

cellular mitosis

once seen, never forgotten

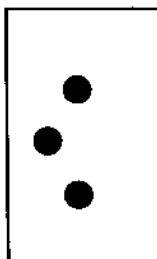
This is the trick that's so strong, Docc Hilford has closed his 30 minute mentalism show with it.

The features claimed here and by the performer are **ABSOLUTELY TRUE!**

Here is what the audiences sees:

A spectator is asked to think of **ANY THOUGHT**. I can be a name, a place, a date, a number, a color, any thought at all. A phone number is randomly selected from any phonebook. **THERE IS NO FORCE OF THE NAME OR NUMBER**

FROM THE BOOK! The person is called and asked to guess at what the spectator is thinking. The person **NAMES THE THOUGHT!** The spectator speaks to the randomly chosen person and he tells the spectator **EXACTLY WHAT HE'S THINKING!**



This is an incredible effect. Check the important features in the next column.

Also included in this book are **two bonus effects:**

Nudie Call is an original effect using a spectator's cell phone and a mini nudie deck. It's all done in perfectly good taste and has some fun built-in comedy.

Call Me Up Sometime is Ted Annemann's new phone test. The pages of annotations by Docc Hilford analyze the psychology of mentalism as seen through a different window.

If you could only do one mentalistic trick for press or audience, **Cellular Mitosis** would have to be it! Don't be left behind.

cellular mitosis

Has these important features:

- ☎ any thought can be projected
- ☎ no restrictions on the possible thoughts
- ☎ anyone can be phoned
- ☎ any phonebook can be used to choose a person
- ☎ the spectator can choose any name
- ☎ the spectator always has a free choice in thought and person phoned
- ☎ the person phoned can be completely unknown to you or anyone in the audience
- ☎ no code is used
- ☎ no stage whispers to spectator or person phoned
- ☎ the spectator is never "in on it"
- ☎ the spectator can talk to the person
- ☎ the person tells the spectator her thought
- ☎ can be performed impromptu
- ☎ can be performed up close
- ☎ can be performed on stage
- ☎ has blown away audiences across the US

There is one caveat: Everything in this description is true and it is written as the audience sees the effect. The important thing to know is that this effect is so strong it closes the show!

From Docc Hilford's
30 minute stage show

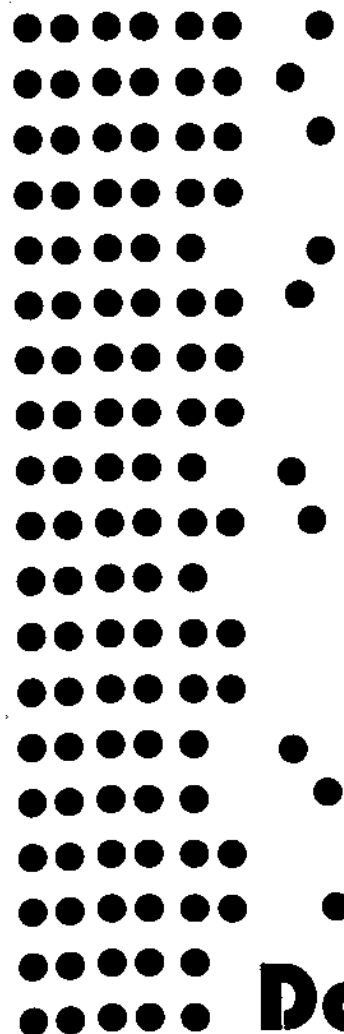
Only...

\$40

Book
18
Number

cellular mitosis

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Docc Hilford Real-Time
RT
Mentalism

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What is Real Time Mentalism?

Mentalistic effects are only entertaining if they're shown to someone. There are hundreds of fine effects designed for stage, stand-up or close-up situations, but few that can be performed without the necessity of any special props or set-ups. Swami gimmicks, nail writers and peek wallets can be forgotten on the dresser and our best pieces never get seen by anyone. An unprepared performer cannot perform most of the effects available, and so, often doesn't perform at all.

If an effect is Real Time, it doesn't require any gimmicks. Of course, gimmicked methods may be slightly easier to use, but Real Time Mentalism™ provides alternate techniques. It is left up to the performer whether he or she will use a special gimmick he or she has ready, or entertain with nothing more than borrowed items at hand. Real Time Mentalism is truly 100% impromptu. This is great for those who want to read minds, influence thought or generally chill any audience at a simple request.

This series of effects that I'm releasing as Real Time Mentalism™ include several tricks that can be preformed "on the fly", that is, without special preparation or special gimmicks. Some require more than one spectator or a few borrowed items, but all are designed for use in everyday situations. They're all tested in front of real people by myself as well as a handful of professional mentalists before they're released to you.

As with all of the effects I publish, these are original and strong. I hope you use these effects. That's what they're meant for.

Docc Hilford

introduction

My how telephones have changed! In the past phone tests had to be performed in someone's home or in a booth with a nickel. Not today; phones are everywhere. Before you get into what Cellular Mitosis is, what the presentation is and how it works, please understand that it is the strongest little mentalistic effect I perform. It's so strong, that I've regularly used it to close my 30 minute stage show. It's also fantastic in walk around and impromptu settings. Because it uses nothing but a cell phone and a piece of paper, it's Real Time Mentalism™ and can be performed anytime. Few mentalistic effects are so strong you can close your show with it and be as versatile as this one.

