

# PSYCHIC MAGIC

VOLUME  
ONE



BY  
ORMOND MCGILL

A "SUPREME MAGIC"  
PUBLICATION



P r e f a c e

Back in 1937, Ormond McGill wrote a group of articles for TOPS under the title of "The Psychic Circle".

The continued respect which this series has enjoyed through the years speaks volumes for both the vitality of Mr. McGill's writing and for Magicians' interest in PSYCHIC MAGIC.

And yet, such interest is but natural, for the whole art of the conjurer is based on a love of performing the impossible and knowing the unknowable, and who more than Magicians can profitably avail themselves of exciting amazements.

In this course, you will unquestionably find much that is mystery and much that is entertaining.

PERCY ABBOT

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I n t r o d u c t i o n

When the late Theodore Annemann made the statement that mental and psychic effects were the most grown-up form of Magic, he spoke the truth. But while it is true that intellectually such mystery is the most mature Magic, emotionally it is the most naive. And as proof, one could hardly conceive of the most innocent spectator giving credence beyond entertaining trickery to any other form of conjuring, while many have been the sophisticated who have expressed belief in Psychic Magic.

For there is wish-fulfillment here; an underlying hope that somewhere deep within the mind there may be some mysterious powers that will in some measure help in the mastering of the countless problems that constantly perplex in the hazardous art of living.

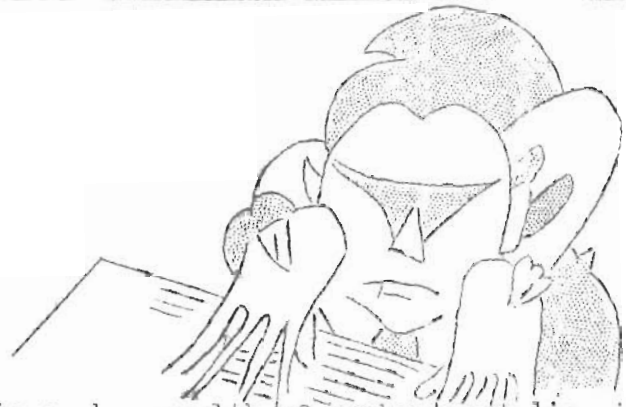
And there's a question mark here; on one side we have the readily demonstrable "tests" of the mindreader, and on the other the laborious tests of the researcher.

When we consider such men as J. B. Rhine of Duke University diligently experimenting and daily proving new horizons in man's psychological make-up, we begin to realize the deep respect Psychic Magic deserves.

And then there is the testimony accumulated through the entire history of mankind that unqualifiedly asserts the human mind's most remarkable and highly subtle abilities; abilities that endow man with a heritage of truly Magic-like powers.

It is doubtful if the Magician exists who has not in the course of his experiences been besieged to explain or discuss psychical miracles, or asked to demonstrate some examples of the phenomena. Of such is the basis, of such is the appeal, of such is the entertainment of Psychic Magic.

Now, the great majority of works on psychical subjects tend largely toward attempting to prove a causation belief of the author through case histories, confirming analogies, and ingenious theory. From such works, this book differs radically, for while it leans a sympathetic ear to the possibility of genuine psychic powers and even proposes some experimenting along those lines, it has but one purpose - and that purpose is to provide Magicians with some most unusual material with which they can entertain - material that, indeed, offers the very cream of PSYCHIC MAGIC.

OUR PSYCHIC POWERS

What gives Psychic Magic such a wealth of enchantment lies in the fact that it is an imitation through illusion of yet another form of mystery - psychical phenomena. IT IS MAGIC PORTRAYING MAGIC!

Let us first, therefore, tabulate, in the order in which we shall consider them, the varieties of the wonders it simulates .... and then proceed to the actual production of such wonders.

**TELEPATHY:** Thought Transference - Mindreading - the psychical ability to transmit a thought directly from mind to mind, to project a thought mentally through space, to receive a thought, to accurately read the minds of men.

**CLAIRVOYANCE:** Divining - Seership - the psychical ability to penetrate the secrets of nature and matter directly, to look ahead and behind in time and space, to see what the eyes of man have not yet seen.

**CRYSTAL GAZING:** A form or technique of clairvoyance in which the psychic "seeing" is externalized from the mind and made visual through the medium of a crystal ball.

**PSYCHOMETRY:** The technique of interpreting and reconstructing from the psychic "emanation" clinging to an object the original source, history, or experience productive of the radiation.

**X-RAY VISION:** A unique form of clairvoyant power in which the psychic is able to see without the use of the eyes; the ability of sight from portions of the body other than the eyes; eyesight that penetrates matter.

**ANIMAL MAGNETISM:** A subtle emanation or force said to pass from one animal organism to other objects, both animate and inanimate, being considered a radiation produced from and by the mind and body, and by having laws similar to those of magnetism, hence the name, animal magnetism.

**PSYCHIC PHENOMENA:** Phenomena of the mind or soul, being that group of supernormal abilities classified as psychic.

**AUTOMATIC WRITING:** The ability to produce sub-conscious writing that contains information not known to the conscious mind; another means of externalizing psychic powers.

**TRANCE PHENOMENA:** A condition physically resembling sleep, in which the psychic faculties are peaked and made manifest to their utmost.

**ASTRAL PROJECTION:** The ability to send forth the etheric self; a method of clairvoyance; astral or magnetic radiation; the human aura.

**SPIRIT MANIFESTATIONS:** Communication from the other side of the grave; activities of spirits of the dead or entities of the unknown.

**ECTOPLASM:** A subtle psychic excretion said to be the substance through which spirits manifest and materialize.

**TABLE TIPPING, GYRATING, TURNING:** A means of establishing communication with spirits through the manifestation of rappings on or by movements in a table.

**THE PSYCHIC CIRCLE:** A group gathered together, a unit of minds set with a common purpose of uniting in the development of psychic powers or the production of psychic phenomena.

**EAST INDIAN MYSTERY - YOGI Mysteries - Yoga:** A type of psychical phenomena usually associated with the control of the functions of the body by the mind.

**PHYSICAL PHENOMENA:** Direct psychic control over physical object; manifestation of telekinesis, parakinesis.

**LEVITATION:** The psychic lifting, elevating, loss of weight, or floating of an object in defiance to the normal working of the law of gravity.

