



STUCK IN A CAR WITH FOUR FRENCH PEOPLE



RIZ and FRIENDS

Stuck in a car
with 4 French people

*imagine a spilt bowl of milk with a couple of cereals floating around.
that's what this book is.*



Acknowledgements

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Marko Viner, my really nuts and good friend, who did a great job designing the cover for the e-book. Without him, the cover wouldn't have looked like a children's story book.

To all the artists who spent their time writing, taking pictures, or recording a video in order to contribute to the project. Without you guys, this dish wouldn't have tasted so good.

Also, I would like to apologize to all the artists that wanted to take part in the project, but didn't, because the deadline was just too damn soon (I really didn't learn from the last project, did I?...).

And most of all, I would like to thank you- yes, YOU-, the reader, for downloading this book and going through it. Without you, well, this book would be pointless.

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First and only Edition

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Foreword

Well, I didn't really think this through. The car is jam-packed with people speaking in French (REALLY loud), the radio is on the news channel (great...), the car makes me feel like I'm holding a vibrator and on top of everything, I don't want to be impolite and plug my headphones in. How in the hell did I think I was going to write a magic book here? Ohh, yeah, cause this is too hard, but the 365 project is a fluke. Sometimes my logic just amazes me.

In this e-book you will find ideas that I am working on right now (those which I can recall), material that I have gathered for the "IDEAS" magazine, bonus material that I wanted to give away, and also sleights and effects lost in between pages of my notebooks and of my memory.

The book will be split into two parts: "L - G" and "G - L", those being the two 5 and a half hour trips that I will make this weekend (one Friday, the other one on Sunday), during which I will write this book! The battery will hold me only (checking) 4h30min, so after that I will go on manual and write everything by pen.

Since I am limited to just the laptop and my notebooks, everything will be written from imagination. So, I would like to apologize in advance for any mistakes I might make in the explanations.

So, with that in mind and with your deck in hand (some of you misread that and some of you didn't, if you know what I mean) let's start tripping through these pages!

I feel like there should be some kind of dramatic moment here, so I would like for all of us to take a deep breath (breaths in deeply) and breath out (breaths out). Now I would like to hi5 everyone who did it (hi5's the screen. people sitting next to me are wondering why did I just slap the laptop).

- Biz.

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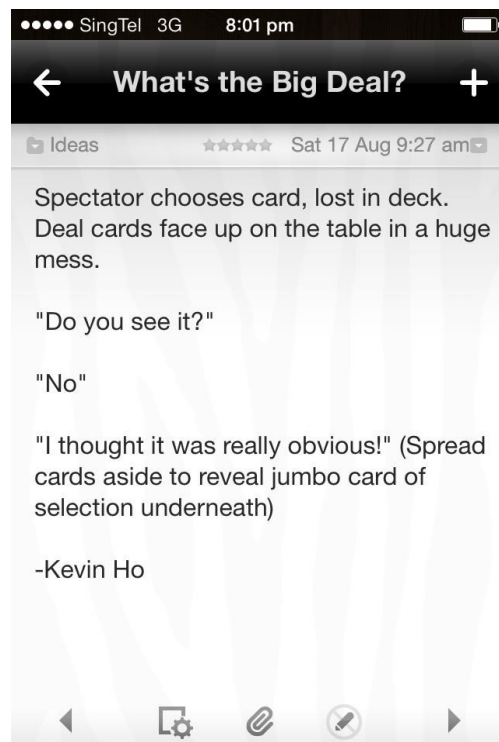
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L - S



Card to Wallet Biz

1. Have a spectator select a card then control it to the top of the deck.
 2. Palm the selection then give the deck to the spectator to shuffle. while they do so, reach for the wallet in your pocket and take it out (grip: thumb on top of the wallet, the rest of the fingers underneath holding the selection vertically).
 3. Tell the spectator to think of their card then riffle the pack towards the wallet (or, you know, you could come up with something more inventive than this).
 4. Open the wallet and at the same time move the selection to a horizontal position. Now reach inside the wallet and pull out the biggest bill you have in SIZE (something that can cover a playing card entirely). While pulling it out with your thumb and index finger, the rest of your fingers will drag the selection behind the bill, concealing the card.
 5. Pretend like you've made a mistake, 'and you can see that now, inside the wallet, there is one (pulls out bill) car-, sorry, that's just my 100 dollar bill.' (or something along those lines. fit it to your character.) then insert the bill back in the wallet along with the card.
 6. Now you can cleanly take the card out of the wallet and reveal that indeed their selection has traveled to your wallet (for some reason...).
- (my phone is ringing. oww, some Ho just messaged me. let's see...)