Only a handful of professional mentalists have been privy to this effect. I've kept it pretty secret. Even now, I really don't want every amateur mentalist doing this trick. Only those who really want to kill their audiences should have access to this stellar effect, hence the high price. There aren't any difficult moves or secret language ploys, just a bold maneuver that makes it all happen.

For those who spent the investment for this book, there are two bonus effects included. Annemann's, Call Me up Sometime, is brilliant in its simplicity. My own, Nudie Call, is the opposite of a phone test. It's a fun demonstration with built-in comedy. I hope you enjoy them both.

If you will study this manuscript and not try to modify the method - because it's been used and polished for quite some time - you'll be among the few who can deliver a knock-out effect anywhere. To you, the cost of this book will be cheap! But if you tip the method to "the boys", you diminish the value of the effect. Keep 'em guessing.

cellular mitosis

Reading a person's mind shouldn't be limited by distance. The parties participating should be able to be separated, even by thousands of miles. And lo, the phone test was invented. Everyone from John Hilliard North to Al Baker to Orville Meyer has been in on the development of these effects, but the actual inventor is still up to debate.

Most phone tests require a confederate on the other end of the conversation. The simplest method is to force a card and let the spectator phone your confederate who reveals the card. Later, advances in methodology allowed the mentalist to cue the confederate. This eliminated the need to force the card and allowed a free choice by a spectator.

Probably the best known test of this type is The Wizard. In this infamous effect, a card is freely and openly chosen. The mentalist calls his confederate. When the confederate answers the mentalist asks for "the wizard". The confederate begins to name the values of playing cards. When the value that matches the known card is named, the mentalist acts as if the wizard came to the phone and says, "hello, wizard?" The confederate quickly names the four suits and the mentalist stops him on the correct one by saying, "just a minute". The phone is handed to the spectator and "the wizard" reveals the chosen card.

It's amazing how many lay people still remember someone doing this trick for them. The impact is great. So great that others have improved on the coding. Ted Annemann's Weird Wire codes the confederate by the actions of the spectator. This eliminates the necessity of the mentalist speaking to the confederate at any time. Other methods

apparently gave a free choice of the person called, so as to disguise the fact that the confederate was coached in some way. Magicians seem to prefer to disguise weak methods so they won't be discovered, rather than change them.

With cell phones being ubiquitous, I wanted a really good phone test that could be used anywhere; one where nothing is required but a phone. The use of playing cards needed to be done away with. Any simple thought a spectator has should be able to be revealed. So if a code was used, it would have to be extensive. Another drawback of phone tests is having a confederate ready at any time. Cell phones allow the confederate to be more available, but only if he doesn't have to remember a complicated code. And what about actually using anyone, not one of the mentalist's friends? Is it possible to have a phone test wherein anybody could call anybody else and any simple thought would be revealed. Could it be done? I'm happy to answer, yes!

Here's a phone test where all of the audience explanations have been artfully eliminated. I've performed this test thousands of times. Other professionals have enjoyed stunning audiences with it as well. It can be performed before a large audience or one-on-one. It can be done almost anywhere, almost any time. It's truly Real Time Mentalism™.

effect:

This is what is possible: A person is asked to think of a simple thought. It can be a name, a playing card, a city, a color, a number, a word or any other single concept. It's jotted down for verification later. Any person's phone number from any phonebook is selected by the participant. There is absolutely no force of either the thought or the phone

number. This person is called, and the unknown stranger tells the participant her exact thought!

Think about it before you read ahead. The impact on an audience is incredible.

What is described in the effect is true, only not every feature happens in every performance. There are actually two slightly different endings based on two different beginnings. The effect on the audience and the methodology of the trick is the same, however don't think you can merely select one of the tests for a particular performance. They must be used together. Learn both and you will have a miraculous effect ready to perform at any time. For explanation purposes, we'll call the separate tests Test I and Test II.

presentation

test I:

You're in a wine store buying a bottle of your favorite beverage for a small dinner party you're soon to attend. At the counter, an attractive young woman named Courtney recognizes you and asks you to demonstrate some of your uncanny abilities. You explain that any ability for apparent mind reading comes from her and not from you. "It isn't me who has an ability to receive your thoughts. You actually have the power to transmit your thoughts. You could get anyone, anywhere to read your mind if you projected the thought clearly enough.

"Think of any simple thought. It can be a name, a playing card, a city, a color, a number, a word or any other single thought. Got one? Fine. Here, write it down so I can verify it later if I need to."



Courtney jots down her thought on the back of your business card and folds it twice. The card is dropped in your pocket.

"Now I want you to get a phonebook and select any name at all. It can be anyone, as long as you don't know them. Someone you know will try to second guess you, so it needs to be a total stranger. We'll call this person and you'll ask them to tell you what you're thinking, and they might be able to tell you."

The girl looks around for a phonebook, but one isn't readily available. She can go get one, but you offer a quicker solution. "You can call someone on my phone if you wish. Just tell them that you're with me and they'll know we're up to something wild.

"Who do you want to call? Someone local or someone across the country?" You look at your phone and see a name. "How about David? He lives in California. Is he OK, or do you want to use someone else? We can call Wil or Bob or Jon, it's up to you."

She says David is fine with her. You press SEND and wait for David to answer. "Remember, just ask him to tell you what you're thinking."

