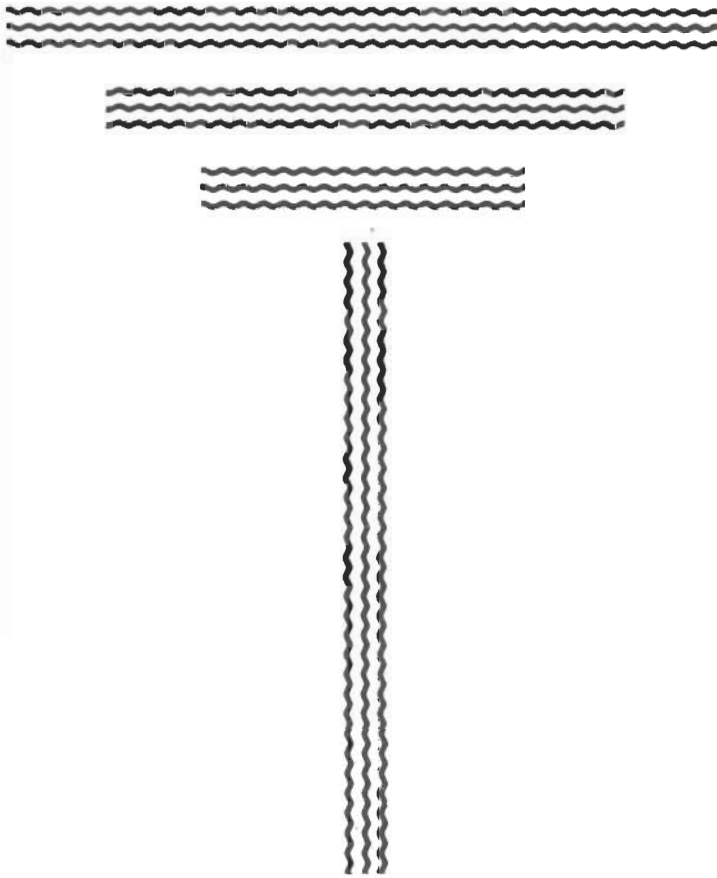


PSYCHIC MAGIC

VOLUME
THREE



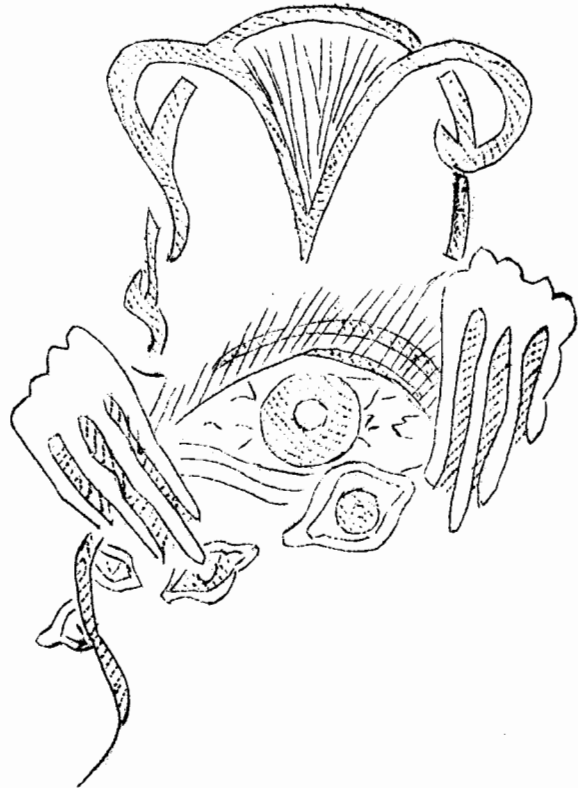
BY
ORMOND MCGILL

A "SUPREME MAGIC"
PUBLICATION



I n d e x f o r V o l u m e T h r e e

	<u>Page</u>
PREFACE	4
HOW TO SEE IN THE CRYSTAL	5
The Art of Visualization	5
Crystal Seership	7
Crystal Gazing for Mentalists	10
MODERN PSYCHOMETRY	14
Developing the Power	14
Annemann's Pseudo-Psychometry	17
Larsen's Psychometric Presentation	20
Lecture and Readings	21



HOW TO SEE IN THE CRYSTAL

Since almost every Magician-Mentalist makes use of a crystal ball somewhere or sometime in his act, let us consider the inner workings of crystal gazing and the techniques of the art.

Crystal gazing is a means of developing clairvoyant faculties and offers an excellent technique for externalizing the impressions. In first practice, it is a strictly private and introspective procedure, but once mastered may be extended to use upon the stage without disturbance.

In this section, we shall first present a concise, generalized description of the method of practice, and then proceed into more detailed instructions.

The Art of Visualization

All who have had the experience of a vivid dream.. and who has not?... must possess the power of visualization. But unlike dreams, sleep is not necessary for the cultivation of this skill. Supposed sensory perceptions, which have no objective counterparts, are common to persons in delirium or under the influence of certain drugs. Of course, such impressions may be, and usually are, delusive and valueless; but it is likewise true that some dreams seem to hold within them the key to unknown knowledge. And let us not forget the very little of each dream that we can normally retain in our memory upon awakening, the great majority of such dream-visualization being lost below the threshold of consciousness.

Now, the use of the crystal has proved to be one of the best means of developing this power of visualization while retaining hold upon awareness. For when using it we are not asleep, and so there is no loss of memory; moreover, being in full possession of our normal reasoning powers, it is obvious that we are much less likely to be deluded or to receive false impressions than is either the dreamer or the drug addict.

For the purpose of our first practice with this interesting ability almost any type of crystal ball will do. However, the size should not be under two inches in diameter, as smaller crystals are very tiring to the eyes. The crystal may be either round or egg shape, but avoid hollow globes.

Always keep your crystal clean and bright, handling it only when actually in use. Just before practising the gazing, warm it slightly and then place it on a piece of black or dark purple velvet. The crystal can be used by one person or by two working together... one holding the ball while the other is gazing and vice-versa. Sitting with others who have similar interests often assists in developing the faculty.

