be used. The cards should have white borders.

At the beginning of the routine the blue deck is unprepared, but on the bottom of the red deck is a blue backed card REVERSED. The red backed duplicate of this card is on the top of the same pack. We shall assume that this card is the Ace of Hearts.

Someone is asked to shuffle the blue backed deck while the performer shuffles the red. Take care to hold the top and bottom cards in position, and be certain not to expose the reversed card on the bottom. Probably the best way to do this is to make use of the dovetail shuffle, but instead of lifting all of the cards with the thumbs before the shuffle begins, leave the lower few cards on the table and shuffle the rest of the cards on top of them.

Place the blue deck temporarily aside. Take the red deck in hand and draw about one third of the pack from the center, slapping this drawn out portion on top of the deck just as though you had made a regular and fair cut. Hold a break at this place in preparation for a force of the red backed Ace of Hearts. After the Ace of Hearts is forced have it looked at and replaced on top of the whole deck. Then place deck on table and give it a single cut.

Make the announcement that without further handling of the cards you will cause the selected card to reverse itself in the pack. Without apparent material means, the chosen pasteboard will turn over in its close quarters. Then pick up the deck and fan cards to expose the reversed Ace of Hearts. Certainly, as far as you've gone, your work couldn't be more free from guile. However, the onlookers do not know the face up Ace has a blue back.

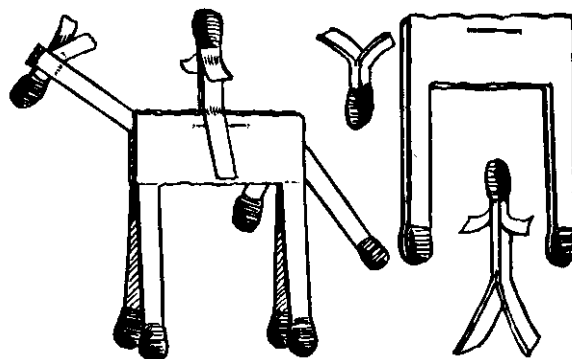
State that again you will place the Ace in the center. Do so as follows. Close the half of the fan above the Ace and reverse this half. Then close the portion of the fan below the Ace and reverse these cards also. This places the blue Ace in the center without exposing its face and at the same time automatically brings the red Ace to the top.

Palm off the red Ace as you hand the pack to someone with the request that he place it in his pocket. Pick up the blue deck with the hand holding the palmed card and deposit it on top. Immediately turn your body slightly to the right (that is, if you've palmed card in right hand) and overhand shuffle the deck bringing the red backed Ace to the center. As you shuffle the cards remark that somewhere in this pack is a duplicate of the Ace which is now in the center of the red deck. Hand the blue deck to someone to hold or place in a pocket.

With proper showmanship you cause the Aces to change places. Place the two decks on the table and spread them with backs up to reveal the two odd backed cards. Remove these two and turn them over together for a dramatic finale.

EQUINE MATCHISTRY

HARRY STERN



Explanations for this cute table time waster are unnecessary what with the thorough bit of artistry supplied by Fred Rothenberg. Harry Stern, of Elmira, New York, built it in six minutes flat one Saturday afternoon in Holden's Shop, said it was original, offered it to The Jinx, and because everybody present immediately made a sketch for their own use, I thought it might be accepted in the spirit with which it is hereby depicted.

ONE LITTLE WORD

ALBERT SIDNEY

Cards, counters, and other foreign appliances have no part in this really new conception. The spectators select any page and any line in a Reader's Digest, or similar magazine. They remember the first word of the line, and on a blank card write the page number and line number. The writing is sealed in an envelope. The flap is either initialed to prevent opening, or wax may be used with a ring impression to build it. The envelope is slipped under the door of a room wherein the performer has been concentrating (!) during the entire process. A minute later the envelope is slipped back, but now, written across the face is, "Go to the dictionary and turn to page ---. Count down --- lines in the --- column. That word is the one you selected."

This is all very simple but to onlookers and participants it is unbelievable. For some reason they get a beautifully distorted view, probably because the page and word selection is perfectly fair, and the revealing of it new and novel. The performer simply has 3 items in the other room drawer. A small 25 cent flashlight, a duplicate of the magazine, and a duplicate dictionary completes it. By shining the light through the envelope the page and line numbers are read. A few seconds later he has the word. And it then requires but a few more to find it in the dictionary.

The message is written on the envelope and slipped back under the door. It takes an actual tryout of this to realize the feeling of the guests. And there are no forces, mathematics or whatnot to confuse the operations.

