



THE
**RADIO
VISION**

MIND-READING
CODE

A CALOSTRO



PUBLICATION

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The New RADIO-VISION

MIND READING CODE

By "CALOSTRO"

A Complete Two-Person ARTICLE Code FOR THE SUCCESSFUL PERFORMANCE OF Second Sight — Thought Transmission — Telepathic and Other Thought Provoking Types of Entertainment

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PART ONE

THE ANATOMY OF MIND READING

This section alone is worth more than the price of the entire work. It is the result of twenty years of research and a considerable outlay of money to secure every available published or unpublished mind reading code, over one hundred of which have been tabulated, analyzed and phonetically and mnemonically studied.

Twenty-five of the best were then alphabetically and numerically broken down into their basic parts and the resulting charts are completely reproduced in this section. Never before has this type of study been directed to mind reading codes and been offered in such form as will enable the student to set up, if he desires, a code, simple or intricate, based on his own selection of the best code words and suitable to his own particular style and preference.

PART TWO

THE RADIO-VISION MIND READING CODE

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The New

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Mind-Reading Code

by

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THE NEW RADIO-VISION MIND READING CODE

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INTRODUCTION "ALMA CONJURING COLLECTION"

The inspiration for the compiling and writing of this manuscript dates back a full decade - the year was 1920 to be exact - when through first meeting my friend, David J. Lustig (La Vellma), I became interested in Stage Second Sight methods, and published his "Vaudeville Mind Reading". Two editions have been printed of this standard authoritative work and over four thousand copies sold, and there continues to be a steady and consistent demand for this publication, even after twenty years.

From that time to the present, I made it my hobby to gather together every possible version of the two-person code act that was obtainable, and many friends among the magical fraternity who knew of my collecting interests gave me invaluable assistance and data. Among those to whom I owe sincerest thanks for their helpful assistance in one form or another, in addition to the aforementioned "Dave", I am most happy to include Joseph Dunniger, Walter Gibson, Leo Rullman, Ralph W. Read, Lee Webster Selfe, Jean Hugard, Dr. Ben Pardo, Al Baker, Martin Sunshine, Ted Annemann, Burling Hull, Jack Steisel, Robert Hale, Major Donald D. Millikin, internationally known authority on military codes and ciphers, and the late Dr. Milton A. Bridges, Clinton Burgess, Robert Gysel and Frank Ducrot.

The thought of Frank Ducrot, that encyclopedia of magical knowledge, brings to my mind the many difficulties confronting the collector of data on the Zancig Code, and, incidentally, it was through the good offices of Frank that I met Zancig personally. From Frank I secured a handwritten version of Zancig's Code, left with him, if my memory serves me correctly, by one of the proteges of Julius Zancig, who worked in the act for a period following the death of the first Mrs. Zancig. This version was somewhat incomplete, but a version which supplied much of the information missing in the first copy was later secured from Martin Sunshine, whose ability in the handling of his own article code was unsurpassed. Then Dunniger, out of his voluminous files, produced a version I long sought, "Our Secrets", by Julius Zancig, which was sold for the then enormous sum of \$7,500, and published serially in a popular non-magical British weekly in eight installments. This version, though lengthy, was not altogether complete, but it did serve to corroborate some of the data previously obtained, and it did give many interesting side lights on Zancig's methods. Another version, in printed booklet form, was issued by a purchaser of the act direct from Zancig and published under a sworn affidavit of correctness. The impression conveyed to me by confidants of Zancig is that on numerous occasions he sold a version of the Article Code, not always the exact one he used, to ambitious amateurs for sums ranging from \$50 to \$1,000. When the latter fee was charged, personal instruction was given.

Of the many other systems and codes that have been offered through hundreds of magical supply outlets of the past and present, priced at from \$2.00 to \$100, there were only twenty-five that contained any semblance of original effort and thought. All the others were obviously pirated. The twenty-five that remained are more or less built up from the foundations laid out by Robert Heller, and later Julius Zancig, even to the extent of continuing the ungrammatical expressions or expressions that have since become quite obsolete. I have spent long and seemingly endless hours dissecting and breaking these down scientifically, phonetically and mnemonically into their fundamental parts, as you will gather from reading this work. Then, from the data so obtained, I have built up what ought to prove the foundation of a more satisfactory and more easily acquired system, "The New Radio-Vision Mind Reading Code". I trust it will give the reader as much enjoyment and satisfaction in practicing and perfecting the use of it as I was afforded in compiling it.

None of the article codes are easy to master. Neither is a new language, which, in effect, is what the memorizing of a second sight article code really is. It takes a particular type of mentality and skill on the part of both the sender and receiver. The skill necessary for finished public presentation can be acquired through close study, practice and application.

In my estimation, the Question Answering Act, calling only for advice or general answers, is equally as entertaining as the Article Code herein described. Such an act has been thoroughly covered in my previous publication, "The Calostro Mind Reading Act," and authored by Ralph W. Read. The wide sale, the favorable comment, and the practical usage that this act has received, would lead me to believe that the present reader either has it or will eventually get it if he professes to be well informed on Mind Reading methods. Since publishing that work, however, I have received many requests for a really good article code and, evidently, there are a great many who favor this type of act. The basic principles of the two acts are altogether different, but I will feel amply repaid if in the next few years, as many entertainers use my Article Code as are now successfully and profitably presenting Mr. Read's Act.

The Article Code is difficult to simplify, but until some future author comes along with a new method, perhaps a different basic principle, I am sure this analysis will prove a valuable contribution to the art. The first part of the volume will surely give aspirants to fame as Mind Readers the basis for working out for themselves a code adaptable to their own requirements.

I do not claim that the second part, "The New Radio-Vision Mind Reading Code," is one hundred percent perfect. I do claim that it comes nearest to being the type of code that I had, through the years, been looking for, but never found. Many a showman has made an enviable reputation as a mind reader by building up an act from instructions considerably less informative and complete.

The Author.

PART ONE

THE ANATOMY OF MIND READING

It is generally believed that, "The best way to become acquainted with a subject is to write a book about it." I recommend this tenet, in substance, to you who are about to fathom the difficulties of mastering an article code. It will be no easy task, but when you get through putting down on paper the results of your research, you will have acquired a knowledge of the thought transmission or second sight art that will prove everlastingly helpful.

Make notes of every code that you can find in your library; compare one with the other; adopt this, discard that; and finally put down on paper just the advice you would recommend to a potential user of your system.

This, and more, have I done in the development of "The New Radio-Vision Mind Reading Code." Over a long period of years, I have accumulated and carefully studied over one hundred article codes. A comparative study of twenty-five of the best codes of the past discloses the following interesting compilation.

AN ALPHABETICALLY ARRANGED FREQUENCY LIST OF ARTICLE
CODE WORDS, USED FOR CUEING NUMERALS AND THE ALPHABET.

The figures represent the number of times each word was used as a cue word in the twenty-five codes analyzed and tabulated. Where no figure is given, the word was used in only one of the codes.

A
All right (5)
And (3)
Answer (3)
Are (3)
At once (2)
Ain't
Also
And here
And now
And this
Another thing
Aren't
Aside from
Audience

B
Be (3)
But (2)
Begin
Be quick
Be smart

C
Can (17)
Come (9)
Call (4)

Can't (4)
Correct (4)
Could (3)
Called (2)
Can you
Can you see
Careful
Commence
Concentrate
Correctly

D
Do (5)
Don't (4)
Describe (3)
Do you know (3)
Do you see (3)

F
Favor (2)
Fast
Favor me
Figure
Fix
Further

G
Go (8)
Give (6)
Go on (4)
Good (3)
Get this one
Go ahead
Go and
Go please

H
Hurry (9)
Here (3)
Hurry up (3)
Have (2)
Hurry please

I
I (11)
I'd like to know (2)
I want to know

J
Just

K
Kindly (8)

<u>L</u>		
Look (15)	Possibly	That's right
Let(s) (7)	Professor	Think
Let me know (2)	Put	This article
Let us have (2)		This time
Letter	<u>Q</u>	
Let us know	Quick (13)	<u>V</u>
Look sharp	Quickly (2)	Very good
		Very well
<u>M</u>	<u>R</u>	<u>W</u>
Madam (7)	Right (3)	Will (15)
Make haste (2)	Right away (2)	What (11)
Master	Ready	Well (10)
Mention		What's (2)
More	<u>S</u>	Won't (2)
	See (11)	Wait
<u>N</u>	Say (8)	We want to know
Now (21)	Speak (3)	What else
Next (10)	See this	What is it
Name (5)	Sir	What is this
Now then (2)	Speak up	What now
Name this	Start	What will
Now what	Sure	Which
	<u>T</u>	Will you
<u>O</u>	Tell (13)	Will you look
Observe	Try (7)	Will you try
Oh	Then (5)	
Outside of	Tell us (3)	<u>Y</u>
Over here	Tell me (2)	Yes (3)
Over there	The (2)	You (2)
	There (2)	You'll find
<u>P</u>	Take	You'll observe
Please (21)	Thank you	
Pray (3)		

Note that the above tabulation shows there were no cue words used in any of the twenty-five codes that began with E, U, X and Z, but all the remaining letters of the alphabet were represented in from one to twenty-one of the twenty-five codes. Two words, "Now" and "Please", as will be shown in the next tabulation, were used as cue words in twenty-one of the twenty-five codes.

A NUMERICALLY ARRANGED FREQUENCY LIST OF ARTICLE
CODE WORDS, USED FOR CUEING NUMERALS AND THE ALPHABET.

The result of tabulating the cue words in twenty-five codes.

Each word used 21 times - Now; Please

- 17 " - Can
- 15 " - Look; Will
- 13 " - Quick; Tell
- 12 " - Hurry (up)
- 11 " - I; See; What

Each word

or phrase used 10 times - Next; Well

- 9 " - Come
- 8 " - Go; Kindly; Say
- 7 " - Let(s); Madam; Try
- 6 " - Give
- 5 " - All right; Do; Name; Then
- 4 " - Call; Can't; Correct; Don't; Go on
- 3 " - And; Answer; Are; Be; Could; Describe; Do you know;
Do you see; Good; Here; Pray; Right; Speak; Tell us;
Yes
- 2 " - At once; But; Called; Favor; Have; I'd like to know;
Let me know; Let us have; Make haste; Now then;
Quickly; Right away; Tell me; The; There; What's;
Won't; You
- 1 time - Ain't; Also; And here; And now; And this; Another
thing; Aren't; Aside from; Audience;
Begin; Be quick; Be smart;
Can you; Can you see; Careful; Commence; Concentrate;
Correctly;
Fast; Favor me; Figure; Fix; Further;
Get this one; Go ahead; Go and; Go please;
Hurry please;
I want to know;
Just;
Letter; Let us know; Look sharp;
Master; Mention; More;
Name this; Now what;
Observe; Oh; Outside of; Over here; Over there;
Possibly; Professor; Put;
Ready;
See this; Sir; Speak up; Start; Sure;
Take; Thank you; That's right; Think; This article;
This time;
Very good; Very well;

Each word

or phrase used 1 time - Wait; We want to know; What else; What is it;
What is this; What now; What will; Which;
Will you; Will you look; Will you try;

You'll find; You'll observe.

It is interesting to compare the preceding tabulations with the following list of the words most commonly used in conversation. You will note that about one-half of the words have been used to a greater or lesser extent in second sight article codes. The code compilers obviously aimed at the use of cue words that could be used frequently without creating suspicion.

THE WORDS MOST USED IN CONVERSATION

Listed in the order of their frequency.

The words in capital letters are those that are also more or less commonly used in article codes, and the numerals indicate the number of times the accompanying word was used for cueing in the twenty-five codes tabulated. In five hundred conversations recorded by sound engineers, the fifty words given below were used about 97% of the time in all the conversations consisting of a total of 80,000 words. Only 2,240 words, or less than 3%, were different words.

The Fifty Commonest Words

Listed in the order of their frequency.

I (11)	GO (8)
YOU (2)	TELL (13)
THE (2)	with
a	me
on	him
to	about
that THAT'S RIGHT (1)	at AT ONCE (2)
it	THINK (1)
is	this THIS ARTICLE (1) THIS TIME (1)
AND (3)	day
get GET THIS ONE (1)	thing
WILL (15)	SAY (8)
of	CAN (17)
in	CALL (4)
he	would
we WE WANT TO KNOW (1)	them
they	was
SEE (11)	NOW (21)
HAVE (2)	from
for	WHAT (11) WHAT'S (2)
know	morning
DON'T (4)	an
DO (5)	JUST (1)
ARE (3)	over OVER HERE (1) OVER THERE (1)
want	BE (3)

PART TWO

THE RADIO-VISION MIND READING CODE

A New and Modern Article Code for Two Persons.