The room you practice in should be quiet and free from disturbances. The time most suitable is two hours after a light meal. Draw the window curtains to exclude nearly all light and leave the room in comparative darkness. Let what light there is from window or lamp fall over your shoulder on the crystal, which may be held in the hand or place on a small table, and it should be about the same distance from your eyes as a book would be when reading. Concentrate your attention on the centre of the crystal. Look into, not at it, and do not stare or inconvenience yourself in any way. Some persons see at once, while others take about ten minutes of trying before any visualized impression will come through. If you do not succeed or cannot see clearly after looking for half an hour, put the crystal away, and try again at the same hour the next day.

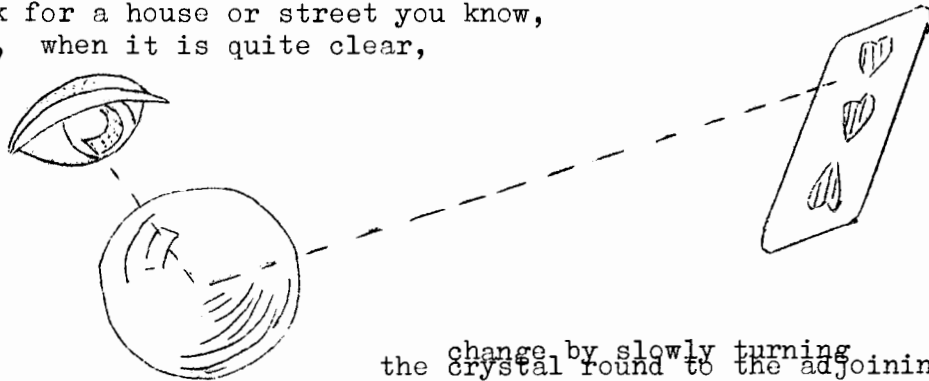
While crystal gazing the breathing should be slow and deep, and it is well to rest for five minutes with closed eyes both before and after the practice. In this way, fatigue may be avoided.

As you proceed with your practice, remain passive and do not endeavour to see anything in particular in the initial experiments. As the images commence to develop, then write on a slip of paper what you wish to see, turn the paper over, and think no more about your questions, continuing to remain passive and wait as before for what may chance to come. Take notes of all you see, as, like a dream, the crystal vision is soon forgotten.

If you are not at first successful in spontaneously developing the power, then try to visualize a face or a scene which you know well within the crystal. Try also to revisualize your dreams in the crystal. Visualization is a great assistance to memory; many details that otherwise would have been forgotten will come out clearly in the crystal, such as the type of dress worn by a friend on a particular day, or the number over a shop door.

Experiments in telepathy likewise often assist in the development of the clairvoyant faculty. Get a friend to visualize a playing card in the crystal while you also try to visualize a card without knowing what card your friend is thinking of. You can also try such experiments over intervening distances by using two crystals, having the time for the mutual experiment arranged beforehand.

Gradually go from the known to the unknown. For example, look for a house or street you know, and, when it is quite clear,



change by slowly turning the crystal round to the adjoining house on the street, and so on. The crystal need never be so moved unless you wish to change the scene. For further practice, try to visualize, with your eyes closed, the face of some friend. When you have the image sharp and clear, suddenly open your eyes and try and see it within the crystal. Take no notice of the reflections on the glass of the ball, but always look through them. Properly held or placed, you will find that the glass will give forth very little reflections.

As you practice, do not at any time force yourself to concentrate the attention to see anything in the crystal. Simply be passive and keep gazing into the centre of the globe until all reflections pass and melt away, and then comes the feeling of illimitable space around you, a sense of looking into a great void....then the pictures will commence to come, often with great brilliance.

Crystal Seership

Since the practice of crystal gazing is such an intangible study, it is well to consider it in some detail. Accordingly, I

am presenting here a group of instructions that have been carefully prepared for initiates by a committee of British psychical authorities:

"What is desired through the regular use of the translucent sphere is to cultivate a personal degree of clairvoyant power, so that vision of things or events, past, present, and future, may appear clearly in the interior vision, or eye of the soul. In the pursuit of this effort only, the crystal becomes at once a beautiful, interesting, and harmless channel of pleasure and instruction, shorn of dangers, and rendered conducive to mental development. To the attainment of this desirable end, attention is asked to the following practical directions, which, if carefully followed, will lead to success:

"Select a quiet room where you will be entirely undisturbed, taking care that it is as far as possible free from mirrors, ornaments, pictures, glaring colours, and the like, which may otherwise distract the attention. The room should be of comfortable temperature, in accordance with the time of year, neither hot nor cold. About 60 to 65 degrees, Fahrenheit, is suitable in most cases, though allowance can be made where necessary for natural differences in the temperaments of various persons. Thus thin, nervous, delicately organized individuals, and those of lymphatic and soft, easy-going, passive types, require a slightly warmer apartment than the more positive class who are known by their dark eyes, hair and complexion, combined with prominent joints. Should a fire, or any form of artificial light be necessary, it should be screened off, so as to prevent the light rays from being reflected in, or in any other manner directly reaching the crystal. The room should not be dark, but rather shadowed, or charged with a dull light, somewhat such as prevails on a cloudy or wet day.

"(2) The crystal should be placed on its stand on a table, or it may rest on a black velvet cushion, but in either case, it should be partially surrounded by a black silk or similar wrap or screen, so adjusted as to cut off any undesirable reflection. Before beginning to experiment, remember that most frequently nothing will be seen on the first occasion, and possibly not for several sittings; though some sitters, if strongly gifted with psychic powers in a state of unconsciousness, and sometimes conscious degree of unfoldment, may be fortunate enough to obtain good results at the first trial. If, therefore, nothing is seen during the first few attempts, do not despair or become impatient, or imagine that you will never see anything. There is a royal road to crystal vision, but it is open only to the combined password of Calmness, Patience, and Perseverance. If at the first attempt to ride a bicycle, failure ensues, the only way to learn is to pay attention to the necessary rules, and to persevere daily until the ability to ride becomes natural. Thus it is with the would-be seer. Persevere in accordance with these

simple directions, and success will sooner or later crown your efforts.

"(3) Commence by sitting comfortably with the eyes fixed upon the crystal, not by a fixed stare, but with a steady, calm gaze, for ten minutes only on the first occasion. In taking the time, it is best to hang your watch at a distance, where, while the face is clearly visible, the ticking is rendered inaudible. When the time is up, carefully put the crystal away in its case, and keep it in a dark place, under lock and key, allowing no one but yourself to handle it. At the second sitting, which should be at the same place, in the same position, and at the same time, you may increase the length of the effort to fifteen minutes, and continue this period during the next five or six sittings, after which the time may be gradually increased, but should in no case exceed one hour. The precise order of repetition is always to be followed until the experimenter has developed and almost automatic ability to readily obtain results, when it need no longer be adhered to.