EDITRIVIA

Bob Gysel of Toledo died on January 5th. If any man could be a genius of weird ideas (that worked) Gysel was the one. He was certainly the most erratic and unfathomable piece of human flesh and blood, and the mere sight of him was a call for the militia, but he was one of the best read men on spirit work and lock intricacies I've had the good fortune to know. My correspondence dates back to 1924, and my file of over 200 letters in those 13 years contains some of the screwiest (it's the only possible word for it) information of value I could hope to possess. I'll miss him a lot.

That Billboard advert of Blacaman, The Indian Fakir, has been creating talk. He is a mesmerist of Animals, and carries 50 crocodiles, 30 lions and 50 snakes! The truth is that there is such a 1 hour show, but he's in Mexico now, and the BB ad is a feeler for work in this country. --- Dave Allison, on the pan for exposing the bird cage in newspapers and the "Easy Aces" movie short, just purchased a new \$15 cage from a N.Y. dealer! --- The editor reaching plan for crimping exposures as outlined in the current Jinx Extra, was read at the last N.Y. S.A.M., liked by the members present, and a committee is jelling. --- And did a N.Y. card ace's features get red when, after giving a booker two big (and I mean big!) names for reference, the prospective customer checked and found they had never heard of the mystery man! --- Max Holden's place was recently used as the basis of a picture story about magicians in general. And Frank Ducrot lately got a letter addressed to Otto Maurer! In the last 50 years, the Hornmann Magic Co. has taken over more than 30 different magic firms.

Tid-bit from the Jan 8th Billboard. "Myrus, the College Inn (Chicago) Mental Marvel, with revelations that make one wonder whether Myrus or the listener is screwy." --- Germany, not content with stopping magi from using food of any type in their acts, and from exposing via the stage, has also banned newspaper exposes, and now stopping amateurs from taking jobs away from professionals. --- Joe Ovette got himself in the movie issue No.44 of Strange As It Seems with his hanging by the neck stunt. He gets out of a straight-jacket that way. He can't do it hanging by the ankles because he gets dizzy! --- Trivia: The four kings in a deck of cards are supposed to represent King David, the Psalmist; Alexander, the Great; Julius Caesar and Charlemagne. --- Micky MacDougal, the Card Detective, has a story in a coming Cosmopolitan called, "So You Think You're Gambling!"

Figure it out for yourself department: (I can't) Dunninger had a recent mediumistic spread in the Feb issue of Foto. A lady hairdresser in Ohio sent a fan letter, "The velocity of the wind will never supercede the power of the mind." She said the thought just "came" to her. --- Incidentally, Dunninger makes it too, too tough for copyists by the simple expedient of fooling the booking agents as well as the public. One recently caught the act, immediately got in touch with all the magi he had listed and said he wanted the same stuff. When he described what had taken place, the wand welders all went home and started selling their stuff to China for old metal. --- Dexter, expert masseur when magic doesn't pay, had some exposes published in Sunday spreads, one of which was the ring on the wand. He's always called himself the best

dressed magician. In the picture with a lady, he still wears his silk topper! --- That "out-house" cartoon attributed by every means but confession to J.J.P. is bringing \$1 per from collectors.

Error corrected with apologies: That \$5 prize to Orville Meyer for "The Finders" in Genii was justified. I slipped because it was the same title and inventor, but 'twas an entirely different mystery. I should have known better than to think Bill Larsen would have his eyes closed. That January issue is better proof than ever he isn't sleeping. --- Vindication: From Thomas Gravetta in London town, "I saw Henry E. Dixey work his cigarette vanish (Jinx No. 10) in vaudeville years ago. I must have been impressed as I can visualize it yet." --- Stewart Judah and John Braun got together and produced "Subtle Problems You Will Do," which is the truth. Judah always has been noted for his care in working and the really cute subterfuges that will fool the best of the initiated. --- Leon Maguire brought out a new version of the telephone book trick which is extremely effective from the audience. The method of handling is very neat and free. ---

If you must gamble, bet on a sure thing like the 20 matches. Just wager anybody that he can't light a full paper of 20 matches, one at a time, without missing a stroke somewhere among them. Bet even money, and you'll win eight times out of ten. --- Judge Charles W. Fricke explains (?) the Hindu Lota after it has filled a number of times with water, by finally taking from out of it a small toy dog! --- Jack Chanin is coming out with a booklet "The Further Adventures of 7 in 1." I wonder how many passed up the first "7 in 1" msa. who would buy it twice after seeing Jack do the routine. --- Barkan Rosinoff took umbrage at that N.Y. Times article I used last issue, the part saying he was not representing the Calif. assembly in making the Proskauer charges. I have a photostat of the O.K. from them, signed by all members, so hereby humbly apologize for the N.Y. Times.