It is not the intention of this author to describe the routine of presenting the second sight or thought transmission act. That field has been ably covered many times by other authors. This work, I believe, will cover more thoroughly than ever before the proper cueing of names, dates, articles and all things other than questions, so that a performer working in the midst of an audience may transmit verbally enough information to the medium on the stage for that medium to describe the article satisfactorily, and at the same time puzzle the audience as to the method, and have it assume that the only possible explanation is second sight or telepathy.

All my suggested cue words for "The Radio-Vision Mind Reading Code" have been selected through the trial and error process for their interchangeability in ordinary conversation and with respect to ease of remembering, but there is no reason why you cannot make your own substitutions, if you prefer. You may find "wait" preferable to "will", or you may want to use both to cue the number 3.

The Basic Cue Words

Code for 0 (Naught or Zero) is	And
" " 1 (One)	" Tell
" " 2 (Two)	" Now
" " 3 (Three)	" Will
" " 4 (Four)	" Hurry
" " 5 (Five)	" Go
" " 6 (Six)	" Can
" " 7 (Seven)	" Look
" " 8 (Eight)	" See
" " 9 (Nine)	" Please
" " 10 (Ten)	" Answer
" " Repeat	" Describe
" " Two "Repeats"	" Describe Quickly

The above basic cue words should be thoroughly memorized so that without the least hesitation the cue word suggests the companion number, and vice versa. For smoothness of conversation, they may be combined with other non-cue words without change of meaning, such as:-

- 1 Tell (us),
 - 2 Now (then),
 - 3 Will (you),
 - 4 Hurry (up),
 - 5 Go (on),
 - 6 Can (you),
 - 7 Look (out),
 - 8 See (this),
 - 9 Please (reply),
 - 10 answer (sharp), and
- "Repeat" may be cued as, Describe (this).

The following memory aids will assist the student to form mental pictures of the numbers and their companion cue words and to memorize the code in a remarkably short time.

For the Naught or 0, picture the longhand a in "and" as being shaped like an 0.
 " " Numeral 1, " " T as having one upright.
 " " " 2, " " N " " two uprights.
 " " " 3, " " W " " three uprights.
 " " " 4, " " H " " four branches.
 " " " 5, " " G " being remindful of the figure 5 reversed.
 " " " 6, " " C " " " " " " 6.
 " " " 7, " " L " " " " an inverted figure 7.
 " " " 8, " " S " " " " the figure 8.
 " " " 9, " " P " " " " " 9 reversed.

For "Repeat", picture the D as meaning "Ditto", or the Q in "Quickly" as something transmitted or repeated quickly.

The reader may devise mental picture aids of his own in some instances and they will serve equally well to those mentioned above.

The Number Code

Assuming that you and your partner have memorized the basic cue words and devoted much practice to sending and receiving them, you should now practice on two number groups, up to thirty-one for days of the month, and on four number groups, up to two thousand for the years.

<u>Examples:-</u>	" <u>Tell</u> the number, <u>Describe</u> it."	means	11
	" <u>Will</u> you <u>Tell</u> the number?"	"	31
	" <u>Tell</u> <u>And</u> <u>Describe</u> the number."	"	100
	" <u>Tell</u> the number. <u>Describe</u> it <u>Quickly</u> ."	"	111
	" <u>Tell</u> the number, <u>Please</u> . <u>Will</u> you <u>Please</u> ?"	"	1939

Develop a nervous, impatient mannerism for sending, and this will cover up the necessity of using choppy sentences.

At this point, it would help the students if they would make up two charts, identical copies for each performer, translating all the numbers from one to one hundred into combinations of cue words, and then practice sending and receiving them over and over again. Eventually, you will become proficient in handling even as many as six figure numbers.

Example:- "Go! See and Tell the number. Now Please. Can you?" means 581296.

Notice that the fact that you are sending a number is injected into the sentence as soon as possible, so that the medium will know what is coming. With practice, you will find out if sending them in groups of twos or threes, with a slight pause between, is best.

A good practice stunt and one that is very effective before an audience is for the performer to write down, apparently at random, a group of numbers, such as:

357
24
4680
57913

The audience can see the numbers written on a large black-board and the medium may have her back turned or be blindfolded, but is able, nevertheless, to call out the numbers in any row indicated by the performer. This is easily done by cueing the first number only. For the first row, cue, "Will (for 3) you state the number?" The medium now knows that the number starts with 3, and also consists of three numerals, each of which is two higher than the one preceding it. This is true on all four rows, and once the first numeral is transmitted, the rest is easy. When the medium comes to the end of a row, the performer calls out, "Right!" and then cues the first numeral of the next row. The performer next draws a line under the figures, and totals them up. The sum is 62974. Translated into code words, this is, "Can you total it Now? Please Look! Hurry!"

Practice should be given to the relaying of dates on coins. "Tell the date Please! Will you? Can you?" cues "1936", etc.

Small sums of addition should be completely memorized by pre-arrangement, and the total called off rapidly by the medium upon being cued by a signal arranged in advance. The performer should write down a figure of about ten numerals previously memorized by both, and this is rapidly called off by the medium. Secure a book on lightning calculation and many stunts will be found therein that will make excellent "openers" for the act, and they will have the effect of livening up your audience. Flash stunts are good showmanship. Members of the audience will sometimes ask the performer, when he is going among them for articles and names, to transmit small sums in addition, numbers on watches, etc., so the artists should thoroughly practice the cueing and receiving of number combinations until their transmission is perfect. Pass up any requests that appear too difficult and suggest another and easier question whenever possible.

The Alphabet Code

The next step is to extend the memorizing of cue words to cover the entire alphabet and have each of the twenty-six letters represented by a single cue word. The following list should be thoroughly memorized, so that the cue word of any number will instantly bring to your mind its companion letter. The ability to do this quickly and accurately is the most important feature of this act. Spend plenty of time memorizing the following chart.

Cue A as 1 or TELL	Cue N as 14 or HERE
" B " 2 " NOW	" O " 15 " GIVE
" C " 3 " WILL	" P " 16 " COME
" D " 4 " HURRY	" Q " 17 " LETS
" E " 5 " GO	" R " 18 " SAY
" F " 6 " CAN	" S " 19 " PUT
" G " 7 " LOOK	" T " 20 " ARE
" H " 8 " SEE	" U " 21 " THEN
" I " 9 " PLEASE	" V " 22 " NOTE
" J " 10 " ANSWER	" W " 23 " WELL
" K " 11 " TRY	" X " 24 " HAVE
" L " 12 " NEXT	" Y " 25 " GET
" M " 13 " WHAT	" Z " 26 " CALL

Note: The single word cues for sending letters K to Z, as given above, are not recommended for sending numbers. Use only the basic cue words for this purpose, as described heretofore.

The same method of memorizing the basic cue words applies to the alphabet cue words to this extent: The number 1, or all numbers ending in 1, are cued by a "T" word, and the same principle follows through on all the numerals and zero.

Example:-

T	Group - 1	is Tell,	meaning A;	11 is Try,	meaning K;	21 is Then,	meaning U;
N	" - 2	" Now,	" B;	12 " Next,	" L;	22 " Note,	" V;
W	" - 3	" Will,	" C;	13 " What,	" M;	23 " Well,	" W;
H	" - 4	" Hurry,	" D;	14 " Here,	" N;	24 " Have,	" X;
G	" - 5	" Go,	" E;	15 " Give,	" O;	25 " Get,	" Y;
C	" - 6	" Can,	" F;	16 " Come,	" P;	26 " Call,	" Z.
L	" - 7	" Look,	" G;	17 " Lets,	" Q;		
S	" - 8	" See,	" H;	18 " Say,	" R;		
P	" - 9	" Please,	" I;	19 " Put,	" S;		
A	" - 10	" Answer,	" J;	20 " Are,	" T;		

Memorizing the cue words of the alphabet will not prove too difficult, even though the foregoing charts are awe-inspiring. In some instances, you might wish to substitute other cue words; "Place", instead of "Please", occurs to me as a possibility; and then use "Please", instead of "And", to indicate "Repeat". Apply yourself to the task as though you were learning a new alphabet, which is what it actually amounts to. Once you get over this hurdle, your future efforts will be productive of enjoyment and entertainment, and you will move more rapidly towards a practical application of "The Radio-Vision Mind Reading Code" as a means of conveying information between two persons. Your partner, we will now assume, has also progressed in the study of the foregoing lessons, and you are both able to transmit cue words for letters to twenty-six, and can, likewise, without hesitation, translate each cue word into its companion letter.

The Birth Date Code

Now, proceed with the memorizing of a code for months of the year. The cue words for the numbers 1 to 12 may be used to cue the numerically corresponding months, or, if the performer prefers, and I believe it would be preferable, he may alphabetically cue the months. "Answer. Tell the month!" meaning JA, cues for January, and all the months may be so abbreviated and cued, as JU for June, JL for July, etc.

I have already taken up the cueing of days of the month and the years. Combine all this to cue a birth date.

Example:- February 19, 1904.

"The date? Can you Go on?" cues FE, or February.

"Tell the day, Please." cues 19.

"Tell the year Please and Hurry," cues 1904.

"Right - February 19, 1904."

The Horoscope Code

Transmit or cue the signs of the Zodiac alphabetically by the abbreviations given below. If you do not care to memorize the periods covered by the Zodiacal signs and the birth stone of each group, this information should be typed on a small card, available for quick reference when necessary. The performer could carry it on the bottom of a pad of paper, and the medium could refer to a large reproduction of it posted off-stage, but within her vision.

<u>Cue</u>		<u>Sign</u>	<u>Constellation Period</u>	<u>Month</u>	<u>Birth Stone</u>
AQ	for	Aquarius	Jan. 20th - Feb. 19th	January	Garnet
P	"	Pisces	Feb. 20th - Mar. 21st	February	Amethyst
A	"	Aries	Mar. 21st - Apr. 20th	March	Bloodstone
T	"	Taurus	Apr. 20th - May 20th	April	Diamond
G	"	Gemini	May 21st - June 21st	May	Emerald
C	"	Cancer	June 22nd - July 23rd	June	Pearl
L	"	Leo	July 23rd - Aug. 23rd	July	Ruby
V	"	Virgo	Aug. 23rd - Sept. 23rd	August	Sardonyx
LI	"	Libra	Sept. 23rd - Oct. 23rd	September	Sapphire
S	"	Scorpio	Oct. 23rd - Nov. 22nd	October	Opal
SA	"	Sagittarius	Nov. 22nd - Dec. 21st	November	Topaz
CP	"	Capricorn	Dec. 22nd - Jan. 19th	December	Turquoise

The medium should study books on fortune telling and astrology for helpful information regarding flowers, lucky days, numbers and colors, and read books on superstitions, customs, myths and related subjects. They will provide a fund of data that may be used when a birth date is transmitted by the performer.

Lucky Numbers

According to an old astrological theory, Lucky Numbers are cast from birth dates by a system of reducing their numerical value to one digit, the lucky one. Let us take the birth date of November 19, 1918.

November is the 11th month; reduce 11 to one digit by adding 1 plus 1, which equals	2
The day is the 19th; reduce 19 to one digit by adding 1 plus 9, which equals 10; then reduce 10 to one digit by adding 1 plus 0, which equals	1
The year is 1918; reduce this to one digit by adding all the numbers together, which results in 19, which added together equals 10, which added together equals	1

Adding the final numbers together, you get your lucky number, which is 4

This type of lucky number casting could be demonstrated by the medium on a black-board after the birth date is cued to her by the performer. The interpretation of the numbers will be found in any good text book on numerology.

The Article Code

The cueing of this code and the name and vocation codes which will be described further on, has long been the stumbling block of the potential mind reading team but the present aspirant should be heartened by the fact that the most successful second sight workers of the past, Philip Breslau (1781), Signor Pinetti (1784), Robert Houdin (1846), Robert Heller (1851), and even those within present memory, Berol, Zancig, Chilo, Mercedes, The Sunshines, Floyds, Trees, Roucleres, Ushers and Zomah's, had access to far less material upon which to build than is to be found within the covers of this work. They did have determination to succeed, however, which is more important.