"(4) Any person, or persons, admitted to the room and allowed to remain while you sit, should keep absolute silence, and (b) remain seated at a distance from you. When you have developed your latent powers, questions may, of course, be put to you by one of those present, but even then in a very gentle, or low and slow tone of voice; never suddenly, or in a forceful manner.

"(5) When you find the crystal begins to look dull or cloudy, with small pin-points of light glittering therein, like tiny stars, you may know that you are commencing to obtain that for which you seek, viz., crystalline vision. Therefore, persevere with confidence. This condition may, or may not, continue for several sittings, the crystal seeming at times to alternatively appear and disappear, as in a mist. By and by, this hazy appearance, in its turn, will give way quite suddenly to a blindness of the senses to all else but a blue or bluish ocean of space, against which, as if it were a background, the vision will be clearly apparent.

"(6) The crystal should not be used soon after taking a meal, and care should be taken in matters of diet to partake only of digestible foods, and to avoid alcoholic beverages. Plain and nourishing food, and outdoor exercise, with contentment of mind, or love of simplicity of living, are great aids to success. Mental anxiety, or ill-health, are not conducive to the desired end. Attention to correct breathing is of importance.

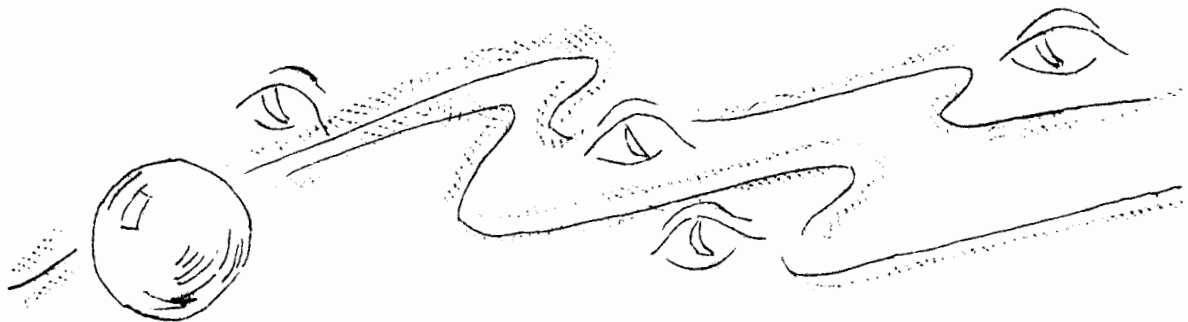
"(7) As regards the time at which events seen will come to pass, each seer is usually impressed with regard thereto; but, as a general rule, visions appearing in the extreme background indicate time more remote, either past or future, than those perceived near at hand; while those appearing in the foreground, or closer to the seer, denote the present or immediate future.

"(8) Two principal classes of vision will present themselves to the sitter, viz., (a) the Symbolic, indicated by the appearance of symbols such as a flag, boat, knife, gold, etc., and (b) Actual Scenes and Personages, in action or otherwise. Persons of a positive type of organization, the more active, excitable, yet decided type, are most likely to perceive symbolically, or allegorically; while those of a passive nature usually receive direct or literal revelations. Both classes will find it necessary to carefully cultivate truthfulness, unselfishness, gratitude for what is shown, and absolute confidence in the love, wisdom, and guidance of God Himself."

As has been mentioned, crystal gazing is a means of externalizing clairvoyant impression, and accordingly the vision will be classified to the distinction of Time and Space. Clairvoyant vision may disclose objects, scenes, or persons, either nearby in space, or far off in space; either existing in present time, in past time, or in future time.

Crystal Gazing for Mentalists

Almost nothing has ever been written about the important part clairvoyant impressions play in the modern mental act, and yet I have never talked to a Mentalist who didn't feel that



there was some intuitive basis for his answers to the questions, even though he readily admitted his means of learning of the questions was a fake.

Mentalism, by its very nature, is conducive to a psychic state of mind. The expectancy of the spectators, the very stage situation itself, the mindreader's pretense, all lead the mind into super-normal channels. Whether the performer consciously realizes it or not, the performance of Mentalism forces his psychic powers to operate, and the more he is able, and the more he will allow these faculties to function as he answers the questions, the greater will be his success as a Mentalist.

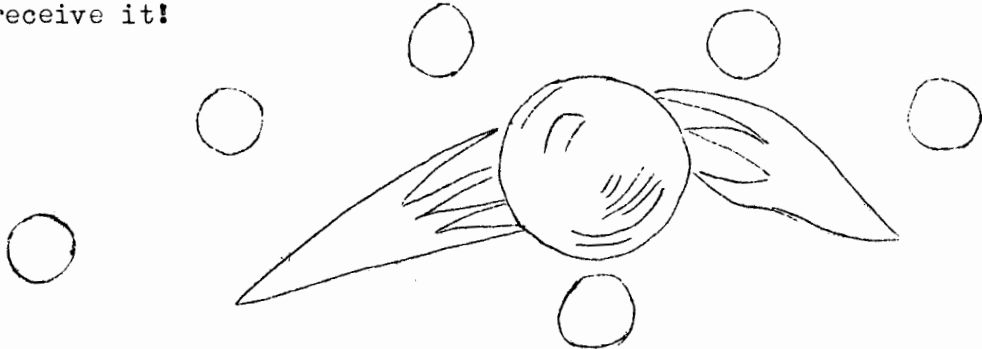
It is doubtful if any Mentalist, while on the stage, ever saw so much as a flitting vision in his crystal; in his act

it functions almost entirely as a symbol of his art and a means for secretly keeping tab on the questions to be considered. Nevertheless, the more developed his clairvoyant faculties, the more remarkable his revelations. I will, therefore, attempt to briefly describe something of the introspective process involved in the question-answering process.

Immediately a question is asked the mindreader, an answer begins to form in his mind. This can develop either from conscious deliberation, reason, and judgment - reason and judgment that can often be very valuable, for divorced from the problem, as an outsider, the Mentalist can consider it impersonally - or the answer may come directly as an intuitive process completely independent of any deliberate reasoning.

