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THE DUVIVIERS

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THE DUMMIERS AN APPRECIATION



BY GAETAN BLOOM

Hil This is Gaetan Bloom. I am so happy to write a few words about my friends Dominique and Alexandra Duvivier.

I've known Dominique for 40 years, more or less. We met in a magic club in Paris. Dominique was a few years older than I. He had a car and offered to give me a lift home, but instead we ended up at his small apartment.

Funnily enough, he knew nothing about close-up magic, but wanted to improve some big illusions that he had recently bought. They were not good, and I could tell Dominique already knew that. But that was the funny thing, because as he went through the presentation, he was so conscious that he was doing it poorly that his performances

were hilarious on a different level. I was laughing like hell ... but this was not helping him.

After a few sessions, I asked him "What about close-up?" He said, "I know nothing about that. Can you show me?" And I did; I showed him the roots, and the few sleights I knew, and some nice presentations. In a matter of months, not only he had assimilated the whole thing, but he'd already started to invent his own variations. Pretty incredible. In fact, after a few months, I was the one who started to ask for lessons on his new techniques! Dominique's just too good, and he really found his calling.

Then, he met some knowledgeable gentlemen like Freddy Fah, Ernest Pancrazi, and amongst the youngest, Bernard Bilis. Well the rest is history, and I am really proud to have been the one to start Dominique on his way in close-up magic.

Then Dominique started giving lessons and doing close-up professionally. He quickly found many students. He also started to publish some booklets with his creations and techniques. In these booklets, you'd find some of the

newest routines and techniques of the time, but not all from him. One thing you have to know is that Dominique does not speak English, so, he learned everything just by watching it. And of course, everything was so fast, that sometimes he reinvented things.

Soon he became a very controversial character. You had the pro-Duvivier and the anti-Duvivier groups. Even today, in a less aggressive way ... you know, like

the Vernon/Marlo type of thing.

Then Dominique, still inventing tons of tricks and routines, became bored with the normal format of the close-up French market at that time, which was mainly table hopping. He told me: "You know Gaetan, I dream of a place where people would come to see us performing and we will be our own bosses!"

And so, after quite a long search, Dominique found a very tiny dance

club, but the location was perfect. He had to rebuild the whole place. In a matter of months he had everything done, from the special performing table to the specific chairs on different levels so everybody had a good view.

What should the new place be called? It was like a bar, or a coffee shop, with a big basement downstairs. So, we brainstormed a bit with Dominique, the family, and some friends, and because

of the two-story structure I came with "Double Fond," which means "fake bottom." And it was like instantly accepted. I don't want to brag, but I am proud of that.

On the first of June, 1988, Le Double Fond was born. I remember it started rather slowly, but that was okay. We did a lot of shows with Dominique, myself, and Jean-Jacques Sanvert as the main performers and we had a lot of fun.



BENJAMIN DECOIN

Dominique Duvivier, Jonathan Pendragon and Gaetan Bloom, 1988



Vito Lupo, Dominique and Gaetan Bloom



A duet show with Gaetan and Alexandra in 2010

BY DOMINIQUE DUVIVIER

Impromptu Wild Card

Dominique created this effect in the late 1960s. He kept it for himself until 1997, then decided to give it away. This is the Peter Kane/Frank Garcia "Watch the Ace"/"Wild Card" plot, but done without gaffed cards. Most versions of "Wild Card" rely on the use of gaffed cards, thus it is not possible to give anything for examination at the end of the trick. Fred Kaps was the first person that Dominique saw give the cards for examination at the end, but he wasn't completely satisfied with that version, so he created the following.

Effect: The performer brings out a small packet of red-backed cards that is composed only of many Queen of Hearts and one Eight of Clubs. Very clearly, he places the red-backed cards face down on the table. One row of four Queen of Hearts, the Eight of Clubs separately, and a second row of four Queen of Hearts. The Eight of Clubs is therefore isolated between two parallel rows of Queens. All the cards are face down.

The performer then asks the spectators where they think the Eight of Clubs is. Under the pretext of helping them, he points out one of the face-down Queens, asking "Here?" Of course, the spectators say "No!" The performer points at another Queen, getting the same negative answer. He does it another time until he finally points to the right card, the "central" one. This time, the spectators exclaim "Yes, that one, finally!" The performer turns that card over: it's a Queen of Hearts! He turns over all the remaining cards: *they are all Eight of Clubs!* The magician was indeed genuinely trying to help the spectator.

Required: 12 red-backed, regular cards: eight Eight of Clubs and four Queen of Hearts.

Set-Up: The eight red-backed Eight of Clubs are stacked face up on the table and the four Queen of Hearts are added face up on top of them. Square the packet. You are ready to begin.

Presentation: Hold the packet face up in dealing grip. You are going to show the cards as eight Queens and one Eight using a Hamman Count, with the switch of packets done at the fifth card from the top. The count is done in a somewhat unusual way: pause after the switch on the count of five to emphasize the presence of the Eight of Clubs in the packet. After this short pause, resume the count to show four more Queens, which in fact are those that were already seen at the beginning of the count.

Turn the packet face down and deal the first horizontal row of four face-down cards on the outer half of the close-up mat (the area closer from the audience). These four cards are of course supposed to be Queen of Hearts.

Explain that you think the next (face-down) card is dif-

ferent. Turn it over: it is the Eight of Clubs. Place it face up at the center of the mat.

Turn over the remaining packet and hold it face up in a right-hand Biddle Grip. Explain that you have too many cards left as you execute a second Hamman Count, doing the switch at the *fourth* card from the top, showing seven Queens.

Obtain a left fourth finger break underneath the top (face) card of the packet (do this one-handed) while the right hand reaches for the tabled Eight of Clubs. Without pausing, place the Eight on the face of the packet, adding it to the card above the break, and lift both cards as one still holding them in Biddle Grip. Openly transfer this pair underneath the left-hand packet, then flip the whole packet face down. Immediately deal the top card of the packet on the center of the mat. As seen from the spectator's point of view, you have just replaced the Eight of Clubs face down on the table where it was before, but you actually have switched it for a Queen.

Now comes a clever sequence that will allow you to show one more time that you are holding Queens only. The mechanics are similar to a Flushtation Count, except the hand movements make the displays much more convincing.

The packet is held face down in left-hand dealing grip. Buckle the bottom card as the right hand reaches over and grasps all the cards above the break in a Biddle Grip. Do not separate this packet from the card beneath the break. Instead, the left thumb peels the top card on top of the bottom card (photo 1), which means that the right hand moves toward the right to clear all the cards between the top and bottom cards. The left-hand cards are held together in dealing grip, while the right hand's packet remains in Biddle Grip.



Immediately, pivot both hands at the same time: left hand palm down, right hand palm up, to show the faces



Gaëtan Bloom, Jean Merlin, and Dominique Duvivier

Then, Dominique had the idea to use Le Double Fond as a venue to present magic lectures. This was 25 years ago. I have to tell you that every time I have a new lecture, I do it there first! Why? First, because I love the place, second, because the audience is always the best in the world. I think that today Le Double Fond is a kind of mythic place, and that the best magicians in the world have performed there, either lecturing, giving classes, or for special events. Dominique always asks me, "What's new?" And we always find someone. This year, Dani DaOrtiz will experience Le Double Fond. Check the dates.

Dominique always wanted to have Juan Tamariz perform there. It took time, but finally happened in the form of a real marathon of magic. Juan performed over four days with two-hours show for the regular audience, and did two 12-hour marathons for magicians.

kept "Mayette" because it is an institution. But the shop needed a shot in the arm. Dominique was rapidly able to produce—thanks to the outlet Mayette gave him—many of his famous creations. Such as "Chameleon Card," "The Deck That Shuffles Itself," and the world-wide best-seller "Printing." Dominique and his team have also produced dozens of DVDs and booklets of Dominique's own creations, as well as those of many other prestigious magicians such as Derek Dingle, Larry Jennings, William Eston, Ernest Pancrazi, Boris Wild, Jean-Jacques Sanvert, Edward Marlo, Claude Rix, Kevin James—and your humble servant.

Le Double Fond and Mayette work hand in hand: Dominique creates all his shows at Le Double Fond, then they're filmed and sold by Mayette throughout the world.

Throughout the years, Dominique has developed his own unique way of using trick decks which defy logical scrutiny. This is another typical Duvivier touch.

From the close-up magic shows, one of my favorites is the one where Dominique pays homage to Albert Goshman, because it's much more than an imitation: Dominique adored Albert, and was completely absorbed in his personality. When he does this show, Dominique virtually becomes Goshman, even inventing extra developments in Albert's style.

Back to Alexandra: I've known her since she was born and I am nearly like a good uncle. I hope so, anyway. I saw her growing, literally. She got hooked by magic during FISM in Holland, watching Lisa Menna perform really good, strong magic in a striking and lovely way. And she also

saw her father killing all the guys with his famous Cups and Balls, culminating with the appearance of the fourth unexpected cup! It's been funny to watch her evolution. Alexandra started to learn English—her mother Marie-Christine helped her, and soon she could translate her father's lectures. Then Alexandra became a secret weapon at Le Double Fond, turning up here and there in the shows with her father. The she created "Father And Daughter Magic" with him, their first great duo. And she took flight with her own one-woman shows "Alone!" and more recently, "Between You And Me." Her last show with Dominique, "Very Close Up," was also a masterpiece of collusion, acclaimed just as much by magicians as by critics and the general public—I loved it!

Alexandra also loves special shows with her friends, such as me, Mike Weber, or more recently FISM winners Norbert Ferré and Yann Frisch, which are always good fun. To crown everything, Alexandra is the happy mother of two children, Antoine and Mathilda, little darlings!