Courtney is a little skeptical. She feels she might be thought a fool if she has to call a stranger. But she's willing to try the experiment because you're doing the dialing.

Just then, David answers. "Hello, David? This is Mentalo. I'm great, thanks. Listen, David, I'm here with Courtney and we're trying a little experiment. In a moment

I'm going to ask you to say the first simple thought that comes into your mind. It can be a name, a playing card, a city, a color, a number, a word or any other single thought. Understand? OK. Name the first thing that comes into your mind now."

David says, "Bamboo".

"Bamboo? OK please tell Courtney what you just told me." You hand the phone to Courtney. She says, "Can you tell me what I'm thinking?" David repeats the word bamboo and goes on to explain that he was looking out of his living room window and was thinking about how the neighbor's bamboo needed to be trimmed a little. Courtney is bowled over and asks if you want to talk to David. She hands the phone back to you. You thank David and tell him that you'll call back later to explain all the details.

Courtney is absolutely amazed. "I knew you had the power," you tell her. You pay for the wine and disappear through the glass doors.

Test I is by far the most used of the two and that's what is presented above. Now, here's the presentation for Test II.

presentation test II:

After a late dinner, you're enjoying conversation with some friends over a nice brandy. A doe-eyed beauty, Michelle, asks you if anyone can learn to read minds. You explain that she has the true power of projection and a test is proposed.

Michelle thinks of any single thought and writes it on the back of one of your business cards. You slip the card back into the wallet it came from.

You suggest that anyone from the phonebook can be called, as long as it's a total stranger. Michelle's date, Tony, retrieves a metro phonebook and a name is selected at random. "I want you to call this stranger and ask her what you're thinking. Explain that it can be any simple thought; a name, a color, a place, a date, a number, anything at all. OK?"

You hand her your phone. Michelle seems a little nervous about calling a stranger, so you offer to call for her. Michelle dials the number, closes the phonebook and hands you back your phone.

When the indifferent party answers you say, "Hello. My name is Mentalo and I know this sounds a bit crazy, but I'm doing a mind reading trick for some friends and I need your help. If you would just tell me the first thing that comes into your mind that's all I need. It can be anything at all, a name, a place, a date a color, anything at all. OK?"

The party says "Red apple". You reply, "Red apple? OK fine. Thank you very much. Good night." And hang up.

"What were you thinking, Michelle?" She answers that indeed she had red apple on her mind. "Michelle, you even amaze me!" Everyone laughs, pats you on the back and enjoys the rest of their brandies. You are, as always, the life of any gathering.





method: The actual method is based on a statement by the late C.L. Board. He felt it was human nature for people to mentally fill in the unheard half of any conversation. The result is

that the conscious mind remembers hearing that which it did not. This is a powerful weapon if used with the right set-up.

So, in essence, the only code is, you openly saying the chosen thought to the disinterested party on the other end of the phone call. We'll discuss this technique at length in a moment. But understand that the audience doesn't hear you code the person; they hear the person give you the correct thought first.

The set-up is what makes this an unbeatable phone test. You make several statements, which are all true. However, you only comply with about half of them at any performance.

IMPORTANT: It's your mindset that everything you state is true that sells the trick. If you falter and allow yourself to think that any part of the trick is bluff, the audience won't believe you and the entire effect can be lost. Convince yourself that everything you state is true, because it is!

Here is what you claim:

- Any thought can be used
- Anyone can be phoned
- The disinterested party will tell the participant her thought

The reason all of these statements are true is because they're only true by themselves. Never do you comply with all three statements. Let's look at each statement individually.



Statement A: It's true in every situation that any thought can be used. The key here is that the audience is unaware that you know what the chosen thought is. You do, of course, and a couple of the hundreds of methods of secretly ascertaining the information will be explained later.

Statement B: This is true only for Test II. In Test I you'll phone one of several confederates. But knowing that you can switch to Test II if you need to allows you to make the statement confidently.

Statement C: This is only true for Test I. But again, you're aiming to do Test I so you can be confident when making the statement.

I hope you're seeing why this phone test works so well. There are two distinct tests involved, but the audience is only aware of one. Yet you get the benefits of both! What the audience remembers are your statements:

- Any thought can be used
- Anyone can be phoned
- The disinterested party will tell the participant her thought

You don't actually state these facts openly; they're worked into the patter. But they're present and have a strong effect on the audience's memory.

method

test 1:

"It isn't me who has an ability to receive your thoughts. You actually have the power to transmit your thoughts. You could get anyone, anywhere to read your mind if you projected the thought clearly enough.

This build-up is one I use often. I explain it in greater detail in the book, *E'voque*, but suffice it to say that any reasonable explanation of what's about to happen is good.

"Think of any simple thought. It can be a name, a playing card, a city, a color, a number, a word or any other single thought.

This explanation of the thought accomplishes a couple of things. It kills any connection to a card trick they may have previously seen, such as *The Wizard*. It will also help cause apprehension in the participant when you tell her she's going to talk to the third party.

Got one? Fine. Here, write it down so I can verify it later if I need to."

Many mentalists get nervous if they don't have a reason for the participant to write down their thought. In most cases, the reason is because you told them to do it. In this case, it's so the participant can't cheat.

Courtney jots down her thought on the back of your business card and folds it twice. The card is dropped in your pocket.