Depending largely on the nature of the material contained in the question, the Mentalist can decide which approach to the answer is the more desirable. But when a question is obviously of a serious nature, the answer to which may well involve and affect the lives of others, then the intuitive approach should always be utilized.

For such a question, let the mind go blank for a moment. Don't try to think of any answer to the question. Don't guess at an answer. Rather just let your mind run free, drifting where and as it pleases, and gradually within it will form a pattern of an answer - an impression of what you should say. And when it comes, SAY IT, exactly as you receive it! Many times your impression will have absolutely no meaning whatsoever to you. That is completely immaterial. SAY IT, exactly as you receive it!



It follows that naturally the greater the cultivation of your clairvoyant powers, the more you can do in the nature of such authentic psychic impressioning. To such ends, crystal gazing practice in private will serve you well.

It is amazing how readily these impression-forming answers to questions will come to you once you have the knack; especially when working on the stage. Sometimes they come through as words spoken in your ears, occasionally as picture-images in front of your closed eyes, but most often they seem as if a hidden thought had penetrated your stream of consciousness from deep within your mind. Cultivate this skill of receiving

impressions; it is your basis for real miracles in mentalism.

Some years back, in writing the book, "Radio and Night Club Mindreading" with my friend, William Larsen, we made reference to the fact THAT THE PUBLIC IS COMPLETELY UNCONCERNED AS TO HOW YOU GET THE QUESTIONS, THEY BEING INTERESTED IN HOW YOU ANSWER THOSE QUESTIONS, and as an illustration, cited the act of Gene Dennis, who completely defied tradition.

In her act, she boldly had her assistants walk up and down the aisles of the theatre. The audience was requested to ask their questions directly into the ears of these assistants. Then the assistants, in a loud voice would call out, "Miss Dennis, this party wishes to know if her husband will soon be returning home to her?" Miss Dennis would then proceed to answer the question. Upon finishing would calmly say, "Next", and another question would be called out to her. Thus question after question was handled.

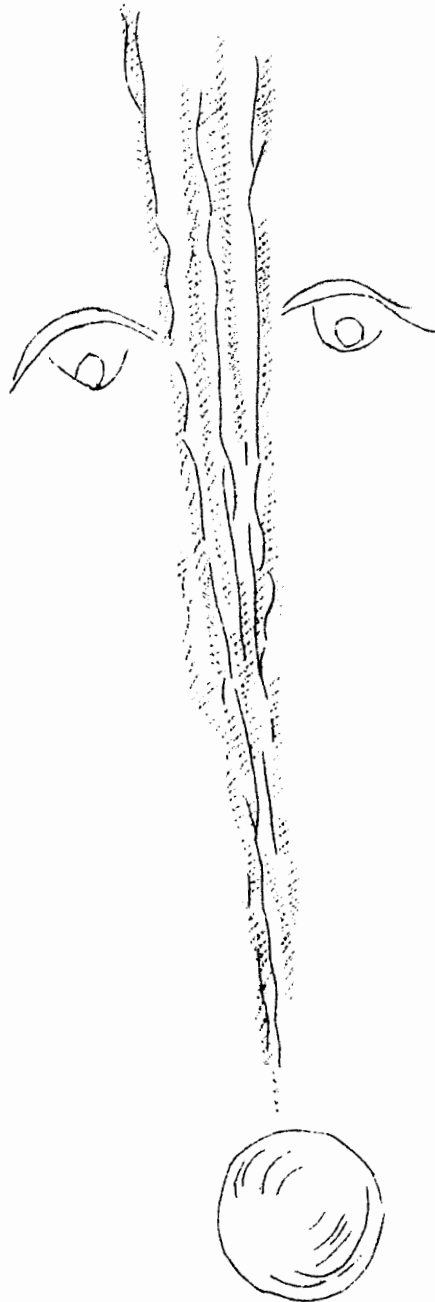
No mystery here, yet the public flocked to her performances and were just as impressed as if she had used some secret device to deliver the questions to her. Indeed, possibly even more so. For the apparent "open-and-aboveboard" method of delivery of the questions seemed to testify to the sincerity of her work; likewise it focused attention even more upon the all-important factor (from the public's point of view)... the answers. And, in actual fact, the verbal delivery of the questions by the assistants, immediately after a spectator had whispered it to them, provided the audience with a great deal of amusing entertainment - few things are more satisfying than to have what amounts to a whispered confidence publicly broadcast.

All of which leads us to the paramount consideration in the modern mindreading act - the answering of the questions, for it is in the answering of the questions that real success comes, so always keep in mind that all important rule - your answers must satisfy not only the individual who asked the question, but most of all the rest of the audience.

Lest there appear to be a conflict here between entertaining answers versus authentic impressions in the mind-reading act, I must amplify that a balance between the two must be reached. For the theatres demand that your work be entertaining to all of the audience, yet the pay for most mental acts comes as a result of private readings in the lobby, and an "all-laugh programme" will not bring in the serious spectators who pay for personal sessions. So as a clever performer, you must arrange your programme with interspersed serious questions among those of humour and

sensation. You can easily judge the material as it comes to you. Let your impressions carry those questions deserving of serious consideration, while your reasoning faculties, personality, and wit can carry those of a lighter vein.

It is in this balance between the ridiculous and the sublime that is the unique charm that makes the Mentalist's art unusual in the field of entertainment.





MODERN PSYCHOMETRY

Psychometry, in the modern sense of the word, means the psychic ability to pick up an object and, in connection with it, get certain psychic impressions. As an example: A psychic, on being handed a piece of lava, receives "impressions" of oceans of golden molten flowing rock; while a piece of a meteorite produces images of travelling in space through stars and mist. This process of interpreting an object's history is known as psychometrizing, and a very interesting process it is.

Developing the Power

It has been said that every object possesses its own peculiar psychic influence, fluid or aura, which may be recognized by one sensitive enough to perceive it. Human beings may transfer a certain amount of this "Magnetism" to objects, leaving them impressed with their influence. Objects which have been worn close to the skin, or which have been brought into contact for a long time with the magnetism of any particular person, seem to retain a large share of this aura, and such objects may readily be psychometrized - their aura being read and interpreted according to the ability of the psychic.