So yes, the Duvivier story is a great adventure and a real success story. I can't leave you without mentioning Marie-Christine, who for all these years has been Dominique's muse, always there lovingly at every decision, and at every stage, who has always watched over the little clan.

If you come to Paris, try to visit Le Double Fond. Check the dates on internet because maybe you can attend a unique show or lecture.

When I asked Dominique, "What's your greatest source of pride?" he instantly replied, "My daughter." •



After an evening of amazing Magic at Le Double Fond for a special lecture of 9 hours in 2009, a good meal between friends... From left to right: Gaëtan Bloom, Dominique Duvivier, Juan Tamariz, Consuelo and Alexandra.

Over the years, Dominique began to work more and more on his own intimate shows, and then, bit by bit, his daughter the beautiful Alexandra started to perform with him.

Believe it or not, Dominique is rather a shy guy, but years ago he sometimes appeared rather gruff. I had the same feeling when I first met Larry Jennings decades ago. But in a few years, thanks to Le Double Fond, Dominique found the right tune, the right rhythm, for his unique character and magic.



of each packet: two Queens are seen (photo 2). Pivot both hands to their original positions so that the packets are again face down. The left thumb pushes the top card of the left packet toward the right. This card is placed on top of the right-hand packet, in a sidejogged position (i.e., not flush with the other cards), and is maintained on top of the packet with the right first fingertip (photo 3, spectators' view). Once the card is secured with the right first finger, the left hand can move away. The right hand now places this outjogged card on the table, slightly toward the left to start a new horizontal row of cards on your side of the center card.

Pivot both hands again: left hand palm down, right hand palm up, to show the faces of each packet: two Queens are seen. Pivot both hands back so that the packets are face down again. Immediately, put the right-hand packet on top of the single card held in the left hand.

Repeat the exact same sequence (described in the three paragraphs above) three more times to complete the row of four cards. Explain that you still have too many cards left and place the remaining packet (actually three Queens) into your pocket or any other easily accessible place.

You are now ready to finish as described in the description of the effect, since the situation on the table is the exact opposite of what the spectators believe.

Patter: "This one is very easy to follow. I'm mentioning this because I noticed that when I was doing my other

effects earlier, people had trouble following what I was doing. So, for this trick I took identical cards to make things easier to follow" (first part of the Hamman Count), "except for this one card which is different" (they see the Eight of Clubs), "but otherwise all of them are the same" (end of the Hamman Count).

"In fact I have too many of them, I'll put some aside for later" (Deal the first row of four cards on the table).

"Now this is the different card" (show the Eight of Clubs and place it on the center of the mat). "And, I still have some cards that I won't use" (Hamman Count to show seven red Queens).

"So now, you just have to follow the black card. Watch ... I'm placing the black card somewhere among the other cards ... I'm not telling you where." (Double Lift and pretend to put the black card face down on the center of the mat) "... and then I have some more red cards left (technique described above to show some more red Queens and make the second row of cards). "I'll put these extra cards aside" (put the extra cards in your breast pocket). "Just tell me where the black card is ... Here? There? Here? There?" (Point at every card except for the center card). "I am trying to help you! Here? There? I was actually trying to help you! Which one is it? That one?" (show the center card and turn it over face up). "No, it was there?" (turn all the cards face up). "And here, and there! I tried to help you as much as I could, didn't I?"

Translated by Sébastien Clergue

Charlene and Chad Long with Alexandra



BY CHAD LONG

Paris, November 19, 2012. 6:56 p.m.

I've been to Paris many times, but on this occasion, I find myself standing backstage at Le Double Fond, waiting for Alexandra Duvivier to introduce me. I'm lecturing here tonight and it's something I've wanted to do for a very long time.

Alexandra. 6:57 p.m.

I first met Alexandra 20 years ago, while on my honeymoon. No, no, not like that! You see, I knew there was a magic shop in Paris called Mayette Magie Moderne, but had no idea who owned it. Map in hand, my wife guided me through the city streets until we finally ended up at the front door. Alexandra was the first person I saw upon entering the shop and she made me feel so welcome. She even called her friends, Gaetan Bloom and Jean-Jacques Sanvert to come in and join us. I was in dreamland for about three hours. I'll never forget it. Since that day, I have seen Alexandra perform many times and can honestly say she's got it all. She's smart, charming, skillful and, of course, drop-dead gorgeous. Recently, I saw her give a private show in Paris for a corporate group and she killed them. I had almost no idea what she was saying, but they were in the palm of her hand, laughing and amazed for 45 minutes. She's one of a kind and a dear friend.

Dominique. 6:58 p.m.

I think it was 1999 when I first met Dominique Duvivier. I was at a magic convention in California, yes, the Convention at the Capital in Sacramento. Alexandra was there and introduced me to her father in the lobby of the hotel. It was a quick meeting as she told me they had to get ready for his lecture in an hour or so. What did she mean by "they"? I went to the lecture, of course, and immediately knew what she meant. Alexandra was sitting off to one side of the stage with a microphone in her hand, translating everything her father said, practically in real time. No easy feat, but she did it perfectly. One thing was clear from his lecture: Dominique thinks about magic non-stop, 24/7. When he constructs a routine, no detail is left untouched. He thinks through every finger placement, every subtlety, and every line of patter. He's a master of the offbeat moment. When he relaxes, gives you a childish smile, and you think the trick is over, watch out—the deck is probably gone, changed color, or ... you get the idea. He's a brilliant thinker. My favorite times with Dominique, though, are when we're at dinner or having a drink somewhere. He'll say, "Have you seen this?" and then completely blow my mind with something that, no, I've never seen before. What do you mean it's not in print!

Damn you, Dominique!

Dominique and Alexandra. 6:59 p.m.

Le Double Fond is one strange, enchanting little place. You enjoy a drink in the bar and then wander downstairs to the theater for a show. Even the walk down feels dark and mysterious. On any given night, you might see Dominique or Alexandra performing their solo shows but, on some nights, they perform together. When they do, you can truly see the love and respect they have for each other, as well as their love of magic and, more importantly, people. They smile at you. They care about you. They make you part of the experience. And, that experience is unusual music, eclectic magic. and total fun.

The Duviviers. 7:00 p.m.

The Duviviers have always treated me as though I was a part of their family and I love them dearly. I could go on, but I think Alexandra just said my name. I've been waiting 20 years to do this ... I'd better get out there! •

BY SEBASTIEN CLERGUE

Dominique truly respects and "breathes" magic every day. He is the only performer I have seen that can spend an entire eve-

ning talking about his masters (Albert Goshman, Fred Kaps, Brother Hamman, etc.) in front of regular spectators visiting the Double-Fond, and paying hom-

age to these masters while performing his show.

At the same time, Dominique is never afraid to deconstruct classical routines and turn traditional effects on their heads, sometimes using illogical paths and strategies that normally would never work in front of "real" paying spectators. And yet these routines work, week after week, show after show. Dominique has performed them hundreds and hundreds of times.

It is this combination of tradition and modernity that has made Dominique's style so unique over the years. •



Right,

BY ALEXANDRA DUVIVIER

The Traveling Fish

This is a curiosity. It is the kind of trick that typically results from hoarding various items over the years. In fact, a long time ago I bought a postcard depicting a fish in a fishbowl. This photo aroused my interest and I kept it (along with a lot of other things).

Years later I found a coaster, actually a miniature fishbowl filled with fluid. Immediately there was an association of ideas. Hoarding such things is not bad (you can tell your wives that, gentlemen).

Effect: Two postcards depicting fishbowls are shown. Each bowl contains one fish. Miraculously, the fish and water vanish from the postcards and two three-dimensional miniature fishbowls are produced. See photos 1, 2, and 3 to understand the effect at a glance.

Required:

One normal fish card with replaceable Scotch tape on the fish.

One double-sided fish card/empty fishbowl card.

One empty fishbowl card.

Two fish coasters (these are about a quarter-inch thick, filled with fluid and a fake fish).

Assembly: With your left hand put the normal empty fishbowl card on the table and on top of it the double-sided card: fish visible. Hold this double card in your left hand.

Take the "sticky fish" card in your right hand.

Place the 2 coasters on your legs.

