

# INSIGHT

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## ESP

by Hans Holzer

*Editor's Note: Hans Holzer, author, investigator, parapsychologist, and expert on Extrasensory Perception, appeared recently on Pierre Berton's Under Attack.*

What exactly is ESP?

'ESP is spontaneous and unexpected. You don't know when you'll have an experience, you can't make it happen, and you can't foretell when and how it will happen. Conditions beyond your knowledge make the experience possible, and you have no control over it. The sole exception is the art of proper 'thinking the training' toward wider use of your own ESP powers. But the events themselves are not under your control, or under anybody else's for that matter.

ESP experience can take the form of a hunch, an uncanny feeling, or it can be stronger and more definite, such as a flash, an image or an auditory signal, a warning voice, or a vision, depending on your make-up and inborn talents as a receiver. It may be a warning of disaster or only an advance notice to look out for good opportunities, but it always has significance, even though you may miss the meaning, or, choose to ignore the content. ESP--message cognizance--represents instant knowledge without logical factors or components indicating time and effort spent in obtaining it.

It is far more than an extra sixth sense, equal in status to the other five. It is actually a supersense operating through the other five to get its message across to the consciousness of man. The senses of smell and taste are rarely used for ESP communications, while by far the majority of cases involve either sight or sound or both. We are not really dealing with an additional dimension as such, an additional sense like touch or smell, but a sense that is non-physical -- the psychic, which in order to make itself known, must go through the other physical senses. Rather than an five senses into an area where logical thinking is absent and other laws govern.

To assert that there is no more around us than the little we can measure is preposterous. If we teach children this we are preventing them from allowing their potential psychic abilities to develop unhampered. The will to disbelieve is the strongest human deterrent to wider horizons.'

## STONG HOUSE

by Jane Rosenberg

The reconverted farm house at the corner of Steeles and Keele Streets has the illustrious name of Stong House. It was intended to be the workshop for York students interested in fine arts. Tentative classes in sculpturing, drawing and sketching were scheduled. Rooms for independent study were also provided. However, from what I can gather by speaking with various people, there was little response from the student body. The result was that only on Monday and Friday afternoons are classes held.

I imagine that there are many reasons for this lack of participation. It may be that many people have other places to study and to create. There is also the possibility that there was not enough publicity about the projected activities at Stong House. Or, perhaps this university with its overbearing stress on academic achievement stifles outside interests.

It would be interesting to observe the result of a practical fine art course being included in the curriculum (as is happening in the physical education department.) Then, people would be able to combine all their interests without feeling that they are neglecting their academics.

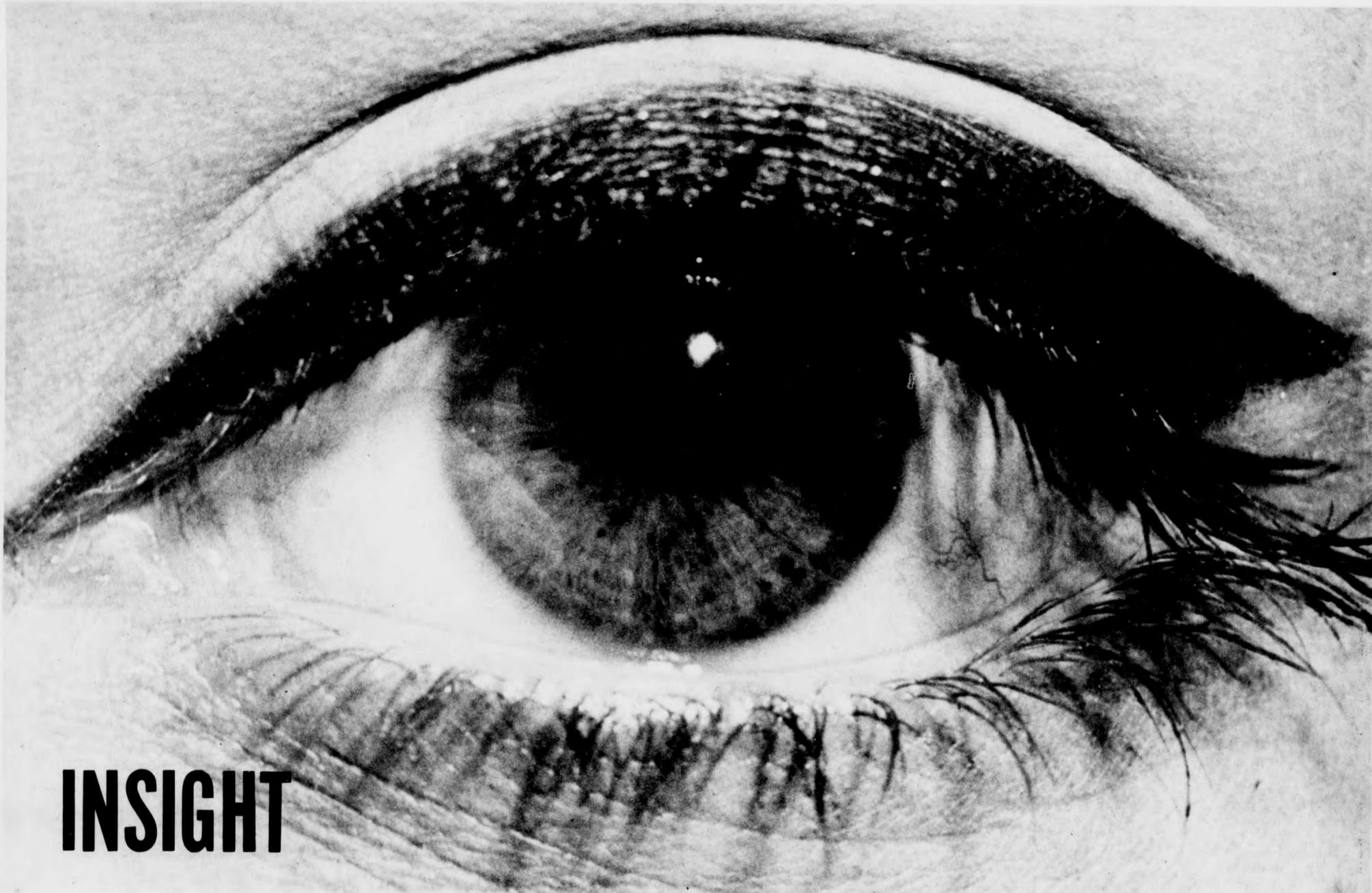
I make this suggestion because surely it is impossible to conclude that there are only a handful of creative, or even vaguely interested students in the fine arts at this university.

## INSIGHT

INSIGHT can be blowing your mind on a psychedelic drama poster. For others deeper INSIGHT comes with new experience and the analysis of it. For a few, seminal INSIGHT is the observant eye, or the unique vision of ESP and art. But we are interested in today demonstrating the kind of INSIGHT that everyone possesses, which comes out in the poetry within every human soul. Each of you will read yourself, or someone else, or something you know, in the poems within these two pages.



MARCH 1, 1968  
EXCALIBUR



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