In all psychometry we must remember that the interpretation of the impressions received is largely symbolic; just as the printed word of a book is symbolic of the thought of the author, lying behind it. So, impressions stored within objects and "sensed" by the psychic, must also be symbolic, and must be suitably interpreted by the psychometrist. Thus, when he places a geological specimen on his forehead and describes an "antediluvian monster", roaring and walking about, no one but a very shallow individual would imagine for a moment that the psychometrist was actually seeing the original. He simply

got an impression of that era of the world's history, and symbolized it subconsciously in the form of this roaring monster.

In obtaining impressions from an object, we must endeavour to become as receptive and sensitive as possible. A few preliminary exercises will enable you to do this to much better advantage than otherwise would be possible.

1. Cultivate the sensitiveness of your fingertips. You may do this effectively by placing a bowl of water, of the same temperature as the body, on a table. Now, close your eyes and place your fingertips just above the surface of the water. Without looking, very gradually lower the fingertips until they come into contact with the water. See whether you can tell when this is the case. You will be surprised to discover that, at first, you are quite unable to tell when you have touched the water.

2. Another good exercise is to take a pair of drawing compasses and, opening them a quarter of an inch or so, touch the fingertips with the two sharp points, the eyes being closed. See if you can tell how far apart these points are, before actually looking at the compasses. In this way your fingers will acquire a sensitiveness of their own.

3. Learn to act upon first impressions. Do not hesitate or be afraid to express exactly how you feel and the impression that comes to you - no matter how "ridiculous" it may seem. There is a useful saying which may help you in this respect. It is, "The first thought is the spirit's, the second is your own." So learn to act on first impressions, and put into execution immediately anything which comes to you.

4. Analyze your own sensations and emotions as best you can, after the first impression has been received, and see what you feel or experience within yourself. Then express this in words to the best of your ability. These emotions often express, in that form, facts which could not well be expressed in any other way, though they apparently have no connection with the object.

For example, if you are feeling a watch, and you get in connection with it the feeling of depression and pain in the throat, state this fully, since the person who owned the watch may have strangled himself in a fit of melancholy. In this way the emotions you perceive are fully in accord with the sensations which you receive from the object.

In order to more thoroughly consider the development of this interesting psychic power, let us observe some psychometric instructions by a Hindu adept. (Appreciation is extended to Dr. Hereward Carrington and to Swami Bhakta Vishita

for details of these instructions in the cultivation of genuine psychometric power.)

"There are no special directions to be given the student in psychometry. All that can be done is to suggest that each person should try the experiments for himself, in order to find out whether he has, or has not, the psychometric power in some degree of development. He may be able to develop his psychometric powers by the general methods utilized for psychic development; but, in any event, he will find that actual practice and experimenting will do much for him in the cultivation of the ability. Let the student take strange objects, and, sitting in a quiet room with the object held to his forehead, endeavour to shut out all thoughts coming from the outside world, and forget all his personal affairs. In a short time, if the conditions be right, he will begin to have flashes of scenes associated with the history of the object in question. At first, these impressions may be somewhat disconnected and more or less confused, but before long there will be noticed a clearing away of the scene, and the mental picture will come quite plain. Practice will develop the power. The student should practice only when alone or when in the presence of some sympathetic friend or friends. He should always avoid discordant and inharmonious company while practicing his psychic power. Many of the best psychometrists keep their physical eyes closed when practicing this power, thus allowing the inner senses to function without distraction from the outer senses.

"Persons of a highly-strung nervous organization, with large perceptive faculties make the best psychometrists. Phlegmatic people seldom psychometrize clearly, and usually lack receptivity to the finer forces. Letter, clothes, hair, coins, ornaments, or jewels - in fact, almost any article which has belonged to, or has been worn by, its possessor for any length of time, will suffice to enable the psychometrist to relate himself to, and glimpse impressions of, the personal sphere of that individual."

Having studied and acquired some psychometric skill in private, the Magician can present an interesting programme for his friends by explaining the nature of psychometry and mentioning that he has secretly been endeavouring to cultivate some skill in that direction, and that for an experiment, the success of which he makes no claims, he will try to psychometrize some objects for the group.

A tray is then passed amongst the spectators and a number of personal objects collected. The performer requests that each person recognize his object when it is picked up, and to carefully consider what relationship his impression may have to the article being psychometrized or to its owner.

Closing his eyes, the performer picks up an object and either presses it between his hands or places it to his forehead, and lets the "impressions" flow into his mind. And as they come, he describes them verbally. Thus object after object is psychometrized; providing a most interesting programme for the serious psychic performer.

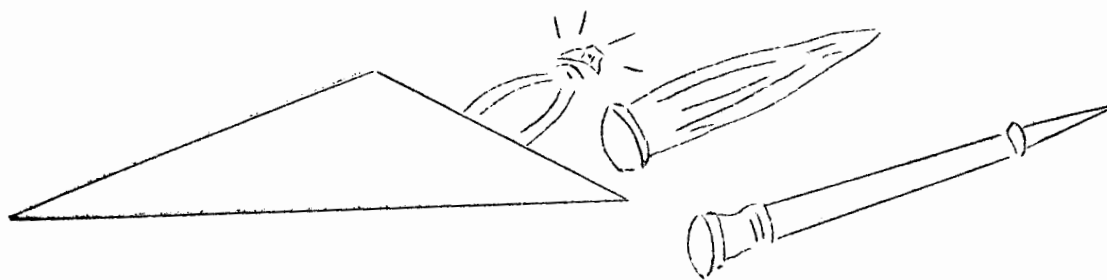
Psychometry provides us with one of our best illustrations of how the genuine has been skillfully simulated by the Magician; producing a truly great masterpiece of entertainment.

Annemann's Pseudo-Psychometry

Max Holden very graciously granted permission for the republishing of this effect in the present volume. I present it exactly as it was originally conceived by that great master of Psychic Magic, the late Theo Annemann. (This effect first appeared in Jinx No. 9, June 1933, subsequently being published by Max Holden in the remarkable collected works of Annemann, "Practical Mental Effects").

This trick, to my mind, is one of the greatest one-man psychic effects ever conceived. It has all the elements necessary to make it your most talked-about effect, and any performer with but a bit of showmanship can't help but make a hit with it. If you are endowed with a goodly share of showmanship, this effect will create a sensation and can be built up to be the feature attraction of your show.