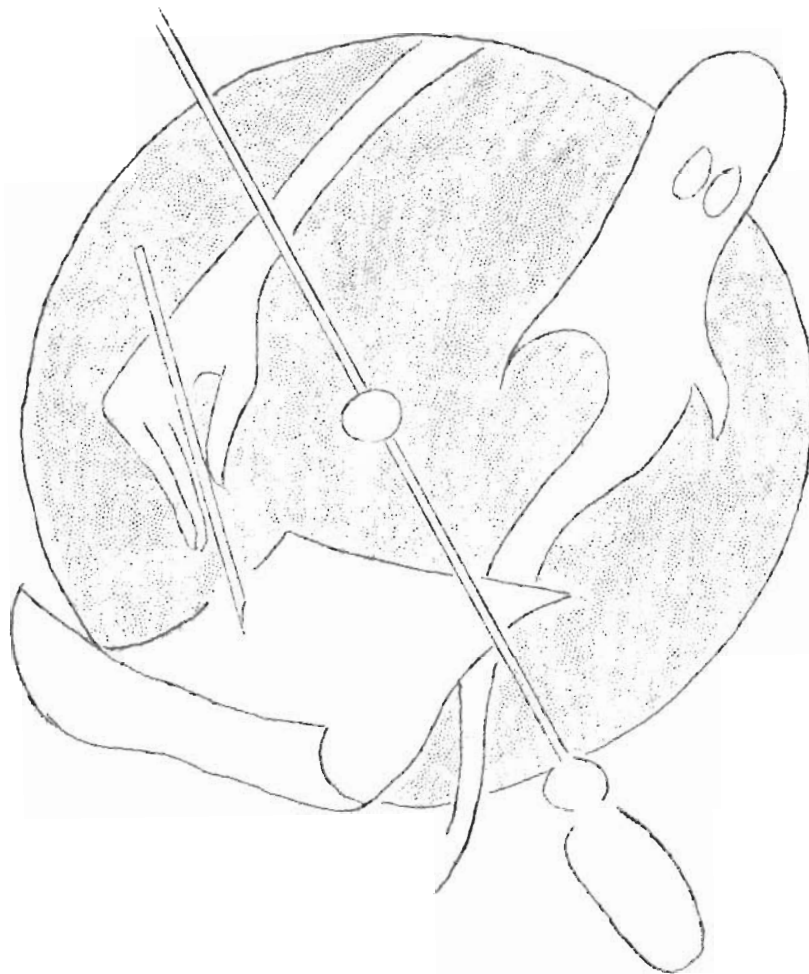
**OCCULT EXPERIMENTS:** Psychic or Psychical Experimenting - Experiments of a psychic or mystical nature.

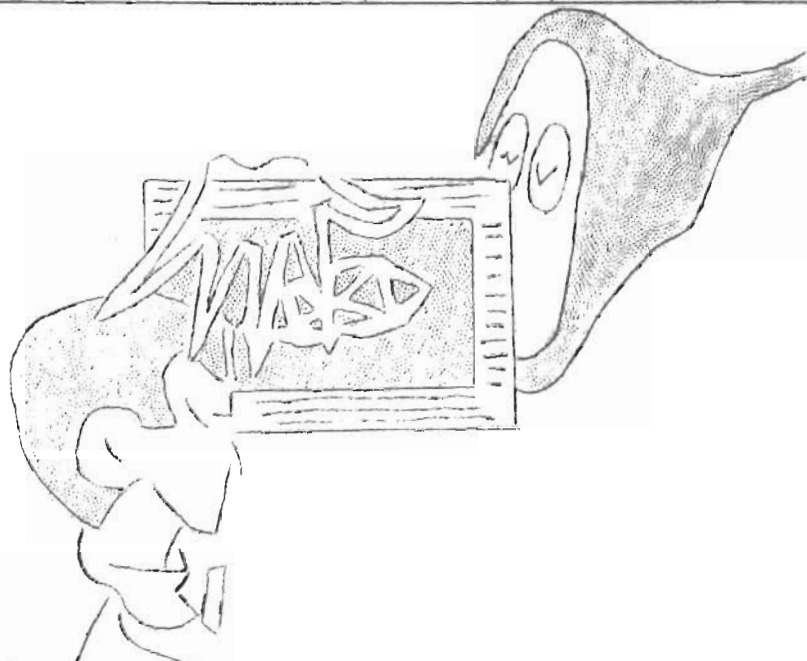
**THE PENDULUM:** A device accredited with supernormal powers for the penetrating and the solving of the known and the unknown in nature.

All of these manifestations of our psychic powers, as listed, are obviously very unusual occurrences, and as such lend themselves wonderfully to our themes of Psychic Magic. In fact, it is in

the simulating of these supernormal forces that Psychic Magic has its origin, and the more perfect the simulation, the more perfect the presentation of the Psychic Magic.

So we shall pursue in our studies as a matter of the production of genuine psychic occurrence (Miracle) together with simulated psychic occurrence ("Miracle") - for it is in the skillful blending of the pseudo with the authentic, that is found the real basis for Psychic Magic's rightful place in the ART OF ENTERTAINMENT.





### CONTACT TELEPATHY

Telepathy occupies such an important position in mystery that an entire section of Magic has developed to seemingly produce the phenomena.

The idea that a thought can be transferred from one mind to another, independent of any of the established five senses - sight, hearing, smell, taste, and touch - is unquestionably one of the foremost psychic questions under consideration today. And by far the great majority of the general public seem to hold faith in the existence of such a faculty; many pointing with pride to some personal experience along such lines.

But the cultivation of telepathic powers is such a rarity that the Magician who apparently demonstrates complete mastery of the gift is very much a figure of awe. Hence, to entertainment ends, telepathy becomes a highly valuable commodity with which to experiment.

Perhaps one of the most interesting of telepathic acts available to the magical entertainer is that phase of mindreading known as Contact Telepathy, in which the performer appears to be able to receive thought messages from a subject and perform various mentally retained acts through a mere grasp of a hand on his arm. A number of performers have made enviable reputations through this one feat alone, and several very worth-while books, such as "Contact Mindreading" by Daniel Fitzkee and "Hellstromism" by Robert Nelson have been written detailing experiments with this fascinating technique. Contact Telepathy is truly a very worth-while skill to cultivate, for not only does it provide wonderful entertainment in itself, but it also furnishes a readily demonstrable exhibition that comes as near to genuine mindreading as anything yet discovered.

In a typical demonstration of Contact Telepathy, the Magician is blindfolded and escorted from the room. In his absence, the

audience takes some simple object, such as a pencil, and hides it someplace in the room.

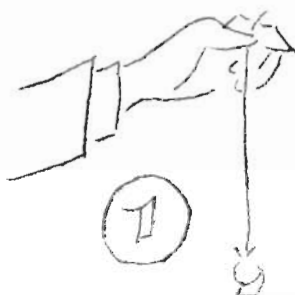
Being recalled, the performer asks for a volunteer to step forward. He then explains that the volunteer is to concentrate very intently and grasp his right wrist, that he will then obtain an impression directly from the mind of the subject, and if the experiment is a success, he will actually locate the hidden object.

The volunteer begins to concentrate, and the Magician proceeds to draw him forward, leading him from spot to spot about the room until he miraculously locates the hidden object.

How can such a feat be accomplished. Is it telepathy? Well, not necessarily so, but there may be a relationship, as we shall later observe. However, for these initial experiments, let's seek the simplest explanation we can find - and Psychologist William James has an answer for the phenomena in his ideo-motor theory.

This principle of ideo-motor action is based on the premise that every idea held strongly in the mind tends to produce unconscious movements in the muscles of the body. Thus, the volunteer gripping the Magician's wrist, actually unconsciously, leads him directly to the hidden object. Of course, these muscular "cues" are so slight as to be absolutely invisible to both the volunteer and the audience, only the studied skill of the performer making their interpretation possible.

You can test and observe an example of this ideo-motor action for yourself by using a simple device called Chevreul's Pendulum. To construct this, merely tie a finger ring on a foot-length of string and hold the opposite end of the string between the thumb and forefinger of your right hand, letting the ring dangle freely - See Fig. 1.



Hold the ring as still as you can and then think to yourself the idea of it commencing to swing from right to left, from right to left.

In a moment, the ring will actually begin to sway, seemingly of its own volition. Now, while continuing to think of it so swinging, deliberately try to hold your arm perfectly still...and yet, the ring continues to swing. Next, change your thought to the idea of the ring commencing to swing around and around in a circle... and, in direct response to your thoughts, the ring stops its back-and-forth path and begins to swing in a circle.