Much of the information in this section was given to me by a skillful performer of long and successful experience, and I consider it the most valuable and least known data with respect to a really practical method of building up or cueing an article code that ever appeared in print.

Instead of attempting to do a lot of immediate and useless memorizing of long article lists that will plague and only confuse you and your partner, get out some paper and pencils and start from "scratch".

Start writing down a list of the articles that are most likely to be handed to you as you work in an audience, and alongside each of the articles write down a two or three letter abbreviation that you will associate with the article every time you, the performer, see that article, or you, the medium, hear the two or three letters cued. By doing this, you are mnemonically making an impression on both your minds that will stick until the time comes for you to think fast and recall the cues and their meaning.

Remember, there are usually two types of articles, those of a male, and those of a female. The cue words of the latter type are to be prefixed by "Madam", or the medium's stage name, and the absence of this designation will indicate that the article is probably presented by a male.

Now, for a few cues in case the foregoing is not clear.

HK, cued as, " <u>Madam</u> , <u>See</u> the article. <u>Try!</u> "	is a lady's handkerchief.
KF, cued as, " <u>Try</u> another article, <u>Can</u> you?"	is a man's knife.
BG, cued as, " <u>Madam</u> , <u>Now</u> <u>Look!</u> "	is a lady's bag.
PC, cued as, " <u>Come</u> again, <u>Will</u> you?"	is a man's pencil.
PN, cued as, " <u>Come</u> , <u>Here's</u> one."	is a man's pen.
HT, cued as, " <u>See</u> the article; <u>Are</u> you ready?"	means a man's hat.

Yes, you will make mistakes at first, but after a while, you will both become so used to the cues, and the fun of doing it will become so much like a game, that you will derive pleasure out of inventing new cues, and before you know it, you will have mastered a marvelously long article code of two letter cues.

At every possible opportunity, go over the list you have compiled, practice sending and receiving, and add more cues. Later on, use three letter cues. The number of articles commonly offered will be comparatively small, and you will acquire skill in passing over the more difficult articles until such time as your experience qualifies you and your partner to send and receive almost anything, and this skill can be arrived at only by doing the act over and over again under actual audience conditions.

The four best and most complete codes in my possession give lists of articles which are supposed to be memorized with their companion numbers in the following amounts:

First Code - 80 Articles
Second Code 260 Articles
Third Code 292 Articles
Fourth Code - 500 Articles

The authors expected the student to establish a relationship between an arbitrary number and one or more articles each, by sheer memory. Usually, no alphabetical arrangement or assistance was attempted.

In this "Radio-Vision" method, it is possible to build up, by two letter combinations only, cues for almost 700 miscellaneous articles, once the proper or satisfactory alphabetical abbreviations are selected and memorized.

In the "A" group alone, you can use AA, AB, and up to AZ, twenty-six articles in all that start with the letter A, or can be associated with the letter A.

There are twenty-six such groups, or exactly 676 miscellaneous article cues.

The fact that you have to work out such a list yourself brings the "association of ideas" theory into play, and in the assembling of the list, you and your partner will visualize the cue letter or letters and the article they represent, and in that way they will be impressed more indelibly on both your minds.

If you use BU for Button, BO for Bottle, BY for Battery, BT for Bat, BI for Bit, BW for Bow, BM for Birth Mark, and so on, through the twenty-seven possible uses of B and its combinations, and then find that you need some more, or that you need another combination of the same set of letters that were previously selected for another article, then you can devise three letter groups of cues which will make it theoretically possible to add many thousands of new cues to your list.

Examples of three letter cueing:

ABC, cued as "Tell the article Now! Will you?"
ACB, " " "Tell the article, Will you Now?"
BAC, " " "Now Tell the article, Will you?"
BCA, " " "Now Will you Tell the article?"
CAB, " " "Will you Tell the article Now?"
CBA, " " "Will you Now Tell the article?"

Incidentally, the above is a good test of the flexibility of the cue words used in this "Radio-Vision Code". There are certain combinations, such as, AAA, which will have to be avoided, or else cued as, "Tell (A) the article. Describe Quickly." (Two Repeats.)

At this point, I am tempted to end the instructions on Article Cueing, and merely suggest to the student that he start from "scratch" and compile his own list of articles. By so doing, he will have the cue letters and the articles they represent more firmly impressed on his and his partner's minds than by following a ready made list. But, for the benefit of those who do not care to make this effort, and in order that it will not be said that these instructions are not complete in every sense, I have decided to include a really comprehensive

list. The cue letters for the "A" Group only are given to serve as a guide. The students will then fill in for themselves the cue letters for all the other groups, and thus secure the advantages to be gained by both inventing and memorizing the cue letters and articles gradually.

When the following list is memorized, it will serve for most all the articles that are ever submitted, but for additional articles, you might consult the index of one of the larger mail order catalogues, and also carry a small note-book in which to enter all new articles as they occur to you.

A COMPREHENSIVE LIST OF ARTICLES

(Pocket and Purse Contents, Garments, Documents,
Instruments and Common Objects.)

"A" Group. (with cue letters)

AC	Accordion	<u>Tell</u> this. <u>Will</u> you?
ACT	Account (Book)	<u>Tell</u> this, <u>Will</u> you? <u>Are</u> you ready?
ACR	Acorn	<u>Tell</u> this, <u>Will</u> you? <u>Say</u> it!
AD	Adding (Machine)	<u>Tell</u> this. <u>Hurry!</u>
ADR	Address (Book)	<u>Tell</u> this. <u>Hurry!</u> <u>Say</u> it!
ADH	Adhesive (Tape)	<u>Tell</u> this. <u>Hurry!</u> <u>See</u> it!
AIR	Airplane	<u>Tell</u> this, <u>Please.</u> <u>Say</u> it!
AL	Alarm	<u>Tell</u> the <u>Next</u> article.
ALB	Album	<u>Tell</u> the <u>Next</u> article <u>Now.</u>
ALM	Almanac	<u>Tell</u> the <u>Next</u> article. <u>What</u> is it?
AMM	Ammeter	<u>Tell</u> <u>What</u> <u>Quickly.</u>
AMU	Amulet	<u>Tell</u> <u>What</u> <u>Then.</u>
AN	Angle (Iron)	<u>Tell</u> this <u>Here.</u>
APL	Apple	<u>Tell</u> this. <u>Come,</u> the <u>Next!</u>
APR	Apron	<u>Tell</u> this. <u>Come,</u> <u>Say</u> it!
ART	Artificial (Limb)	<u>Tell</u> this. <u>Say</u> <u>Are</u> you ready?
ASP	Aspirin	<u>Tell</u> this. <u>Put</u> it down. <u>Come</u> on!
ATL	Atlas	<u>Tell</u> this. <u>Are</u> you ready? <u>Next!</u>
AUT	Auto (Registration)	<u>Tell</u> this <u>then.</u> <u>Are</u> you ready?

"B"

___	Baby	___	Beer	___	Bone
___	Badge	___	Bell	___	Book
___	Bag	___	Belt	___	Bottle (Opener)
___	Baggage (Check)	___	Bicycle	___	Bouquet
___	Bald	___	Bill	___	Bow
___	Ball	___	Bingo (Card)	___	Box
___	Ballot	___	Bird	___	Bracelet
___	Bandage	___	Birth (Mark)	___	Brooch
___	Bangle	___	Biscuit	___	Brush
___	Bank (Book) (Note)	___	Bit	___	Buckle
___	(Draft)	___	Block	___	Bulb
___	Banner	___	Blue (Print)	___	Bullet
___	Basket	___	Board	___	Bundle
___	Bat	___	Bobby (Pin)	___	Bus (Ticket)
___	Battery	___	Bolt	___	Button (Hook)
___	Beads				

"C"

___ Cake	___ Checkers	___ Compass
___ Calculator	___ Cheek	___ Cork (Screw)
___ Calendar	___ Chemical	___ Cosmetics
___ Calipers	___ Chessmen	___ Cotton
___ Cameo	___ Child	___ Cough (Medicine)
___ Camera	___ Chin	___ Coupon
___ Candy	___ Chip	___ Counter
___ Cane	___ Cigar (Cutter) (Holder)	___ Court (Plaster)
___ Cap	___ Cigarette (Holder)	___ Cream
___ Cape	___ Coil	___ Cross
___ Carbon	___ Claw	___ Crown
___ Card	___ Cleaner	___ Crucifix
___ Cartridge	___ Clip	___ Crutch
___ Case	___ Clock	___ Cuff (Links)
___ Chain	___ Clover	___ (Button)
___ Chalk	___ Coat	___ Cup
___ Charm	___ Coin (Holder)	___ Curio
___ Chart	___ Collar	___ Cushion
___ Check	___ Comb	___ Cutter

"D"

___ Depressor	___ Discharge	___ Drawing (Pen)
___ Desk (Key)	___ Dividers	___ (Instrument)
___ Device	___ Doll	___ Dress
___ Dice	___ Domino	___ Drill
___ Dictionary	___ Draft	___ Driver
___ Die	___ Drawing (Board)	___ Driving (License)

"E"

___ Ear (Rings)	___ Embroidery	___ Eye (Cup) (Drops)
___ (Trumpet)	___ Envelope	___ (Glasses)
___ Electrical	___ Epaulet	___ (Lashes)

"F"

___ Face	___ Fish hook	___ Fork
___ Fan	___ Flag	___ Form
___ Fastener	___ Flash (Bulb)	___ Fossil
___ Feather	___ (Light)	___ Fountain (Pen)
___ Fever	___ Flower	___ Fringe
___ (Thermometer)	___ Fob	___ Fruit
___ File	___ Foot	___ Fur
___ Film	___ Forceps	___ Fuse
___ Finger (Ring)	___ Foreign (Money)	

"G"

___ Gambling (Device)	___ Gimlet	___ Gloves
___ Game	___ Glass (Cutter)	___ Gauge
___ Garter	___ Glasses	___ Guard
___ Gauze	___ Globe	___ Gum
		___ Gun

"H"

___ Hair (Net) (Pin)	___ Headache (Powder)	___ Horse (Shoe)
___ Hammer	___ Hearing (Device)	___ Hose
___ Hand (Bag) (Cuff)	___ Hinge	___ Hotel (Key)
___ Handkerchief	___ Holder	___ House (Key)
___ Harmonica	___ Hook	___ Hypodermic
___ Harp	___ Horoscope	___ (Needle)
___ Hat (Pin)	___ Horse (Chestnut)	

"I"

___ Identification (Tag)	___ Image	___ Insect
___ Idol	___ Inhaler	___ Instruments

"J"

___ Jewel	___ Jews (Harp)
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"K"

___ Key (Ring)	___ Knitting (Needles)	___ Knapsack
___ Knife	___ Kodak	___ Knickknack

"L"

___ Lace	___ Letter (Opener)	___ Lip (Stick)
___ Lashes	___ Level	___ Lock
___ Laundry (Ticket)	___ License	___ Locket
___ Lava	___ Light (Meter)	___ Lotion
___ Leash	___ Lighter (Cigar)	___ Lottery
___ Lenses	___ Links	___ Lucky (Piece)

"M"

___ Machine	___ Medal	___ Mirror
___ Magazine	___ Medicine	___ Mittens
___ Magnet	___ Membership (Card)	___ Money (Order)
___ Magnifying (Glass)	___ Menthol (Inhaler)	___ Mouth
___ Marble	___ Menu	___ Muff
___ Mark	___ Metal	___ Muffler
___ Marriage (License)	___ Meter	___ Music
___ Mascot	___ Microscope	___ Musical
___ Match	___ Mineral	___ (Instrument)
___ Measure	___ Miniature	___ Mule
___ Memento		

"N"

___ Nail (Clip)	___ Neck (Piece)	___ Needle
___ (File)	___ (Lace)	___ Nose
___ Napkin	___ (Tie)	___ Note (Book)
		___ Nut

"O"

___ Opener	___ Opera (Glass)	___ Orange
		___ Overcoat

"P"