Second Deal Magic Applications

Biz

My good friend Stanley and I talked at one point about the fact that the second deal doesn't have a lot of magical applications. And, if you ask me, it should. Think about it. The majority of us are most probably never going to use a second deal in a card game (only if you play with one person, thing which almost never happens). Why risk it by performing a move three times (for e.g.) in a row, six in total, when you could just stack the deck while shuffling. Stacking is even easier than second dealing. But on the other hand, the second deal is a great sleight for magic since it can be used in many ways.

So, after talking for a while, he showed me this great and easy collectors effect using the 2nd deal and it got me thinking, 'What else could you do with it?'

Imagine it, goddammit! (sandwich effect)

1. Have the two 3s (for e.g.) placed aside and ask the spectator to select a card, which is then controlled to the bottom of the deck.
2. Take the two 3s and cleanly drop them on top of the deck. Take a moment to create the magical moment, then perform your magical move (snap your fingers, wave, do your thing).
3. Push the top card to the right then raise your hand and push their "selection", leaving it out-jogged between the two 3s, and finally push the last 3 (if you're confused, their selection is invisible. you just pretend to push it and leave it out-jogged). Take the "3" cards with your right thumb on top and index finger underneath and turn them, so they can "see" the card. Upon doing so, turn your left hand so the deck is perpendicular to the ground and perform the "Bubble" peek. Since the "3" cards are covering the deck, the spectator will not see the sleight and everything will look like you're just turning the "3" cards, looking at their selection and naming it.
4. From here on it's just acting and executing a 2nd deal at the desired point to materialize the selection.

What I do is ask the spectator if they see it and when they answer negative I tell them that they have to imagine it in order for them to actually SEE it there. Then I deal the cards on the table (dealing the invisible card as well, out-jogged) and ask them again, 'Do you see it now?' getting the same negative response. I take the cards with my right hand and then square the invisible card along with the other 2 by turning the packet and tapping it on the top of the deck (do this once with an actual card there, then take the card out and perform everything the same way). I deal them again and this time I ask them more pumped up, 'Do you see it NOW?' Deal the cards again, get the same response. 'You have to imagine it, goddammit!' take the cards again and by this time they are so concentrated on "seeing" the card that they will pay no attention to the deck when you'll deal the cards. So, now when you deal them, perform the 2nd deal, materializing the

card and asking for one last time, 'DO YOU SEE IT NOW? DO YOU SEE IT NOW?!' and he/she yells, 'YES! YES, I SEE IT!' then you both hi5 and go grab a beer or make out and have sex. What? You never know, do you? You never know.

The Super Deal

Note: this requires revealing the 2nd deal.

1. Tell the spectators that you will show them how people cheated at poker in the past.

2. Take an ace and place it on top of the deck, face down, perform a couple of second deals, show the ace still on top and lastly perform a couple of seconds with the ace face up, to reveal the sleight. (I have shown this to a group of 30 volunteers and they have never seen something like a second deal. They were AMAZED! Hahaha, best thing ever.

3. Now that they know, I proceed to show them how people cheat now by using something coined as "The Super Deal". (while patterning, get the ace that you've used for the demonstration second from the top. since the last time they saw the ace was one top, when you show it the next time they will automatically think you just turned the top card). Perform a double, show the ace, 'Ace on top. Watch.' turn the double face down, then perform the slowest and most dramatic top deal you have ever done. Let the moment sink in and then reveal that you have indeed dealt the second card, showing that the ace is still on top of the deck and that the card on the table is an "x" card.

4. Let's take this a step further. They will want to see it again. That's for sure. It will always be asked. So, cut the deck, push the top card to the right and use it to turn the 2nd card face up. Let's say it's the 4C. Tell the spectator that you're going to deal the 2nd card, the 4C. Turn it face down and then show the top card the 9S (for e.g.). Now, you have a couple of options: you can perform the "Venus Trap" by (I just can't remember his name... (checking 2 days later) CHRIS BROWN! ...damn) or you can do a "Top" Switch and then place the card on top (or use some other way to get the 9S 2nd from the top). From here on proceed as before. This method is used in situations in which you feel like further proof, that it was indeed a 2nd deal, is needed. If you don't think you have hecklers for dinner, just cut the deck, execute a double and then proceed as before.