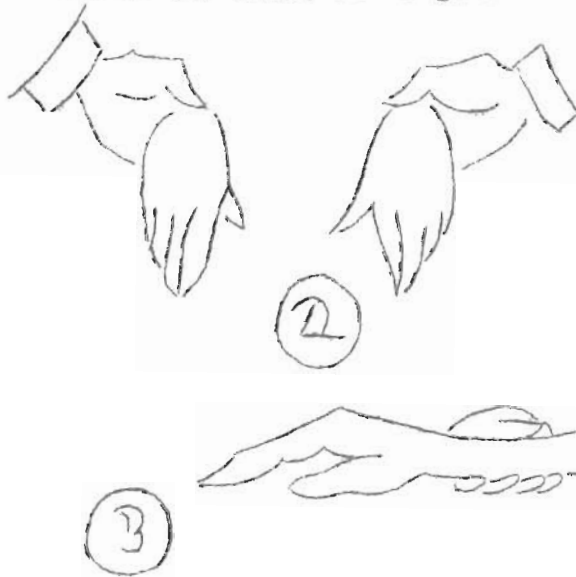
So much for an experiment with Chevreul's Pendulum. The important fact for you to note is that the ring develops its swinging motion entirely independent of any conscious movement on your part, the muscular response that produces the sway being entirely the product of unconscious muscular movement. Such is the working of ideo-motor action - the principal of Contact Telepathy.



In the test about to be described, observe how ideo-motor action applies not only to the large muscles in movement, but even works down through to the minute muscles surrounding the blood vessels.

### Thought Discernment

Some years back, the late Joseph Ovette marketed this effect under the title of "Yogi Power". It was not an original item with him, but it proved a mystery well worth knowing. The effect is simply that the Magician holds a hand of a spectator in each of his own - See Fig. 2 - then the spectator is told to concentrate upon either of his hands, and the performer instantly divines which hand is being thought of.



The method is that while he holds each of the spectator's hands, his fingers rest on the wrist-pulse of each hand - See Fig. 3. With your forefinger so resting just under his thumbs, you can distinctly feel the pulse beat in each wrist.

Next, request the volunteer to clear his mind of all thoughts and to close his eyes. At the same time you close your eyes, as you secretly take careful tab on his pulse beats and establish the general feel of their rhythms.

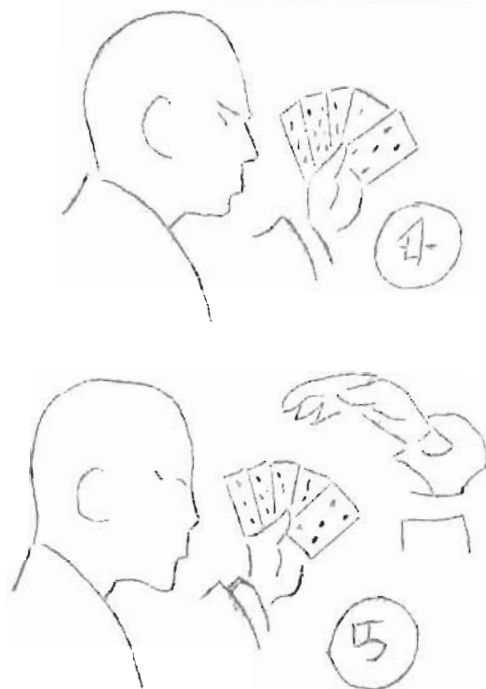
Now suddenly request the subject to think of one of his hands, either the right or the left. Immediately he centres his thought in the direction of one of his hands, the rhythm of the pulse beat in that wrist changes; it will tend to slow down, skip a beat or two, and will then speed up rapidly. Exact details of the change naturally vary with the individual, but you can easily detect the change, so merely lift up the hand in which you note the effect with the remark, "This is the hand of which you were thinking."

For an initial experiment in Contact Telepathy, before we attempt a more complicated test of locating a hidden object, try this next one.

### Telepathic Card Selection

Secure a volunteer who is serious about the experiment and have him remove any five cards from a deck, hold them in a fan, with the face toward himself, directly in front of his eyes - See Fig. 4.

Now ask him to mentally select any one of the cards, instructing



him to grip your right wrist firmly and to concentrate intently on his one particular chosen card - See Fig. 5.

As you give these instructions, raise your right hand up above the fan of cards. Pause a moment, and stress the fact that he must think intently of his card, then suddenly let your hand drop down to the fanned cards, and the first card your fingers touch remove from the fan. It will be the selected card.

Remember, in lowering your fingers to the tops of the fanned cards, in no way attempt to guess at which of the five cards he is thinking. Just keep mind passive and let your hand descend freely, almost as though it were dropping of its own accord.

Although the volunteer will never realize it, his concentration on his card will automatically direct his muscles so that they unconsciously lead your hand to the desired card.

Let us now consider a more advanced performance of this phenomenon.

#### The Hidden Object Test

While you are out of the room, have someone hide an article. You then return and patter:

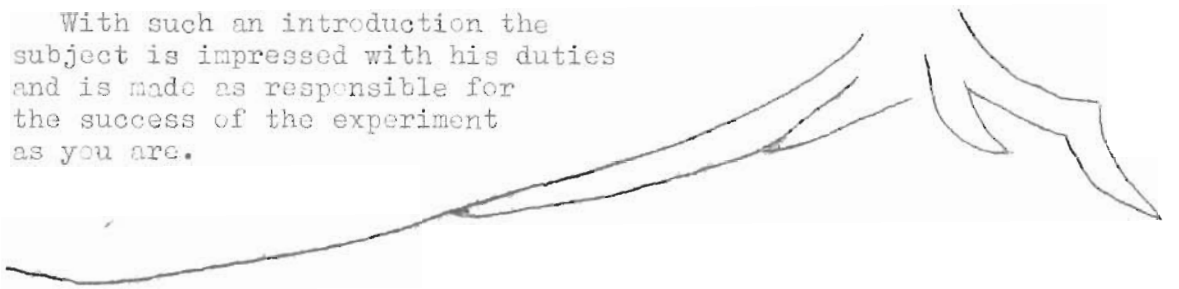
"An article has been hidden in this room by you, Sir. Kindly keep the location of that article firmly fixed in your mind, first, by keeping your attention on the place where it is concealed, and then upon the article itself. All others in the room can do likewise and assist in the experiment by concentrating their minds, too, upon the article and its location."

Now extend your right hand out flat with its palm down, and have the spectator rest one of his hands palm UP below it and his other hand on its top. Your right hand is thus gently squeezed between both of his - See Fig. 6 - as you continue your introductory comments.

"Now remember, Sir, the success of this test in telepathy rests as much with yourself as with me, for you are the transmitter of thought and I the receiver. And as in radio, the two must be attuned each with the other. So concentrate as intently as you can to try

and project your thought through space to me, and since I can naturally obtain but one thought at a time, concentrate like this: Keep the location of that article foremost in your mind, and WILL me toward it, step by step. For example, if I am to move forward, think to yourself, "Go forward, go forward", over and over. If I am to turn to the right, think, "Turn right, turn right, turn right".....repeating over and over in your mind the mental command that I am to execute. And then, as we get near the spot where the article is hidden, concentrate on directing my hand so it will move exactly as is necessary to find the hidden object, thinking either that it move up, or down, or right or left, as the case may be. And when we locate the hidden object, then command me mentally to close my hand over it. Understand? (Make the subject confirm that he understands or explain further until he does.) Good! Just remember you are to direct me mentally, step by step, to wherever I am to go.....willing me to move as you mentally direct. I shall do my very best to transmit powerfully to me."

With such an introduction the subject is impressed with his duties and is made as responsible for the success of the experiment as you are.



