Professor

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

The continued response 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 amusements.

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

Percy Abbott

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Introduction

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 basics, 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 sensation belief of the author through once histories, confirming anecdotes, and ingenious theory. From such works, this book differs radically, for while it leaves 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 unexpected ideas is the fact that it is an intuition through illusion of yet another form of mystery - psychical phenomena. IT IS BASIC PORTRAYING MAGIC!

Let us first, therefore, tabulate, in the order in which we shall consider them, the varieties of the phenomena in the lines:

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 - Scrying - 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 men 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 reconstruing 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 eye; a vision that penetrates matter.

ANIMAL MENTALITY: A curious emanation or force said to pass from one animal organism to other objects, both animate and inanimate, being considered a radiation produced from 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 supernatural abilities classified as psychics.
AUTOCHTHONOUS: The ability to produce sub-conscious writing that contains information not known to the conscious mind; another means of externalizing psychic powers.

TRANSMEDICAL: A condition physically resembling sleep, in which the psychic faculties are perked and made manifest to their utmost.

ASTRAL PROJECTION: The ability to send forth the ethereal self; a method ofclairvoyance; 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.

SUBLIMINAL: A subtle psychic operation said to be the substance through which spirits manifest and materialize.

TALKING, CEREM, 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 writing in the development of psychic powers or the production of psychic phenomena.

EAST INDIAN ROSYLYS: YOGI Hysteria; Yoga: A type of psychical phenomena usually associated with the control of the faculties of the body by the mind.

PHYSICAL PHENOMENA: Direct psychic control over physical objects; 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.

COERCIT EXPERIMENT: Psychic or Physiological Experimenting - Experiments of a psychic or physical nature.

THE PENUMBRA: A device associated with supernatural 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 so much lend themselves wonderfully to our theme of Psychic Magic. In fact, it is in
the simulating of these supernatural forces that Psychic Magic has its origin, and the more perfect the simulation, the more perfect the presentation of the Psychic Magic.

As we shall pursue in our studies as a matter of the production of genuine psychic occurrences (Miracles) together with simulated psychic occurrence ("Miracle") - for it is in the skilful blending of the psychic with the authentic, that is found the real basis for Psychic Magic's rightful place in the ART OF MIRAGING.
Contact Telepathy

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

The idea that a thought can be transferred from one mind to another, independent of any of the established five senses—right, 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 painting 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 rare. 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 mind-reading 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 worthwhile books, such as "Contact Mind-reading" by Daniel Pickover and "Hypnoticism" by Robert Nesin, 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 mind-reading 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 somewhere 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 simultaneously 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. Moreover, for these initial experiments, let's seek the simplest explanation we can find - and Psychologist William James has an answer for the phenomenon 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, localizes his object directly to the hidden object. Of course, those muscular "acts" are so slight as to be absolutely invisible to both the volunteer and the audience, only the skilled 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 coming down to swing from right to left, from right to left. In a moment, the ring will actually begin to go away, seemingly of its own volition. Now, while continuing to think of it as 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 going 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 away being entirely the product of unconscious muscular movement. Such is the working of Ideo-motor action - the principal of Contact Telepathy.
In the text about to be described, observe how tele-meter action applies not only to the large muscles in movement, but even works down through to the minute muscles surrounding the blood vessels.

Tele-Meter Action

Some years back, the late Joseph Cravatte 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 operator 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 close 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 rhythm.

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 sincere 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
his to grip your right wrist firmly and to concentrate intensely 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 intensely 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 base of the fanned cards, it is no way attempt to guess at which of the five cards he is thinking. Just keep mind passive and let your hand descend silently, almost as though it were dropping of its own accord.

Although the volunteer will never realize it, his concentration on his card will unconsciously direct his senses 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."

You 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 words.

"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 closely with the other. So concentrate an intensity 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 WITH me through it, step by step. For example, if I ask you to move forward, think to yourself, "go forward, go forward," over and over. If I ask you to move to the right, think, "Turn right, turn right, turn right." . . . . Repeating over and over in your mind the mental command that I gave you, think then, as we get near the spot where the article is hidden, concentrate on directing my hand as it will move exactly as is necessary to find the hidden object, thinking either that it will move up, or down, or right or left, as the case may be. And when we locate the hidden object, then you move mentally so 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......will 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 react-test 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 about. 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 fine palm grip on your hand, your hand may pull a trifling force of his. Tell him to move gently in on your hand, and continue moving forward. Move rapidly, saying a bit from right to left and you sense a "hiss" 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 "hissing back" impulse. Keep your movements smooth and flowing, unconsciously telling him to concentrate on the location of the object, and to direct you mentally step by step, how you are to move . . . keeping 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 "walk" always being in the right direction, he follows readily, while if you are wrong in your direction he unconsciously regulates 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 instantly fixed upon the place he wants to go, he unconsciously, but definitely unconsciously, will contract his muscles and show a slight resistance, and acting on this "hint", you turn, and he will either favor 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 "cause", 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 "causes", one 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 head he will willing 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 peak 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 "mind-reading" 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 thinking one thing, 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 advancement becomes so clear and definite that you cannot possibly go wrong. And as you advance in your skill, the way you follow the "cue" will become more and more a passive proposition until it seems almost as though the "impulse" that moves your body seems 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 urge it. So, as much as you are able, cultivate that sensitivity of mind and hand that you hereby drift. Following along as the "impulse" seems to urge you until your hand ultimately responds unto the hidden article.