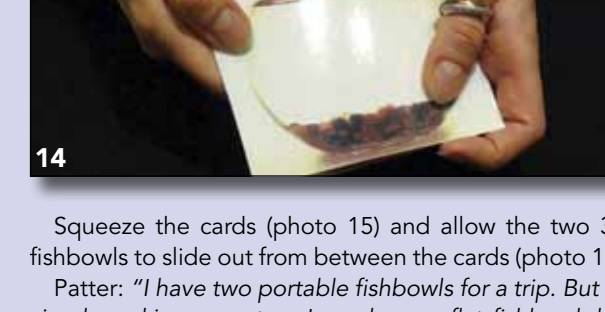
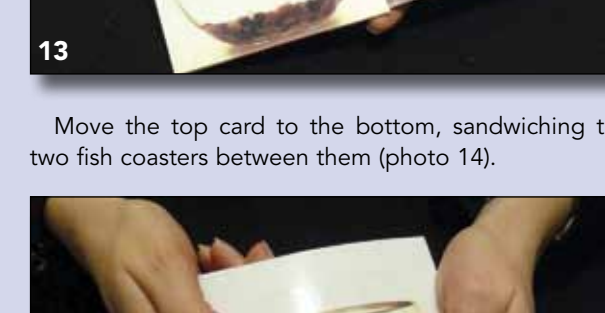
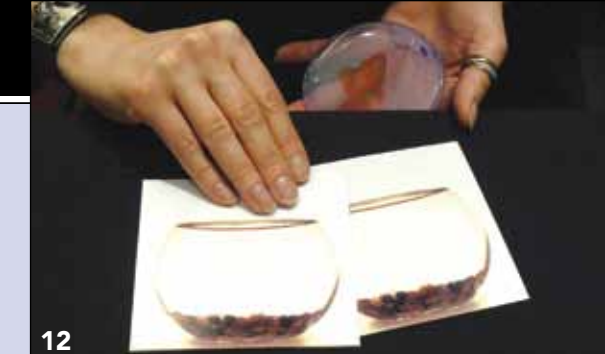
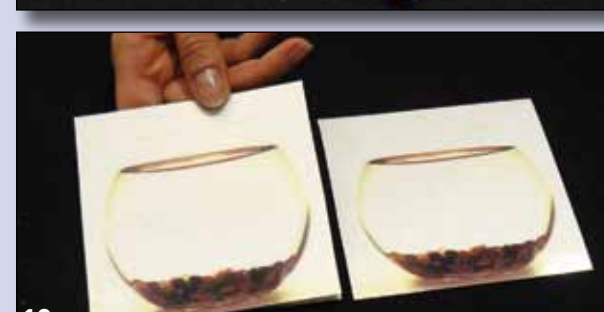
Procedure: Your left hand holds the two cards as one in dealing position, well smoothed, bridging them by squeezing slightly with your thumb and fingers on opposite sides of the cards (photo 4). If you do not bridge the cards, a side can accidentally separate (photo 5). In photo 4 you can also see the Scotch tape on the face of the fish in the right hand.



Turn the card over with your right hand, making every effort to adjust the cards squarely face to face (photos 6 and 7) by placing them on the tips of the left fingers for easier handling. Make a magical gesture (photo 8). The purpose of this gesture, of course, is to stick the two cards firmly together to ensure that they will not separate. Place them on the table and tap the top (photo 9). Turn just the upper card over to reveal an empty fishbowl, then move it aside to reveal that the fish has vanished from the card below as well (photo 10). Show both sides of the cards.

While your right hand is revealing the vanish of the fish, your left hand picks up the two stacked fish coasters in dealing position (photo 11, which the table is glass so you can see through it).

Your right hand grips the cards as shown in photo 12 (exposed view—the audience would not see the fish coasters in the left hand) and slides them inward as your



left hand ascends to move the coasters beneath them (photo 13).

Move the top card to the bottom, sandwiching the two fish coasters between them (photo 14).

Squeeze the cards (photo 15) and allow the two 3D fishbowls to slide out from between the cards (photo 16).
Patter: "I have two portable fishbowls for a trip. But by simply making a gesture I can have a flat fishbowl, but with water for the trip!"

BY BRUNO PODALYDÈS

SHE AND HE

HE is in black, SHE is in color
HE is an Ace, SHE is a Fairy
SHE has long hair, HE does too ...
HE dances with his fingers, SHE dances with her hands
HE, with just a deck of cards, creates grand illusions,
SHE bewitches a host of objects, as in so many stories.
HE loves the pleasures of the table
SHE still plays at tea-parties with the audience
HE is a gourmet, SHE is a gourmet. THEY are both gourmets
HE is funny, SHE is funny, THEY are very funny
SHE is the Queen of Hearts, HE is the King of Spades
HE is outspoken. SHE replies tit for tat.
SHE, in public, is familiar with everyone.
HE, in his mind's eye,
would be formal with Lino Ventura, Gabin, the cinema
HE is an actor, SHE's a performer
SHE dresses up, HE clowns around
SHE is in verse, HE's in prose
HE likes James Bond films, SHE does too
SHE speaks good English, HE speaks good *chpou*, his own language.
SHE understands it perfectly.
HE is still talking to the late great magicians,
whom he met and admired. SHE talks to HIM
HE always writes in a black notebook. SHE has a very good memory.
HE never stops pushing the boundaries of his art.
SHE reinvents the poetry of old tricks.
HE established Le Double Fond,
the best known magic café-theatre in Paris.
SHE has successfully created her own shows.
HE shares his knowledge and inventions
in dozens of books and DVDs.
SHE keeps the lovely secrets of her tricks
HE is the left hand, SHE the right.
Together, they bring "Naomie" to life,
disturbing and symbolic model-magician.
SHE and HE as a Double Lift, synchronized artists,
bonded together, the better to surprise us.
SHE and HE revolve around each other to our continued delight,
surrounded by the great team from Le Double Fond.
SHE and HE, like a film.
The beautiful Duvivier team.

*Bruno Podalydès is a well known director, writer,
and actor in French cinema*



Dominique and Derek Del Gaudio

BY DEREK DELGAUDIO

Dominique and Alexandra have created a magical world that is uniquely their own. Their wonderful Double Fond is a warm and inviting place which, through its hosts, offers a rare and intimate experience of magic.

Dominique's love of magic is contagious and Alexandra's devotion to her craft is incredible. Together, they create an unforgettable experience. •



BENJAMIN DECRAIN

BY DOMINIQUE DUVIVIER

Double Mental

Effect: The performer introduces two decks of cards: one red-backed, the other blue-backed. He offers to check if he and the lady sitting next to him are in harmony. The spectator freely chooses one of the decks: the blue one, for example. She then freely selects a card after choosing the color, suit, and value. But she does not tell you the name of her card yet.

The performer then explains that Hearts and Spades are "major suits" in the deck while Clubs and Diamonds are "minor suits." Since the lady chose a Heart, and he needs to chose a card as well, he will select one from the other "major suit" i.e., Spades. He announces his card: the Eight of Spades. It is only now that the lady tells the name of her card: the Ace of Hearts.

The performer takes the blue deck out of its case, looks for the Ace of Hearts, and upon finding it, places it face up on the table. He also shows that there is a red-backed card in the blue deck and places it face down on the table, next to the Ace of Hearts.

The performer turns the red-backed card over and shows that it is his card, the Eight of Spades. He then turns the Ace of Hearts over and reveals that it is now also a red-backed card with the inscription "Eight of Spades" written in black letters on its back.

The performer finally turns all the blue-backed cards into red backs and shows that the blue deck has now travelled into the red card case.

Props: A bit of gathering and preparation are required for this miraculous routine, but the effect is well worth it. You need ...

- 24 red/blue double-backed cards.
- 28 red-backed cards. Among these are the 13 Hearts, the Eight of Spades, and four indifferent cards (a mix of Clubs, Spades and Diamonds), plus 10 black cards.
- One regular blue deck
- One red card case
- One blue card case
- One Sharpie (a black permanent marker)

Preparation: Take the Sharpie and write "Eight of Spades" on the back of all 13 Hearts. Make sure you write in the center of the card and the letters are not too high because you must be able to spread these cards face down without revealing the writing.

Set-Up: Take the 28 red-backed cards and put the Eight of Spades aside as well as seven black cards.

Shuffle the 20 remaining cards, place them face down on the table, and put the seven black cards face down on top of them.

Put a double-backed card (blue side showing) on top of this pile and finally place the Eight of Spades

face down on the pile and then the 23 remaining double-backed cards (all blue sides showing).

From top to bottom when the deck is face down, you then have: 23 double-backed cards (blue side showing), the red-backed Eight of Spades (face down), a double-backed card (blue side showing), seven red-backed cards face down (all black) and 20 red-backed cards face down with the inscription "Eight of Spades" on the back of all the Hearts (in no particular order).

Put the regular blue deck in the red card case.

You are ready!

Remember that Dominique is left-handed, so you have to transpose the description and photos if you are right-handed.

Performance: One of the great things about this trick is the interaction right from the start with a member of the audience. You ask questions and act according to her answers, but in a way which suits you. You could call it verbal manipulation; however it's neither about ambiguous choices, nor multiple choice—although, in the end, these tools are also brought into play later in the trick. Let's look at that in concrete terms.

After having taken out both the red and blue packs, you ask the member of the audience "What do you think ... am I going to start with the blue deck or the red one?"

If she answers: "Blue!" You reply: "Oh, yes!" The audience laughs, thinking at this stage that you're always going to have to answer "Yes!" You carry on, adding that this reply proves that there is already a rapport between the volunteer and you. And then she has to think of a card, and there too, because of this rapport just demonstrated, there might be a risk of both of you thinking of the same one, which might be strong, for sure, but that's not what you want to do. And that is why one of you has to think of a red card, and the other of a black one. You have then paved the way to move on to the question: "Choose a color for me!" which will allow you, according to your interpretation of "for me," to give the reds to her.

If she says "Black," you carry on: "Okay, the blacks for me, the reds for you."

If she says "Red," you respond: "Fine, I'll take out the reds." "For me" meant "Instead of me."

On the other hand, when you asked the question, "What do you think ... am I going to start with the blue deck or the red one?" ...

If she answers: "Red!" You follow on: "Oh, no!" The audience laughs, thinking at this stage that you're always going to have to reply "No." You explain that you are delighted to see that there is not yet too

much of a rapport between the volunteer and you, even if that is going to come later, for you are each going to have to think of a card; and then you carry on in the same way as explained in the first option for the choice of the card: "Choose a color for me!"

If she says "Black," you carry on: "Okay, the blacks for me, the reds for you."

If she says "Red," you respond: "Fine, I'll take out the reds." "For me" meant "Instead of me."

So in the end, thanks to having honestly replied "Yes" or "No" to your volunteer, you always start with the blue pack as you need to; and you won't hesitate to point out that you could do nothing else! Up to the point where you have to take the card which has "Eight of Spades" on its back from the volunteer. And what is more, you prepare the groundwork for the ambiguous choice of Hearts for your helper; but above all, when you take the blue card out of the red deck at the end—everything will have been completely logical.