Crowded out of last month's Editrivia was a most intriguing notice. N.Y.C. found cheating quite rampant in its proportional representation count at recent elections.

4 Fired in Vote Fraud Charge

'Fingernail Trick' on P. R. Ballots Bared; Workers Protest

Four Bronx canvassers were abruptly dismissed last night as charges grew that the "fingernail trick" and other practices of the old paper ballot days were creeping into the proportional representation count.

The alleged fraud reached such proportions that all ballots in the

I append a news clip to show how some low downs took advantage of one of our most respected gimics, the main idea being to change the figure 1 to a 4. Anyone caught with a pencil was subject to arrest, so "a piece of lead under the nail", as one paper put it, became a valuable tool of unscrupulous politicians. Who says magic is dead and useless?

More trivia for table cloth scribblers: Write out all the names of the cards in a deck - ace, two, three, etc., up to queen and king - then add all the letters together and they'll total fifty-two, the same number of cards as there are in a deck. And you can do the same in the French language - with the same result. That is, if you care.

Theo Annemann

THE STANYON LESSONS FOR THE CUPS AND BALLS



(continued from page 266)

Pass 2. - To Vanish a Ball and Find it under either of the Three Cups chosen by the Audience. - The cup duly chosen, take up the ball and seem to place it in the left hand, really palming it in the right hand which forthwith picks up and replaces each cup in turn and in rapid succession, presumably to show nothing there, of course leaving the ball under the one chosen (Sleight 5.) It then becomes an easy matter to vanish the ball from the left hand and find it under the chosen cup.

N.B.- The above is effective for the reason that the action of the right hand, in the supposed transference of the ball to the left, is a perfectly natural one; it would be made in the ordinary way to leave the right hand free to pick up the cups as described. This little subtlety is my own, and goes to show that almost any conceivable effect may be produced with a little thought.

Pass 3.- To Pass a Ball from C to B, thence to A. - Ball is apparently transferred from the right to the left hand; it is really palmed in the right hand, which then raises "C" while the left hand simulates the action of placing the ball under it. "A" and "B" are then lifted, one in each hand, accompanied with the remark, "There is nothing under either of these two cups"; when replacing them on the table the ball is secretly introduced under "B." Ball is now commanded to pass from "C" to "B." Right hand raises "B" while the left hand picks up and shows the ball which is then, apparently, replaced under the same cup (palmed in left hand.) The two end cups are now raised, one in either hand, attention being called to the fact that the ball has disappeared from under "C." This takes the attention away from "A" under which the ball is secretly dropped when replacing the cups on the table. The passage of the ball from "B" to "A" is then a matter of simplicity.

N.B.- Palming the ball in the left hand, in connection with the above pass, is my own arrangement for avoiding repetition of movement, securing freedom of action, and increasing the mis-direction at a point. But where the performer is not sure of palming the ball in the left hand, he may, of course, pick up the centre cup with the left hand and palm the ball in the right hand. The difference will be observed in practice.

The following seven passes, Nos. 4 to 10, are culled from the "English Encyclopedia," 1802, a copy of which I have in my possession. The one is practically a repetition of the other, so far as the actual working is concerned, but I include them all for the sake of completeness and to give the reader an idea of the numerous effects that may be obtained with a little thought.

Pass 4.- To Place a Ball under each Cup and draw it out again without Raising the Cup. -- Ball is palmed in the right hand in the act of seeming to place it in the left hand which forthwith (apparently) places it under "C." Right hand is now passed over "C," fingers wide apart (ball having been shifted to palm proper), lowered to leave the ball on the top of the

cup, then raised and ball taken from the cup at the fingertips. Cup raised and shown empty. This is repeated at "B," then at "C."

Pass 5.- To Place a Ball under "B" which is then covered with "C" and Ball drawn through both Cups.--Ball apparently placed under "B," really palmed in right hand, which then raises "C," and places it over "B." The ball is then supposedly drawn out through both cups - all as explained in Pass No.4 above.

Pass 6.- To Extract a Ball through Three Cups.-- Exactly similar to Pass 5 above, the ball being supposedly drawn through the three cups stacked one on top of the other.