2h32 minutes left (of battery)

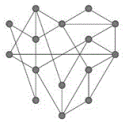
Still the same situation, just thirstier and hungrier now (have some bread in my backpack, but it's in the trunk). I never actually explained why I am on a 5h30min car trip. Two words: "Car Sharing", or how it's called here "Coveiture" (or however that is spelt) or "Blablacar". It's A LOT cheaper than taking the train, when you're an idiot like myself and don't book things in advance, you get to meet new people and usually the people turn out to be really nice (well, judging from the French that je compri).

...?

What just happened? My laptop jumped from 33% battery to 7% in a couple of seconds. Now it's telling me that I have to charge it. I'M IN A CAR, YOU BASTARD! IN A CAR! ...

This is unbelievable. Well, either way, it happened. I'll just have to switch to manual a lot earlier than expected, that's all.

(I reach in my pocket to get my notebook out when a piece of paper falls out.)



Law of Non-Conservation of Card Magic Harapan Ong

This is a really cool anagram created by my good friend Harapan. On a first view, it looks like some college student's cheat note.

$$\int_0^{\infty} \partial \rho (\nabla \cdot d\mathbf{s}) \neq \sigma \sum_{i=1}^{52} (\partial \gamma) t_i$$

But if you turn the thing upside-down

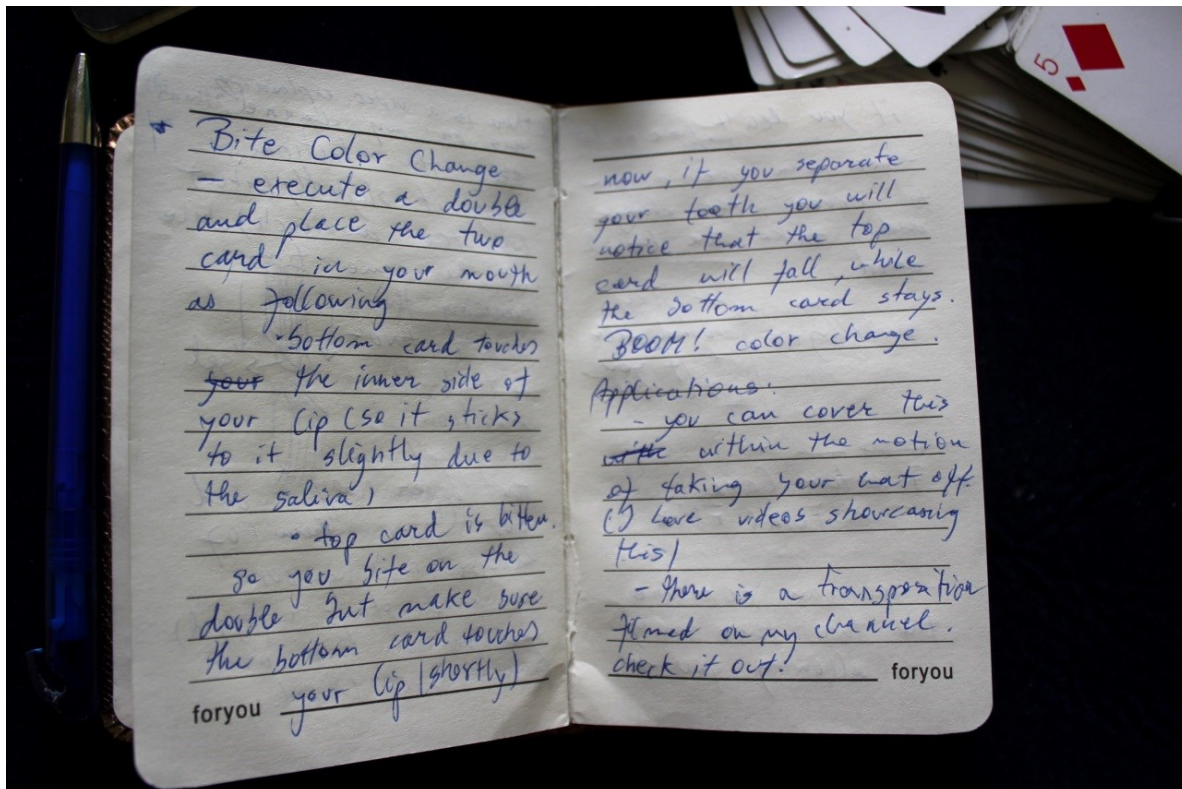
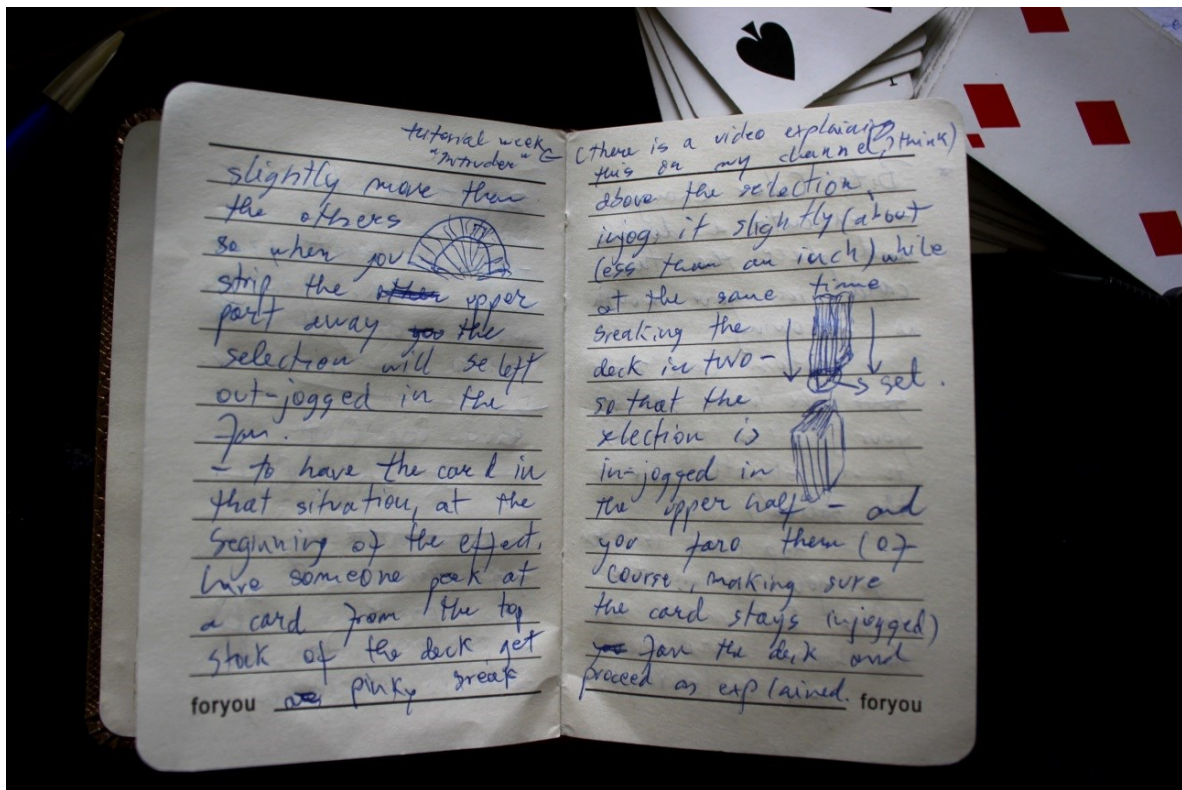
$$t_i (\partial \gamma) \sum_{i=1}^{52} \sigma \neq (\bar{s} p \cdot \bar{\Delta}) d\rho \int_0^{\infty}$$

