

SECRETS
OF
STAGE
MINDREADING



ORMOND MCGILL

Secrets of Stage Mindreading

Ormond McGill



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About the Author

ORMOND MCGILL is known as The Dean of American Hypnotists. He is a magician and hypnotist of international reputation, and has toured many parts of the world with his exciting stage shows: East Indian Miracles, The Seance of Wonders, Real Mental Magic, South Sea Island Magic, The Concert of Hypnotism are some of their titles.

Both an authority and a performer, he brings to his writing on the subject of Genuine Stage Show Mindreading a wealth of professional knowledge. Ormond McGill is also a naturalist of prominence, his contributions in entomology and conchology being well known in those fields.

Among his previously published books are *Psychic Magic*, *Real Mental Magic*, *Science Magic*, *Atomic Magic*, *How To Produce Miracles*, *Entertaining With Magic* and *The New Encyclopedia of Stage Hypnotism*.

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Foreword

It's Entertainment!

"Mindreading is the popular showbiz term for telepathic demonstrations."

What you learn in this performance book will advance your perception and sharpen your senses. This moment it's entertainment. The future may find it a form of daily communication.

Ormond McGill's masterful textbook, *The New Encyclopedia of Stage Hypnotism* has become known as 'The Bible' of stage hypnotists. It is an international best seller. This textbook, *Secrets of Stage Mindreading*, is a companion volume.

Being encyclopedic in scope, this book provides an authentic background to telepathy demonstrations with scientific prestige.

In performing mindreading, you present a full-stage production. In fact, it's a full auditorium production as many of the feats are performed in the auditorium, right in the midst of the audience. The show is a very personal entertainment of audience participation that blends in perfectly with your stage hypnotism demonstrations. Stage hypnotism and mindreading go together like ice cream and apple pie.

It's thought-provoking entertainment that can never be forgotten. It's the Magic of the Mind.

Charles Mignosa, C.H.T.

San Jose, CA. U.S.A.

2003

Preface

“Encyclopedic Coverage of Telepathy + Telepathic Theory + Historical Cases + Oriental Psychic Influencing + Showmanship + Self-Hypnosis For Mindreading = SECRETS OF STAGE MINDREADING”

The dictionary describes an encyclopedia as a work treating the various branches of learning.

Encyclopedias, in general, are of two types:

- type one is a comprehensive covering of many subjects.
- type two is a comprehensive covering of a specific subject.

This book on telepathy (genuine mindreading) is type two.

The dictionary describes telepathy as the communication from mind to mind by extrasensory means. It is popularly termed extrasensory perception (ESP). In a nutshell, the foregoing definition describes the phenomenon of telepathy as being the transmission of thoughts; as communication between people beyond conventional ways of using the five senses (seeing, hearing, tasting, smelling, feeling). Telepathy is the sixth sense. In such regard it belongs to the realm of the mysterious. It belongs to the realm of mind.

What does science say about telepathy? It is mysterious, yet occurs sufficiently frequently as to be worthy of serious investigation. One of the greatest scientists, Albert Einstein says about the mysterious:

“The most beautiful and profound thing we can experience is the mysterious. It is the source of all true art and science.”

Another great scientist – Charles Steinmetz – says about the realm of mind:

“In my opinion, man’s next greatest discoveries will be found in his inner space, the realm of mind.”

Perhaps the easiest way to comprehend telepathy is to look upon it as a sort of ‘mental radio’ – in which electrical impulses leaping between neurons within the brain cause *waves of thought* to be transmitted through space from one brain to another. Upton Sinclair wrote an entire book under the title of *Mental Radio* – in which he told in detail of successful telepathic experiments conducted between himself and his wife.

Introduction

Telepathy is sufficiently mysterious as to become popular with magicians as Mental Magic (which Theo Annemann called the most adult form of magic) in which pseudo-demonstrations of telepathy are presented. You will find no pseudo-demonstrations of telepathy in this book. Its direction is exclusively *genuine telepathy*.

However, if you are looking for mental magic tricks, get a copy of any one of these three books:

- *Practical Mental Effects* by T. Annemann
- *13 Steps to Mentalism* by T. Corinda
- *The Handbook of Mental Magic* by M. Kaye

Most magic shops can supply these, and they will give you plenty of clever tricky stuff that is entertaining. But don't look for such tricky stuff in *Secrets of Stage Mindreading*. In this book, you will learn the *genuine*, and you can't beat the genuine, because mind makes the most wonderful magic of all.

Do you believe in *genuine telepathy*? In our current technological age, the majority of people do. How can it be otherwise when unexpected flashes of mental communication are constantly occurring in our daily life?

Who has not had the experience of receiving an unexpected phone call, and a thought flashes in as to whom is calling, even if you have not heard from that person for years?