Pass 7.- To Place a Ball under "B" which is then covered with "A" and "C" and to find it on top of "B."-- Ball presumably placed in left hand (palmed in right) which apparently places it under "B." The two end cups are then raised, one in either hand, "C" being dropped over "B" and the ball secretly inserted between the two (Sleight 5); "A" is then placed on the top. Ball discovered on the top of "B" and the latter raised and found empty.

Pass 8.- To Place a Ball under "B," which is then covered with "A" and "C," then to mysteriously remove the ball and so Pass it between the Upper and Middle Cups.-- Procedure the same as in Pass 7 up to the time the ball is secretly inserted between the middle and upper cups. Right hand then makes a pass over the whole and pretends to remove the ball (it cannot, of course, be shown) then makes a throwing movement in the direction of the cups, after which the upper one is raised and the ball discovered - "B" lifted and found empty.

Pass 9.- To Pass the Ball upwards through the Table and find it between the Upper and Middle Cups.-- Ball palmed in the right hand in the act of seeming to place it in the left. Cups stacked with the right hand, ball being secretly inserted between the two uppermost ones. Left hand then seems to pass the ball upwards through the table and the two cups - it is finally discovered as stated.

Pass 10.- To Place a Ball under "A," then to take it out again and pass it between "B" and "C." -- Right hand palms the ball in the act of seeming to place it in the left hand, which then simulates the action of placing it under "A." The performer remarks, "Kindly notice there is nothing under either of these two cups," placing "C" over "A" and secretly inserting the ball between the two. Left hand raises "A" and the right hand seems to pick up the ball (it cannot of course, be shown). A throwing movement is then made in the direction of the other two cups - upper one removed and ball discovered.

PASSES WITH TWO BALLS (No duplicates)

The position of the cups on the table, it will be remembered, reading from the performer's left, is indicated by the letters A-B-C.

1.-To Multiply One Ball into Two. -- Before proceeding, the first ball is caused to multiply to Two. This is done as follows:- While engaging the attention of the audience with the left hand, arranging the objects on the table, the right hand palms the second ball from the servante, from under the coat lapel, from the collar under pretence of easing same, or elsewhere. The performer continues, "For my next experiment, I shall require two balls. I need
(turn to page 283)

(continued from page 284)

remainder of deck. Now ask spectator to reveal his design, at same time dropping right hand to pocket. As he names it, ask, "Why did you choose the ---? Is such a design connected with your everyday life? Did it remind you of something?" This is the slight stall for you to secure the right one of the 5 in pocket and you should have it half out into view as he answers. You finish, "Well, you concentrated upon it very thoroughly and steadily. Some force directed me to that very symbol." Show the card correct and toss to deck.

The deck now contains the 5 added duplicates of the Star (one was already there and you just put in the four from belt). Look at someone else and say, "We shall try it a bit differently. The five designs shall be left on the table." As you talk, you run through the deck with the faces to yourself and apparently remove five different cards. But instead, you pick out five Stars, dropping them into a face down row. Say, "This time I'll turn my back, and leave the selection up to chance alone. There won't be any opportunity for me to take advantage of a possible liking on your part for any particular one. Please step to the table, pick up and look at any one design. Put it back in its place, and then slightly move each card a bit so as to avoid any visible clue."

This is done and you turn back to cards. Pick them up face down onto left palm. Transfer them to right while left hand opens coat and removes (without a word) a couple of letters or papers from inside coat pocket. Left hand takes packet back, right holds coat lapel a few inches from body, and left deposits packet in UPPER RIGHT VEST POCKET with thumb and forefinger, the other fingers going into coat pocket for outside effect. Now open coat out so all can see the pocket. Ask spectator to think hard. Reach in and draw out one. Look at it, shake head, and toss to table FACE UP. Repeat this with the next three, leaving the Star for the last. As you toss the fourth card down, say, "You aren't thinking of any of those. It must be the last. Will you name your symbol and take it out yourself?" He does so, and again the card is his.

The added duplicates are now safely out of the way, and only four different cards are in your right trouser pocket. Continue, "We have tried this by mental selection and chance selection on your part. Now we shall turn about and see whether or not you have a hidden sense." Let a third person shuffle the cards well. Take them face down and put into trouser pocket, under the cards there. You know the top one of these, as they were put there in order and one removed. Go on, "You, sir, shall stand behind me. When I snap my fingers, reach into my pocket with your right hand, pull out a card and look at it intently behind my back. No one will see it but yourself." There won't be one time in fifty that this person won't draw the top card. It's the only one he can get quickly without effort. AND JUST AS YOU SNAP YOUR FINGERS AND HE DIVES FOR POCKET YOU SAY, "You are going to select a ---!" As it comes out, turn and ask, "What is it?" Climax.