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

Mr. Sitkoff in his splendid work on Contact Mindreading gives an interesting example of the "impulse" being transmitted through a third party. An important hint on the subject, he writes:

"I want to point out an interesting line of speculation with contact mindreading, even though it may seem one of the more sceptical of my confessions to adopt, "Yokele".

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

"Now please don't infer 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 those times, the directional impulses and the happenings alike have been recognized by the third party, even though ignorant himself of the fact to be accomplished."

"This has actually happened! Not once, but many times. At this moment, although I have never attempted it publicly, I could in some cases, be able to achieve an application with a third party between myself and the transmitter, thus I would go about my purpose in this article in which I have been so far, and I should be very much interested in any information which may clarify this.
for me. But it is imperative: 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 mind-reading, the
more you will become convinced that there are more curious, unex-
plainable things still in the field of Magic."

That is the answer to Mr. Fitton’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 center. 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
in, being able to pick 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 sets out to do, this is a big asset.
We have also found a good reason for holding the subject’s wrist,
and that, but not least, have a practical, apparently non-contact
method. This throws the resistance 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. 6. Also have a
dock of wood, 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 obey forward and

medist, so this is really a scientific method. Start 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 hold a man select a card, then place it back in the deck. You currently bring it to the top, then give the deck a false shuffle, at the same time getting a peak at the card, then shuffle it right into the deck. Now place the envelope on and hold the metal plate against the wrist of the man who selected the card for the deck out, telling the same to think of the card, and when you see it, you pick it out from 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. Presently you note this tug from his wrist that r-s are holding the plate against. If he doesn't react well, you know 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 r-s are holding the plate against. If he doesn't react well, you know 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 r-s are holding the plate against.

There are hundreds of regular unaided reading tests you can perform. The subject merely thinks of anyone in the hall and you pick him out. Or they can hide my article while you are asleep, and when you return place the plate against the subject's wrist and find it. We can merely think of any text he wishes you to seek, 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 across 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 so on the same way the other letters until you get the entire name. For names have a chart with numbers on it from 1 to 6, 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 your right on by the person as if you do not hear it in the one. After a while, say you seem to be unable to get the thought waves, or 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 wonder 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. Simply hold the wire tent over it a while, and fasten the slightest thread on the wire you get the same results as with the wrist.

A very good test used by Paulino is to be started from the ball and quarterback with a man taking a bow and a nail, and places a cross with a piece of chalk anywhere on the floor. Performer returns, in blindfolded, takes hold of man's wrist and finds the number, then the nail, then the chalk mark, and by peeling from the corner of his nose he drives the nail right in the middle of the arrow.

In working the above stunts never mention muscle reading... always refer to your work as experiments in telepathy or mind-reading. If a person in answers and actually thinks of the article, or persons, or that, 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 joy diversion in your social entertainments with intimate groups of friends. There is something overwhelmingly fascinating in seeing what psychical experiences a group can develop together.

Mental Impulse

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 wish 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 external, then their thoughts should follow on, ie, "TURN RIGHT - STOP - TURN AGAIN - 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 Hoax 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 subtleties of its nature... so always keep in mind that it is an experiment you are attempting, and that the striking 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 mind or attitude of mind of clear contours... no angles, no variety... no imagination... 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, patience and patience of all tenor of mind are essential to success.

This point of keeping your mind clear of concern over the experiences's success of failure is all important in undertaking 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 certainly 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 task.

Transmitting Image of Playing Card

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 shape, spot by spot, they are not to close their eyes, they are not to become tired by staring at the card... as telepathic
Psychic Magic - Page 21.

Since the important thing for the spectators to do is to see the image of the card clearly and distinctly without disturbance from surrounding objects, a simple device called the "telepamono" 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 out views of 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 insistent, the transmitters should refrain from too long a period of staring, and should blink their eyes as frequently as desired.