Who has not found themselves thinking of an old friend almost forgotten, and on turning the corner you literally bump into the person?

Such spontaneous telepathic flashes are not infrequent. Mostly they happen between people who have a rapport with each other, such as mother and child, man and wife, sweethearts and close friends.

Rapport means a harmonious mental connection of some kind existing between the individuals involved.

Telepathy is a mental phenomenon of communication between individuals. Actually, all communication between individuals is a mental phenomenon. For our most common communication we use speech to make the connection, but it is so common we often forget

that speech too, is a mental phenomenon. Telepathy is simply a mental connection made directly between people without the need for speech.

I will venture a prediction ...

Speech is such an indirect way of mind-to-mind communication – so very slow. As technology advances the time will come when speech becomes more silent and telepathy makes the noise. What does the future hold?

In *Secrets of Stage Mindreading* are timeless reports of experiments in telepathy that give objective proof of its existence. Telepathy seems to be a talent, and like every talent, some people have the gift naturally whilst others have to practice to obtain it. This book will show you how to develop telepathic talent for yourself. And, if you wish, how to present a marvelous entertainment of REAL Mindreading.

Mysterious? You bet! It makes a great show!

Becoming a star with telepathy and presenting a genuine mindreading stage show will bring you great prestige, as everyone wishes they could do what you can do.

Dunninger did it.....Polgar did it.....Kreskin does it.

YOU CAN DO IT!

Part One

The Art/Science of Telepathy

Historic Résumé

Chapter One

Proof of Telepathy



Chapter One

Proof of Telepathy

It is well that you have some historic background in the research of telepathy. It provides an importance to the subject plus providing effective patter themes to embellish your show.

You stand as proof of the existence of REAL Mindreading. For example, unquestionably you will have noticed, while attending a social group, when a person makes a remark, someone across the room will exclaim, “Why that’s just what I was going to say”. Nearly everyone has experienced knowing what a person was going to say before the person spoke.

It is historically told that Mark Twain spoke of a plan he had frequently practiced, i.e. that of writing a letter to a person on some subject, then addressing the envelope and inserting the letter. He then tore the whole thing up instead of mailing it. Mark Twain stated that in a large percentage of such cases he would shortly receive a letter from the person to whom the destroyed letter was addressed, answering the letter that had never been sent. He tried this experiment with people sometimes many miles away. It worked for him.

Academic Evidence

Some of the best evidence for the existence of REAL Mindreading comes from university experiments in parapsychology.

The English Society for Psychic Research records the extraordinary case of the Reverend A.M. Creery and his three children. The father reported he had begun by practicing the old ‘Willing Game’, in which one of the party leaves the room and the company selects some object to be hidden. The person is then invited to return, while the company concentrates upon the hidden object. The person is *willed* to find the object.

In response to the group concentration, the subject would often move about the room and find the hidden object. The experiments of this nature performed by Rev. Creery and his children were remarkable. This report tells the story...

“We began by selecting the simplest objects in the room; then chose names of towns, people, dates, playing cards, and finally full lines of reading material from a book, etc. We used anything or series of ideas that those present could keep before the mind steadily. The children seldom made a mistake. As an example of their successes, seventeen playing cards were correctly named in succession. We soon found that a great deal depended upon the steadiness with which the ideas were kept before the minds of those mutually concentrating, and upon the group energy with which they *willed* the ideas to pass to the children.”

The Experiments

The Society for Psychic Research began a series of careful experiments with the Creery children, which lasted for a full year. The experiments were all carefully controlled to affirm evidence for REAL Mindreading and/or Telepathy.

Having selected one of the children at random, a member of the investigating committee would take the child out of the room. While the child was completely out of sight and hearing of the experimental room, the remainder of the committee would select a card from a pack, or else write down a name or number that occurred to them at the moment. The report continues:

“On re-entering the room, the little girl would usually stand with her face to the wall. But sometimes she would stand with her eyes directed towards the floor for a period of silence varying from a few seconds to a minute. She would call out some number or card, as the case might be.

The report states that in the case of giving the names of objects chosen, the little girl scored six correctly out of fourteen. In the case of naming small objects held in the hands of members of the committee, she scored five out of six. In the case of naming cards, she scored six out of thirteen. In the case of stating names chosen by the committee she scored five out of ten.”

Another of the experiments is reported as follows:

“One of the children was sent into an adjoining room, the door of which was closed. The committee, as a group, then thought of some object in the house. Absolute silence was observed. On recalling the child, she usually would appear with the mentally

selected object in her hand. No one was allowed to leave the room after the object had been decided upon. The child's only instruction was to fetch one object in the house that we wanted her to bring to us. We would all concentrate upon the object chosen. In this way, we wrote down, among other things, a hairbrush – it was brought. An orange – it was brought. A wineglass – it was brought. An apple – was brought, etc."