At this point you have not the remotest idea as to where the object is hidden, so stand still a moment and you will suddenly feel an impulse to start out in a given direction. Suddenly move ahead. If the impulse is correct, your volunteer will willingly follow along with you, but if you are wrong, he will tend to hang back, and owing to the flat palm grip on your hand, your hand may pull a trifle free of his. Tell him to press gently in on your hand, and continue moving forward. Move rapidly, swaying a bit from right to left and you sense a "cue" from his hand pressure upon yours. When you are going in the right direction, his hands will tend to press in tighter upon yours, and he will even unconsciously urge you forward as he eagerly follows. But when you are wrong, the pressure of his hands will lighten and you sense a "holding back" impulse. Keep your movements smooth and flowing, occasionally telling him to concentrate on the location of the object, and to direct you mentally step by step, how you are to move....to keep thinking forward if you are to go forward, or backward, right or left, as the need may be.

And so you proceed, the volunteer unconsciously guiding you directly to the location of the hidden object, your "cue" always being that when you are proceeding in the right direction, he follows readily, while if you are wrong in your direction he unconsciously resists your movement. In other words, follow the course of least resistance.

Having discovered you are proceeding in the right direction, move along fast. When it is time to turn, his mind being intently fixed upon the place he wants to go, he unconsciously, but definitely noticeable to your delicate sensing, will control his muscles and show a slight resistance, and acting on this "hint", you turn, and he will either favour or show more resistance, according to whether you are right or wrong in the direction you select to go. If you are ever in doubt as to the "cue", merely request him to concentrate harder on which way you are to move, and you will almost immediately receive the "impulse". Continue on, so following your "cues", and soon you will find yourself at a spot where all you seem to want to do is stand still. If you go forward, an impulse comes to go back. If you go back, the "impulse" is to move forward. If you go right, it seems as though it should be left, and if left, that you should move right. When you reach this point, you know you are getting close to the object, and your fine work is about to start.

Extend your free left hand outward as a "feeler" and request that he watch that hand intently and WILL it to move as it should to find the object. Raise your left hand up, at the same time raising your right hand slightly. If the hidden article is above the level of your hand he will willingly raise his hands along with your right, but if it is below, then he will resist, and will favour your movements as you work downward.

As you get nearer and nearer to the object, tell him to mentally picture your hand closing over the object when you come to it. Shortly you will note a pressure on your right hand that will almost seem as though the fingers wanted to squeeze, and when your fingers touch the object you will feel a sudden relaxation of the muscles of the volunteer's hand, a relief from tension which is unmistakable. Close your hand over the object, and you will have successfully completed the experiment.

It isn't necessary, but here's a little tip that will add to the showmanship and ease of working this demonstration. Have them show you the article they are going to hide before you leave the room. Then on returning have them tie a handkerchief over your eyes. It's simple to get a peek down your nose, and when you get close to the object you will frequently be able to actually see it, all of which make the "mindreading" just that much easier.

Very little has been written upon the mental attitude of the performer during the course of a CONTACT TELEPATHY experiment. When you first attempt it, naturally you will be worried and keenly alert to try and catch and properly interpret each and every impulse from the hands of your subject. However, with experience you will overcome that nervous concern at possible failure, and the sooner you can approach the whole experiment in a completely relaxed frame of mind, the sooner you will master the technique. For as your skill develops you will find that your "cue" interpretation" will become almost automatic .....and it will seem that you can

simply let yourself sort of drift along, moving about as though you were floating on a cloud, a very gentle movement of your right hand being all that you will need to receive the "cue", and once you learn to recognize it, the path of movement becomes so clear and definite that you cannot possibly go wrong. And as you advance in your skill, the way you follow the "cues" will become more and more a passive proposition until it seems almost as though the "impulse" that moves your body comes less and less from the subject than from within your own mind.....and that gentle floating sensation will become intensified as you gently move your body along in the direction toward which some inner force seems to tug it. So, as soon as you are able, cultivate that passivity of mind and just let yourself drift; following along as the "impulse" seems to move you until your hand ultimately descends upon the hidden article.

And you will find that you can locate the hidden object equally as effectively when your subject merely grips your wrist with one of his hands - See Fig. 7 - or holds one end of a stick while you grip the other, or even, with practice, when a limp length of cord or chain hangs between you. The "impulse" will still be there. How does it transmit over a length of limp string? There's a bit of mystery here, even for the skilled operator.



Mr. Fitzkee in his splendid work on Contact Mindreading cites an interesting example of the "impulse" being transmitted through a third party interposed between the performer and the subject. He writes:

"I want to point out an interesting line of speculation with contact mindreading, even though it may cause some of the more skeptical of my confreres to shout, 'Fake!'"

"At various times I have experimented with the placing of a third party between myself and the transmitter, the third party being ignorant as I of the test to be done, using the same method of contact with all parties.

"Now please don't insist that I explain why it is possible, and do not insist that it cannot be done if I cannot explain it, but in the majority of these tests, the directional impulses and the necessary clues have been rendered to me by the third party, even though ignorant himself as to the test to be performed.

"This has actually happened! Not once, but many times. At this moment, although I have never attempted it in public, I should no more hesitate in attempting some of the more simple tests with a third party between myself and the transmitter, than I would to attempt any form of contact mindreading.

"I repeat, I do not know why. I cannot explain why. I should be very much interested in any information which may clarify this

for me. But it happens! Try it with confidence, in the same frame of mind as the direct contact method. I think you will find it will work.

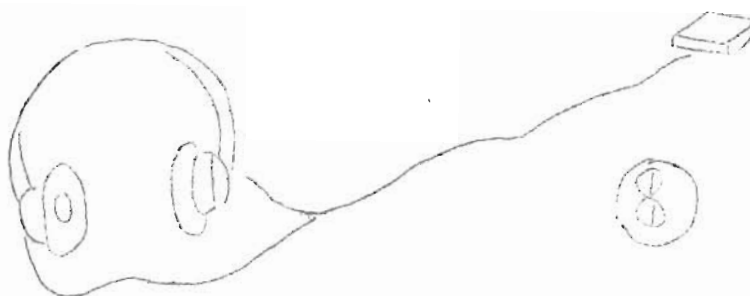
"But the deeper you get into this contact mindreading, the more you will become convinced that there are more curious, unexplainable things still in the field of Magic."

What is the answer to Mr. Fitzkee's "curious and unexplainable things still in the field of Magic"? Perhaps we may find an answer in our next chapter when we consider experiments in Non-Contact Telepathy, but first, here is a very ingenious idea and presentation for Contact Telepathy that Percy Abbott has kindly contributed. You will find it exceedingly effective. It is presented here verbatim:

#### Improved Muscle Reading

The general effect and principle of Muscle Reading is that a person merely thinks of any object, and you take hold of his wrist, or hand, and lead him to the article he is thinking of. If the person will really concentrate on the article and think of nothing else, he will unconsciously lead you to the very article he is thinking of. That is, if you start out in the wrong direction, you will feel a slight tug to go the opposite way, then when you get near the object you will get a slight tug one way and then the other as your free hand moves back and forth, and you will then know it is the item in the centre. In most cases, the subject will relax the least bit when you touch the article he is thinking of.

In this improved method, we have overcome several obstacles to insure picking out the right subjects so you cannot fail. As anyone giving public performances wishes to be sure he will be able to accomplish what he starts out to do, this is a big asset. We have also found a good reason for holding the subject's wrist, and last, but not least, have a practical, apparently non-contact method. This throws the audience off the track.



Get an ordinary set radio earphones, from any radio store. Run a wire from the phones and on the end of this wire have a thin flat metal plate - See Fig. 8. Also have a deck of cards, and you are set.