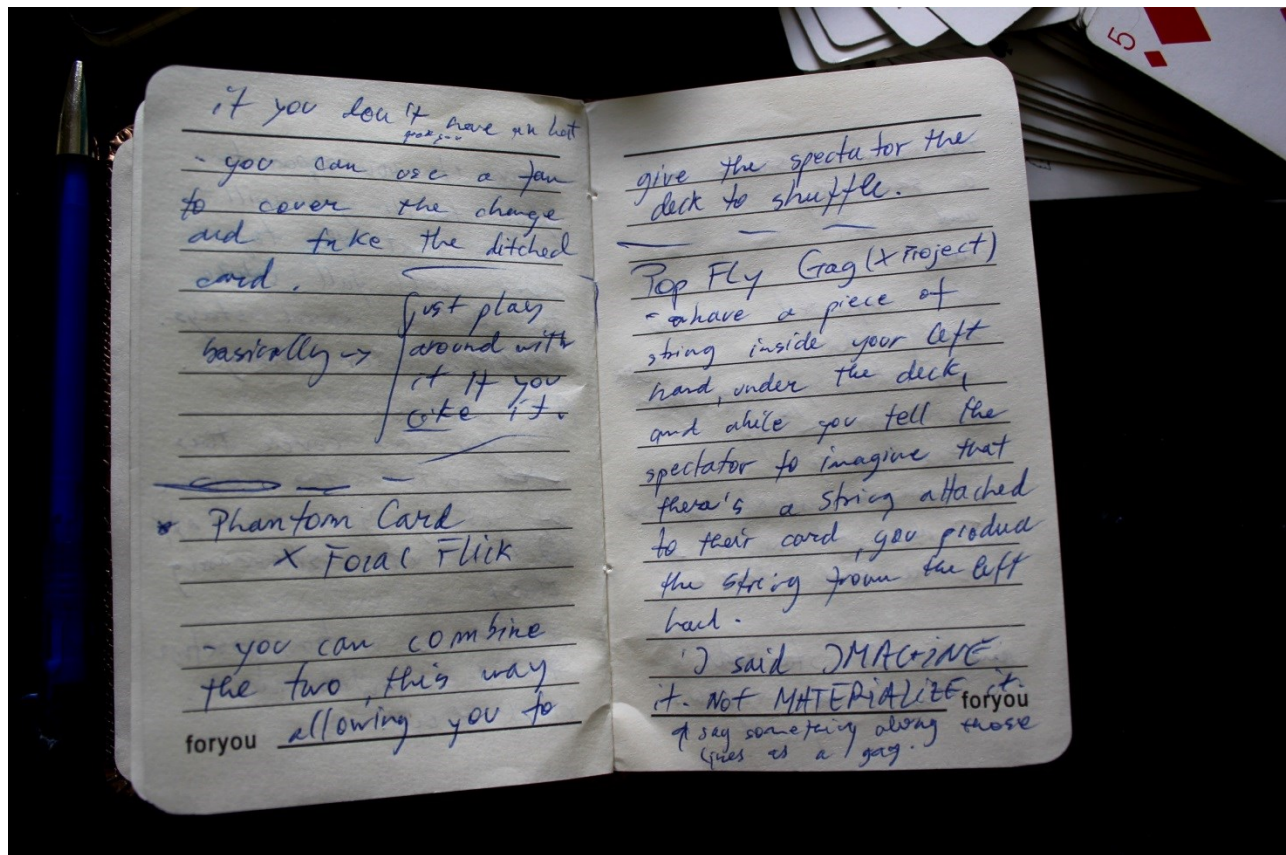
you can read "the 3 of spades" (you clever beaver you).



Mâzgălituri

Biz





Gas Break with...

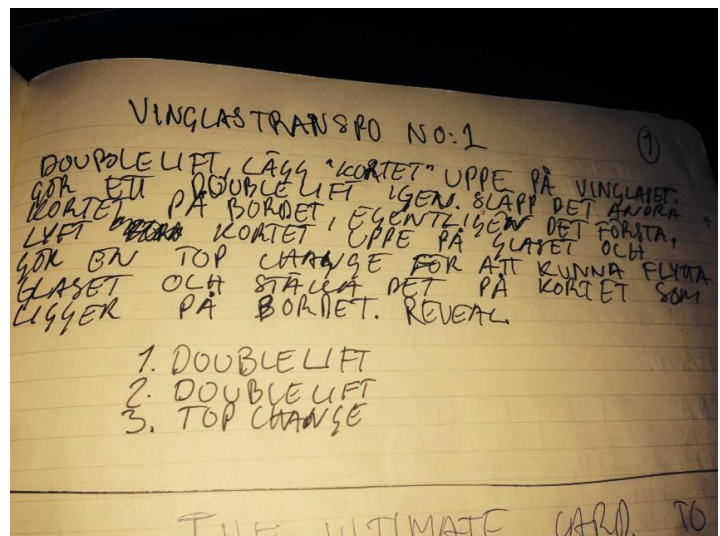
Carl Stanley

...