As 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 want 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. Just for the image to become peremptory, 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 other than whether his "guesses" are right or wrong. It is important to have this in mind, as an early series of failures may discourage the receiver to such an extent as to render his too objectively concerned with the situation.

The cards selected with the "impressions" 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 note-
ments, forming the record of the experiments, will prove of
observing interest as they are compared with advancing skill in
subsequent experiments.

Tests in Non-Contact Telegathy 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 un-
predictable 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 spec-
tators conduct the experiments themselves... and how they love
such personal participation. This will give you a new enter-
tainment along to the usual performer-audience relationship. And
the more difficulties the spectators experience in producing the
desired phenomenon, each will only serve to enhance the apparent
of your own skill when you easily produce like miracles. Of much
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 sleight that they frequently arouse skepticism. However, this need not be too great a concern for the entertainers. The main thing in selecting Psychic Magic card tricks is to use items that give strong appeal 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 Selection**

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 proved 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.

How to use your operators to step forward, and gesture:

"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 these 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 these 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 while 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 please.

"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 say that 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 which 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 ten 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, as he will have no knowledge where the location of any particular card is... and remove the Four of Hearts and place it face downson 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 fascinating 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 warmed 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 favored.

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 "suggestion" cast upon it... and of those two, the Four of Hearts, since 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. If performed, its success will cause you... and being completely introspective in means employed, no possible explanation escaping either than that of inadvertence.

If on rare occasions you should happen to miss this trick or others of a similar nature, it need cause you no special concern. For one of the chief virtues of Psychic Magic is the "experimenting" aspect 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... for the Magician in his presentation must it a defined 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 to an entertained. On the other hand, if the test should happen to fail, the Magician is not beta accountable, since it was a feat the spectator, himself, is attempting.

Two General 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 emphasise the impossibility of your having any sleight-of-hand control over the cards by even such a mere as deliberately using your hand 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 all the cards unexpectedly on the table, and he is to drop his card in amongst the answering 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 WHY: 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 loses 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 grip and the springing process, on gathering up and spacing the deck, you will make 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 spectator - Fig. 13.

Square up the cards and approach some gentle 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 seems 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.

Hold on is this accus operandi, its effect is tremendous! If
you choose the right type of person to work it on, he will never
complain. In fact, he, himself, will be largely puzzled as to
how you managed to make a fum with only the one card showing,
and will be right there in congratulating your skill by cooper-
ating with you in pulling the aftert.

The well-known Magician, Leo Grable, is to be sincerely thanked
for polishing those classic bits of legerdemain from his repertory.

Card Disappearance

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 deck 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 place the card selected 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, removed from the bottom. Ask the
spectator to move 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.

Patter on the ability of clairvoyance to divine the name
of a card merely by touching of the fingertips on its base, you
present the experiment. And to present it under scientific
conditions, you suggest a fresh start by having the spectator
keep 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 briskly 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 King of Clubs. Touch another top card and make
your "Impression" as the King 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 on the queen of diamonds, please 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 old-familiar presentation combines with the shuffling and varying of the top card in each packet before seeming to start the effect... it becomes a very deceptive item.

The Cards and Slating

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

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

- Ace of Diamonds
- King of Clubs
- Queen of Diamonds
- Ten of Clubs
- Four of Clubs
- Three of Diamonds
- Nine of Clubs
- Jack of Diamonds
- Two of Clubs
- Eight of Clubs
- Seven of Clubs
- Six of Clubs
- Five of Clubs
- Four of Clubs
- Three of Clubs
- Two of Clubs
- Jack of Hearts
- Queen of Hearts
- King of Hearts
- Eight of Hearts
- Seven of Hearts
- Six of Hearts
- Five of Hearts
- Four of Hearts
- Three of Hearts
- Two of Hearts
- Jack of Spades
- Queen of Spades
- King of Spades
- Eight of Spades
- Seven of Spades
- Six of Spades
- Five of Spades
- Four of Spades
- Three of Spades
- Two of Spades
- Jack of Clubs
- Queen of Clubs
- King of Clubs
- Eight of Clubs
- Seven of Clubs
- Six of Clubs
- Five of Clubs
- Four of Clubs
- Three of Clubs
- Two of Clubs
- Jack of Diamonds

As you will note above, in this set-up the cards run from one (1st) 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 out at the spot where the card was removed, the card men on the boxes, after the completed cut, will obey the name of the card.
selected. Now, here's how you make use of this principle for a real mental masterpiece.

Get two slips, give one to the medium on the stage, and one into the audience with the deck of cards and the other slate. Run through the cards informally showing them all different, then shuffle and cut - 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 back while so all seems superfluous.

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 or he learns the card that was selected which now resides in the gentleman's coat pocket. Could anything be more slick? Not a word spoken, not a coded 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 medium, 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!