Call attention to your latest development in Mindreading. By the aid of earphones you will read their very thoughts, you say, and request three serious-minded spectators to step forward and

assist, as this is really a scientific demonstration. State that first you will try a very simple test with playing cards - that you use playing cards because you have found that a person can picture a card in his mind much easier than he can visualize a number, name, etc.

Take the deck and have a man select a card, then place it back in the deck. You secretly bring it to the top, then give the deck a false shuffle, at the same time getting a peek at the card, then shuffling it right into the deck. Now place the ear-phones on and hold the metal plate against the wrist of the man who selected the card, fan the deck out, telling the man to think of his card, and when you see it, you pick it out with four other cards, as you apparently cannot discern exactly which one is his. Place these five cards on the table in a row, face up, and tell the man to think of his card and nothing else as you run your free hand over the five cards, back and forth very slowly. Right here you note if the man is a good subject; if he is, he will unconsciously tug first to one side, then the other as you pass his card. Naturally you get this tug from his wrist that you are holding the plate against. If he doesn't react well, you know the card anyway, so in due time you pick out the card he is thinking of. Work this same test with the other two men, either forcing a card or secretly getting a peek as you choose, and out of the three you will find at least one good subject, or perhaps even two. The good subjects you use for the real tests that follow.

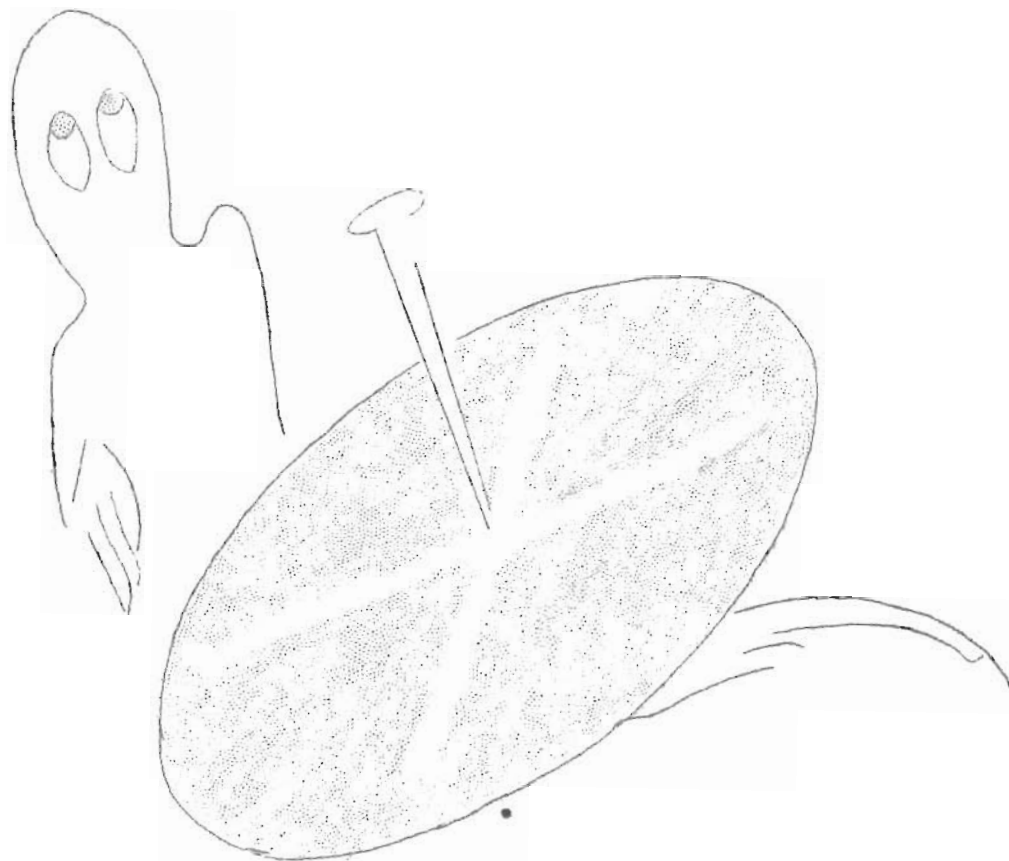
There are hundreds of regular muscle reading tests you can perform. The subject merely thinks of anyone in the hall and you pick him out. Or they can hide any article while you are absent, and when you return place the plate against the subject's wrist and find it. He can merely think of any test he wishes you to work, such as removing a watch from someone's pocket and placing it in the pocket of a man in the fifth row. You can tell them names they are thinking of by having a chart with the alphabet on it, and run your hand over the letters, finding the first letter by the subject's vibrations, and in the same way the other letters until you get the entire name. For numbers have a chart with numbers on it from 1 to 0, then you can tell ages, numbers, etc., that they are thinking of.

For the apparently non-contact method, we will say, for example, you are going to pick out a person they are merely thinking of. Hold the plate against subject's wrist until you find the party, but pass right on by the person as if you do not know it is the one. After a while, say you seem to be unable to get the thought waves, so ask subject to hold the plate against his own wrist, then you may be able to get a better contact. Now after a little stalling, you wander back and pick out the person thought of. This is a very convincing piece of misdirection and even fools those who have been working muscle reading for years.

And for those who want to put in a little practice, they will find that they can let the person hold the plate against his own wrist from the very start. Merely hold the wire taut once in a while, and from the slight tugs on the wire you get the same results as with the wrist.

A very good test used by Pauline is to be escorted from the hall and guarded while a man hides a hammer and a nail, and places a cross with a piece of chalk anywhere on the floor. Performer returns, is blindfolded, takes hold of man's wrist and finds the hammer, then the nail, then the chalk mark, and by pecking down the corner of his nose he drives the nail right in the middle of the cross.

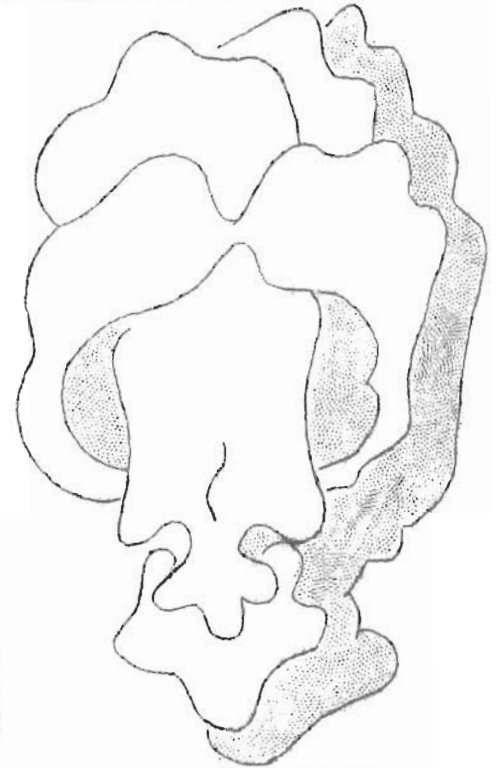
In working the above stunts never mention muscle reading.... always refer to your work as experiments in telepathy or mind-reading. If a person is serious and actually thinks of the article, or persons, or test, he will unconsciously lead you to them. It never fails.





NON-CONTACT TELEPATHY

The master of Contact Telepathy has a twofold purpose. First, it provides you with an excellent vehicle for entertainment, and secondly, it renders your mind sensitive to the more advanced field of receiving telepathic impressions without contact. You will find experimenting with genuine thought transference very interesting, and terrific for diversion in your social entertaining with intimate groups of friends. There is something everlastingly fascinating in seeing what psychical experiences a group can develop together.