Last, but not least, the effect needs very little preparation, and it can succeed under most exacting conditions. In short, we have before us an idea with unlimited scope. Another of those rare secrets wherein the method is nothing and the effect, from the audience viewpoint, is everything. Your audience will



never tumble to the simple detail that makes it possible. The enormity of what the performer attempts completely overshadows the means by which it is accomplished.

EFFECT: A packet of letter envelopes is all that is needed. About a dozen of these are passed out to different spectators and the performer returns to the front. Requesting those with

envelopes to pay strict attention, he instructs them to put into their envelopes some single article and personal belonging that is on their person. It can be a fountain pen, a tie clasp, a ribbon, a coin, a hairpin, a button, a knife, a pencil, a handkerchief, a card, a ring, or, in fact, anything of a similar nature that can be sealed inside the envelope. During this time, the performer may be turned around so that he cannot possibly see what is being placed in any of the envelopes. This looks important but actually means nothing insofar as the working of the trick is concerned.

Once the envelopes are ready, the performer has them collected by a member of the audience and brought forward to him. This spectator mixes them and hands them on to the performer. He deliberately tears off the end of the envelope and dumps the contents into his hand. Turning whatever it might be over and over in his hand, he describes a person giving the sex, type, approximate age (if a man), and a few details of the person's attire. He then holds the article so all can see it and asks the owner to acknowledge it. This person stands, or he or she turns out to be the one just described by the performer. (It's a poor rule that does not work both ways. If the performer has cultivated any genuine psychometric skill, here is his opportunity to apply it subtly in relation to a trick.)

Another envelope is opened and the article once more seemingly gives a clue regarding the characteristics of the owner. This time, however, the performer walks down into the audience and suddenly returns the article directly to its owner!

As each envelope is handed to him, the performer successfully describes and finds the owner, or describes and merely locates the owner of the property. The patter is about psychometry. Mediums of this type are supposed to have the ability to "see" and locate people by touching some personal belonging. In this case, instead of revealing information about a "dear one", the performer is able, through the same power to describe and locate the owners of the property he handles.

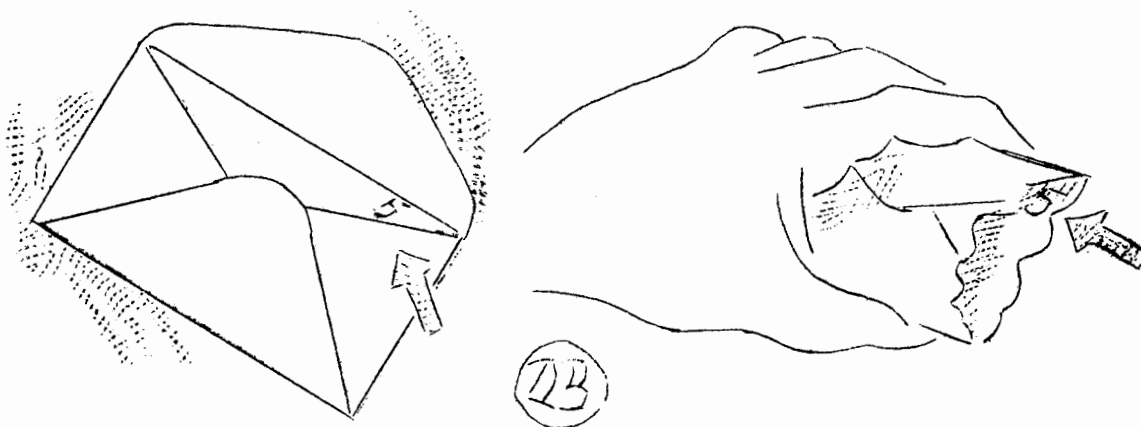
As I have said before, the audience never realizes the important detail is right under their noses. They all try to fathom how the performer is able to trace the owner of the trinket each time, it being obvious that he didn't see what any person furnished, or knows in what order the mixed envelopes might be collected and given to him. And thus we have a test that can be made big or small, fast or slow, as desired.

PRESENTATION AND ROUTINE: The secret lies entirely in the envelope, and it is only necessary to know to whom each envelope belongs.

My method of marking is to open the envelope with the

flap toward you, and write a figure lightly on the inside of side which is nearest you, about an inch from the left end (See Fig. 23). Have these envelopes in order from No. 1 to No. 10.

It is far from difficult to remember who gets these envelopes, as they are passed out in numerical order from left to right. By skipping a person between each, or through some other system of layout, the envelopes are spread over the crowd in an order that you can trace. Those who have learned memory principles will be able to pass the envelopes at random and tie up each spectator mentally with the envelope given to him.



In tearing open an envelope, have the flap side toward you. Tear off a half-inch from the right end. Your left thumb and fingers are at the bottom and the top edges with the flap still turned toward you, and the contents are tipped into your right hand. The number is near the edge on the inside looking up at you! Dog-ear one envelope instead of marking the inside of it. When you get to it, you know the owner without having to open it. On this one you apparently get a stronger impression, so you describe him, locate him and return the envelope still sealed. It makes a nice variation, and is just different enough from the rest to be remembered by your audience.

An excellent stage version for two people is possible with this test. After passing out the envelopes, the performer introduces a medium and blindfolds her. He then leaves the stage and takes up a position behind the drop from where he can see the audience and communicate with the medium by means of any one of several well-known methods. She sees the key number each time by looking down under her blindfold, cues the performer with a simple finger code, and he gives her a description of the owner's appearance, details about his clothing, etc. This version is a stunner for publicity with Lost and Found Departments.

Larsen's Psychometric Presentation.

Here is something from the pen of that well-known Magician, William Larsen, of Los Angeles. Mr. Larsen has rated the Annemann effect, just described, as Magic's best trick, and his excellent presentation testifies to his deep respect for it. Mr. Larsen writes:

"The lecture and readings that follow are designed to be used in presenting Annemann's Pseudo-Psychometry effect. The actual readings may be lengthened, if desired. Not infrequently I have taken up an entire afternoon presenting this gem of mystery to a "circle" of twelve ladies. At other times, I incorporated Pseudo-Psychometry into my lecture work with splendid results.

"As you know, the effect on the audience is this: The performer hands an envelope to each of twelve different ladies. While the performer's back is turned, each is requested to place some article into her envelope, then seal the latter shut. One of the ladies is asked to gather all the envelopes and mix them up before returning them to the performer. The latter turns to the audience, opens the topmost envelope and extracts whatever has been placed inside. He gives a brief reading and then returns the article to its owner. This is eleven times repeated.