Remarks are superfluous. The deck is now a complete one, and it is at this time when all interested ask for it and look it over. Tricks no end can be done, but this routine has stood me well for over two years on private party engagements, and it has been ironed out through actual performances. Both the talk and the effects are logical, nothing is claimed, and the spectators are left to mull it over themselves.

(continued from page 282)

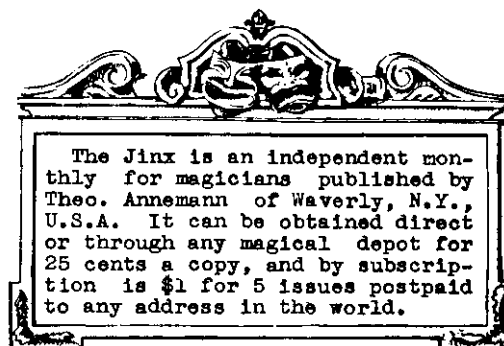
hardly explain that I could instantly supply myself from the wand; but there is a curious faculty about the balls themselves; they have a constant tendency to increase and multiply. For instance, without having recourse to the wand, I can instantly make this one ball into two" (takes up ball from table in left hand, holding it so that the hand may be seen to be otherwise empty), "and the most curious part of the matter is, that though mathematicians insist that the whole is always greater than its part, in this case each of the parts will be found to be precisely equal to the whole." The right hand now takes the visible ball, and, in doing so, secretly deposits the palmed ball in the left hand. The right hand is then held in a manner to prove the one ball only in play, and, when all are satisfied of this, it is openly returned to the left hand, which now, unbeknown to the audience, contains two. Presumably the one ball only is now rolled between the hands when, a moment later, the two are discovered; or the performer may pretend to pinch a portion off the one, then roll both into shape.

(To be continued)