Mental Impulses

Try this experiment: Request the spectators, during your absence, to decide on some person in the room that you are to go to and touch upon the forehead.

Upon being recalled, you stand in the middle of the room, have the group sit in a large circle about you, and ask them to mentally think, by stages, how you are to move to locate the selected person. For instance, if the party whom you are to touch is directly behind you, each member of the company must WILL you to step backward first of all. Be sure they understand they are not to begin the test with a general mental order that you touch such and such a person, but that they are to direct you by degrees, it being sufficient for them to silently repeat to themselves the mental order, "STEP BACKWARD", and when you comply with that thought command, then their thoughts should follow on, as, "FURTHER BACK - STOP - TURN AROUND - PUT OUT YOUR HAND - TOUCH THE PERSON - RIGHT," etc.

You, for your part, once you have carefully explained exactly how the group is to concentrate in guiding your movements telepathically, must make yourself responsive to the most persistent impression that strikes your consciousness. And clear yourself of any feeling of chagrin in case you do not respond correctly to an

impression. Remember you are experimenting with genuine telepathy, not performing a Magic trick, and no one expects you to be correct 100 per cent of the time. What makes telepathy such a fascinating mystery is the very subtleness of its nature... so always keep in mind that it's an experiment you are attempting, and that the **striving for success** (not certainty of success) is what makes it unique entertainment. Keep your attitude that of an investigator hoping for results, but not guaranteeing them. And if you will adopt an attitude of mind of alert content...no hurry...no anxiety...no impatience.... you will be amazed at the results that will eventually come. You are to be receptive to an impression from without, and for that reason, if no other, passivity and absence of all eagerness to succeed are essential to success.

This point of keeping your mind clear of concern over the experiment's success or failure is all important in conducting telepathic experiments, for as a receiver of a telepathic impression, your mind must be as passive, calm, and as free from distracting thoughts as you can make it. Just let anything happen that will, and when the "impression" reaches you, it may come through in several ways. It may take the form of a whispered "Step back" in your mind, or it may seem as merely an impulse to move backwards, or it may appear as a mental image before your closed eyes of the words, "Step back" or a picture of yourself taking a backward step. However it comes through, follow the impulse accordingly. The chances are in these telepathic experiments with movement, that the "impression" will come through in the nature of an impulse to move in a certain direction. When you feel it, wait for a repetition of the urge, and wait for its insistence. Do not be in a hurry to act on the first faint impression that reaches you; rather wait for its confirmation, and when the impulse to move is definitely strong, then move. Again wait, and when another "impulse" has built up, move again. Thus, step by step, movement by movement, you proceed until you have completed the test.

#### Transmitting Images of Playing Cards

With your back turned to the group, a playing card is selected and placed face up on the floor where all of the spectators may get a good look at it. Explain to them that in transmitting such an image, all that is necessary is for them to get a clear picture of the appearance of the card, it not being necessary for them to repeat over and over to themselves the name of the card. In fact, it is not even necessary for them to especially think about the card. For in thought projection, no effort is necessary, the essential thing being that each person merely gets a good view of the card. They are not to try to reconstruct the card in their minds by building up its image, spot by spot, they are not to close their eyes, they are not to become tired by staring at the card.... as telepathic

projectors they are merely to alertly look at the card.

Since the important thing for the projectors to do is to see the image of the card clearly and distinctly without disturbance from surrounding objects, a simple device called the "Telepascope" may be effectively employed. This is easily made by forming a sheet of stiff paper into a cone - See Fig. 9.



Give one of these to each member of the group, and by placing his eye to the small end of the cone, the effect will be to shut from view all surrounding objects and to assist the concentration of vision of each member of the company solely upon the card.

As it is difficult to look intently at an object for any length of time without it becoming indistinct, the transmitters should refrain from too long a period of staring, and should blink their eyes as frequently as desired.

As telepathic transmitters their duty is then - merely to alertly look at the card.

Now, as a receiver your position is somewhat reversed, for rather than being alert, you desire to be passive. Your eyes are closed, and you await an impression of the image of the card. It will appear to you either as a visual image before your eyes or as an impression of the name of the card within your mind. Wait for the image to become persistent, and then call out the name of the card.

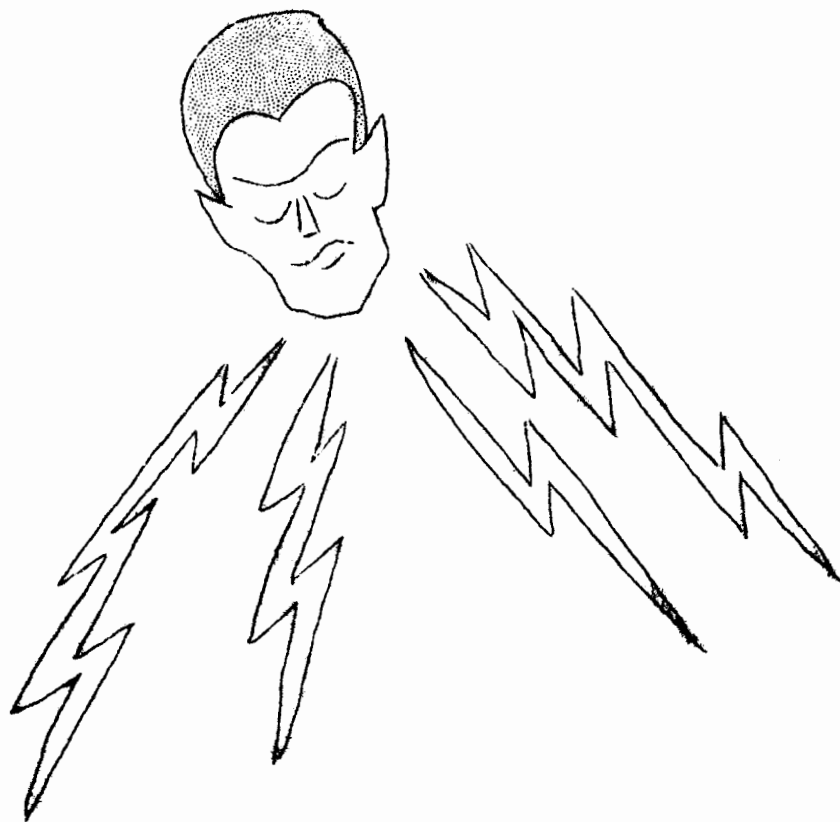
Having recorded the name of the card given, checked against the card they sought to transmit, the spectators select another card and continue on with the experiment until some twelve cards have been read, either correctly or incorrectly as the case may be. Allow one minute between each test that both transmitters and receiver may be fresh at each trial, and it should be understood between all parties experimenting, that at no time during the performance should the receiver be given any hint whatsoever as to whether his "guesses" are right or wrong. It is important to bear this in mind, as an early series of failures may discourage the receiver to such an extent as to render him too objectively concerned with the situation.

The cards selected with the "impression" given by the performer

should each be carefully set down on paper by one of the company for the purpose of later reference and examination. These memoranda, forming the record of the experiments, will prove of absorbing interest as they are compared with advancing skill in subsequent experiments.

Tests in Non-Contact Telepathy should not be conducted for a period longer than one hour, and each individual test should not continue longer than ten minutes. So performed they will prove of consuming interest to all concerned.

Many Magicians accustomed to 100 per cent foolproof Magic will unquestionably be wary of attempting tests of such unpredictable phenomena before his observers. Hence, if the cautious performer so desires, he can make use of an interesting style of showmanship in conducting such tests by himself assuming a passive part in the role of a teacher intelligently instructing the spectators in the mode of procedure, thus letting the spectators conduct the experiments themselves.... and how they love such personal participation. This will give you a new entertainment slant to the usual performer-audience relationship. And the more difficulties the spectators experience in producing the desired phenomena, such will only serve to enhance the appearance of your own skill when you easily produce like miracles. Of such is the presentation of Psychic Magic.