Here's a very simple method for secretly reading the thought. It takes some nerve, but it's so simple it hurts.

When you drop the folded card in your jacket, coat or

pants pocket, merely finger palm it. Take your phone in the same hand and the billet's hidden. You have plenty of time to open the billet under the phone and read it as you apparently look at your cell phone's screen. When you take the phone back in your other hand to hold to your ear, just slip the hand with the billet into your pocket.

You can later toss it on the counter as you leave because it comes from the pocket where it was supposed to be all along.

NOTE: *The Dance of Shiva* by the author is a great impromptu method of reading a single thought on a folded business card. It's available from the author or your local magic dealer.

IMPORTANT: You must realize that this demonstration is not a challenge. It's not a test of your abilities, but rather a test of the participant's abilities. You'll get the credit when it works, but you won't be challenged during the procedure.

"Now I want you to get a phonebook and select any name at all. It can be anyone, as long as you don't know them. Someone you know will try to second guess you, so it needs to be a total stranger.

Here you're confining the participant's choice so that they don't call a friend. If they could, they might want to compare what happened later and thus expose your method.

"We'll call this person and you'll ask them to tell you what you're thinking, and they might be able to tell you."

Notice you mention that "we'll" call them and "you'll" ask them. This is exactly what will happen. You leave out the fact that you ask the party to say their thought first.

The girl looks around for a phonebook, but one isn't readily available. She can go get one, but you offer a quicker solution. "You can call someone on my phone if you wish. Just tell them that you're with me and they'll know we're up to something wild."

Often, it's hard to find a handy phonebook. This gives you an excuse to use your phone and one of your friends' number. But remember, the audience believes that they can call anyone at all – and they can. If they decide to get a phonebook and choose a random person, then you switch to Test II. But 99 times out of 100, they'll appreciate using your phone.

"Who do you want to call? Someone local or someone across the country?"

You're now giving a greater benefit than if she used a local directory. Using a friend from another state makes the effect greater in the minds of the audience. The distance factor is what makes the phone test so impressive.

You look at your phone and see a name. "How about David? He lives in California. Is he OK, or do you want to use someone else? We can call Wil or Bob or Jon, it's up to you."

This is the easiest force you can do. You simply suggest the name of your confederate! Because, when possible, you phone your helper before the demonstration, his name is the first on your recently called list. You can show the phone to the participant and read all the names. These, of course, are the names of other confederates whom you've called before the show, so any name will work.

She says David is fine with her.

The reason this blatant force is never seen as a force is because you impressed that anyone can be called. You

wouldn't have asked for a phonebook if you were planning to use your friend.

Originally, my friend Wil Golden suggested placing a list of fictitious names on my phone, all with the same number. This way any one of the names could be chosen and my confederate would still be called. But in thousands of performances I've only had one person not use the name I first suggested, and he was thirteen years old!

You press SEND and wait for David to answer. "Remember, just ask him to tell you what you're thinking." Courtney is a little skeptical. She feels she might be thought a fool if she has to call a stranger. But she's willing to try the experiment because you're doing the dialing.

The participant still thinks she's going to do all of the talking. She's relieved that you talk to your friend for her.

Just then, David answers. "Hello, David? This is Mentalo. I'm great, thanks. Listen, David, I'm here with Courtney and we're trying a little experiment. In a moment I'm going to ask you to say the first simple thought that comes into your mind. It can be a name, a playing card, a city, a color, a number, a word or any other single thought. Understand? OK. Name the first thing that comes into your mind now."

The participant will not think about you explaining what your friend needs to do. You've set her up by giving her the deep explanation of what the thought can be and she wants you to do the talking. You don't know what she's thinking anyway.

David says, "Bamboo".



He doesn't really say the chosen thought, but the audience will remember that he did.

"Bamboo?"

This is the very core of the method. Everything else is designed to sell this single moment. Here, you openly cue your confederate. But you can't sound as if you're talking. You must act as if you're hearing the confederate say the thought. You must act as if you don't know whether he's correct or not. The audience forgets you repeating the thought and remembers hearing the confederate say it. There can't be any hesitation between saying the thought and the next line.

"OK please tell Courtney what you just told me." You hand the phone to Courtney.

Many times the participant will react to you apparently repeating the thought. They know what they're thinking. You've got to get the phone to her quickly so she remembers everything was said by your confederate.

She says, "Can you tell me what I'm thinking?"

You told her that's what she was going to ask when she got the phone. Sometimes they ask the question, sometimes they're so shocked they just say hello.

David repeats the word bamboo...

Their point of reference is shifted and later they remember hearing the confederate give the thought before you repeated it.

...and goes on to explain that he was looking out of his living room window and was thinking about how the neighbor's bamboo needed to be trimmed a little.

Your confederate must give a simple reason why he said what he did. Otherwise it's just too bizarre. His accept-

able reason gives credibility to the whole demonstration.

Courtney is bowled over and asks if you want to talk to David. She hands the phone back to you. You thank David and tell him that you'll call back later to explain all the details.

At this point the participant hasn't any further instructions. She doesn't know what to do. This intensifies her feeling of amazement.

Courtney is absolutely amazed. "I knew you had the power," you tell her.