Don't worry guys. I have a distant cousin from Sweden, so, technically, I am 1% Swedish. I got this.

Wineglass Transpo No.1

"Double lift the card and put the wineglass. Gore the double lift and slap the angel card over breasts. Eventually, the deck will lift the card up on the glass and do the "Top" Change (well, one less worry on our heads) for all human kind (ALL? this is some whole new magic). The glass will stall the putting of the card because "ligger" (licking?) on breasts. Reveal."



That is quite the effect, if you ask me. We got blood, tit slapping cards, a self-levitating selection, an automatic "Top" Change and a horny glass. What more can you ask?

Now, believe it or not, after showing it around, Stan has discovered that this has not been created yet (which is great!). I really like the effect due to the simplicity and the flow and I think you'll like it too.

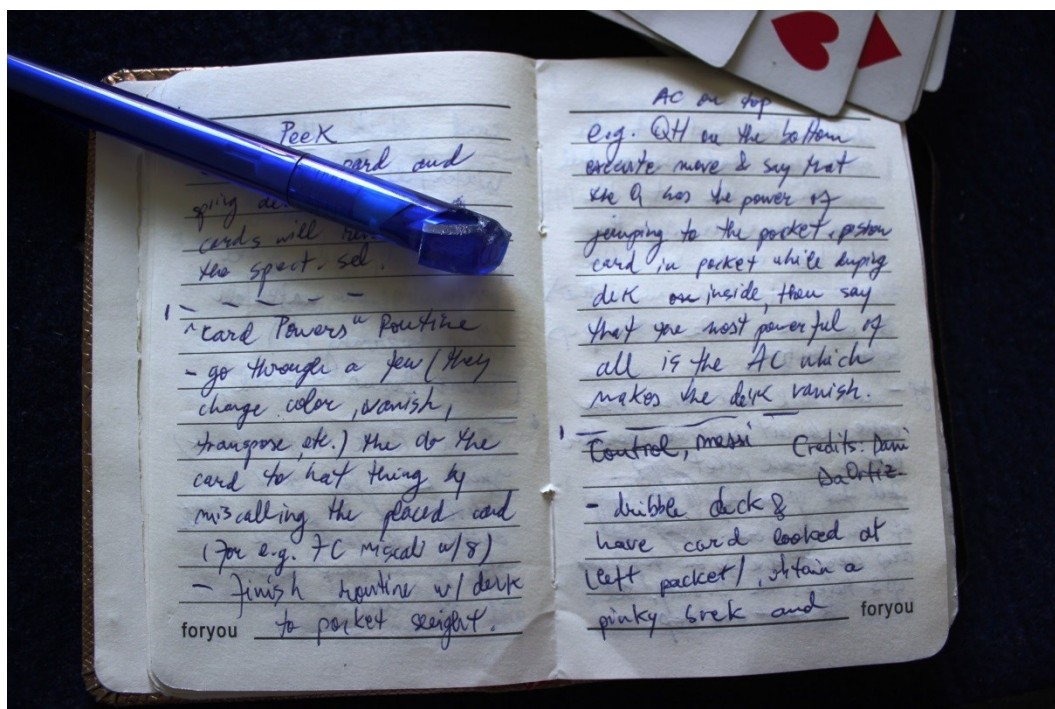
One Glass Transpo No.1

1. Have a wine glass, or any other type of glass, placed on the table and proceed as explained.
 2. Execute a double lift to show the 6D (for e.g.). Turn the 6 face down and place the "x" card on top of the glass.
 3. Execute another double lift, showing the 8C, turn it face down and then place the top card, the 6D, on the table, next to the glass.
 4. Take the "x" card which is on the glass in your right hand and in the motion of taking the glass with your left hand and placing it on top of the 6D, execute a "Top" Change.
 5. Place the 8C now on top of the glass, snap your fingers and then reveal the transposition.
- 6* Everything in a simpler manner: Double lift → Double Lift → Top Change.