### PSYCHIC MAGIC AND A DECK OF CARDS

Cards have long lent themselves splendidly to expressions of psychic ability. Unfortunately, card tricks in general have become so associated with trickery that they frequently arouse skepticism. However, that need not be too great a concern for the entertainer. The main thing in selecting Psychic Magic card tricks is to use items that give strong accent to their mental and impossible nature.

There is a tremendous wealth of material in this field, and in this chapter you will find some highly suitable feats.

#### Psychological Locations

In this effect, three cards are placed face up on the table, and a spectator is instructed to mentally select one of the cards. After a degree of concentration, you reveal what card he mentally chose. Next, five different cards are laid in a row on the table, and the spectator again is asked to mentally select one of them. Picking up the five cards, you place one of them on his hand face down. It proves to be the very one of which he is thinking.

The principle used is applied psychology and its application is exceedingly effective. Arrange face up, in a row, the Ace of Hearts, Four of Clubs, and the Five of Clubs.

Now ask one of your spectators to step forward, and patter:

"Here are three cards - the Ace of Hearts, the Four of Clubs, and the Five of Clubs. When I turn my back, I want you to mentally select one of those three cards. And remember, do not let me influence your choice in any way. When you have selected a card, simply let me know. And let me repeat, don't let me force any one of those cards on you!"

Turn your back and allow the spectator to make his mental selection. When he says, "Ready", face him, look directly into his eyes, and state calmly that the card he is thinking of is - the Five of Clubs.

Arthur Buckley is to be thanked for the second phase of the experiment. In this, arrange the following five cards in a row on the table: King of Hearts - Seven of Clubs - Ace of Diamonds - Four of Hearts - Nine of Diamonds, as you patter:

"Here are five more cards; let's try the experiment again, and you mentally select one of them. Now remember, do not let me force any one of the cards on you, or in any way influence your choice. For instance, you may think the Ace of Diamonds is placed here in the centre of the row, where, being conspicuous, you would be influenced to select it. Or, perhaps, you may think the Seven of Clubs was purposely placed in the group to make it stand out to your choice since it is only black card. Remember this, you have absolutely free choice, and can change your mind as often as you like as to what card you wish to select until after I have placed one card face down on the palm of your hand... and no matter how often you change your mind, that will be your mentally selected card. Fair enough?"

As you offer the above comments, push the King of Hearts slightly forward two or three times. Make no comment about this action, simply do it.

The spectator having thought of a card, you pick up all of the group, shuffle them, so he will have no knowledge where the location of any particular card is... and remove the Four of Hearts and place it face downward on the palm of his hand. Then ask him what card it was that he mentally selected. When he names his card (it will be the Four of Hearts), ask him to turn over the card you placed on his hand.

As was commented at the beginning of this ingenious routine, this effect is accomplished through the principle of a "psychological force", and when applied to an intelligent and critical group is almost infallible. In other words, the test is so psychologically designed that the success-percentage of the spectator selecting these particular cards is greatly in your favour.

In the first demonstration with the group of three cards, the Ace of Hearts is by far the most obvious, but since you have deliberately warned the person not to allow you to force any one of the cards on him, his choice of that card is eliminated, and the Five of Clubs becomes the one psychologically favoured.

With the group of five cards, in your presentation, every card, with the exception of the Four of Hearts and the Nine of Diamonds, has "suspicion" cast upon it... and of those two, the Four of Hearts seems the card you would least likely wish the person to select... thus it becomes psychologically favoured to be the chosen one.

In the demonstrating of this feat, it is necessary to offer it exactly as detailed. So performed, its success will amaze you... and being completely introspective in modus operandi, no possible explanation remains other than that of mindreading.

If on rare occasions you should happen to miss on this test or others of a similar nature, it need cause you no special concern. For one of the chief variants of Psychic Magic to other forms of conjuring is in the "experimenting" aspects inherent in its nature; in which the spectator is seemingly as much a part of the feat's success as is the performer. Herein lies its unique charm, and herein lies the performer's safety valve... for the Magician in his presentation makes it a definite point to place the success or failure of the experiment with the spectator. Thus, if the test is successful, the spectator becomes elated at its accomplishment to the nth degree of entertainment pleasure, which in direct ratio lifts the performer as an entertainer. On the other hand, if the test should happen to fail, the Magician is not held accountable, since it was a feat the spectator, himself, is attempting.

#### Two Grabel Mysteries

As you casually riffle the deck in your hands, give the cards a backward crimp - See Fig. 10 - then have a card freely selected.

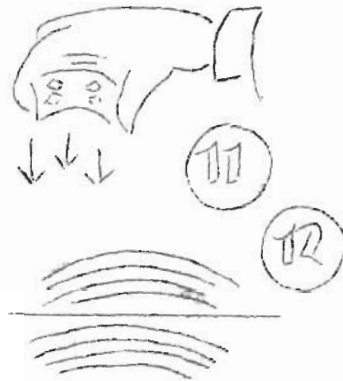


In performing Psychic Card Magic, always do things naturally, and emphasize the impossibility of your having any sleight-of-hand control over the cards by some such ruse as deliberately turning your head aside while the card is selected, or else spread the cards out on the table while the choice is made. Next gather up the rest of the deck and ask the party to concentrate on the card he selected, as you explain that you will spring the cards haphazardly on the table, and he is to drop his card in amongst the showering cards as they drop to the table.

Spring the cards slowly to the table, and the spectator so loses his card. You then gather up the deck, and with more requests to concentrate, you look at the squared deck, make a few cuts, and eventually place a card face down in front of the volunteer. On turning it over, it proves to be the card selected.

**HERE'S THE HOW:** After the card is selected, you gather up the rest of the deck and get it into position for the conventional card springing - See Fig. 11. This naturally squeezes the deck in the opposite direction to your first crimp and gives a curve to all the cards. Now spring the cards to the table, and the spectator buries his card

among the falling shower. It looks impossible that there could be any control, and the card seems hopelessly lost in the deck. But thanks to your crimp and the springing process, on gathering up and squaring the deck, you will note an obvious break at the spectator's card, so you can cut directly to it - See Fig. 12. A little build-up, and you produce his selected card.