The Society's report sums up the following results: three hundred and eighty-two trials were made in the series. In the test of naming the chosen letters on an alphabet card and numbers of two figures, the chances against the three girls were 21 to 1, 51 to 1, and 39 to 1, respectively. In the cases of the experiments of naming chosen cards it was calculated that mere '*guessing*', according to the law of probability, would correctly name but seven and one-third out of a total of three hundred and eighty-two trials. The actual results obtained by the children were as follows:

"On the first attempt, one hundred and twenty-seven; on the second attempt, fifty-six additional, and on the third attempt, nineteen additional – making a grand total of two hundred and two successes out of a possible three hundred and eighty-two. On one occasion, five playing cards straight running were successfully named on a first trial. The mathematical chance of mere *guessing* was estimated at over a million to one."

The interest in the Creery children attracted the attention of Professor Balfour Steward, LLD, Fellow of the Royal Society. He testifies:

"In the first instance, when I was present, the thought-reader (child) was outside a door. The object being thought of was written on paper and silently handed to the company in the room. The child was called in; within a minute she told what was written on the paper, on which all were concentrating. Further, various objects in the room were thought of, and in the majority of cases the answers were correct. Also numbers were thought of and the answers were generally right. In the cases of names being thought of, some of these were in error. In the case of cards being thought of, a good many of these were right."

Subsequently the Creery children, at the home of the well-known investigator, Mr. F. W. H. Myers, in Cambridge, England, proved equally successful. The children were Mary, age 17, Alice, age 15 and

Maud, age 13. The percentage of successes obtained at Mr. Myers' house tallied very well with those obtained elsewhere.

One remarkable result was obtained though that had not been obtained before. Mary was asked to name the suit of cards chosen one after the other, e.g. hearts, diamonds, clubs, spades were drawn, observed by the committee, and then thought of. On this occasion she scored a run of fourteen straight consecutive successes.

The chances against this success were 4,782,969 to 1.

All the experiments in mindreading were scientifically conducted by the Society, in every way guarding against deception. REAL Mindreading was sought. The Creery children were excellent subjects, but by no means exceptional. By following the instructions given in this book, you can perform with high success.

The proof of REAL mindreading is mindreading.

In this *Secrets of Stage Mindreading*, you will be taken back in time to observe fascinating experiments in telepathy researched by scientific investigators of the nineteenth century. You will take a jaunt to India to learn of the Yogi modus operandi in relation to telepathy – referred to in the East as 'psychic influence.'

Part One of this book gives you a historical background for research in telepathy.

In Part Two you are shown how to present demonstrations in telepathy for yourself. With mindreading you can present a great show to thrill your audiences.

You will first learn how to perform 'Contact Mindreading' and present demonstration after demonstration. Great show business advancing from the simplex to the complex. Finally, you will learn the art of 'Non-Contact Mindreading', which is direct perception. You will advance with greater and greater skill into the realm of telepathy.

The Appendix to this book provides a method of self-hypnosis, which you can use to advance your skills as a mindreader.

Once you master how to do what this book tells you to do, and combine it with your mastery of Stage Hypnotism, you will have at

your command the greatest magic in the world, for beyond question
there is no greater magic than the magic of the human mind.

**The most beautiful and profound thing we can
experience is the mysterious.
It is the source of all true art and science.**

Albert Einstein

Mindreading is the popular showbiz term for telepathic demonstrations or extrasensory perception. Today it's entertainment, but the future may find it a form of everyday communication.

Including authentic background information on recorded telepathy demonstrations and objective evidence of mindreading as a psychological phenomenon, Ormond McGill offers his readers the opportunity to practice and hone their own natural telepathic abilities.

Chapters include:

- Proof of telepathy
- Telepathic control of movements
- Oriental telepathy techniques
- Silent psychic influence
- Developing body awareness
- Designing your mindreading show
- Intimate mindreading experiments

The companion to this volume, *The New Encyclopedia of Stage Hypnotism* has already become known as 'the bible' for stage hypnotists.

Ormond McGill is known as the Dean of American Hypnotists. He has an international reputation and has toured all over the world with his exciting stage shows. Both an authority and a performer, he brings to his writing a lifetime of professional knowledge and personal insight.

“A spectacular piece of work... You will find this book to be an exciting and fascinating volume of enormous mental experiments that will enthrall your audiences over and over again.”

Jerry Valley, Stage Hypnotist

“A companion to his *New Encyclopedia of Stage Hypnotism*, which had started thousands on careers as stage hypnotists. Study of this new book and practice of the techniques could possibly start thousands more on careers as stage mindreaders.”

Dwight Damon, President, National Guild of Hypnotists



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