___ Package	___ Pencil (Holder)	___ Plaster
___ Padlock (Key)	___ (Guard)	___ Pliers
___ Paint	___ (Sharpener)	___ Plug
___ Pamphlet	___ Pendant	___ Pocket (Book)
___ Paper (Clip)	___ Perfume	___ Poker (Chip)
___ (Fastener)	___ Petrified	___ Pouch
___ Parasol	___ Phonograph (Record)	___ Powder (Puff)
___ Parcel	___ Photo	___ Prescription
___ Part	___ Picture	___ Printers (Rule)
___ Pass (Key)	___ Piece	___ Probe
___ Pattern	___ Pin (Cushion)	___ Programme
___ Pedometer	___ Pipe (Cleaner)	___ Puff
___ Pen	___ Pistol	___ Purse
___ Pencil	___ Pitch (Pipe)	___ Puzzle

"Q"

___ Quoit

"R"

___ Rabbit (Foot)	___ Receipt	___ Rheostat
___ Racing (Form)	___ Record	___ Ribbon
___ Radio (Tube)	___ Reference (Book)	___ Ring
___ (Part)	___ Registration	___ Rivet
___ Railroad	___ Religious (Charm)	___ Roll
___ Raincoat	___ Revenue (Stamp)	___ Rosary (Beads)
___ Razor	___ Revolver	___ Rule

"S"

___ Safe Deposit (Key)	___ Screw (Driver)	___ Shirt
___ Safety (Medal)	___ Scissors	___ Shoe (Horn)
___ (Razor)	___ Seal	___ Sharpener
___ Sand (Paper)	___ Season (Ticket)	___ Shoe
___ Sandwich	___ Seat	___ Shorthand (Book)
___ Satchel	___ Seed	___ Skate (Key)
___ Saucer	___ Service (Pin)	___ Skull
___ Scales	___ Share	___ Sleeve (Holder)
___ Scar	___ Shawl	___ Slide (Rule)
___ Scorpion	___ Shell	___ Slippers
___ Scarf (Pin)	___ Shield	___ Snuff

"S" (Continued)

___ Soap	___ Spool	___ Stone
___ Social Security (Tag)	___ Spoon	___ Stop (Watch)
___ Sock	___ Spring	___ Strap
___ Song	___ Spy (Glass)	___ String
___ Souvenir	___ Stamp	___ Strong (Box)
___ Spangle	___ Star	___ Stub
___ Spark (Coil)	___ Steamship	___ Stud
___ (Plug)	___ Stethoscope	___ Submarine
___ Specimen	___ Stick	___ Suit (Case)
___ Sphinx	___ Stock	___ Summons
___ Spirit (Level)	___ Stocking	___ Switch

"T"

___ Tack	___ Thermostat	___ Tooth (Pick)
___ Tattoo	___ Thimble	___ Toy
___ Tag	___ Thread	___ Trade (Money)
___ Tape	___ Ticket	___ Transfer
___ Tassel	___ Tie (Clip)	___ Tray
___ Telegram	___ Time (Table)	___ Trunk (Key)
___ Telephone (Book)	___ Tire (Gauge)	___ Tube
___ Telescope	___ Tobacco (Pouch)	___ Tuning (Fork)
___ Teeth	___ Token	___ Tweezers
___ Tester	___ Tongue (Depressor)	___ Type
___ Thermometer	___ Tool	___ Typewriter

"U"

___ Umbrella	___ Union Card
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"V"

___ Vanity (Case)	___ Veil	___ Violin
___ Vegetable	___ Vial	

"W"

___ Wallet	___ Wheel	___ Whip
___ Wart	___ Whiskers	___ Wig
___ Washer	___ Whiskey	___ Wire
___ Watch	___ Whistle	___ Wrench
		___ Wrist (Watch)

"Y"

___ Yale (Key)

"Z"

___ Zipper

The First Name Code

This code is equally desirable to acquire efficiently, as is the article code, and the same general rules of building it up will apply. There is one really major and satisfying advantage that the "Radio-Vision" code has over any other second sight method when it comes to transmitting names. Suppose an uncommon first name is submitted, as often happens, and for which cue letters have not been agreed upon. It is only necessary to send a few of the phonetically important letters by means of the alphabet code and they will usually give enough of a clue to have the medium guess the name accurately, or very closely.

Example:- Gretchen -

Performer: Cue: "Look! Say the name. Go on. Are you ready?" (Meaning, Gret.)

Medium: "I get the name Gretel."

Performer: "Wrong."

Cue: "Will you see again."
(meaning, "ch".)

Medium: "The name is Gretchen."

Performer: "That's right."

For all ordinary purposes, the two letter cues will suffice, and to assist those who do not have at hand a really good list of common first names, and I have never actually come across anything like a complete one in all the second sight codes I have examined, the following lists are offered for your convenience and guidance. Start off by memorizing the two letter cues given with the first groups of one hundred each.

NAME GROUP ONE (Complete with cues)

Female First Names

Ab	Abigail	Ed	Edna	Jo	Joan	Pm	Pamela
Ad	Adele	Ez	Elizabeth	Js	Josephine	Pt	Patricia
Ag	Agnes	El	Ellen	Ju	Julia	Py	Phyllis
Al	Alice	Em	Emma	Ka	Kay	Rb	Rebecca
Am	Amelia	Es	Estelle	Kt	Katrina	Ro	Roberta
An	Anne	Eu	Eugenia	Le	Lena	Rs	Rose
Ar	Arline	Fa	Fanny	Li	Lily	Sn	Sandra
Bb	Barbara	Fl	Florence	La	Lola	Sh	Shirley
Be	Bella	Fr	Frederica	Lr	Laura	St	Stella
Bt	Bettina	Gv	Genevieve	Lo	Louise	Sy	Sybil
Bu	Beulah	Ga	Georgia	Lu	Lucy	Th	Theresa
Bl	Blanche	Gd	Geraldine	Mb	Mabel	Un	Una
Br	Brenda	Gl	Gladys	Mg	Margaret	Va	Valerie
Ca	Carol	Gw	Gwendolyn	Mr	Marion	Vr	Veronica
Ct	Catherine	Hr	Harriet	Mt	Matilda	Vi	Viola
Ce	Cecile	Hl	Helen	Ma	Maria	Vg	Virginia
Ch	Charlotte	Hs	Hester	Mj	Marjorie	Vv	Vivian
Cr	Christine	Ho	Hope	Ml	Mildred	Wl	Wilhelmina
Cn	Constance	Id	Ida	Mm	Miriam	Wf	Winifred
Co	Cora	In	Ina	Mu	Muriel	Wn	Winnie
Da	Daisy	Ir	Irene	Na	Nadine	Yl	Yolande
De	Delia	Is	Isabel	Nn	Nancy	Zl	Zelma
Di	Diana	Ja	Jane	Na	Naomi	Zo	Zoe
Do	Dora	Jt	Jeanette	Ni	Nina	Zl	Zola
Dy	Dorothy	Js	Jessica	Ol	Olga	Zr	Zora

Male First Names

Ab	Abraham	Bv	Everett	Le	Lee	Ry	Raymond
Al	Allen	Fl	Floyd	Ld	Leonard	Ri	Richard
Ar	Arthur	Fr	Frank	Lp	Leopold	Ro	Robert
Ax	Alexander	Fd	Ferdinand	Ly	Leroy	Rg	Roger
Af	Alfred	Gb	Gabriel	Lo	Lowell	Ra	Ross
An	Andrew	Ge	George	Ml	Malcolm	Ru	Rudolph
By	Barney	Gi	Gilbert	Mt	Martin	Sa	Samuel
Bd	Benedict	Go	Gordon	Mx	Max	Sh	Sherman
Bn	Bernard	Hd	Harold	Me	Merle	Sl	Silas
Br	Bruce	Hr	Harry	Ms	Morris	So	Solomon
Ca	Carlos	He	Herbert	Mn	Morton	Sy	Sydney
Ch	Charles	Ho	Homer	Na	Nathan	Tl	Talbot
Cl	Clarence	Hw	Howard	Nd	Ned	Td	Thaddeus
Ck	Clark	Hu	Hubert	Ne	Neil	Th	Theodore
Ct	Clement	Ia	Ira	Nw	Newell	Va	Valentine
Cf	Clifford	Ir	Irving	Nh	Noah	Vc	Victor
Da	Daniel	Iv	Ivan	Nr	Norris	Vn	Vincent
Dn	Dennis	Jc	Jacob	Og	Ogden	Wl	Wallace
Dg	Douglas	Jl	Joel	Os	Oswald	Wr	Warren
Eg	Edgar	Jn	Jonathan	Ot	Otto	Wn	Warner
Ed	Edward	Js	Joseph	Ow	Owen	Wf	Wilfred
El	Elliott	Jd	Judson	Pt	Patrick	Wm	William
Em	Elmer	Kn	Kenneth	Pe	Peter	Wi	Wilson
Er	Ernest	Kr	Kermit	Ph	Philip	Wn	Winfield
Eu	Eugene	Lr	Lawrence	Rl	Ralph	Wf	Wolfe

Difficult Examples:-

Mm cued as "Madam, What's the name? Describe it!" means Miriam.
Vv cued as "Madam, Note the name. Describe carefully." means Vivian.
Ry cued as "Say the name. Get it." means Raymond.

In the foregoing lists, you will notice that some of the two letter cues are more obvious and easier to remember than others. It is not intended that you adhere to my suggested cues in all cases. Retain, in the two letter cue group, only those that you and your partner consider "naturals", and then select three letter cues for the more difficult ones, or where more than one name may be transmitted by the same two letter cue.

For instance, if you use Al to cue Allen, you might adopt
Alb for Albert,
Alf for Alfred,
Alx for Alexander, etc.,

or any other arrangement that you and your partner find the most practicable.

NAME GROUP TWO

This list is offered without cue letters, so that the students will not attempt to learn too long a list at once, and will further get the memorizing benefits of inventing their own cues.

(Fill in your own cue letters)

<u>Female First Names</u>		<u>Male First Names</u>	
___ Adeline	___ Janet	___ Aaron	___ Leslie
___ Agatha	___ Jennie	___ Albert	___ Lloyd
___ Alma	___ Johanna	___ Amos	___ Louis
___ Angeline	___ Juanita	___ Archibald	___ Mark
___ Anita	___ Juliet	___ Austin	___ Marshall
___ Annabelle	___ June	___ Benjamin	___ Matthew
___ Antonia	___ Justine	___ Bertram	___ Maynard
___ Beatrice	___ Kathleen	___ Boyd	___ Michael
___ Bernadette	___ Leona	___ Carl	___ Milton
___ Bernice	___ Lillian	___ Cecil	___ Nathaniel
___ Bertha	___ Lois	___ Chester	___ Nelson
___ Beth	___ Loretta	___ Claude	___ Newton
___ Betsy	___ Lucille	___ Clayton	___ Nicholas
___ Carlotta	___ Martha	___ Clyde	___ Noel
___ Caroline	___ Marilyn	___ Cyrus	___ Norman
___ Cecelia	___ Mary	___ David	___ Neil
___ Clara	___ Maureen	___ Donald	___ Oliver
___ Claudia	___ Minnie	___ Duncan	___ Orin
___ Corinne	___ Myrtle	___ Earl	___ Oscar
___ Della	___ Natalie	___ Edmund	___ Otis
___ Della	___ Nora	___ Edwin	___ Paul
___ Dolores	___ Norma	___ Elbert	___ Percival
___ Doris	___ Olive	___ Elwood	___ Perry
___ Edith	___ Pauline	___ Emerson	___ Randolph
___ Eleanor	___ Pearl	___ Emmett	___ Reginald
___ Ella	___ Penelope	___ Francis	___ Rex
___ Eloise	___ Phoebe	___ Frederick	___ Rodney
___ Elsie	___ Polly	___ Freeman	___ Roland
___ Ethel	___ Priscilla	___ Gerald	___ Roy
___ Eunice	___ Regina	___ Giles	___ Russell
___ Eva	___ Rita	___ Gregory	___ Seth
___ Evelyn	___ Ruby	___ Guy	___ Severin
___ Faith	___ Ruth	___ Harvey	___ Simon
___ Fern	___ Sarah	___ Henry	___ Stanley
___ Flora	___ Sophie	___ Herman	___ Stephen
___ Frances	___ Susan	___ Hiram	___ Stuart
___ Georgiana	___ Sylvia	___ Horace	___ Thomas
___ Gertrude	___ Thelma	___ Hugh	___ Timothy
___ Gilda	___ Theodora	___ Irwin	___ Vernon
___ Gloria	___ Ursula	___ Isaac	___ Walter
___ Grace	___ Vanessa	___ Isador	___ Walton
___ Greta	___ Vera	___ Ivor	___ Wesley
___ Hazel	___ Victoria	___ James	___ Whitney
___ Henrietta	___ Violet	___ Jerome	___ Wilbur
___ Hortense	___ Wanda	___ John	___ Willard
___ Imogene	___ Wilda	___ Julius	___ Willis
___ Inez	___ Wilma	___ Keith	___ Winthrop
___ Iris	___ Winona	___ Kingdon	___ Woodrow
___ Irma	___ Yvonne	___ Landon	___ Xavier
___ Jacqueline	___ Zelda	___ Leon	___ Zachary

LAST NAME CODE

The cueing of last names should only be attempted after you have the ability to cue first names satisfactorily. The list that follows gives the most common, and the perusal of any local telephone book will give plenty for further study. For last names, I would recommend cueing at least three alphabetical code letters that have the nearest possible phonetical sound to the full name.