You should have a tag line here. "I knew you had the power" is one of an infinite number of clever, yet succinct tag lines you can use. If you don't give a theatrical period to your statement, the audience doesn't know how to react. There will be silence when there should be applause.

method

test II:

After a late dinner, you're enjoying conversation with some friends over a nice brandy. A doe-eyed beauty, Michelle, asks you if anyone can learn to read minds. You explain that she has the true power of projection and a test is proposed.

The set-up for Test II is the same as for Test I, so everything is the same at this point. Use the same patter with the same three statements as in Test I.

Michelle thinks of any single thought and writes it on the back of one of your business cards. You slip the card back into the wallet it came from.

This test is perfect for a peek wallet. The Sight Unseen Wallet by Mark Strivings, the Zingg Wallet or many of the peek wallets by Evil Dan work great here. I use my own mentalist wallet, **The Serpent**. (Available in August 2005)

You don't need a different method for secretly reading the thought for each of the tests, I just included a few for your understanding that any quick method will work. Don't attempt a center tear or a contrived method where the action of writing is monumental. The writing needs to seem inconsequential. It's just "jotted" down.

You suggest that anyone from the phonebook can be called, as long as it's a total stranger. Michelle's date, Tony, retrieves a metro phonebook and a name is selected at random. "I want you to call this stranger and ask her what you're thinking. Explain that it can be any simple thought; a name, a color, a place, a date, a number, anything at all. OK?"

Because the participant opts to use a phonebook, you must switch to Test II. That's really the only change from the previous presentation so far.

You hand her your phone.

Use your phone if using a cell phone. You don't want the participant to have the number on her phone. She might get the idea to call the stranger back later and check on what happened. If a house phone is used, just make certain to call another number from it after the demonstration so the redial option won't work. Simply covering your tracks, that's all.

Michelle seems a little nervous about calling a stranger, so you offer to call for her.

Again, it's the same as Test I. Tell her she seems nervous about calling a stranger and openly offer to speak to the third party. This is simply a kind gesture. In the minds of

the audience it has nothing to do with the demonstration.

Michelle dials the number,...

You don't want everyone to hear the number as someone may remember it later. And you don't want to dial it because someone may think you dialed a confederate. It doesn't explain the method, but why give them anything to think about later?

...closes the phonebook and hands you back your phone.

Closing the book hides the number again. If she doesn't hand you the phone, gently take it from her.

When the indifferent party answers you say, "Hello. My name is Mentalo and I know this sounds a bit crazy, but I'm doing a mind reading trick for some friends and I need your help. If you would just tell me the first thing that comes into your mind that's all I need. It can be anything at all, a name, a place, a date, a color, anything at all. OK?"

This is pretty much the same as Test I.

The party says "Red apple". You reply, "Red apple? OK fine. Thank you very much. Good night." And hang up.

Here is the basic difference between the two tests. You don't hand the phone to the participant for verification. Whatever the party says, you repeat the thought, thank the third party and hang up.

"What were you thinking, Michelle?" She answers that indeed she had red apple on her mind. "Michelle, you even amaze me!" Everyone laughs, pats you on the back and enjoys the rest of their brandies. You are, as always, the life of any gathering.

Because you apparently don't know the chosen thought, you must verify that the disinterested party was correct. Another tag line and an exit.

the confederate's lines:

What the confederate says is equally as important as what you say. Even if you have almost no acting ability, by having your confederate follow his lines, you'll be able to pull this off easily.

Your confederate should never say anything other than what he would say if he didn't know what was going on. In other words, he shouldn't be talking about anything else. Here is what David says when you call him:

MENTALO: "Hello, David? This is Mentalo."

DAVID: "Hi, Mentalo. How are you?"

MENTALO: "I'm great, thanks. Listen, David, I'm here with Courtney and we're trying a little experiment. In a moment I'm going to ask you to say the first simple thought that comes into your mind. It can be a name, a playing card, a city, a color, a number, a word or any other single thought. Understand?"

DAVID: "Yah, sure."

MENTALO: "OK. Name the first thing that comes into your mind now."

DAVID: "Airplane."

(Here, the confederate names anything he wishes. But you repeat the chosen thought.)

MENTALO: "Bamboo? OK please tell Courtney what you just told me." You hand the phone to Courtney. She

says, "Can you tell me what I'm thinking?"

(The confederate substitutes the word you said for the word he said and goes on to explain why.)

DAVID: "Hi. I was thinking 'bamboo.' See, I was looking out of my living room window and was thinking about how the neighbor's bamboo needed to be trimmed a little."

MENTALO: "David, thanks a lot."

DAVID: "That was weird. What's going on?"

MENTALO: "I'll call you later and give you all the details. Thanks again."

DAVID: "OK. My pleasure. Bye."

MENTALO: "Bye."

Following an unwritten script helps both of you act for the participant without really trying.

In Test II, the exact same things are said, only you repeat the chosen thought, thank the perplexed third party and hang up. The random stranger may think you're a little weird because you repeated a different word from her thought, but who cares? You'll never talk to her again. I personally never use my first name because it so distinctive. I say, "You don't know me, but..." By not using your last name (or any name if you choose) you won't create talk among strangers who may see you perform at a later date.

I almost never use Test II. There's no reason to need the out unless you haven't gained the audience's acceptance of your three claims. Test II is really for you; so you can claim – with confidence – that anyone at all can be called.