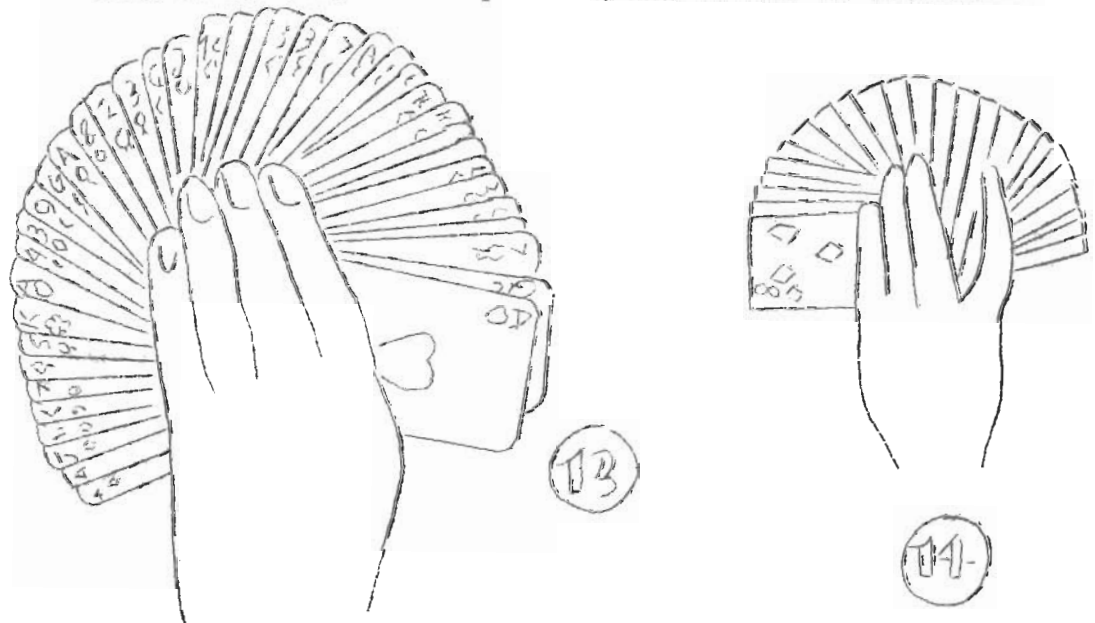


What makes this trick so different is that everything can be handled so fairly that it literally seems an "impossibility". With a psychic presentation you have a miracle here.

Now, take the deck and give it a pressure fan showing the faces of the cards to the spectators - Fig. 13.

Square up the cards and approach some genteel appearing person who is seated slightly away from the rest of the group, so that only he can see the faces of the cards as you hold them before him. Again make the fan, but this time make it in reverse, which makes an all blank fan with the exception of the bottom card - See Fig. 14. To the rest of the spectators, this looks exactly like the other fan you just made and exhibited, so when you ask the person to think of any card he sees in the fan, it all passes without a challenge. And since the party can see the one card which is on the bottom of the deck, naturally you can "read his mind" and name the card.

Bold as is this modus operandi, its effect is tremendous! If





you choose the right type of person to work it on, he will never comment. In fact, he, himself, will be largely puzzled as to how you managed to make a fan with only the one card showing, and will be right there in congratulating your skill by co-operating with you in selling the effect.

The well-known Magician, Lee Grabel, is to be sincerely thanked for releasing these choice bits of legerdemain from his repertoire.

#### Card Clairvoyance

Here is a very old trick in a new dress that will puzzle the best of 'em. Presented in this psychic manner as a feat of seeming clairvoyance, it's a knockout!

First, the pack is shuffled by a volunteer and cut. Next, the deck is divided into four packets. Spectator now takes the top card of each group and buries it in the centre of its respective pile. Obviously no one can know the name of the card now on top of each section, yet the performer, by merely touching each group, is able to name the top card of each packet.

The method employed is, after the deck is shuffled, to take it back and secretly note the card second from the bottom as you casually run through the cards. Let us imagine, for example, that this card is the Ace of Hearts.

Next have the spectator make four packets alongside of each other on the table, and you remember the location of the one containing the Ace of Hearts, second from the bottom. Ask the spectator to count the cards of each packet face downward on the table, which process reverses the order of the cards so that the Ace of Hearts will now be second from the top of its packet.

Pattering on the ability of clairvoyants to divine the name of a card merely by touching of the fingertips on its back, you propose the experiment. And to present it under scientific conditions, you suggest a fresh start by having the spectator bury the top card of each heap within its centre. Thus the Ace of Hearts becomes the top card of its particular packet.

Continuing your patter on clairvoyant powers, you touch the top card of one of the other packets and boldly state that you receive an impression that it is the Ace of Hearts. Pick up the card, glance at it without showing what the card is to any of the spectators, and place it face downward on the spectator's hand. This card is, let us say, the Three of Spades. Touch another pile's top card and assert that it is the Three of Spades. Again remove the card, glance at it, and place it face downward on the card in the spectator's hand. This card is, let us say, the Nine of Clubs. Touch another top card and name your "impression" as the Nine of Clubs. Glance at it and place it along with the other cards. This card is, let us say,

the Queen of Diamonds. Proceed rapidly on and touch the last remaining pile (this pile you know has the Ace of Hearts on top). *Call the card as the Queen of Diamonds, glance at it and place it with the other cards on the spectator's hand.* It now but remains to pick up the four cards, mix them a little so they will not be in an especial order that might be remembered, and turn them over showing that you have indeed called each and every one of them absolutely correctly.

All Magicians will recognize in this trick the workings of an old friend, but in this new handling of the clairvoyant presentation combined with the shuffling and burying of the top card in each packet before seeming to start the effect... it becomes a very deceptive item.

#### The Cards and Slates

Henry Banderob, my friend from San Jose, Calif. volunteered this very excellent item. The means by which it is accomplished is standard, but the ingenuisness of Mr. Banderob's presentation provides a trick that is top-rank mental material.

Set your deck of cards in the familiar Si Stebbins arrangement. Magicians will all recall the lay-out, but in case any memories have slipped, here's the set-up:

Ace of Diamonds	King of Clubs	Two of Spades
Four of Clubs	Three of Hearts	Five of Diamonds
Seven of Hearts	Six of Spades	Eight of Clubs
Ten of Spades	Nine of Diamonds	Jack of Hearts
King of Diamonds	Queen of Clubs	Ace of Spades
Three of Clubs	Two of Hearts	Four of Diamonds
Six of Hearts	Five of Spades	Seven of Clubs
Nine of Spades	<i>Eight of Diamonds</i>	<i>Ten of Hearts</i>
Queen of Diamonds	Jack of Clubs	King of Spades
Two of Clubs	Ace of Hearts	Three of Diamonds
Five of Hearts	Four of Spades	Six of Clubs
Eight of Spades	Seven of Diamonds	Nine of Hearts
Jack of Diamonds	Ten of Clubs	Queen of Spades
Ace of Clubs	King of Hearts	Two of Diamonds
Four of Hearts	Three of Spades	Five of Clubs
Seven of Spades	Six of Diamonds	Eight of Hearts
Ten of Diamonds	Nine of Clubs	Jack of Spades
	Queen of Hearts	

As you will note above, in this set-up the cards run from one (Ace) to thirteen (King) and rotate up three, with alternating suits - Diamonds, Clubs, Hearts, and Spades. So set, when a card is removed from the deck, and the deck cut at the spot where the card was removed, the card now on the bottom, after the completed cut, will "key" the name of the card

selected. Now, here's how you make use of this principle for a real mental masterpiece.

Get two slates, give one to the medium on the stage, and go into the audience with the deck of cards and the other slate. Run through the cards informally showing them all different, false shuffle and cut a time or two if you like, then have a card selected. Emphasize the fact that no one but the spectator is to know the name of this card, as you turn your head aside so all seems super-fair.

The card selected, ask the spectator to place it in his coat pocket and you make the cut; bringing the card that was above the selected card to the bottom of the deck. Hand the spectator the slate and a piece of chalk, asking that he write the name of his chosen card on it when you speak the word "ready".

Returning to the stage, you flash the bottom card of the deck to the medium, and knowing the set-up she so learns the card that was selected which now resides in the gentleman's coat pocket. Could anything be more artful? Not a word spoken, not a code signal given, a mere "flash of the deck" as you place it on the table, and the medium knows the card.

The rest is pure build-up. Actually, the trick is done before the audience even knows it's started, and that's the kind of trick you can really give "the works". Have the spectator stand up from his seat right in the midst of the audience, and when you call out, "Ready", he writes the name of his card. At the same time the medium writes on her slate. When the writings are compared, they both bear the name of the selected card. It's a stunner!