NAME GROUP FOUR

Family Surnames
(Complete with three letter cues)

Family Surnames
(For filling in)

Adm	Adams	Hrs	Harris	_____	_____	_____	_____
Alx	Alexander	Hrt	Hart	_____	_____	_____	_____
Aln	Allen	Hay	Hayes	_____	_____	_____	_____
And	Andrews	Hil	Hill	_____	_____	_____	_____
Arm	Armstrong	How	Howe	_____	_____	_____	_____
Ayr	Ayer	Huh	Hughes	_____	_____	_____	_____
Bkr	Baker	Hyd	Hyde	_____	_____	_____	_____
Bld	Baldwin	Irv	Irving	_____	_____	_____	_____
Bar	Barnard	Jax	Jackson	_____	_____	_____	_____
Brt	Bartlett	Jon	Johnson	_____	_____	_____	_____
Bnj	Benjamin	Jns	Jones	_____	_____	_____	_____
Bth	Booth	Kel	Kelly	_____	_____	_____	_____
Byd	Boyd	Kng	King	_____	_____	_____	_____
Bre	Breen	Knx	Knox	_____	_____	_____	_____
Brk	Brooks	Lne	Lane	_____	_____	_____	_____
Bwn	Brown	Lws	Lewis	_____	_____	_____	_____
Buk	Buckley	Lit	Little	_____	_____	_____	_____
But	Butler	Lyo	Lyons	_____	_____	_____	_____
Cbl	Campbell	Mar	Marshall	_____	_____	_____	_____
Crr	Carr	McD	McDonald	_____	_____	_____	_____
Car	Carroll	Mcy	McCoy	_____	_____	_____	_____
Cvr	Carver	McN	McNeill	_____	_____	_____	_____
Clk	Clark	Mor	Moore	_____	_____	_____	_____
Cob	Cobb	Mrg	Morgan	_____	_____	_____	_____
Col	Cole	Mrs	Morris	_____	_____	_____	_____
Cln	Collins	Mpy	Murphy	_____	_____	_____	_____
Cok	Cook	Mur	Murray	_____	_____	_____	_____
Cpr	Cooper	Nel	Nelson	_____	_____	_____	_____
Cun	Cunningham	Pkr	Parker	_____	_____	_____	_____
Dvs	Davis	Pip	Phillips	_____	_____	_____	_____
Don	Donnelly	Rei	Reid	_____	_____	_____	_____
Drk	Drake	Rce	Rice	_____	_____	_____	_____
Edy	Eddy	Ryn	Ryan	_____	_____	_____	_____
Els	Ellis	Set	Scott	_____	_____	_____	_____
Emr	Emerson	Sha	Shea	_____	_____	_____	_____
Evn	Evans	Smh	Smith	_____	_____	_____	_____
Fis	Fisher	Stp	Stephens	_____	_____	_____	_____
Fos	Foster	Sul	Sullivan	_____	_____	_____	_____
Fox	Fox	Tyl	Taylor	_____	_____	_____	_____
Frh	French	Val	Valentine	_____	_____	_____	_____
Ful	Fulton	Wak	Walker	_____	_____	_____	_____
Gib	Gibson	Wad	Ward	_____	_____	_____	_____
Gld	Gold	Wat	Waters	_____	_____	_____	_____
Glb	Goldberg	Wht	White	_____	_____	_____	_____
Gls	Goldsmith	Wms	Williams	_____	_____	_____	_____
Gdn	Gordon	Wls	Wilson	_____	_____	_____	_____
Grm	Graham	Wrt	Wright	_____	_____	_____	_____
Grn	Green	Yrk	York	_____	_____	_____	_____
Grf	Griffith	Yng	Young	_____	_____	_____	_____
Hal	Hall	Znn	Zimmerman	_____	_____	_____	_____

The student may find it helpful to cue "ph" by its phonetic sound represented by the letter "f". The name "Phillips", for instance, instead of being cued as "Plp", as suggested above, might very well be cued as "Flp". Instead of cueing "Murphy" as "Mpy", you might try "Mfy", etc. Adopt the method which is the easiest for the medium to receive.

Examples:-

<u>Adm</u>	cued as	" <u>Tell</u> the name! <u>Hurry!</u> <u>What</u> is it?"	means	<u>Adams</u> .
<u>Bkr</u>	" "	" <u>Now Try</u> to <u>Say</u> the name!"	"	<u>Baker</u> .
<u>Cbl</u>	" "	" <u>Will</u> you <u>Now Next</u> state the name?"	"	<u>Campbell</u> .
<u>Dvs</u>	" "	" <u>Hurry!</u> <u>Note</u> the name. <u>Put</u> it right."	"	<u>Davis</u> .
<u>Edy</u>	" "	" <u>Go on,</u> <u>Hurry!</u> <u>Get</u> the name."	"	<u>Eddy</u> .
<u>Fis</u>	" "	" <u>Can</u> you <u>Please Put</u> in the name?"	"	<u>Fisher</u> .
<u>Gib</u>	" "	" <u>Look,</u> <u>Please!</u> <u>Now</u> the name."	"	<u>Gibson</u> .

SPECIAL CUES AND ADVICE

In the foregoing text, you will notice that I have mentioned special cues (or cues other than those covering letters of the alphabet or the numerals), such as, "Madame" for female; "Describe" for one repeat; "Describe Quickly" for two repeats; also "and" for zero. There are a number of other uses for special cues, some of which you may wish to adopt once you become skilled at sending and receiving the regular cues. Only adopt the ones that you find in practice will prove of genuine help. Special cues usually precede your saying "this".

Change of Test,	cue as	"Very Good."
Closing Signal,	" "	"Right" or "Correct."
Numbers (sequence of all the same)	" "	"Quickly the numbers."
Numbers (progressive, as 1,2,3,4,5,6, etc.)	" "	"Fast the numbers."
Numbers (reversed, as 6,5,4,3,2,1, etc.)	" "	"The numbers - slow."
Repetition of last cue,	" "	"Describe this."
Starter or Opener,	" "	"Ready."
Start over,	" "	"Very Poor."

"Madame," always means female.

"Madame, the name," always means woman's name.

"The name," always means man's name.

"What (for M) name," may also be used to cue man's name.

Designate A for "Article," so as to avoid constant repetition of the word "Article." Cue the A only - "Tell this."

D for	Damaged Article,	cue as	" <u>Hurry</u> this."
F "	Fractions	" "	" <u>Can</u> we have this."
H "	Half or Portion of	" "	" <u>See</u> this."
I "	Initials	" "	" <u>Please,</u> this."
IC "	Initials C.O.D.	" "	" <u>Please,</u> will you - this."
IY "	Initials Y.M.C.A.	" "	" <u>Please get</u> this."
IY "	Initials Y.W.C.A.	" "	" <u>Madam,</u> <u>please get</u> this."
L "	Letter (Correspondence)	" "	" <u>Next</u> this."
M "	Letter from Mother	" "	" <u>What</u> writer."
F "	Letter from Father	" "	" <u>Can</u> you identify the writer?"
M "	Money	" "	" <u>What</u> is this?"
MC "	Mc or Mac	" "	" <u>What'll</u> (<u>What Will</u>) begin the name?"

N	for	Newspaper	cue as	" <u>Here</u> , this."
O	"	Old Coin	" "	" <u>Give</u> this."
PL	"	Picture (inside lady's locket)	" "	" <u>Come, Madam</u> , this <u>next</u> ."
PW	"	Picture (inside man's wallet)	" "	" <u>Come! Well</u> , this."
PM	"	Paper Money	" "	" <u>Come</u> , <u>what's</u> this?"
PY	"	Penny	" "	" <u>Come</u> , <u>get</u> this."
S	"	Set or pre-arranged group of numbers,	" "	" <u>Put down</u> the numbers."
T	"	Torn or portion of article,	" "	" <u>Are you concentrating</u> on this?"
U	"	U.S.A.	" "	" <u>Then</u> this."
Z	"	Special cue for pre-arranged blunder or stalling,	" "	" <u>Call</u> this."

Examples:-

To transmit numbers 444,444, cue "Hurry, the first number," meaning 4.
 " "Describe this quickly, the numbers," meaning repeat the last cue and continue repeating.
 " "Right" to stop medium when sixth 4 is given.

To transmit "Article", cue "Tell this!" meaning article is being transmitted.

To transmit "Watch", " "Well, tell this article," meaning WA or Watch.

With a large group of numbers on a blackboard in front of him, the performer, by cueing "Put down the numbers," will let the medium know that he intends to rapidly point out one number after another in an exact pre-arranged sequence which they both have memorized. The audience must be given the impression that the selections are haphazard, of course. After each number is called by the medium, the performer points to the next and merely says, "This". To apparently call off ten or twelve numbers in rapid succession is grand showmanship and it makes a very good opener to enliven your audience and arouse its interest.

Every once in a while, a member of the audience will, as a "gag", ask you to transmit "nothing" or "zero". In this case, point at a blank space, cueing same to the medium as "And this".

Make it a point to address as many casual remarks containing cues as is possible to members of the audience rather than direct to the medium. Matter-of-fact comments of this sort can be developed into a most valuable means of covering up the fact that you are using a code.

Once in a while, purposely make a blunder, or have the medium hold back the right answer by cueing "Call this". Don't always give the impression that thought transmission is too easy. A success after a few mistakes will often secure a surprisingly big band, and it gives a human touch to your work. Stalling also helps cover up transmitting a long or difficult name which has to be more or less spelled out.

Don't be too serious. Get as many laughs as possible without embarrassing a particular member of the audience, unless it is a confederate or "plant". Then you can go the limit in describing the contents of a letter, package or purse, which has been prepared for comedy purposes, or in transmitting a particularly funny and fictitious name. The noisy and insistent "smart aleck" type of plant is always good to arouse an audience when you finally put over his seemingly difficult demand or test.

Be satisfied to make reasonable progress in acquiring new cues. Don't try to absorb too much in any one day or week, as it only leads to discouragement and staleness.

Tie up the cueing of a man's name with the cueing of his profession, as a great many business cards will be handed you. Be wary about cueing addresses and telephone numbers, unless requested to do so.

Look for initials on handkerchiefs when they are offered to you as articles for a test. After cueing handkerchief, the cue, "Please this," informs the medium that the next cues are initials. The same will apply to watches and other monogrammed articles.

A great many first and last names are similar. These should always carry similar two and three letter cues, such as:

WM for first name, William.
WMS for last name, Williams.

JN for first name, John.
JNS for last name, Johns.

When cueing professions, metals and colors that are also names, such as Farmer, Silver, Gray, keep the cues similar in all cases, and this will cut down on the amount of memorizing necessary.

Many performers have attempted and developed only one type of cueing. For the business of selling horoscopes or Buddha readings, they attract attention by transmitting birth dates, first names or initials. One of the most successful stage performers in the business transmitted only the names of musical compositions to be played by his assistant on the stage. Others restrict themselves to questions or articles. It is not necessary to undertake too much at first. The wider scope of the work will come gradually and naturally. Whatever you undertake to do, do it accurately. Do not aim for speed or brevity at first. Take your time in cueing properly and let the short cut tricks develop with experience. Some of the most effective tests given by experienced performers have been based on nothing more than hunches rather than on the information contained in the cues. A good general knowledge of human psychology is a marvelous asset to a mind reader.

Zanzig was constantly on the alert and always trying out new ideas, discarding this, and adding that. Read all the literature available on the subject. The books of Dunninger, La Vellma, Read, Gibson, Hugard, Anneman, Alexander, Hull, Nelson, Clever, and others, all contain individual features to recommend them. Know the subject from the ground up if you expect to make it a business, or even a hobby. One of the interesting results of my investigating mind reading codes was that it inspired an interest in cryptography and ciphers, which in turn led to my inventing and securing a patent on an electrically or manually controlled device for enciphering and deciphering secret messages.