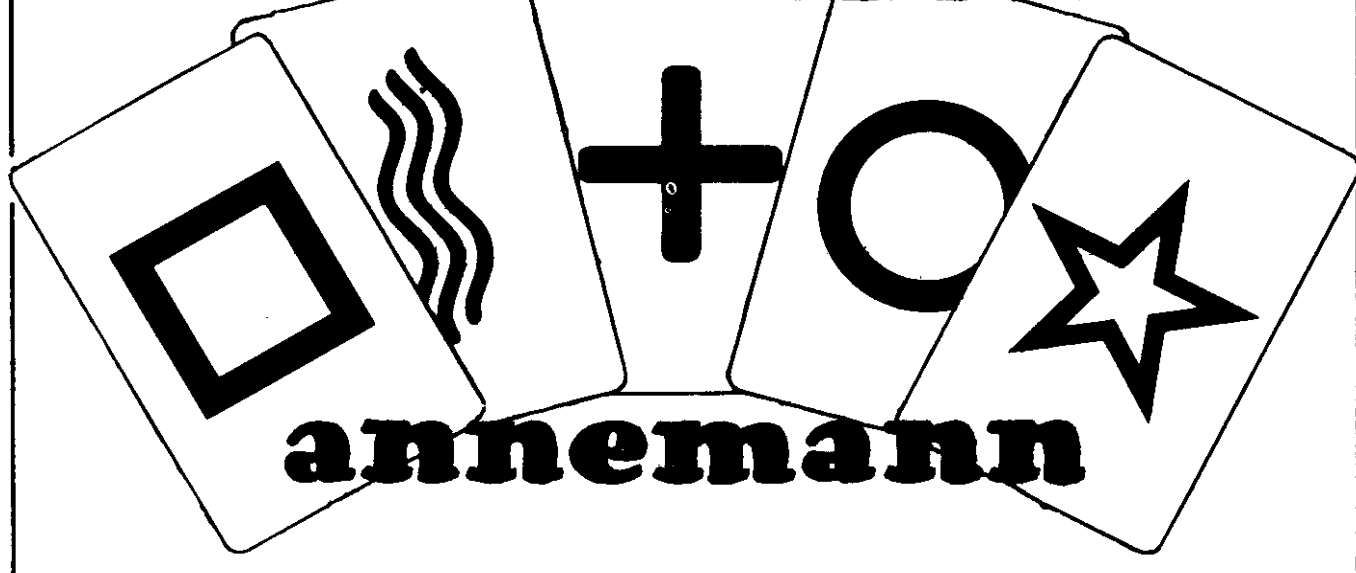
GIVE A NUMBER! HARRISON

Based on a clever gambler's sleight is this effect wherein a chosen card appears at any number in the pack selected by spectator. Have one chosen freely, returned, and bring it to the top. Now ask the spectator how far down in pack he would like to have his card appear. Let us say it is eighteen. Hold pack in left hand and draw off the cards one at a time with the right, counting out loud as you do so until you reach seventeen and transfer these to the bottom of deck. This leaves the eighteenth card on top and the selected card on bottom. Moisten the right forefinger and draw off the eighteenth card between the first and second fingers, immediately placing the deck between thumb and forefinger of right hand and tossing it onto the table. With the deck you let go the card you have clipped between the fingers. The weight of deck causes bottom card to remain on index finger where it is immediately clipped by thumb. Ask spectator to name his card and turn it over.

Of course, you can get the same effect with a Svengali deck, but that would be cheating!



YGGDRASIL



JINX No. 10 contained the first mention in periodicals for magi of extra sensory perception, that much discussed emotion of present day delvers into the realm of mental gymnastics. However, insofar as I have been able to discover, magicians taking advantage of the Rhine publicity by using the symbol cards in their presentations becloud the issue by using the cards like an ordinary bridge deck, and complicate things with sleights and intricate patterns of effect for which the original designs were never intended. Over two years ago I made up a set for my own amazement, and used them only at times when someone would mention the Duke experiments, asking if I were following the tests.

To-day the subject and the cards have become fairly well known, and the excuse to bring them into play is apparent. However, I find that for those not conversant with the matter, as little as possible being done is sufficient. And for those who know about them to any extent, only one or two simple tests will suffice BECAUSE SUCH PERSONS LOOK UPON IT AS GENUINE TELEPATHY, KNOW THAT LABORATORY TESTS HAVE NOT GONE FAR, AND TOO MUCH FROM THE PERFORMER CAUSES THEM TO SUSPECT CHICANERY. The bland statement from the magus that he has a deck of the symbol cards which anyone may secure, and that he has been testing himself with a noticeable degree of success, is plenty. This is all the more logical when done by an out and out magician who openly does tricks, rather than a "mentalist" or "mind-reader" who is supposed to do it well anyway.

As presented here, there is nothing much new in the secrets. The application of symbols to two of my oldest card ideas will, however, make it possible for many to put the principles into active and profitable use, instead of letting the material lie dormant in a forgotten book.

ESP cards can be bought at most large book-stores, or secured from Zenith radio dealers at very little cost. Some give them away. Secure two decks, only one of which is used openly. To prepare, take 5 Stars from one deck and discard the rest. Put 4 of these face outward under your belt in the back, letting half protrude. From the deck you will use take one each of the

5 designs (pictured above), and with the Star at face put this packet into inside coat pocket. Put the extra Star card into the deck.

"It has become public knowledge that for the last three years, universities all over the world have been experimenting and testing the little known powers of the mind. Professor J.B. Rhine of Duke has gone further than the rest, however, by a systematic recording of several million tests, using as a base a set of 25 symbol cards; cards bearing only 5 different designs and repeated 5 times. These designs were selected for their difference from each other, and the experiments involving their use have been termed extra sensory perception. This term is rather all embracing and does not mean telepathy or mindreading in itself. Those are but the more commonly given explanations. Extra sensory perception merely indicates and searches for a sense outside of those which all of us normally have. I want to try several short tests with these cards, in an attempt to prove that there is something beyond all that we know. What it is, and why it is, can only be left to your own judgement."

That discourse can be the ice-breaker. Take deck from case, and openly show it, naming the 5 designs. Say that you will use the 5 different symbols, and hand cards to someone for their removal. Take these, fanning them and noting the order remembered, just arrange them as you show them. Holding the fan face outward, stand before a spectator and ask him to look them over well and finally settle his mind on but one card. He is to think of the design as a mental picture rather than as a name.

Square cards face down in left hand. Both hands go behind back. The packet is transferred to right fingers and thumb, and the left hand secures the four belted cards face down in the palm. Saying only, "You are thinking of a symbol. I shall remove one card," bring right hand around with its squared packet (as if one card) and put it in right trouser pocket. Saying, "One from five leaves four," bring left hand to front and deal them singly face down onto (turn back to page 283)