Enjoy

Notes:

You should have at least two and probably more confederates ready to do your bidding whenever you call. Because the confederate doesn't have to know a code or any complicated lines, they don't have to be magicians. Any friend will do. In fact, lay people make better confederates because they aren't performers. You don't want your audience to think that you called another mentalist or magician as this might lead them to think it was all a set-up. And if your audience sees another performer, you can bet they'll mention your name. The other performer can reply that he's a friend of yours and soon the whole effect can collapse. Best to use a lay person.

You should always call a couple of your confederates before a performance to be certain they'll be available. But if you call and no one answers for one reason or another, don't worry. Just hang up, explain that they weren't home and choose another name. This strengthens the effect. It proves that the name was random and nothing was set-up. I would suggest you not use this ploy on purpose, though. It tends to slow down the demonstration and this is an act; even if only played for one person under an impromptu situation.

If you can't call your confederate before your performance, it doesn't matter. Your confederate can do his part instantly. Unlike several other phone tests, your helper doesn't need anything to work his part.

There is the possibility that a randomly chosen stranger either won't be home or may hang up while you're doing your pitch. You have two options. You can either explain what happened and choose another name or you can just continue the conversation as if the third party was

speaking to you. One needs to be a fair actor to pull off the second option, but it's easier than you think.

Don't fear Test II. I've almost never had to use it.

After Thoughts:

- Some may be tempted to force the phone number of a confederate from a phone book. I've done this, but only as part of another effect. For example, at the conclusion of The 16 Digit Trick, the audience has a five digit total. These numbers can be used to force your friend's phone number. The question is... Why? Why make more work for yourself.

- The participant never questions your offer of a few names from your phone. Even when performing for 13 year old boys at Barmitzvas, I've had no problems.

- I have used Nudie Call as a warm-up for Cellular Mitosis. In this case, You'll want to use your own phone and not the participant's. More anon.

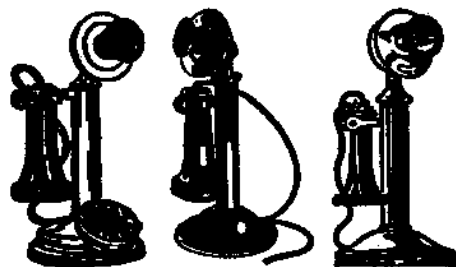
- Here's a little number I use only when I have to. If you've done Test I and there's a person who insists on repeating the trick, this time using a phonebook, let him randomly pick a phone number. As he does this write "Ace of Spades" on the back of your business card. Don't call attention to it, just set it so no one can see what you wrote. Have a DIFFERENT PERSON dial the phone and ask who answers for the name of any playing card. They will, more times than not, answer "Ace of Spades". This is a great little come-back for the smart alex. It can take more than one call to get a person to answer the question, but when they hit it's great. And if it doesn't hit, forget about your business card and ask the smart guy what he was thinking! Either he will claim that he was thinking of the same card or he will admit

he wasn't thinking of a card. If he claims affinity with the person on the phone, you're home free. If he admits he forgot to think of a card, you've let the smart guy slap himself down. Laugh at him, refuse to play along anymore and politely move on.

- There are hundreds of ways to get a glance of what the participant wrote. Use Y.F.M., perhaps you prefer the center tear (although not recommended), or one of the dozens of peek wallets or billet glimpses. You may have an impression device that works well for you or a secret move with business cards. The fact that any method can be used makes this effect Real Time.

- You'll find that people are so nonplused by this effect that they'll come up with any possible explanation. I've had people say they "just couldn't figure out the code" I used. This, of course, is preposterous. There's no code, there's only open communication! It's wonderful how deeply buried the method is.

- At one point, I thought I needed to preshow the phone test and combine other techniques so the method wouldn't be so obvious. That line of thinking was wrong. I have NEVER been challenged as to method, before a single person or before a corporate show of 800 people!



call me up sometime

annemann

This is Annemann's original phone test. Although it uses two decks of cards, and so is not Real Time Mentalism™, the presentational aspects deserve study. Ted published this wonderful effect in his book, Sh-h-h! It's a Secret, in May of 1934. It was first type-written and published by Annemann, then published by Max Holden, Dav-enport and Tannen's. The booklet is still available.

I have been told by people who should have a faint idea of what it is all about that in the following routine I have turned the old telephone card stunt right around and eliminated the one bad feature, that of the "stall" while the telephoning is being done.(1) Also to later day audiences, the "name code" principle is fairly well known.(2) Put that together with the natural reluctance of many people at homes and private parties to call a stranger and ask them questions(3) and you have several disqualifying points. I'll describe this exactly the way it was presented by myself the first time I did it on a regular engagement at a home in New York.

I was scheduled to arrive at 9:45 p.m. shortly before dinner was over so that I could start immediately afterwards. That left me wandering around the drawing room for about 15 or 20 minutes. I saw the 'phone in an alcove just outside the door(4) and figured I might as well break the stunt in

then as ever.

I called Mrs. Annemann at the hotel, gave her the number of the 'phone and the name of the hostess. She already knew the card as I was carrying a single force deck for the stunt. I told her to call back at 10:20, knowing I would be working by then.