Devote practice to the cueing of long groups of numbers by cueing a few, let us say, four, at a time. The medium guesses a fifth (not having been cued the closing signal, "Right"), and if she guesses wrong, the performer cues the start over signal, "Very Poor", followed by cueing the next group of four numbers until the entire group has been conveyed.

CODES FOR SPECIAL TESTS

These tests are suitable only for the most advanced workers. They are very effective when presented properly, but require a great deal of ingenuity and self-confidence.

Watch Test

- Cue WA "Well, tell this," for Watch.
" SI "Put the metal, please," for Silver.

Note: If "put" for S sounds awkward, try a substitution, "Place".

- Cue OF "Give the style, can you," for Open Face.
" CF "Will you state the style, can you?" for Closed Face.
" S "Put the time," for Watch Stopped.
" 2:15 "Now the time. Tell it. Go on." for 15 min. past 2 o'clock.
" 11:45 "Tell, describe the time. Hurry. Go on." for 45 min. past 11 o'clock.

Note: The hour is always given first.

- Cue A.M. as "Tell what period."
" P.M. as "Come, what is the period?"

- Cue A "Tell the make," for American.
" IN "Please, here, the make," for Ingersoll.
" SW "Put the make. Well!" for Swiss.
" WA "Well, tell the make," for Waltham.

Newspaper Test

For locating a word or section as requested.

- Cue N "Here, this," for Newspaper.

Note: Check on all the newspapers that are sold locally and have cues provided and ready, such as:

- | | | |
|--------|------------------------------------|--------------------------------|
| Cue WT | "Well, <u>are</u> you sure?" | Answer, "Yes, World-Telegram." |
| " EJ | "Go, <u>answer</u> the name," | means, Evening Journal. |
| " 1 | "Tell the page," | " first page. |
| " 5 | "Go on, the column," | " fifth column. |
| " 1 | "Tell the column," | " first column. |
| " UP | "Then, <u>come</u> , the section," | " upper section. |
| " LO | "Next, <u>give</u> the section," | " lower section. |

Note: Cue only the number of lines from the top or bottom, as the case may be.

If, after Upper Section is cued, the 15th line from top is indicated,

- Cue 15 "Tell the line, go on," means 15th line from top.

If the word is easy to transmit, continue; otherwise, let the test end here by saying, "That is correct!"

Book Test

- Cue BK "Now try this," means Book.
If the title is one easy of transmission,
call attention to it.
- Cue TI "Are --- Please," means, answer, "You are pointing at the title."
Then cue the title, if possible. Otherwise, turn to the
author's name, and
- Cue FRE "Can you say the author? Go!" meaning, Freeman.
- Cue EM "Go, what inscription?" means, "The book is inscribed to Emma."
This can be followed now by the selection of a word from
the book, as described in the Newspaper Test above.

Letter Test

- Cue L "Next! this!" is special cue for Letter.

The usual routine for the letter test is to cue the first name of addressee, then the first name of the addressor, the place postmarked from, the stamp and value, if desired, time posted, and if A.M. or P.M. If there are any unusual features, such as color, foreign language, title of sender or receiver, relation, fine penmanship, these features should be provided for and cued.

Example:-

- Cue AL "Tell next the sender," means Alice.
" BL "Now, next, the receiver," means Blanche.
" NY "Here, get the place," means New York.
" 1:15 "Tell the time; describe; go on," means postmarked 1:15.
" AM "Tell what period," means A.M.
" GD "Look, anything else? Hurry!" means Good (penmanship).
" PR "Come, say, anything else?" means Poor (penmanship).
" CSN "Will you put in here something else?" means Cousin.

CODE FOR COINS AND MONEY

Devote a great deal of practice to the speedy transmission of coins and money, their description and dates. Work out as many short cuts as are possible, such as cueing the last two figures only for all coins of the present century.

"Will you now state the year?" could cue 1932.

Refer to date when you are cueing a date within a century, and to year when you are cueing a century or a century combined with a year.

Cue S only, or "See the year," for 1800.

"See the year, will you now," for 1832, and
"Will you now fill in the date," for 32.

For ten, or multiples of ten,

Cue	" <u>Answer</u> the value,"	for ten;
"	" <u>Now answer</u> the value,"	" twenty; or
"	" <u>Answer</u> the value, <u>hurry!</u> "	" ten dollars.

The following list will serve as a guide until you develop your own short cuts, the same as a court stenographer works out his own short cut characters for speeding up his "take".

C	-	" <u>Will</u> you name this coin?"	One Cent
CA	-	" <u>Will</u> you <u>tell</u> this?"	Canadian Money
D	-	" <u>Hurry</u> , this coin."	Dollar
DI	-	" <u>Hurry</u> , <u>please</u> , this amount."	Dime
EO	-	" <u>Go</u> on, <u>give</u> this."	Express M.O.
FO	-	" <u>Can</u> you <u>give</u> this?"	Foreign Money
G	-	" <u>Look</u> at this!"	Gold Piece
LP	-	" <u>Next</u> , <u>come</u> on, this."	Lucky Piece
M	-	" <u>What's</u> this?"	Money
MO	-	" <u>What's</u> this? <u>Give</u> description."	P.O. Money Order
NC	-	" <u>Here</u> , <u>will</u> you name this?"	Nickel
O	-	" <u>Give</u> this."	Old Coin
PM	-	" <u>Come</u> , <u>what's</u> this?"	Paper Money
PY	-	" <u>Come</u> , <u>get</u> this."	Penny
Q	-	" <u>Let's</u> know this."	Quarter
SD	-	" <u>Put</u> this down, <u>hurry!</u> "	Silver Dollar

The cue preceding value, amount, year or date is always a numerical cue.

Five D	-	" <u>Go</u> on, the value, <u>hurry!</u> "	Five Dollars
Seven	-	" <u>Look</u> , the year."	1700
Eight	-	" <u>See</u> the year."	1800
Nine	-	" <u>Please</u> , the year."	1900
Nine D	-	" <u>Please</u> the value, <u>hurry!</u> "	Nine Dollars
Ten D	-	" <u>Answer</u> the value, <u>hurry!</u> "	Ten Dollars
Forty D	-	" <u>Can</u> you <u>answer</u> the amount? <u>Hurry!</u> "	Forty Dollars
Fifty C	-	" <u>Go</u> , <u>answer</u> the amount, <u>will</u> you?"	Fifty Cents
Fifty D	-	" <u>Go</u> , <u>answer</u> the amount, <u>hurry!</u> "	Fifty Dollars
<u>1830</u>	-	" <u>See</u> the year, <u>will</u> you, <u>and</u> correctly."	1830
<u>1821</u>	-	" <u>See</u> the year. <u>Now</u> <u>tell</u> it."	1821
<u>1920</u>	-	" <u>Now</u> , <u>answer</u> the year."	1920
<u>1930</u>	-	" <u>Will</u> you <u>answer</u> the year?"	1930
<u>1921</u>	-	" <u>Now</u> <u>answer</u> . <u>Tell</u> the year."	1921

PICTORIAL TRANSMISSION

A common telepathic test that the second sight entertainer must be prepared for is the transmission of drawings and designs offered by members of the audience. The psychologists term this test, "extra sensory perception" (perception through channels other than those of the recognized senses), and it would be well for the student to digest the book bearing this title written by Dr. Joseph B. Rhine of Duke University, and also his more recent work, "New Frontiers of the Mind." Within the pages of these books and others of a like nature, which treat telepathy seriously and scientifically, will be found convincing terminology with which to embellish your entertainment. The books on telepathic experiments by Rhine, Sinclair, Prince, Podmore, Warcollier and others, are packed with actual test drawings and to glance over these drawings will quickly dissuade the entertainer of any idea that it is possible to memorize a sequence of pictures or simple geometrical designs that will cover anything near the wide variety of free hand drawn objects that are likely to be handed for test transmission.

The best way to get around this is to accept for immediate transmission only the simple designs which may be cued in the usual manner, such as, square, triangle, house, etc. When an intricate design is offered, you say, "This would make an excellent feature test. I'll ask you to duplicate this drawing more legibly on one of these cards." At the same time, hand to the person so addressed a blank card of about playing card size. While he is making the sketch over again, you continue on with the transmission of other objects, and occasionally hand out a blank card on which more drawings for the special test may be made. You explain that as your time is limited, you will be unable to undertake the transmission of all the special test drawings, but in order to give every one an equal chance, you will ask a volunteer from the audience to shuffle the drawings thoroughly (in the meantime, you have mixed the drawings with some prepared drawings of your own) and then cut the pack one or more times and place the top card of the lower cut half of the deck in an envelope. Several more are selected in the same way, and on account of your cards with the pre-arranged drawings being slightly smaller in size, or what gamblers know as "short" cards, when the pack is cut as directed, the short cards will remain at the top of the lower half deck and be placed in the envelope and sealed. All this looks fair, but these fake drawings have a distinctive embossed impression on the corners or ends that may be felt through the envelope and in this way the contents of any of the sealed short cards is known to you and cued to the medium. The medium reproduces, with appropriate showmanship, a reproduction of the drawing in the sealed envelope. This same procedure may be followed for several more tests, or if the performer is familiar with "one-ahead" billet reading (described in "One Man Mind Reading Secrets," by Ralph W. Read), it would be a simple matter, after the first drawing is completed, to hand the sealed envelope to the medium to be opened and verified (actually handing her the next envelope or the "one-ahead") and a switch made to the original "planted" sketch as it is returned to you, to be then passed to the audience for verification.

Another, and perhaps easier plan, would be not to seal the drawings in envelope, but to collect them as is and place a pre-arranged drawing on top of the pack. The medium is standing at a large blackboard supported by an easel near the back drop. The performer stands closer to the audience with a small blackboard in his hand, in front of which, and towards the audience, he holds with his thumb the first dummy drawing being telepathically transmitted. At the same time, he holds the next drawing or the "one-ahead" at the back of the slate so that the medium may catch a glimpse of it. This manipulation is covered up by having the stack of cards on a small table and placing the small slate over or in front of them, just before he takes the sketch just transmitted down to the footlights to be passed around and verified.

Alphabetical Code for Drawings

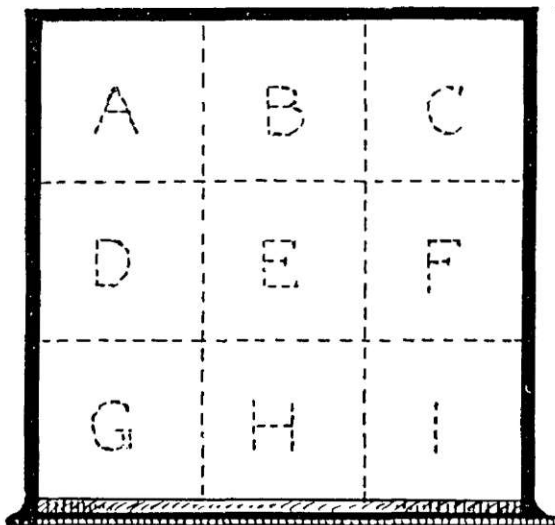
For the performer who prefers to cue the designs, the following list will prove helpful in memorizing cues for common articles, designs, positions or directions. In many instances, it may be possible for the performer to actually suggest the drawing of some particular design to a member of the audience.