Use Equivoque (aka "Magician's Choice") to narrow her choice down to the Hearts. Ask her to mentally choose one of the Hearts and explain that you will also select a card from deck. Since she is thinking of a Heart, you will select a Spade as it is the other "major suit." Say that your card is the Eight of Spades and ask the lady to announce her card. Let's say it is the Ace of Hearts.

Take the "blue deck" out of its card case, turn it face up, spread the top half and look for the named card. When you see the Ace of Hearts (photo 1), take it out of the spread and place it face up on the table.



Then, turn the deck face down, take the four or five top cards and place them face down on the table. Repeat this action two more times by putting the



cards on top of each other (photo 2) and then deal the cards one by one over the ones on the table until you see the red-backed card in the deck (photo 3). Place this card to the right of the Ace of Hearts and leave the rest of the deck next to it so all three are in a row (photo 4).

Spread the dealt cards to show that they are all blue (photo 5) and turn the red card over to reveal



the Eight of Spades. Leave it face up on the table where it was. Take the Ace of Hearts and turn it over to reveal the inscription "Eight of Spades" on its back (photo 6, in which the prediction is written in French, of course!).

Put the Eight of Spades on top of the face-down blue packet to its right and take everything in your hand. Push the two top cards individually, keep the Eight of Spades in your hand and place the next card



on top of the spread cards on the table (it is a double-backed card, blue side showing) (photo 7). Explain that the cards are in the process of a mutation and this is why a red back is now showing.

Put the Eight of Spades (still face up) back on top of the packet in your hand. Turn the whole packet over and spread it on the table (photo 8) to show all different cards.



Take the Ace of Hearts with the inscription on the back, casually flash its face and slide it face down under the ribbon spread of blue cards. Gather this packet, turn it face up, and leave it on the table, Ace of Hearts showing (photo 9).

Gather the ribbon spread of face-up cards and turn the packet over so the Eight of Spades is visible. With the cards in your hands, turn the Eight of Spades over to show its red back and to reveal another red back.



Keep talking about the mutation of the cards and deal five cards, one by one, by showing both their face and back. The audience only sees black cards with red backs for a better contrast. Spread the cards face down on the table to reveal only red backs. Make sure you do not spread the cards too widely or you'll flash the inscriptions (photo 10).

Spread the other packet face down to show only red backed cards and finish by posing with the Eight of Spades and the Ace of Hearts with the inscription on its back (photo 11). Gather all the cards by leaving the Ace of Hearts with inscription face down on top of the deck. Draw attention to the red card case and open it to reveal that the blue deck has in fact traveled inside.

Description written by Boris Wild



BY HENRY EVANS

I knew Dominique a long time ago, and I was immediately surprised by his strong and original magic. When I first saw "Printing," or "The Duvivier Deck," or "The

Deck that Shuffles Itself," and hundreds of effects from him, I understood how important is to place your stamp of creativity in every effect. I think Duvivier is one of the best creative magicians in the

world. He inspires me in the way I think about magic. He knows perfectly what people want to see. And I know now why Dominique Duvivier has a very big name in the world of magic. •

BY BOB KOHLER

There are many types of magicians in the world, but my favorites all have one thing in common: magic is their life. They live magic every day with every breath they take. They are consumed by our art to reach perfection. To reach the goal of creating a perfect routine or giving a performance so perfect the memory lasts in both the minds of the performer and audience for decades.

Dominique and Alexandra Duvivier are magicians of this lofty caliber. I am proud to call them my friends. Everything about them is unique. They are a father and daughter that are completely bonded to each other in their love of family and magic.

They relentlessly challenge themselves to create incredible magic. I've been fortunate to witness many of their creations on my trips to Paris. I've shared many late nights at their home watching gem after gem. The quantity of their creations is staggering. The quality of their magic is perfection.

Their magic isn't the only gem. In the center of Paris is a Cafe/Theater called Le Double Fond that is owned and operated by the Duviviers. It is my favorite close-up theater in the world. The building is over 600 years old. The theater itself is below ground. A narrow staircase delivers each audience member to one of only 50 seats. The room has a feeling that is unmatched for performing magic. It's dark and mysterious with stone arches. The tiered seating

gives everyone a perfect view.

Working Le Double Fond will spoil any performer. The lighting and performance surface are perfect. There is hidden storage for your props. The performer even has a personal air conditioner. The conditions are perfect for everyone in the room.

Dominique and Alexandra are the main performers. They keep the show fresh. They constantly install new shows. Their work ethic is insane. Once a new show opens, after each performance they return home, have dinner, then start rehearsing the next show.

I've seen three of their amazing shows over the years and I can tell you each is unique. The magic is simply sensational. All I can say is I miss Paris and the Duviviers.

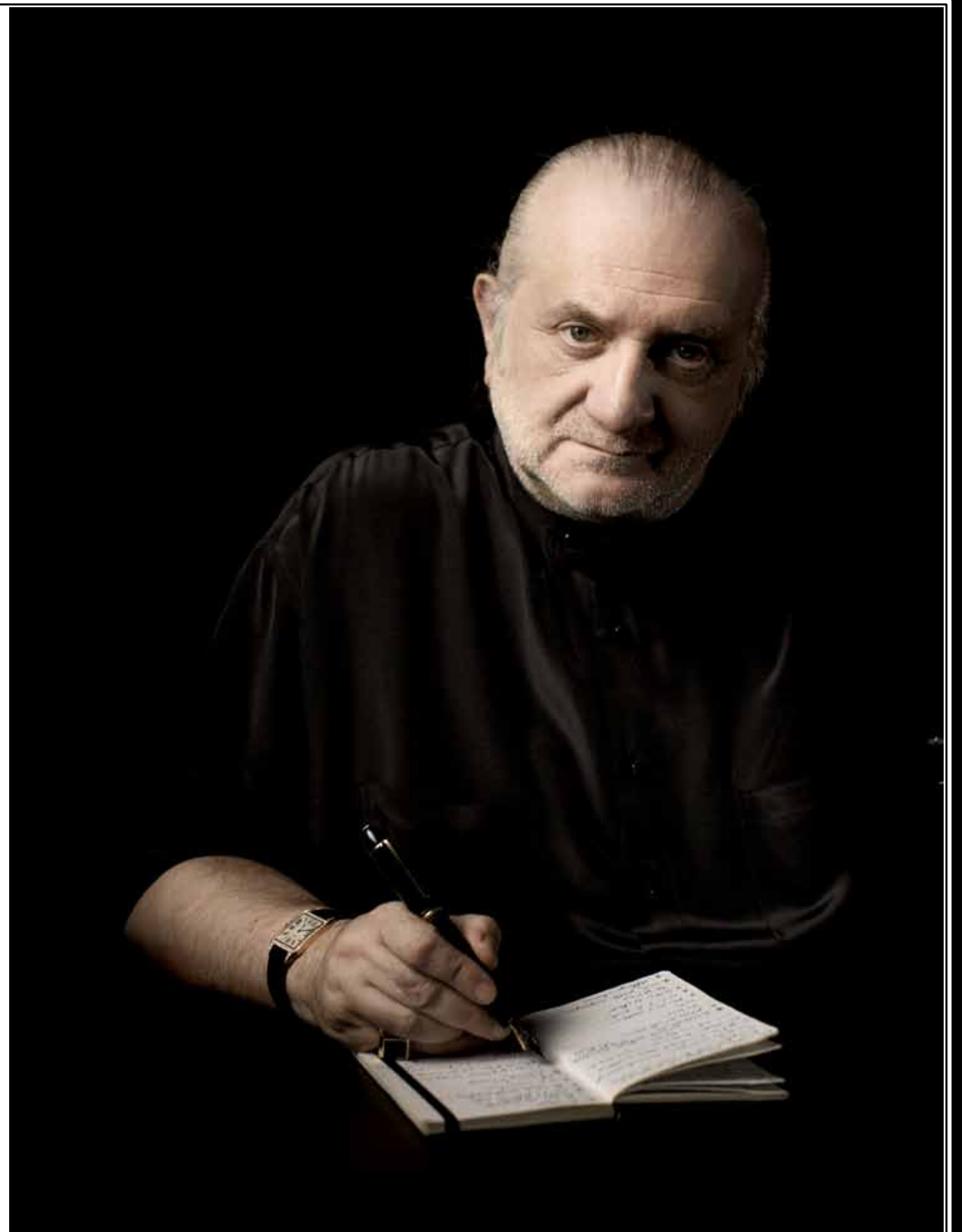
BY BORIS WILD

I remember the very first VHS tape that my teacher showed me when I started learning card magic. It was from Dominique Duvivier's *Cartomagie 2000* series. I also remember practicing some of my very first card moves from the descriptions found in Dominique Duvivier's *Cartomagie 2000* booklets. It was way before the year 2000, and I never thought it was just the beginning of a long story of magic friendship.

I have always had the utmost respect for Dominique and his amazing contribution to close-up magic. Not only through his many videos and publications, but also with Le Double Fond in Paris, which is probably the best place in the world beside The Magic Castle in Hollywood to perform close-up magic. I



Boris Wild and Dominique... A long friendship



The famous black book of Dominique where he writes of all his tricks... He has many black books!