After my first two effects, THE SECOND OF WHICH HAD USED AN ORDINARY DECK MINUS THE CARD IN THE FORCE DECK, I stepped over to a gentleman on the side, and spread the force deck out in front of him on the floor. Walking away I had him pick up any card he cared to and put it in his pocket without looking at it.(5) I scooped up the cards, said I would come back to him in a few minutes, dropped the deck in my pocket(6) and went on with the programme which kept away from card effects for the time being.

Suddenly, in the middle of a number,(7) the maid came in and spoke to Mrs. M., who told me that someone wanted me on the 'phone. I said, "I'm sure it has something to do with all of us, Mrs. M., and I wonder if you wouldn't talk to the party and take any message."

Mrs. M. left the room, and right here I carelessly took the ordinary deck out and dropped it in view on the table.(8) I proceeded with the effect I had been on as though nothing had happened until Mrs. M. returned. She came in and without saying anything to me said, "That was Mr. Annemann's wife and she said that it was very important. She wanted me to be sure to tell Mr. Annemann that the deck of cards he is using is short one card, the Ace of Hearts, and she wanted him to know so nothing might go wrong."

Immediately I turned toward the gentleman and said "That's right, you took one card out a little while ago. Will

you see what it is?" CLIMAX!! Then they looked over the deck. (9) What could they find? NOTHING!!

annotations:

(1) The "stall" Annemann refers to is probably his view of the lag in timing while an audience member dials the operator and waits for the line to be connected.

(2) The "name code" was a Hilliard/Baker idea. Basically, a spectator is given a phone number of a medium he will call. A card is openly chosen and the spectator phones the medium. He's instructed to ask for the medium by name, for example, David Engels. The name codes the medium as to what card was chosen. The first letter of the first name cueing the suit, in this case DIAMONDS, and the first letter of the second name cued the card's value, in this case 5, as the 5th letter of the alphabet is E.

(3) This is exactly the psychological ploy we use in Cellular Mitosis. Annemann recognized this reluctance and thought it was a "disqualifying point". We use it as a form of re-direction and transform it into a method of forcing.

(4) Today, we carry cellular phones that make this type of effect much easier to carry off.

(5) Annemann's handling of a one way force deck is a lesson in itself. In lectures I've had scores of magicians tell me they weren't comfortable using a one way force deck; and they kept it safely in their hands! Annemann has used a regular deck for two previous tricks and does a simple switch for the force deck. NO ONE WILL EVER PICK UP A SPREAD DECK FROM THE FLOOR TO CHECK AND MAKE CERTAIN THAT IT'S STILL A DECK OF CARDS! Amateur magicians suffer from the often well founded fear of grabbing hands. Later, they can carry that

same fear although their skills at audience control have eliminated the fear's cause. Annemann illustrates that for a confidant performer success is guaranteed.

(6) This is no doubt the same deck switch he used to introduce the one way force deck. Annemann would simply repeat the same actions as before, using the same pocket where the regular deck was left behind after the first switch.

(7) This is a great point. Annemann is confident enough to stop in the middle of another mind reading effect to finish a previous one. This may seem like bad theater, but it is excellent showmanship. If Annemann were a real mind reader, he could stop his revelation of, say a selected phone number from a telephone directory (as in Test of the Tiber, or Book Mentalism) and direct his attention to the interruption. Later, he would collect his thoughts and finish the revelation. If the method were clean, he would be acting as a real mind reader would.

Mentalists during the past century would often stop an effect midstream to reveal something important that came to them. The audience would be even more convinced of his powers. An approach many present day mentalists have ignored. (See Eddie Clever's, 7 + Psychic = Double.)

(8) Again, a natural movement performed at the correct moment is unnoticed by the audience. This is the same timing required to do the initial deck switch. Audiences don't remember details when reconstructing the effect in their minds later. If an action is casual it's part of the overall scene. The audience knows nothing of the second deck, nor do they know that the chosen card has anything to do with what's coming.

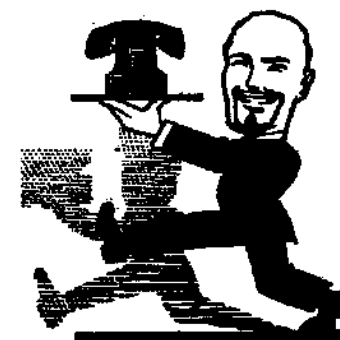
(9) Here, Annemann gets the audience to examine the deck without suggesting that they check to make certain the

deck is normal. The audience is actually checking to make certain that one card is missing as Mrs. Annemann claimed, but in retrospect, they'll remember that the deck was completely normal. Such genius!

The entire method lies in the action of cleanly forcing a card. The one way force deck is by far the cleanest known method. By the time the audience realizes (if they ever do) that controlling the selection of the card was important, there is no evidence available to incriminate the performer.

This presentation is so wonderful, that John Northern Hilliard (the father of the first phone test) told Annemann that, "this revised idea of the phone test is the first I have ever heard that really revamps the effect and yet keeps the salient features,". And it's all accomplished through the simple timing of a deck switch.

Whether a mentalist or a magician you should try this forgotten bit of genius at any casual affair and you'll be the talk of the party.





nudie call **docc hilford**



This little bonus effect is not Real Time Mentalism™. It's a cute and clever phone trick that doesn't require calling anyone. It's one of my favorites for walk around performing. Everyone carries cell phones today and using a spectator's phone is a good way to emotionally load your performance.