A - Above	F - Front	Q - Question Mark
An - Anchor	Fa - Face	
Ap - Apple	Fl - Flag	
Ac - Arch	FP - Floor Plan	R - Right Side
Ar - Arrow	Fe - Fence	RA - Right Angle
Au - Auto		Re - Rectangle
		Ri - Ring
B - Below	G - Girl	Rb - Rabbit
Bk - Back		
Bt - Bottom		S - Straight Line
Ba - Banana	Ho - House	SB - Suspension Bridge
Bl - Ball	He - Heart	Si - Side
Br - Bridge	Hr - Horse	Sq - Square
Be - Bell	Ht - Hat	SC - Semi-Circle
Bt - Boat	Hx - Hexagon	St - Star
Bo - Boy		Sp - Spade
Bb - Baby		SD - Sun Dial
Bk - Brick	I - Inside	Sw - Swastika
By - Bicycle		
Bx - Box	K - Keystone	
		T - Triangle
C - Center		Ta - Table
Ct - Cat	L - Left Side	Te - Tent
Ci - Circle	Li - Line	Tr - Tree
Cl - Clock	La - Ladder	TT - Tic-Tac-Toe
Ch - Chain	Lf - Leaf	Tw - Tower
Cr - Crescent	Le - Letter	
Cc - Concave	Lo - Locomotive	Up - Upside Down
Cx - Convex		Um - Umbrella - closed
Cv - Curve		Ub - Umbrella - open
Cu - Cube	Ma - Man	
Cy - Cylinder	Mo - Moon	
Cs - Cross		Va - Vase
	O - Outline	
DL - Dotted Line	Ob - Oblong	W - Woman
Dt - Dot	Ov - Oval	Wv - Waving Line
DS - Dollar Sign		Wa - Watch
Do - Doll		Wh - Wheel
Di - Diamond	P - Parallel	Wi - Window
Dg - Dog	Ps - Perspective	Wb - Wishbone
	Pp - Perpendicular	
	Pr - Prism	
EI - Elevation	Pl - Plane	Z - Zigzag
En - Enclosing	Py - Pyramid	
Ey - Eye		

How to Cue Drawings, Line by Line

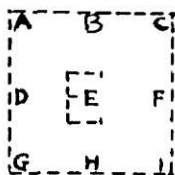
These instructions would not be complete if a method of alphabetically cueing drawings, line by line, were omitted. While there will not be a great many practical ways in which this stunt may be applied, the practice of doing it will be most helpful in coordinating the minds of both sender and receiver, and will make the practice of alphabetical cueing most interesting. The same general principles may be applied to other stunts, such as, locating a place on a map or an article in a room.

The receiver's blackboard (or the map, or room) should be visualized as being divided into nine imaginary squares, each having alphabetical designations from A to I, as illustrated below:



It is important to remember that each letter refers to the exact center of each particular square.

Each of these smaller squares is again divided into the same sort of sub-divisions or positions.

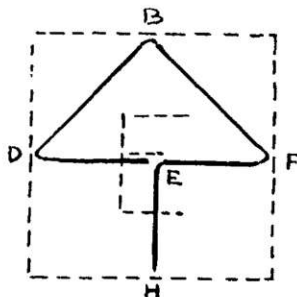


This time, the letters, with one exception (the E position), mean some particular place on the border of each square.

When this imaginary lay-out is accurately impressed on both your minds, proceed in this manner to cue and direct the drawing of some simple designs on the E square, starting at the H position.

Line cue for Tree:-

Cue Square E Position - H to E to F
to B to D to E



Example:- "Go, see this drawing," means to start on Square E at bottom center, position H.

"Go on, can you. Now! Hurry! Go on!" means to E to F to B to D to E.

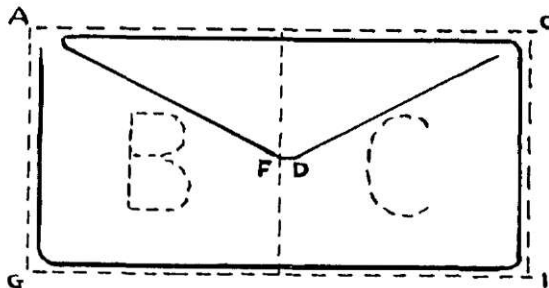
"That's correct - a tree," means "that's all."

Note:- After first cueing the large square or space E, all further cues refer to the parts of that particular square until the word "and" is spoken, which means to proceed to another square, which will be indicated by the first cue after "and"

The following examples show how other simple forms may be alphabetically cued.

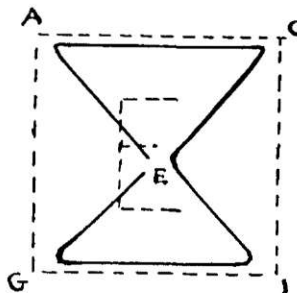
Line Cue for Envelope:

Square B, Position A, to G, to
Square C, Position I, to C, to
Square B, Position A, to F, to
Square C, Position C.



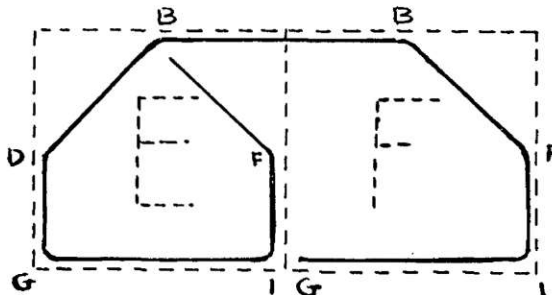
Line Cue for Hour Glass:

Square E, Position E, to A to C
to E to I to G to E.



Line Cue for House:

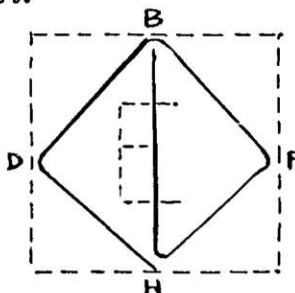
Square E, Position B, to F to I
to G to D to B to
Square F, Position B, to F to I
to G.



Example:- "Go, now, this drawing," means Square E, Position B.
"Can you please look?" means to F to I to G.
"Hurry, now, and can you now complete it?" means to D to B to
Square F, Position B.
"Can you please look at it -correct."
means to F to I to G.

Line Cue for Pyramid:

Square E, Position B, to H to F
to B to D to H.



CODE FOR PLAYING CARDS

Cue	PC	"Come, will you identify these?"	means	Pack of Cards
"	PC	"Come, will you identify this?"	"	Only One Card
"	H	"See the suit."	"	Hearts
"	C	"Will you state the suit?"	"	Clubs
"	D	"Hurry, state the suit."	"	Diamonds
"	S	"Put down the suit."	"	Spades
Cue	1	"Tell the value."	means	Ace
"	2	"Now the value."	"	Deuce
"	3	"Will you state the value?"	"	Trey
"	4	"Hurry, state the value."	"	Four
"	5	"Go on! the value."	"	Five
"	6	"Can you identify the value?"	"	Six
"	7	"Look to the value."	"	Seven
"	8	"See the value."	"	Eight
"	9	"Please identify the value."	"	Nine
"	10	"Answer the value."	"	Ten
"	11	"Tell the value. Describe it."	"	Jack
"	12	"Tell now the value."	"	Queen
"	13	"Tell the value, will you?"	"	King
"	14	"Here, this card."	"	Joker

Many impressive effects with playing cards may be accomplished through the use of the Si Stebbins System of card arrangement, as contained in an inexpensive booklet on sale at all magical supply houses.

CODE FOR TITLES AND VOCATIONS

Ac Actor	C1 Clerk	Gd Gardener
Ad Advertising Man	Cn Conductor	Ga Garment Worker
Ag Agent	Co Contractor	Gu Guard
An Antique Dealer	Ck Cook	Gi Guide
Ar Artist		
At Attorney	Dc Decorator	Ha Hairdresser
Av Aviator	De Dentist	Ho Honorable
	Ds Designer	Hs Hostess
Bk Baker	Dt Detective	Ht Hotel
Bn Banker	Dr Doctor	
Ba Barber	Do Doorman	IA Insurance Agent
Bo Bookkeeper	Df Draftsman	Id Interior Decorator
Bx Boxer	Dn Dressmaker	In Inspector
Br Broker	Dg Druggist	
Bl Builder	DD Doctor of	Ja Janitor
Bu Butcher	Divinity	Je Jeweler
Bt Butler		Jg Judge
	E1 Electrician	
Cp Captain	En Engineer	KP Kitchen Police
Cr Carpenter	Ex Examiner	Kn Knitter
Cs Cashier		
Ct Caterer	Fi Fireman	Ll Landlord
CP Certified Public	Fs Fisherman	La Lawyer
Accountant	Fl Florist	Lb Laborer
Ch Chauffeur	Fr Furrier	Lt Lieutenant
Cg Cigarmaker		Lk Locksmith

CODE FOR TITLES AND VOCATIONS (Continued)

Ma Maid	Pb Plumber	Sp Specialist
Mj Major	Pl Policeman	St Student
Mg Manager	FO Post Office Clerk	Sr Surgeon
Mn Manicurist	Ps Priest	Sv Surveyor
Ms Mason	Pr Printer	
Me Mechanic	Pf Professor	Ta Tailor
MI Milliner	Pu Publisher	Te Teacher
Mi Miner		TI Telegrapher
Mo Mortician	QM Quartermaster	Tl Tire Maker
MP Motion Picture Operator	RE Real Estate	Ty Typist
Mv Moving Man	Rp Reporter	Un Unemployed
Mu Musician	Rt Retailer	Ut Undertaker
NP Notary Public	Sl Sailor	Va Valet
NW Needle Woman or Worker	Sa Salesman	
	Se Seamstress	Wa Waiter
Oc Occulist	Sy Secretary	Wm Watchmaker
Op Optician	Sg Sergeant	Wt Watchman
	Sx Sexton	We Weaver
Pk Packer	Sc Sculptor	Wh Wholesaler
Pe Petty Officer	Sh Shipper	WP WPA
Ph Photographer	Si Singer	Wr Writer
	So Soldier	
		Yo Yeoman

CODE FOR ANIMALS AND BIRDS

Al Alligator	He Hen	Pg Pig
Ap Ape	Hl Hippopotamus	Pi Pigeon
	Ho Horse	Po Polar Bear
Be Bear		Pn Penguin
Bu Buffalo	Ib Ibis	
		Ra Rabbit
Cm Camel	Jg Jaguar	Rt Rat
Ca Cat	Jk Jackal	Rv Raven
Co Cow		Rh Rhinoceros
Cr Crow	Kn Kangaroo	Ro Robin
Dr Deer	La Lark	Sk Skunk
Dg Dog	Le Leopard	Sn Snake
Do Donkey	Li Lion	Sp Sparrow
Dv Dove	Ll Llama	Sw Swallow
Ea Eagle	Mp Magpie	Ti Tiger
El Elephant	Mk Monkey	Tu Turtle
Em Emu	Ms Moose	
	Mo Mouse	Un Unicorn
Fn Finch	Mu Mule	
Fi Fish		Vi Viper
Fx Fox	Nt Nightingale	Vu Vulture
Gr Giraffe	Os Ostrich	Wa Walrus
Go Goat	Ow Owl	Wh Whale
Gf Goldfish	Ox Ox	Wf Wolf
Gs Goose		
	Pa Panther	Yk Yak
Hk Hawk	Pc Peacock	
	Pd Panda	Zb Zebra

CODE FOR SPORTS AND RECREATIONS

Au Auction	Fe Fencing	Pn Pinochle
Av Aviation	Fi Fishing	Pk Poker
	Ft Football	Po Polo
Bm Badminton		Pl Pool
Ba Baseball	Go Golf	
Bb Basketball	Gy Gymnastics	Qt Quois
Bt Bathing		
Bi Billiards	HB Hand Ball	Ra Racing
Bn Bingo	Ho Hockey	Re Reading
Br Bridge	HP Horseshoe Pitching	Ri Riding
Bo Boating	Hu Hunting	Ro Roller Skating
Bw Bowling		Rw Rowing
Bx Boxing	Ic Ice Skating	Rn Running
Ck Checkers	Jm Jumping	Sa Sailing
Ch Chess		Sh Shooting
Cc Cricket	Kn Knitting	So Solitaire
Cr Crochet		Sw Swimming
Cq Croquet	MJ Mah Jongg	
CP Crossword Puzzles	Ma Marbles	Te Tennis
Cy Cycling	MP Motion Pictures	Th Theatre
	MC Motor Cycling	Tm Tumbling
Da Dancing	Mo Motoring	
Dl Dice		Wa Walking
Dr Dramatics	OM Old Maid	WP Water Polo
Do Dominoes		Wh Whist
	Pi Piano-Playing	Wr Wrestling
	PP Ping Pong	

CODE FOR FRATERNAL ORDERS, ORGANIZATIONS, SOCIETIES AND EMBLEMS

AD Alpha Delta Phi	FU Farmers Union
AM Alumni	Fo Foresters
AA American Automobile Association	Fr Fraternity
AF American Federation of Labor	
AL American Legion	GR G.A.R.
	GK Greek Fraternity
BL Blue Lodge	GW Native Sons of Golden West
BS Boy Scouts of America	Gt Grotto
CD Catholic Daughters of America	HG Hotel Greeters of America
CC Chamber of Commerce	
CH Chapter	IR Improved Order of Red Men
CE Christian Endeavor	IM International Brotherhood of Magicians
CS Christian Science	
CT Commercial Travelers	
CI Committee for Industrial Organization	JL Junior League
DA Daughters of American Revolution	KI Kiwanis Club
DR Daughters of Rebecca	KC Knights of Columbus
	KL Knights of Labor
Ea Eagles	KM Knights of Maccabees
EI Elks	KP Knights of Pythias
ES Order of Eastern Star	KT Knight Templar
	KK Ku Klux Klan

CODE FOR FRATERNAL ORDERS, ORGANIZATIONS, SOCIETIES AND EMBLEMS (Continued)

LU Labor Union	Re Redman
La Lambs	Ro Rotary Club
LH Legion of Honor	RA Royal Arcanum
LI Lions	RL Royal League
Ma Maccabees	SS Secret Society
MC U.S. Marine Corps	SM Society American Magicians
M Masons	SG Sons of St. George
Me Mechanics Order	SV Sons of Veterans
Mo Moose	So Sorority
My Mystic Shrine	SW Spanish War Veterans
NS National Sojourners	Ts Thirty-second Degree
NV National Vaudeville Artists	Tt Thirty-third Degree
Od Odd Fellows	UL Union League
Ow Owls	UM United American Mechanics
PS Pythian Sisters	UW United Workmen
RR Railroad Order	VF Veterans of Foreign Wars
RC Red Cross	WW Woodmen of the World
	WV World War Veteran

A complete list of associations and societies in the United States is contained in the World Almanac.