BY DOMINIQUE DUVIVIER

Four Aces Garcia/Duvivier

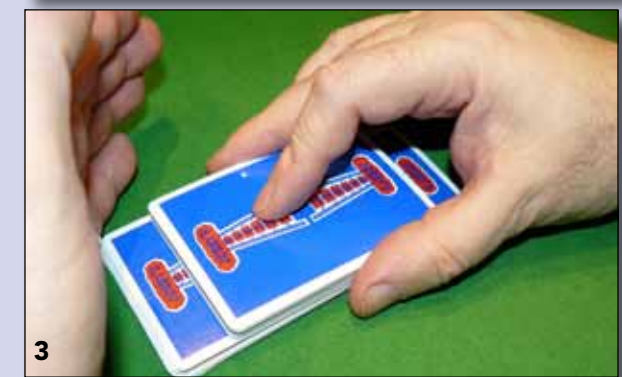
The great magician and gambling expert Frank Garcia inspired this trick.

Effect: The performer loses the four Aces in the deck, then manages to find them one by one despite several genuine riffle shuffles and multiple cuts.

Preparation: Put the four Aces face up on the table. Remember that Dominique is left-handed, so you have to transpose the description and photos if you are right-handed.

Performance: Take the four Aces and put them together, face down, on top of the deck.

Cut off a little less than half of the deck and place this packet next to the bottom half and start a genuine riffle shuffle while making sure that the four Aces remain together. Add about a dozen cards from the other packet on top of the Aces. Photo 1 shows an exposed view (the deck is not spread at this point) of the position. Pretend to do a cheating technique as if you were about to control the Aces with a break at the rear of the deck, but in fact square the deck by hitting the small edges on the table and really lose the Aces (even though you know that they are together and approximately between the 10th and 20th position).



Undercut the bottom 15 cards of the deck so that the Aces are in the larger half. Start a second shuffle by riffle off cards from the larger packet and, when you see the four Aces, drop them one by one (making sure they remain together) plus one extra card (photo 2). Then, drop all the cards from the smaller packet as a block on top of these five cards and finally drop all the cards of the larger packet as a block on top of everything. You have not squared the halves yet.

Now you can choose to perform a step which is not necessary yet, because in this part you are not cheating, but simulating what you will actually do next. Push the two packets partially together and do what appears to be a Jacob Daley move by sliding more than half of the

larger packet (including the Aces) to the left (photo 3). Then, strip out all the cards on your left and do a couple of Undercuts with the remaining (right-hand) portion by cutting the cards on top of the tabled packet a few times.

Checkpoint: The four Aces are still together but much deeper in the deck.

Repeat the sequence a bit differently by taking about 15 cards from the top of the deck. Do a riffle shuffle by riffling off cards from the larger packet and, when you see the four Aces, drop them one by one (making sure they remain together again) plus one extra card. Then, drop all the cards from the smaller packet on top of these five cards as a block and finally drop all the cards from the larger packet on top of everything as a block.

have been lucky to lecture and perform there many times and even to shoot my very first magic video there in 1997; Dominique was the first to trust me and to put out a video of my work. It really touched me because I had been watching Dominique's videos a few years earlier and, suddenly, I became the one introduced by him on one of his tapes.

I often refer to Dominique as one of my masters because his work has influenced me in many ways. From the time I learned the basics of card magic with his booklets to the time I witnessed his unique style in a live performance. Not only is his magic an incredible collection of masterpieces, but he is also an artist with a capital "A." A show by Dominique is a special moment that must be lived and felt in order to appreciate all the subtleties of his routines and presentations.

ciate all the subtleties of his routines and presentations.

Dominique is an unending source of inspiration for close-up men all over the world and I am definitely no exception as he has inspired me in my sense of performing theatrical close-up magic.

What I appreciate the most in my relationship with Dominique is not only the magic we both love and share, but the friendship and trust that grew between us year after year. I feel very honored to call him a friend and be part of some of his major events such as the anniversaries of Le Double Fond.

Lots of personal achievements are linked to Dominique and Le Double Fond, but the fact that he performs with Alexandra touches me even more now that I have a daughter and I truly see

them as models. I have always admired the fact that Alexandra follows in her father's footsteps because everybody will expect a lot when you are a Duvivier. But she succeeded in her task, creating her own unique character who is the perfect complement to Dominique's.

When I see them performing together, I see complicity, creativity, and a wonderful love for our art. Dominique Duvivier has always been linked to my career through the first magic videos I ever saw, our collaborations together, and the fantastic source of inspiration from his phenomenal repertoire, and I sincerely hope it will keep going this way for many years until maybe one day I will be lucky enough to also perform close-up magic with my daughter and then perpetuate the tradition of the Duvivier family. •

BY LISA MENNA

Alexandra Duvivier inspires me as a person and thrills me as a magician. Her nearly perfect technique and skills surely came to her through her teacher and father Dominique, a man whose intense disdain for bad magic is palpable, I assure you her pinky break is barely wider than a fingernail and her Double Lift

has an effortless Vernon Push Off. Her magic is as it should be: the audience does not suspect let alone detect the action.

In the end, though, it is her performance style that charms and disarms the audience. She presents a character of sophistication that is punctuated by moments of irreverent playfulness. She

probably believes it is patterned after my performance style. It will be a surprise to her to learn that we are both doing a version of my first teacher Johnny Fox. It's admittedly hard to detect his influence because it's now packaged in feminine savvy. Alex tells me that I inspired her to become a magician. That makes me very very proud. •



A long friendship between the unique Lisa Menna and Alexandra Duvivier

Special event at the Double Fond with:

Back row : Stefan Leyshon, Peter Din, Georges Proust, Philippe Socrate, Dominique Duvivier, Quoc Tien Tran, Boris Wild,

Middle row: Jean Merlin, Gaetan Bloom, Jean-Pierre Crispon, Tristan Mory, Jean-Luc Bertran.

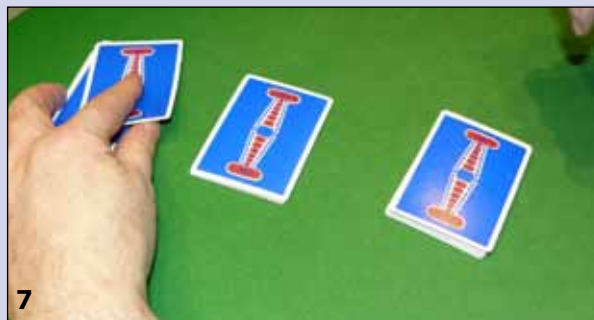
First row: Arthur Chavaudret, Mathieu Bich, the Buck Twins and Alexandra Duvivier



Push the two packets halfway together and slide the top block of the larger packet on top of the other one. This time, undercut a small group of cards from the bottom of the packet onto which you moved the block and place this group of cards on the table (photo 4). Repeat the same action several times by putting the cards that you Undercut on top of each other until you run out of cards from this packet. Take the other packet and do several Undercuts the same way so you end up with the four Aces on top of the deck with an indifferent card above them (photo 5 is an exposed view—you do not show the Aces at this point).



Now you are going to perform an interesting move by Frank Garcia. Do a regular triple cut on the table but slip the (indifferent) top card on top of the bottom third of the deck that you Undercut at the beginning of the move (photo 6). That is, your left hand Undercuts the bottom third of the deck while your left first slides the top card onto it. This packet is now in front of the rest of the deck, closer to the audience. In the same move, the left hand cuts the top half of this packet off and puts it down closer to the audience. Then gather the three packets by putting them on top of each other, starting with the one closest to you and moving to the farthest one. You have just eliminated the indifferent card; the four Aces are now on top of the deck. You can do a couple of riffle shuffles that don't disturb the four Aces cards.



Repeat the Garcia move by slipping the top card on top of the bottom third of the deck that you Undercut (same action as in photo 6). Cut this small packet in half and then turn the top card of the third packet over: it is the first Ace (photos 7 and 8). Leave the Ace face up on the table and gather the three packets by putting the one closest to you on top of the two others. The three remaining Aces are still on top of the deck.

Cut the deck in two and do a regular riffle shuffle that does not disturb the three Aces, but puts two indifferent cards from the other packet on top of them (photo 9). Square the deck so that the Aces are now third, fourth, and fifth from the top.



Now you are going to do the Frank Garcia move again: do the triple cut on the table while slipping the (indifferent) top card on top of the bottom third of the deck that you Undercut at the beginning of the move. Cut the small packet in half and then gather the three packets. You have just eliminated the indifferent top card.

Do a Slip Cut on the table when cutting the deck in two halves and then do a riffle shuffle while making sure that the three Aces end up on top of the deck.

Repeat the Garcia move by slipping the top card on top of the bottom third of the deck that you Undercut. Cut this small packet in half and then turn the top card of the last packet over to produce the second Ace, which you leave face up on the table next to the first one. Gather the three packets so that the two last Aces are still on top of the deck.

Do a Double Cut on the table to bring the top Ace to the bottom of the deck and repeat the Garcia move to produce the third Ace, which you table with the first two. When gathering the three packets, take the larger one, put it on top of the second, then riffle shuffle this big packet into the third one while making sure that the last Ace remains on the bottom of the deck.

To produce the last Ace, simply do a Slip Cut on the table when cutting the deck in two: this is the beginning of the Garcia move that you have done for the previous productions. Turn the bottom half over to show the final Ace (photos 10 and 11). It seems that you have been able to slide the Ace inexplicably from top to bottom.



Spread the rest of the deck face up on the table for a final display.

When you understand the process of the control and the productions, you can easily improvise as long as you keep track of the approximate position of the Aces during the control phase. Improvisation makes it impossible to follow. •

Description written by Boris Wil



BY SOCRATES

The Duviviers have created their very own world of magic. They always put on a high quality, fun-packed show that combines technical expertise with comedy. They are two of the stars of modern magic."