"Sometimes I vary the procedure and hand out twelve cards which have the Zodiac printed on one side and my name and my agent's address and telephone number on the other side. The Zodiac chart not only bears the Zodiac sign, but each sets out the date of the sign for those who are not familiar with astrology. For example: Leo, July 22 - Aug. 21. The cards are marked so that I can keep track of them in sequence as I hand them out - 1 through 12. The marking is done by faintly shading the letters that make up my name. When I see the "W" in William slightly shaded, I know that is card No. 1. If the "i" is shaded, it's No. 2. First "l" shaded gives me No. 3, and second "l" shaded is No. 4, and so on.

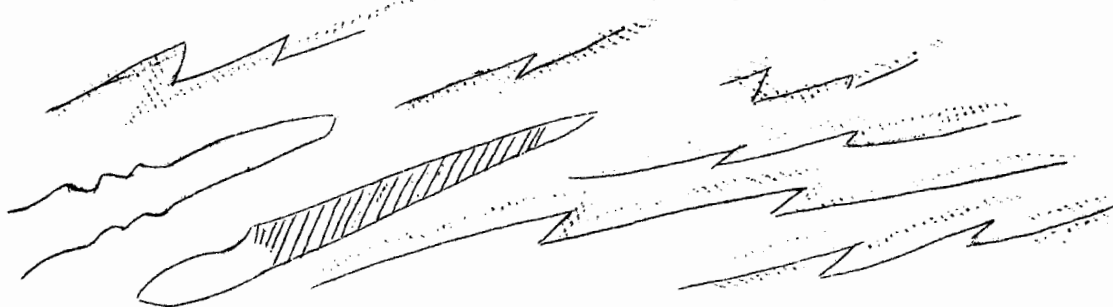
"When I hand these cards out, I have each lady check with a pencil or pen the sign under which she was born. Then when they have been gathered and mixed, I pick up the cards, give astrological readings and return each chart to the person who checked it. These charts are always kept and thus twelve more persons are carrying my advertising about with them. Any Magic dealer can supply you with these charts in lots of 1000 or more with any advertising you wish on the side which does not bear the Zodiac signs.

"One word of warning before giving you the lecture and reading material. If you use this in a programme which embraces other demonstrations and tricks, spot Pseudo-Psychometry last, for you won't be able to equal it. Every further effort would seem weak in comparison.

Lecture and Readings

"Ladies, as you watch the demonstration that is to follow I want you to keep in mind at all times that I am not psychic. I possess no supernatural powers. I am not a medium and make no pretense of hearing from or conversing with spirits or other ethereal beings. Indeed, I do nothing which you couldn't do were you to study the same things I have as long as I have.

"Undoubtedly, often you have heard of mediums using psychometry. Perhaps you have seen the advertisements of professed "Psychometric mediums". Were you to go to one of them for a reading, she, or he, would ask you for some small article which had been in your possession long enough to vibrate with you - a hairpin, a compact, a file, anything. Then



the medium would give you a reading while getting vibrations from this object.

"I shall attempt to go one step further this afternoon. I have a few envelopes, and I'm going to pass them out to you. The purpose of this I will explain in just a minute. There, I guess about ten or fifteen have envelopes. Now, as my back is turned to you, will each person who has an envelope drop some small article therein and seal it up. (Turn your back at this point.) Place anything inside that has been in your possession for even a very short time. It might be a hairpin, compact, a ring - even a hundred-dollar bill. When that is done, please seal your envelopes. I suppose you're just about ready. (Face audience.) Very well, I wonder, Madam, would you mind gathering the envelopes for me? Be certain that we get them all. Has everyone handed in her envelope? Then if you'll just mix them up a bit before you hand them to me. I want you to be sure that I do not know the identity of the lender of any object. Thank you. I'll take the envelopes just as they come.

"In this envelope there's a ring (or whatever the article is). It vibrates to a person of sophistication and charm; to one who enjoys the company of other people with the result that other people instinctively like her. Plus this, she has splendid qualities for leadership and organization.

She is almost always successful in her undertaking because of these qualities and for the reason that others enjoy co-operating with her. The past has not been without its clouds, one of them particularly dark and ominous. But the future is brilliant. Madam, this ring vibrates to you. Is it yours? It is? Thank you."

(Author's Note: Use discretion in giving these readings. If you have all twelve at the tip of your tongue, you can use each one for some person it fits. The foregoing, for example, would not be used on some lethargic, dour-looking woman. But it would fit a chic, energetic, friendly lady of any age.)

"The next envelope contains a hairpin. I see two persons walking down a narrow road. On this road they seem quite happy. Suddenly the road branches and a wide branch runs to the right; a narrow branch to the left. There is confusion. But then a third person enters the picture and points the way. When I see a picture like this I can only interpret it to mean that through something you personally have done, a force for good has entered your life that will remain with you to guide, direct, and protect you. You may not even realize it now, but it will become more apparent to you as time goes on. Madam, you are singularly fortunate. The hairpin is yours, isn't it?

"And here's a paper of matches (or whatever you find) in this one. As I get the vibration, I also sense the tearing or crumpling of paper. Within a short time, probably a few days, you will get a paper which will make you exceedingly happy. It has a direct bearing on your life and will bring you elation mingled with relief. There is also going to be an opportunity open up to you and when it does, remember the age-old saying that 'Opportunity knocks but once'. You have the capacity for good, sound judgment and will be guided by this in either accepting or rejecting Opportunity's offer. And, Madam, these matches seem to draw me right to you.

"A penny in this envelope. My, how far you ladies trust me! The other day a lady placed something in an envelope and when I removed it, I first, thought it was a picture of a wolf. But, looking closer, I saw it was just her pocket mirror. I'm having trouble with this penny. First, I thought it reacted to the vibrations of some person to my right; then to a person at my left. H'mmm - strange. Ah - now I'm getting it. It vibrates to a lady of many abilities. One who can do almost anything and do it well. However, like so many people of many talents, she really seems to attempt too many things and thus saps her energies. However, she is fortunate in having the will to combine her energies and direct them toward one goal. In this she is being

and will be successful. Madame, the penny is yours, and with abilities like yours you can make any wish come true. You are very fortunate.