The props are small and simple so it carries easily in your pocket. The use of an antique "nudie" deck also makes for a bit of comedy.

presentation: After amusing some partiers at a local lounge, you turn your attention to one of the single men. "You look like a player. I'll bet you date so many women, you can't even remember them all. Here are some pictures that may refresh your memory."

You show the group a miniature deck of playing cards, each with a picture of a pin-up girl. They're obviously from the 1950s and all are nudes photographed in good taste. You display the faces of the cards and let the participant mix them up a bit. You take the little cards and hold them face-down in your palm.

The rest of the party at the table laugh and rib him as you continue, "I've got a note here from a very attractive girl who said you'd remember her! You were with her just the

other night. She wrote the note on the back of one of my business cards and I put it in my wallet. You remove your wallet, open it and take out a single business card. It's set printing side up on the table and your wallet is set next to it.

"Let's see if your subconscious will recall which girl she is." Taking the cards, you ask the man to open his cell phone and to press any number from 0 to 9 and you'll deal that many cards face-down onto the table. He picks 3 and you deal three cards to the table. "Fine, now press another number. It can be the same or any from 0 to 9." This time the man presses the 5 on his phone and you deal five cards to the table. "Great. Do it again, please." The man picks 8 and you deal eight more cards onto the growing pile.

"So far, your subconscious has said that the girl's phone number is 358. Let's do it four more times and see what happens. The man presses 4 and you deal four more cards. He presses the 0 and this time you don't deal any cards. He chooses the 1 and you deal a single card to the table. Finally, he presses the 6 and you deal six more cards.

The balance of the little deck is set next to your wallet and you pick up the pile of dealt cards. "You say you don't remember this girl, but her phone number remains in your subconscious. Isn't it strange that the total number of cards taken off the shuffled deck is..." and you count the cards onto the table to get a total. "...twenty-seven; almost exactly half! And the card you cut to is the... Nine of Hearts." You turn over the top card to reveal the Nine of Hearts.

"She's cute. I can see why you remember her. And she said you would. Better read the note she wrote." On the opposite side of the business card is handwriting covered by a lipstick print. The notes reads: "Remember me? I'm the girl with the polka dot scarf. I live on Nine of Hearts Lane. You know my number, so call me."

method:

This trick is 90% presentation, but there are some fine points which make it strong. In reality, you're just predicting what card will be chosen by apparently random dealings. What the audience experiences is a lot of fun. And with the right timing they have little chance of figuring out how he got to the right card!

The method is quite simple. If the force card is on top of the deck, any number of cards can be dealt to the table. When you count the cards you reverse their order and put the force card on top of the dealt pile.

This technique is disguised with the words, "...the total number of cards taken off the shuffled deck..." and later "...the card you cut to...". This implies that he cut to the card and the audience forgets the reversal of the dealt cards.

Getting the force card to the top of a shuffled deck is accomplished with the wallet. The force card is stuck onto the unseen side of the wallet. When the mixed cards are in your palm, the wallet is temporarily laid on top of them so you can open it and remove the prediction card. When the wallet is taken away, the force card is face-down on top of the deck. The Sight Unseen wallet is perfect for this because it has a slit that holds the little card wonderfully. If you wish, you can put a tiny daub of magician's wax on a plain wallet and let the card stick to that. Make certain you press the wax firmly into the wallet so it remains there and not on the card when the card is dislodged.

To dislodge the card, use your fingers underneath as you place the wallet on the little deck. It's all very simple and plays extremely well.

finally

I can't stress the facts enough about Cellular Mitosis. It seems so simple, yet it plays so very strongly.

Please don't give this trick away. I'm using it now for paid shows. Others are getting high fees for their shows that include this fine effect.

The simplistic method is out of proportion to the outstanding effect on an audience, but so is the small fee out of proportion to the magic possible.

Those who squawk about spending \$40.00 on a trick where you merely say the word out loud will be the ones who won't perform it. If they don't try it, they won't know the true value of it. Their complaints will keep other amateurs away. So those of us who recognize commercial mentalism can keep this hidden by not sharing the method.

In the late 1970's, a wonderful code was sold by Carrol Priest for \$100. His concept was the best to that date. The manuscript explained how any object could be generally described by a medium over the phone. The mentalist didn't code the medium, the spectator did. It was a great idea and worth \$100 to any mentalist who tried it. Cellular Mitosis is even easier and requires no code. (Plus if this were Dr. Q's idea, it would sell for \$1,000.00!)

You have only to study this manuscript, understand the concepts and put it to use. The first time you see that open-mouthed look of amazement, you know you have a winner. A winner that is ready to do your will at any time.

And that is what mentalism is about; being able to read minds whenever you wish.

Enjoy.

Other Books by Docc Hilford

1. The Richey Technique Revealed
2. Mephisto's Journey
3. Ball & Tube
4. Band of the Hand
5. The Sign of Four
6. The Hermit of Dreams
7. The Lolita System
8. Fem Fatal
9. The Star Tradeshow Act
10. At the Mountains of Madness
11. The New Cinderella Act
12. The Dance of Shiva
13. Burn, Witch Burn
14. The \$1,000 Secret Séance
15. The Dark Cloak
16. It's a Lu Lu
17. E'Voque

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3. Cards of Cairo
4. Million Dollar Deck
5. Rasputin's Secret
6. Raven's Slates
7. The Assassin Card Sword