Jean-Jacques Sanvert, Dominique and Gaetan: the 3 first performers of Le Double Fond, here they are 22 years later



BY JEAN-JACQUES SANVERT

Duvivier: a Brief Portrait

If I had to summarize Dominique Duvivier in one sentence, I would say "He is a man of great excess." He loves food, wines (mostly Bourgogne), women, luxury, biographical books, movies, Mercedes, and above all ... magic. In short—he loves life. He is a pleasure seeker. Can we blame him for this? I had the best meals in his house with the best magicians. I saw the best lecturers at Le Double Fond. Every time he learns that there is a "now" guy in magic, he does his best to make him come and lecture at Le Double Fond—and he will give him probably his best time ever. I had wonderful time thanks to him with some of the greatest names in magic during unforgettable private parties: Michael Weber, Eugene Burger, Derek

Dingle, Larry Jennings, Max Maven, Gary Kurtz, and my good friend Richard Kaufman—to name just a few.

He opened the first magic place in Paris with Le Double Fond, and he took over the oldest magic shop in Paris with Mayette. His thinking was this: the spectators come to Mayette to buy some tricks, and then they come to see some great magic at Le Double Fond, and then they hire him to perform for their event. Talk about strategy. He is very clever, and you can see that with his magic.

He changed my life. If you think about it, very few people can do that. He did it some 20 years ago when he convinced me to quit my job as a teacher of law and become a full-time magician. I would never had taken this step without him, and I've never regretted it. He also changed my magic because I learned showmanship by watching him perform. He is a man of influence.

Obviously such a character is subject to controversy. Lots of controversies. I first met him some 45 years ago when he began magic with his mentor at that time, Bernard Bilis. That friendship degenerated into acrimony. I tried to be wise and take the best from these two guys. Tough work, believe me. My main achievement is to be proud to be close to both of them, sometimes to my detriment, but I tried to honest with these two big guys. History will judge.

So, we are celebrating here a man who deeply loves magic. He devoted his life to magic, there is no doubt about it. And this is our main concern. Be wise. And enjoy.

And if you are looking for a magic show in Paris, Le Double Fond is the best place in town. Dominique and Alexandra Duvivier are outrageously good and funny—magical entertainers at their best. •



FISM's magic: seeing so many talents in such a small place! Max Maven, Eugene Burger and Dominique Duvivier

Far Right, The beginning of the duet in 1998 "the cups and balls" Dominique's routine BUT with 4 hands!

BY ALEXANDRA DUVIVIER

The Polaroids of Amélie

I set myself a challenge not long ago to use certain things I really love in a trick. I am a fan of the film *Amélie* and, when it first came out on home video, I bought the collector's edition. Inside this beautiful box are the Polaroids of the travelling garden gnome, the DVD, the CD, a poster, and other treasures. I put it away, then one day I thought to myself that I should do something with these Polaroids (I should also say that I adore the Polaroid format, I love the fact that you immediately get the picture you have taken).

It is a minor challenge, therefore, to have eight different outs with the same props. I'll explain the method as we go through the performance.

Effect: You show Polaroid pictures of a garden gnome who has travelled to different countries. The spectator is invited to choose one of them and it is of course the only country I myself have traveled to!

Performance: I arrive with the equipment (see photo 1).



"I adore the film *Amélie*—it has inspired me a lot, and I even find the music magical." I open the disc sleeve and the music escapes from it ... you hear one of the themes from the original soundtrack of Yann Tiersen. I put this object to one side.

"This is the actual envelope of Amélie's father, Raphaël Poulain (of course you must see the movie to understand



what I mean). One day he receives this envelope containing the photos of his garden gnome who goes on extraordinary journeys."

I will return to this envelope later, for now let's refer to it as the "mystery envelope" (photo 2). I tip the Polaroids out of the envelope (photos 3 and 4).

I show all the photos one by one, then I place them on the table (photo 5).

"My friends, please tell me one country you like."



FIRST POSSIBILITY:
SAINT BASIL'S CATHEDRAL IN MOSCOW, RUSSIA ...

"You've seen the mystery envelope?" I tear open the envelope and show the audience that there is a photo of me inside with the caption: "I don't like traveling much, but I have made an exception here" (photo 6).



I open the CD case, remove the CD from its tray, and reveal that I have a Polaroid of myself standing next to Saint Basil's Cathedral (photo 7).

(The envelope is of the Ted Lesley type with two openings, but you can use any double envelope of your choice.)



SECOND POSSIBILITY:
THE ACROPOLIS IN ATHENS ...

Show the mystery envelope on the same side as before ("I don't like traveling ..."), and immediately proceed to reveal what's inside it. Take the CD jewel box, turn it over, and reveal the mini-Polaroid on the exterior (photo 8): my only trip ... to Greece of course!



The solution is described in the seventh possibility: but please read in chronological order!

THIRD POSSIBILITY:
THE TAJ MAHAL IN INDIA ...

This is handled the same way as the second possibility with the mystery envelope.

Then take Raphaël Poulain's envelope and remove the only Polaroid that could be predicted: me, standing next to the Taj Mahal! "What a coincidence that you chose the only place I have visited!"

This envelope, with its natural flap, provides two openings.

When I take out the Polaroids, I allow everything to drop while keeping my eye on the Polaroid face down in the envelope (photos 9, 10, and 11).

I can therefore reveal either India or Cambodia.



FOURTH POSSIBILITY:
CAMBODIA ...

Use the same procedure with the mystery envelope as before.

Then take the envelope belonging to Amélie's father, Raphaël Poulain, and open the flap (holding a Polaroid) and allow it to drop while holding the photo against the other wall so that only one photo falls (photo 12) to show the evidence of my only trip to Cambodia.



FIFTH POSSIBILITY:
UTAH ... AH, THE UNITED STATES AND ITS DESERTS.

You continue exactly the same way with the mystery envelope.

Then you take the Polaroid of Utah and tear it! In actuality there are two Polaroids stuck to each other with the sticky stuff, and you show, as predicted, that this is the only place I have traveled to (photos 13 and 14).



"And if you do not believe me, you can see that this is the only one that is a 'double' photo." If the spectator wants to feel the other photographs, there is only a single "double" Polaroid.

SIXTH POSSIBILITY:
THE PYRAMID OF CHEOPS IN CAIRO!

Again use the mystery envelope as before. Then turn over the Polaroid of Egypt and show that it is the only instant photo which has a cross on its back. Turn over all the other Polaroids and they have blank backs (photo 15).



The backs of all the photos have been covered with the white material used for Dry Erase boards so that it is then possible to write and delete objects (the cross). Make sure you use only Dry Erase markers.

I can now tell you that for the fifth possibility you must remove the cross of Cairo before turning over the Polaroids. To do this, just push all the photos forward on the table, secretly rubbing them against the black mat. You can clearly show that all the Polaroids are single and that Utah is in fact the only double photo.

SEVENTH POSSIBILITY:
THE EMPIRE STATE BUILDING ...

In discussing the last two choices I must tell you about the initial arrangement of the Polaroids in the envelope that is done before starting the trick.

Lay the Polaroid/cross photo face down, then place all the other Polaroids face down on top of it, except the Statue of Liberty, which is placed in the second to last position, and the Empire State Building in the second position from the front. The Cambodia prediction can be found under the natural flap, while against the other wall of the envelope is the Taj Mahal in the middle of the Polaroids showing the garden gnome.

The mystery envelope is inserted at the Taj Mahal prediction so that a break can be made more easily later on (photo 16).



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Right at the beginning I take out the mystery envelope and place it on the table (during this time I keep a break for the front prediction) and I can therefore tip out the contents of the envelope (for there is only one thing better than showing an empty envelope and that is to tip out its contents: Fred Kaps' theory).

(Method for the Second Possibility):

The mini Polaroid is magnetized and has been covered with black mat on the back so that the black art principle can be applied (photo 16, again). It is held behind the envelope as you can see in this photo. (The instructional photographs for this effect have been taken against a red mat so that the black gimmick used in this effect can be seen more easily, but in real life I use a black mat for the trick.)

I place everything on the table, insisting at the beginning of the patter that the CD has nothing on it (photo 17) by showing the name of the author of the soundtrack, and placing emphasis on the poster, which is beautiful. This will help the audience to remember that the CD was blank.



17

I put the envelope aside on my right. I show the CD



18



19

and open it (the music starts), I place the lid of the jewel box on the mini-Polaroid (which is not seen because of the black art principle) (photos 18 and 19). The CD box actually contains a powerful magnet inside the cover, allowing the gimmick to adhere to the sleeve while clos-



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ing the CD (photo 20), and all this appears quite natural. I put the CD aside.

I tip out the contents of the white envelope (photo 3, above).

I show a few destinations, five in fact. I then place the Polaroids on the table, ensuring that the Empire State Building faces the audience and the Statue of Liberty

faces me (so that no link is made between the two monuments).

Here I have used the natural property of the objects I had at the beginning: the Empire State Building and the Statue of Liberty are both in New York. A happy coincidence.

If the Empire State Building is selected, I stack all the photos while speaking about the great building and take care to place the Statue of Liberty underneath. I keep everything perpendicular to the table (photo 21). I lap the Statute of Liberty photo on my knees while



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spreading out the Polaroids on the table (photo 22 shows the photo flat on the table just before it's brushed into the lap).

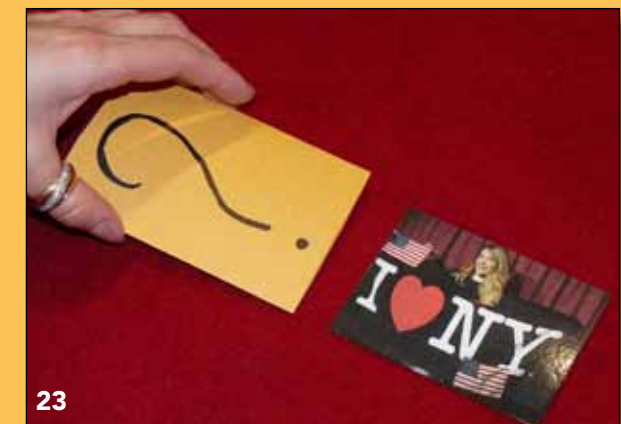


22

In this way I make the other monument, which is also in New York, disappear. In any case, the audience has not counted the exact number of Polaroids and I have also taken care not to say "I have eight photos!" so everything is fine.