CODE FOR COUNTRIES AND NATIONALITIES

Af Africa	Ge Germany	Pa Palestine
Al Alaska	GB Great Britain	Pr Persia
A America or American	Gr Greece	Pe Peru
AC Any Country		P Portugal
Ar Arabia	Ha Hawaii	
Ag Argentina	He Hebrew	Ro Roumania
Au Australia	H Holland	Ru Russia
As Austria	Hu Hungary	
		Sc Scandinavian
B1 Belgium	Ic Iceland	St Scotland
Bz Brazil	In India	Si Siam
Br British	Ir Ireland	Sb Siberia
Bu Bulgaria	It Italy	Sp Spain
		Sw Sweden
Ca Canada	J Japan	Sz Switzerland
Cl Ceylon	Jv Java	
Ch China	Jw Jewish	T Turkey
CS Czecho Slovakia		
	La Labrador	US United States
Dn Denmark	Li Liberia	UK United Kingdom
	Lt Lithuania	Ur Uruguay
Eg Egypt		
E England	M Mexico	Ve Venezuela
Eu Europe	Mo Montenegro	
		Wa Wales
Fi Finland	N Norway	Wo World
F France	NZ New Zealand	
		Zn Zanzibar

CODE FOR MATERIALS, CONDITION AND COLORS

Be Bent	Gl Glass	Ri Ribbon
B1 Black	Go Gold	Ru Ruby
Bu Blue	Gy Gray	
Bo Bone	Gr Green	Sa Satin
Bk Broken		Sc Scratched
Br Brown	Hf Half of	Ss Seal skin
Bs Bruised	Ho Hole	Sk Shark skin
Bn Burned		Sh Shot at
	Iv Ivory	Sl Silk
Cp Cellophane		Si Silver
Ce Celluloid	La Lace	St Slate
Ck Chalk	Le Leather	So Soiled
Ch Checkered		Sp Striped
Cl Cloth	Mi Mink	
Cm Composition	MP Mother of Pearl	Ta Tan
Ct Cotton	Mu Mutilated	Tr Tarnished
Cr Crushed		Ti Tile
	Pa Paint	To Torn
D Damaged	Pi Pink	
Di Dirty	Pl Plastic Composition	Va Variegated
Do Dotted	Pu Purple	Vi Violet
En Enameled	Or Orange	Wx Wax
		Wt Wet
Fi Fiber	Ra Raccoon	Wh White
Fl Flattened	Ry Rayon	Wd Wood
Fo Folded	Rd Red	Wl Wool
Fu Fur	Rs Resin	
		Ye Yellow

CODE FOR METALS

A Aluminum	I Iron	R Radium
Bs Brass	L Lead	Si Silver
Bz Bronze		St Steel
	N Nickel	
C Copper		T Tin
	O Ore	
G Gold		Z Zinc
Gu Gun Metal	P Platinum	

CODE FOR STONES AND JEWELS

Ag Agate	E Emerald	On Onyx
Am Amber		O Opal
(Amb Amber with bug)	Ga Garnet	
A Amethyst	G Gold	P Pearl
Aq Aquamarine	GC Gold Coin	
	GN Gold Nugget	Rh Rhinestone
B Bloodstone	GQ Gold Quartz	R Ruby
Br Brilliant		
	Iv Ivory	S Sapphire
C Cameo		Sc Scarab
Ct Cat's Eye	J Jewel	
Co Coral		T Topaz
Cr Crystal	Ma Marble	Tu Turquoise
	M Moonstone	
D Diamond		

CODE FOR EMBLEMS AND MEMENTOS

A	America	G	God	P	Policeman's Badge
Bb	Baby	Ha	Happiness	Pe	Peace
Bt	Beauty	He	Health	Sh	Sheriff's Badge
Be	Beloved	Hn	Honor	Si	Sincerity
		Ep	Hope	Sp	Special Officer
C	Columbia				
Da	Darling	In	Independence	Tr	Truth
De	Dearest	Je	Jerusalem	Ts	Trust
D	Detective's Badge			Un	Union
		Li	Liberty	Unt	Unity
E	Eternity	Lo	Love		
				Ve	Veritas
Fa	Faith	Md	Medal	Vi	Victory
F	Foreman's Badge			We	Welcome
Fm	Freedom	Na	National		
Fr	Friendship				

CODE FOR RELATIONS AND PHOTOGRAPHS

A	Aunt	Gdf	Godfather	O	Old - Elderly
		Gdm	Godmother		
Bb	Baby	Gf	Grandfather	P	Pal
B	Brother	Gm	Grandmother		
Bl	Brother-in-law	Gr	Group	Sm	Schoolmate
Bd	Buddy			SO	Second Cousin
		H	Husband	Ss	Sister
Ch	Chum			S	Son
C	Cousin	L	Living	Sl	Son-in-law
				Sw	Sweetheart
D	Daughter	Ma	Man		
Dl	Daughter-in-law	M	Mother	U	Uncle
De	Deceased	Ml	Mother-in-law		
				Wi	Wife
F	Father	Ne	Nephew	Wo	Woman
Fl	Father-in-law	Ni	Niece		
FC	First Cousin			Y	Young
Fr	Friend				

IN CONCLUSION

Telepathy is a subject about which the majority of your audience will be mightily interested and their minds will be very receptive to your demonstrations. It's your job to entertain and mystify. Be constantly on the alert to take advantage of every little circumstance and build it up to a spectacular effect. Act as though each demonstration is a phenomenon.

The Zancigs' first code consisted of cue words for only ten numbers and a similar group of common articles and names. Zancig once referred to being embarrassed during his first public performance by his inability to think of a way of cueing "corkscrew" and of having to plead that "the strain on Mrs. Zancig's nerves was too great," and then pass on to the next article. At that time, Mrs. Zancig concealed in her sleeve, for reference purposes, a small visiting card on which the entire brief list of code words was written. From this humble start, they eventually became internationally famous, mystifying and entertaining crowned heads, great scientists and millions of lesser mortals.

There is one important factor that enters into an entertainment such as this, which unfortunately cannot be acquired by reading, and that is showmanship. Both Zancig and Houdini carved enviable careers, and so has today's "tops" in mystery showmanship, Dunninger, because of their development of this important faculty. Showmanship is difficult to define. I would say it is a well balanced mixture of ability, egotism, personality and nerve. If you have it, or can acquire it, you will mould out of these instructions a vocation or avocation that will amply repay you for the study and effort required. In the vernacular of the day, you will "go places".

If you have any comments, helpful suggestions, or sincere criticisms that you may care to offer regarding this work, they will be very welcome, and will contribute towards making future editions more informative and helpful.

So ends a long, but pleasant task.

"CALOSTRO"

Box 199,
Closter, New Jersey.

MIND READING SECRETS!



THE "QUESTION ANSWERING" ACT

—has always held audiences spell-bound. Properly presented, the nature of the work is certain to create—

Prime Entertainment, Utter Amazement and Great Personal Interest

WHEN these elements of human interest can be stirred by the use of the old-time methods, it doesn't require much imagination to realize the greater success—and greater money—that are now made possible through this new, complete and vastly improved system now revealed and offered to the Profession for the *first time*—

TARBELL

"You have done a marvelous job and I compliment you on the clarity and completeness of your instructions—nothing was overlooked. It's a Big Time Act, and easily worth \$1,000 to any Mentalist."



THE CALOSTRO MIND READING ACT

Conceived and Arranged by Ralph W. Read

Twenty-five years were spent in perfecting this super-system which, unknown to others, has been retained all these years for the author's private use. A sensation was created when its release was recently announced. It has excited more comment and created more talk among the Profession than did the introduction, over a quarter of a century ago, of the same author's invention, "The Wireless Mind Reading Act," and his "Talking Teakettle" with which many are familiar.

NOW BEING PERFORMED WITH GREAT SUCCESS

The Calostro Mind Reading Act is being performed today, and has made an instant hit with Club and Theatre audiences, Managers and Agents, wherever shown. Everyone proclaims it to be the masterpiece in this line, and the fastest and smoothest "Question Act" ever seen. Read what they say. . . THE EFFECT: The act requires two people (either sex). The spectators are requested to merely think of any questions they wish answered. The "medium" may be genuinely blindfolded, and remains on the



DUNNINGER

"Your Calostro System, as a two person act, is unquestionably the finest I have ever seen—and I think I know them all."

stage. The performer steps down among the spectators, and from that moment he never speaks a word to the "medium" during the entire performance. A spectator whispers his question in the performer's ear . . . the spectator raises his hand for identification and requests the "medium" to "Please answer my question." The "medium" instantly responds, giving the intimate details as to the person, or persons, articles, dates, places, etc., involved. The "medium" never addresses the performer nor does she ever ask any questions of the spectators, in other words, there is no "fishing" for information, and no interruption to her speech as she gives the complete answer to the question. This is acknowledged, whereupon the performer locates the next questioner who raises his hand and repeats the simple request, "Please answer my question"—and thus the performance continues in snappy fashion without waits or interruptions from start to finish. In each instance the spectator himself makes the request of the "medium," and always repeats the same words in the same form, "Please answer my question."

MAX HOLDEN



" . . . I can honestly say that your System is far ahead of anything . . . a revelation . . . the cleverest, easiest and most subtle method for the modern mind reader . . . all other methods are out of date."

MASTERED AND PERFORMED WITH EASE AND SPEED

The well known difficulties and drawbacks found in other methods have been entirely eliminated in the Calostro System which can be quickly and easily mastered—quickly, easily and smoothly presented with telling effect, and with no fear of detection. Just note the following features—

No mechanical devices, therefore nothing to install, nothing to get out of order, and nothing for inquisitive stage hands to discover.

No writing of any kind, nothing to collect, switch, or handle, and no time lost.

No signs or motions of any kind, nothing to excite suspicion. The curse has been removed from the terrible job of memorizing which is required in many mental acts. This feature will appeal to all professional mentalists, and others, who have staggered under the strenuous demands of the old systems. It is not necessary to be a memory wizard to learn the Calostro System, in fact, the mastering of the working details will prove as easy and fascinating as is the public presentation of the act.

For Our Protection

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A CLEVER ACT FOR CLEVER PEOPLE

This is something that will amaze and delight all who are interested in mind reading and psychic phenomena—the old time Mentalist who will find the Calostro System applicable to his present work—and those who are newly considering the subject. Once acquired, you are ready to present the act on a moment's notice at any time, or place—stage, hall, platform, club, residence, or on the open prairie—all you need is an audience who have questions they wish answered. A convincing demonstration of the act can be given impromptu for a single spectator such as an Agent, or Manager. Experience has shown this to be very effective in securing dates.

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For the entertainer who works alone, this new, illustrated monograph is a revelation. The best methods of finding out questions secretly written, or "sealed" and retained by the audience, are described. Bogus mediums have made fortunes by methods less skillful than those described.
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