"A bullet! Oh, no. I guess that's a lipstick. Twice in the past, I see you sitting in at the edge of the dark cave of eternity. Twice you rise and turn as if to enter. Twice, by the strength of your own will, you are forced back. It might have been serious illness; or an accident - but it was very close. Then the cave disappears and there is warmth and the golden rays of sunlight. Right now you are perplexed about a matter which isn't quite as important as you think it is. Also, it's not a matter for you to decide. I can tell you this much. You're going to be happy about the way it turns out. The road of your future life is clear and the green lights are all with you. Good luck, Madame, and here's your lipstick.

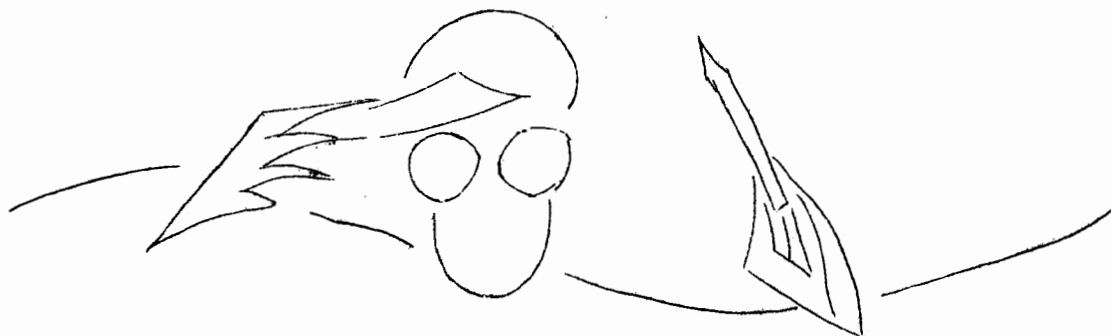
"A pencil! The vibrations tell me that here we have a person who very well could have gone into professional pursuits. I suppose, had she been a man, she'd have been a doctor, a dentist, or perhaps a lawyer. In her mind she is accurate and she is skilled in her hands, and the combination and co-ordination of the two would have raised her to great heights in surgery or dentistry. It may even be that she is using her skill in some way now - perhaps in art or music. If not, she should. Is this pencil yours? Thank you.

"A handkerchief in this envelope, and I receive a psychic note when I take it in my hands. Madame, this handkerchief belongs to you, but may I see your right hand? The left too, please, that I may compare them, Just as I thought - the seldom-seen psychic hand. You could very easily succeed in occult. Right now your mental perceptions, your intuitions, or "hunches" as some people call them, are much more highly developed than they are in most people. You almost know what other people are thinking, saying, and doing without being near them. Frequently you can foretell another person's actions before that person himself knows what he's going to do. It's a fortunate hand, too. Your heart is secure and your life will be long. Thank you, Madame.

"This bracelet vibrates to a person who is at her best in social and club work. It is here that she is at her valuable best, and through her club work has done much for others. I see a willingness to work without stint for the welfare of others. There's a note of sacrifice too - a sacrifice of time and effort for other people. But she asks no condolences. It's a work she's happy to perform and a sacrifice which she is willing to make. You are to be congratulated on having her in your community. Is this yours, Madame?

"Madame, you gave me this ornamental pin, didn't you? Were you born under the sign of Sagittarius? (If the answer is "Yes", you've worked a miracle. If not, proceed as follows.) What was your sign? Gemini? You reacted as more of a Sagittarius person to me. You have such wonderful business ability. You perhaps don't know it, but you could have had success as a banker or in any part of the financial or business field. But the fact that you are a woman of wonderful potential business abilities does not keep you from being a stickler for detail. The motto, 'A place for everything and everything in its place', fits you exactly. In business, you would know every last detail. Probably after totalling a column of figures on an adding machine, you'd add the column with a pencil just to be certain that the machine was right. Most important, you are just good-natured and help bring happiness to others. But don't try to do too much, will you?"

"When I picked up this tiny notebook, it was just as though it spoke the word 'generosity' to me. Generous with her family; generous with her friends; she's always willing to



help and give. But for herself she asks nothing. She epitomizes the Biblical saying that 'it is better to give than to receive'. Following this course sometimes brought faint resentment in the past, for too often she was not appreciated. But in the long run, it has paid dividends in contentedness and serenity of mind. And right in this life you are going to receive a reward which you've never anticipated getting, and which will really delight you. This is yours, of course, isn't it?

(Author's Note: I usually give this tenth reading (above) to some lady who is elderly and motherly looking. However, it can be used for a good-natured younger woman.)

"I see I have but two envelopes left. In this one there's a fountain pen; in the other one a calling card. The pen in my left hand; the card in my right. No...my arms seem to be drawn so that they cross each other. The vibration to the card from the left. (Change the objects from hand to hand.) The pen tells me that whatever have been the trials and tribulations of the

past, the future is sunny and bright. I see nothing but extreme happiness for you, Madame.

As for the card, I know, of course, that it belongs to this lady over here. Will you favour me by telling me your first name? Helen? H - e - l - e - n. At least, that's how they spelled it when I went to school. The name fits the vibration I received from the card, and I am of the impression that you are about to enter a new cycle of your life. You have already passed through three cycles. One was very good. The other two were not all bad but neither were they all good. Now you are about to complete that third cycle and enter a fourth. It's as though, to use an illustration, that you are about to enter a beautiful palace, furnished as you've never seen anything furnished before. All about you is beauty and riches - yes, and something that even gold cannot buy, and that is real everlasting love; the love of some good person. You will achieve a state of complete contentment such as you've never experienced before. Personally, I think you're a pretty lucky little lady.

(Author's Note: It's always well to save the above for the last, and give it to a well-dressed, small, well-to-do-looking middle-aged woman.)

"And now, thank you for your generous reception of my demonstration, and remember that I've just been showing you what the professed mediums do. For myself I claim nothing. Thank you - every one of you!" (End of readings.)

"Throughout I have written as though all participants in the experiment were women. This will nearly always be the case, as they enjoy these readings most. But, with little thought, it will be evident that the lines, with a bit of changing, would be suitable for men in most cases.

"And with this I leave you in possession of the "patter" I have used to accompany what I genuinely believe to be the greatest trick in the world."

(Appreciation is extended to William Larsen for this generous release of his unique presentation.)

End of Volume Three