"Do you know where the Empire State Building is?" New York is the response.

You finally open the mystery envelope on the other side. And yes, it has another purpose. Show the photo with the words "I do not like traveling much." Then turn the photo over and "I love New York" will be revealed (photo 23).



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**EIGHTH POSSIBILITY:
THE STATUE OF LIBERTY ...**

If the Statue of Liberty is named, I follow the same stacking procedure as in the seventh possibility and place the Empire State Building on the bottom, ready to be lapped. I therefore place the Statue of Liberty choice toward the front and say, as a diversion, "Do you know that it was the French who offered this statue to the Americans in 1886, and that it is 305 feet high? That even its hand measures 61.5 feet? That you can put 40 people in its head? That we have a copy in Paris, and that there are many other copies throughout the world? No, you did not know all that? Neither did I!"

The end!
I do not say that it is a major miracle, but at least it is different!

Another little tip, if you want to remember the procedure for each country, write in pencil on the envelope a series of small symbols or acronyms, notes, in short codes that indicate the sequences with the photos.

P.S.: Without the essential help of my friend/Uncle Tran, I would not have been able to write about this trick: it is he who helps me with his nimble fingers, to make little jewels of manufactured items! A thousand thanks, my dear Quoc-Tien, for your patience with me. •

Below, far left: Another trick as a duet, the same things happen at the same time with the same suit!

Below, middle: A signature piece of the duet: the manikin takes life with one hand of Dominique and the other of Alexandra

Below, right: One of the favourite routines of Alexandra around the movie "Amelie from Montmartre" with a massive production of butterflies. She has worked with butterflies since 2001



MARIE DUVVIER

BY NORBERT FERRÉ

Le Double Fond: Two artists who have put their heart and soul into this extraordinary venue providing a unique experience. Alexandra and Dominique Duvivier are a generous couple with one aim in mind: creating magic.

2. Le Double Fond is a family business. Magic enthusiasts can't fail to be proud of the fact that France boasts one of the most legendary locations in the realm of close-up magic. Directed by Dominique Duvivier and his daughter Alexandra, Le Double Fond is a delight to both skeptics and seasoned magicians alike. With an extraordinary program of shows, it offers unbeatable quality entertainment as well as international level lectures. A magic school and a shop dedicated to the art



Yann Frisch, Alexandra, Dominique and Norbert Ferré in an amazing show for the 24th birthday of Le Double Fond

of illusion complete this family business in a warm and friendly environment that no one will fail to appreciate. The biggest names in magic rub shoulders

with budding magicians to delight the ever-growing enthusiastic audience. Le Double Fond is more than just a cabaret act, it really is an institution. •

BY DOMINIQUE DUVIVIER

Premonition-Telepathy

Effect: The performer introduces a normal deck of cards that is shuffled by a spectator. He spreads the cards in front a member of the audience who is asked to touch one at random. He shows the card to everybody except for the lady on his left who closes her eyes because he wants to test her powers of premonition.

The chosen card is lost in a packet of about 30 cards that is again shuffled by a member of the audience.

The performer spreads the cards face up on the table and asks the lady to put her trust in her premonition. He quickly runs his finger over the ribbon of cards and asks her to say "stop" whenever she wants. Despite the fact that she does not know the chosen card, she happens to call out "stop" exactly over it!

Then, the performer offers to help the lady discover her powers of telepathy with the help of her boyfriend. He takes four cards from the deck, shows the faces to her boyfriend, and asks him to remember the card with the highest value (the Queen of Clubs, for example). He then shows the backs of the four cards to the lady and asks her to concentrate on them, trying to feel "something." To everyone's surprise, she manages to reveal the color, suit, and value of the card that her boyfriend has in mind.

Finally, the performer magically turns the thought-of card over and visibly puts it back the same way as the others before transforming it into a completely different card, revealing that the Queen of Clubs is now on top of the previously shuffled deck.

Props:

A regular deck of cards.

A special gimmicked card with : two thirds of a back and one third of a Queen of Spades on one side (photo 1); two thirds of a Queen of Spades and one third of a Two of Hearts on the other side (photo 2; the card is



1



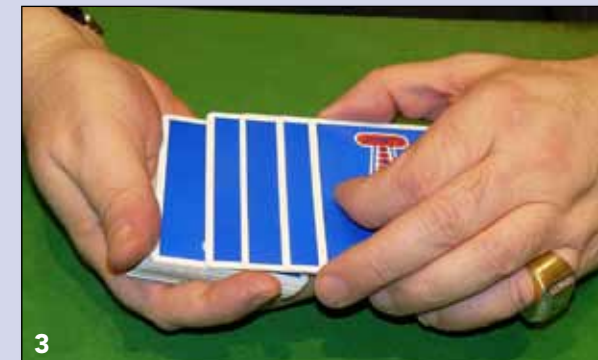
2

turned sideways). This card can be made by splitting, cutting, and gluing cards together.

Set-Up: From the top of the deck, Five of Diamonds (face down), Four of Spades (face down), special card (side shown in photo 1 up). The part with the back must be to the left if you are right-handed or to the right if you are a lefty. Six of Diamonds (face down), rest of the deck.

Remember that Dominique is left-handed, so you have to transpose the description and photos if you are right-handed.

Performance: Take the deck in dealing position and spread the top five cards between your hands (photo



3

3). Square the deck and keep a break under them. Do a Double Undercut to bring the top five cards to the bottom of the deck while keeping a break over them (photo 4).



4

Lift about half the deck and start peeling a few cards on the lower half while explaining that you could do some sneaky moves if you wanted to, but you will not. Put the top half back on the lower half, turn to the lady to your right, and cop the five bottom cards while telling her that she must shuffle the cards. This means that you pinch the outer corner of the cards in the fork of the thumb and first finger holding the packet just by a corner. You can rest the fingers on the table's edge, the cards being hidden behind it, the other hand descends on top to complete the shade.

Photo 5 shows you how to hold your hands at the edge of the table to hide the cards in your hand while the spectator shuffles the rest of the deck. After she cuts



5

and completes the cut, ask the audience to applaud her and use this moment to take the deck and add the five palmed cards beneath it (photo 6 is an exposed stop-action view; the spectators would not see the palmed cards being secretly added).



6

Spread the top half of the deck face down between your hands and ask a member of the audience on your left to touch one a card. Outjog the chosen card (photo 7) and turn to the lady on your left to ask her if she is aware of her hidden powers of premonition. Most of the time, she will answer that she is not aware of them. If she says "yes," ask her the last time she used them and joke about the fact that it was probably a long time ago. Just

be ready whatever she says because you want to justify that you are *not* going to use the whole deck in order to make things easier for her.



While the chosen card is still outjogged, take about 25 to 30 cards off the top and put the bottom half away. Explain that it will be a good start for the lady to test her powers with just a part of the deck. Lift your hand to show the chosen—and still outjogged—card around, except to the lady on your left who closes her eyes (photo 8).



Push the card into the packet to lose it but do a Side Glide when pretending to square the cards so that you can glimpse the index of the selected card when briefly turning the packet over (photo 9). During this move the face of the deck is always in contact with the palm of the right hand, the left hand will help the deck make a 180 degree turn, exchanging the ends. At the end of



the move, the deck will still be face down, but in the course of the sleight you will glimpse the index of the card. Once you know the identity of the card, square the packet and give it to a spectator for further shuffling. Show your hands empty and remember the name of the chosen card (the King of Diamonds in this case) until later.

Take the packet back, turn it face up, and spread the cards on the table while locating the chosen card. Ask the audience to confirm that the chosen card is still there (without mentioning its name or giving any clue that you know what it is).

Two possible things can happen:

A. The chosen card is pretty much in the center of the packet and it is fine.

B. The chosen card is close to the top or bottom of the packet.

In the latter case, gather the cards and casually cut the necessary number of cards to center the chosen card.

Spread the packet face up on the table while making sure that the cards above the chosen one are widely spread to give you some distance between the top card and the selection. Note where the chosen card is and do not lose sight of it.

Ask the lady on your left to breathe in and out to get ready for the experience and explain to her that you are going to run your finger over the cards and she will say "stop" when she feels "it." Tell her that it will be quite quick so she must stop you before the end of the spread. The timing here is very important because you will run your finger from the top card to the selection and you will need to time the position of your finger and its position over the chosen card with the spectator's saying "stop."

To make it happen, think of a pulse and give your instructions to the lady by following this steady beat that you illustrate when moving your finger and counting: "1 ... 2 ... 3" in your mind. Then, quickly run your first finger along the spread (photo 10) by getting to the selection at the same time as the next beat. Do not be afraid to do a quick run to stress out the lady a little bit so she realizes that she must stop you quite fast if she does not want you to get to the end of spread before she says "stop." With a little practice and the right timing, your finger will always end up on the selected card when the lady asks you to stop.

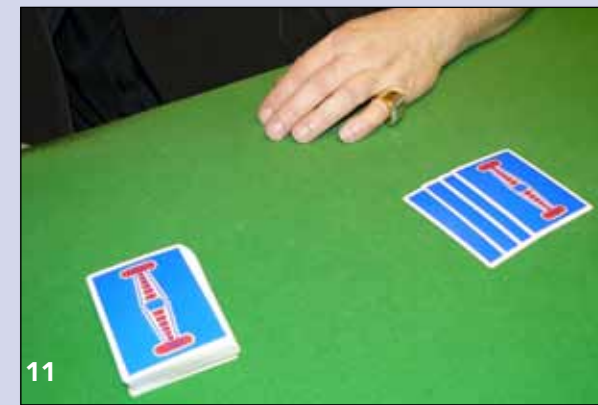


Take the card out of the spread and show it around to prove that her powers of premonition worked and she managed to find the selected card.

Gather the spread cards, shuffle them, and put them back on top of the lower half that you previously put aside. Take the full deck in hand, do a couple of shuffles that keep the five bottom cards in place, and lose the chosen card in the middle of the deck.

Turn to the lady on your left and offer to discover her powers of telepathy. When doing so, turn the deck face up and push over the five top cards, spreading them between your hands as you did earlier. Square the five cards while keeping a break under them and do a Double Undercut to bring them to the rear of the face-up deck. Then, turn the deck face down again. The set-up is now back on top of the deck.

Ask the lady if she plays poker and, whatever she answers, tell her that you are not going to play poker anyway because you will use a hand of only four cards. Spread off the four top cards and put them face down on the table (photo 11). (Be careful not to expose the special back).



Lift the four cards and spread their faces in front of the lady's boyfriend and ask him to remember the card with the highest value. *Make sure you do not flash the Queen of Clubs on the back to anyone when doing this.*

Next, show the backs to the lady and asks her if she feels something about one particular card. Of course, she will not react at this moment as you ask her to keep a poker face until you invite her to progressively reveal the name of the card.

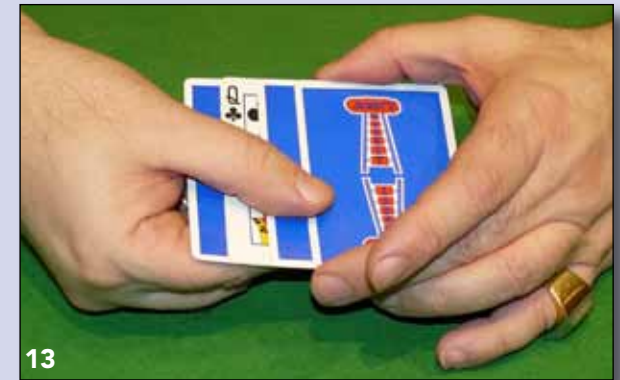
Spread the four cards face down again on the table as in photo 11 (again) and ask the lady if she can manage to find the card that her boyfriend is thinking of. Ask her if it is a black or a red card. She says "black." Ask her if it is a Club or a Spade. She says "Clubs." Ask her if it is a low or a high card. She says "high," of course. Ask her the value of the high card. She says "Queen." While the surprised boyfriend confirms that his card is indeed the Queen of Clubs, and you ask everybody to applaud the

couple, pick up the four cards. Turn them face up (from the front to the back) and then face down again (side-ways) so that the portion of the Queen of Clubs on the back of the special card is now oriented the other way.

Do an Elmsley Count, placing the last counted card under the packet. Spread the four cards as in photo 12.



Explain that since you know the chosen card thanks to the lady, you are going to magically turn it over. Square the cards and spread them the other way to reveal the Queen of Clubs (photo 13). Put the four spread cards on



the table, leaving the Queen of Clubs face up. Explain that you will visually turn it over so it will return to the same direction as other cards. Take the four spread cards and simply lift them to show their faces while deeply breathing in to increase the magic effect with a sound. The audience can see the Queen of Clubs among the four cards (photo 14).



BY MICHAEL WEBER

Father and Fille

I was standing in the historic Parisian magic shop, Mayette. I saw Dominique count three three-foot long ropes. To prove there were none of the traditional false counts, he set them on the table, one by one. He held the ropes together in his hands and soon they were three different lengths: really different lengths. I still have those pieces of rope and I promise you there are no magnets, no rope gimmicks, no snaps. The ropes changed length in his hands.

The anticipatory applause called Alexandra out from behind the curtain. She held an oversized deck in her hands, the cards all still inside the box. She had a member of the audience name any card. Using the top card of the pack as her canvas, she used a thick black marking pen to draw a small stick figure holding a top hat. Now by flicking through the cards, in the now well-known "Cardtoon" fashion, the little stick man appeared to come to life, animate and pull a drawing of a card from the cartoon hat—the named card. The last card in the pack, the ultimate frame of the flip book was then given to the spectator as a souvenir.

I was sitting in a comfortable chair on the second floor of Duvivier's classic French home. Dominique spread a deck of blank cards across the table. They were all blank on both sides. I say this not because that is how they appeared, but because I was allowed to handle and inspect the cards after he displayed them. I selected a card and signed it. Dominique paused and asked something in French. His daughter Alexandra translated, "Dominique thinks you signed the wrong side of the card and asks you to sign the other side." I signed the other side. He held the card between his finger and thumb and examined it as if he had a jeweler's loop. He twisted and turned the card between his fingers while he mugged and grimaced. Suddenly, a look of satisfaction came across his face. More French directed at me and instantly translated by Alexandra, "He asks if you saw the card when you signed it?"

Alexandra was now smiling with a "too late ..." look of taunting satisfaction on her face. "Yes" I replied, "It is the Eight of Hearts." Dominique pretended not to understand and looked toward his daughter. He asked in English filtered through an intentionally thick French accent, "Please tell me?" "Huit de cœur" replied Alexandra. "Hate hove arts" is all he said as he picked at one corner of the card I signed. As his fingernails separated the layers of the card I could see part of a printed back inside the card. As the halves peeled apart I saw that it was in fact the Eight of Hearts, the back glued to the face with blank surfaces facing outward. As he displayed the thin curled pieces of signed card at his fingertips, he smiled with self-satisfaction and said, "You see? You signed zee wrong side!"

Alexandra was in the middle of her one-woman show. The audience had already seen her perform a reenactment of the legendary "Scarne Aces" and her own version of "Three-Fly": all coins examined before and after, now they would see inside her heart. Spilling the contents of her childhood purse on the table, she took the audience for a short walk down memory lane (how long a walk can one take with one is still in her early 20s?). The audience smiled and cheered as she recounted her love for Malabar (a wonderful brand of French bubble gum) a small stuffed animal, and a tiny plastic race car driver. As she directed, a member of the audience thought of an object and then watched as the tiny driver ended its race by stopping precisely next to the mental selection. Nostalgia, innocence, playfulness, and magic.

It was 2 a.m. following a private party at Le Double Fond. We were seated downstairs in the cave-like theater space. Dominique had just finished a show of more than one hour in length for a hip Parisian audience who were now upstairs at the bar drinking, smoking, and talking about the magic they had just witnessed. Dominique spoke, Alexandra translated. "Dominique would like to know if he fooled you." "Yes, many times" was my honest reply.



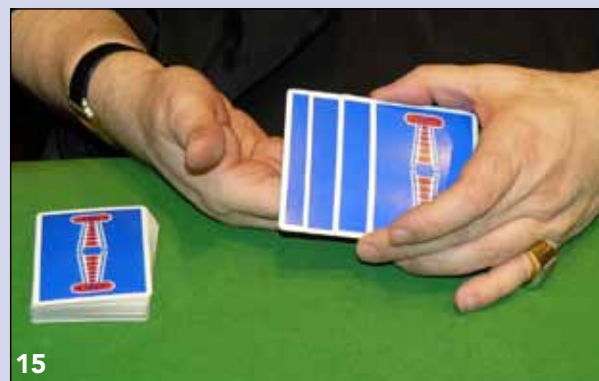
Top, a "session" with Michael Weber in the show room of Le Double Fond; above, with Marie-Christine Duvivier

Dominique looked to Alexandra, awaiting her translation of my answer. My translated reply brought a big smile to his face. He pulled at his beard stubble and stared as if regarding me, rhythmically drumming the fingers of his other hand on the green felt table in front of him. "He is happy" offered Alexandra, her voice trailing up at the end of her analysis. His smile vanished and with a serious stare befitting Cardinal Richelieu he leaned forward and said, "Quoi?" The conversation curved and twisted around effects, moments, and eventually methods. I suggested an addition that was complex, advanced, expensive, and difficult. It would have made Rube Goldberg beg for mercy, but not Dominique. Instead he simply looked at his daughter and said "Show him." Alexandra took me behind a curtain and there sat *exactly* the mad and impossible thing I had just described. I sat back down across from him. He was not smiling. He was waiting, bushy eyebrows raised. I smiled and said, "impressionnant." Without smiling in response he simply gave a small nod in agreement and replied, "Oui."

Dominique and Alexandra Duvivier love. They love their family, their friends and good food. They love to laugh and make others laugh and smile. They love some magicians (sometimes) and they love magic. They love, love, love magic. This I know. •



BENJAMIN DECRAIN



15

Square the cards, lower your hand so they're face down, and fan them so the spectators can see the four backs as an extra convincer. Square the packet and do an Elmsley Count (again, last card under the packet) and turn the cards over from the front to the back.

Fan the four cards face up to show the Queen of Clubs one last time. Square the cards, turn them face down, and spread them between your hands (photo 15) to show the four backs. Make a magical gesture toward



16

the shuffled deck. Turn the packet over to reveal that the Queen of Clubs is not there anymore (photo 16) and turn the top card of the deck over to reveal that the Queen is now there.

Reset: Turn the Queen of Clubs face down and put the four cards face down on top of the deck. Do a HaLo Cut to pretend to lose them in the middle. Your deck is back in its initial set-up.

Description written by Boris Wild