Mai multe mîzgălituri

Biz



drizzle the rest of the cards so that some fall on the table at the same time leaving the selected cards on the bottom of the mess that is on the table → scoop up bottom control.

top - cut deck and when you come to cut another portion let a small packet fall for you on top of the table one. drop everything else for you on top, scoop up & reverse the packet. selected for you is now on top.

1. Pepito Switch

- have person cut the deck & take the card (H) and place it in position for the "pepito change". execute switch & spread deck at the same time - you can also use it as a "jump" to another location in the deck.

1. Spread top (control)

- cut deck then when you place the top portion on top for you

to spread the deck, spread it side jogged to the left. scoop up spread w/ both hands and turn deck so that right side will face you thus seeing the selection jogged. * w/ the thumb & pinky square side jogged on packet w/ rest of the spread so the step isn't obvious.

1. Zani Dabitz Var

- instead of throwing half of the left packet for you & controlling card

to the bottom, throw everything ~~and~~ but retain top & bottom card. as soon as you let the packet slide, place the 2 cards on the bottom of the right packet.

1. Andrew Switch / Color Change

- turn card for you on top of deck, place second card, vanish card while left thumb pushes the for bottom card ~~and~~ top of the deck & the for you

(I take a break from writing because it's just too damn cold in the car. Just who turns on the AC when it's almost winter outside? Who? 'Excuse-moi, could you please turn on the Heath?')



AC Control

Noel Heath

This is a control that happens under the cover of rotating the deck and waving your hand over it.

1. Have a card selected, returned in the middle and side-jogged horizontally, the selection hitting the base of your thumb.
2. In the motion of rotating the deck, your three left fingers grip the left side of the deck along with the index finger, which is curled underneath, and, at the same time, your left thumb and the base of your right thumb contact the selection. Apply pressure with the left thumb on the card and swing your right hand towards you, completing the rotation and stealing the card.
3. From here on you can either just dump it on the pack under the pretext of a magic move or, for example, after stealing the card, brush some dirt of your shoulders/straighten your neck tie and then dump the card. The two actions work really well with the flow of the control and you can use them to showcase how misdirection works (by explaining to the spectator that while they're paying attention to you straightening your tie, the "move" has already happened).

S - L

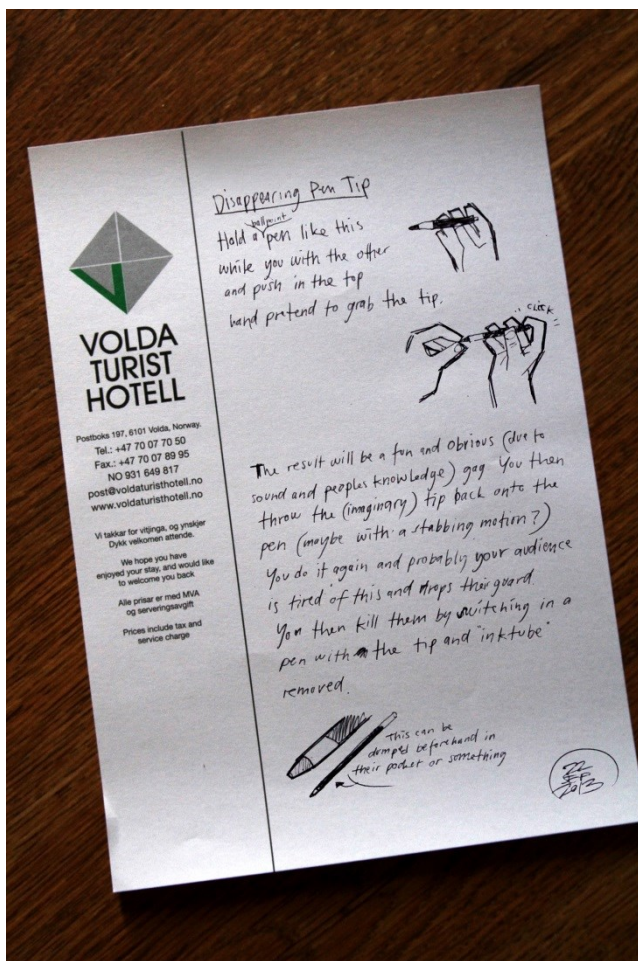


Lost Hotel Notes

Stefan Eriksson

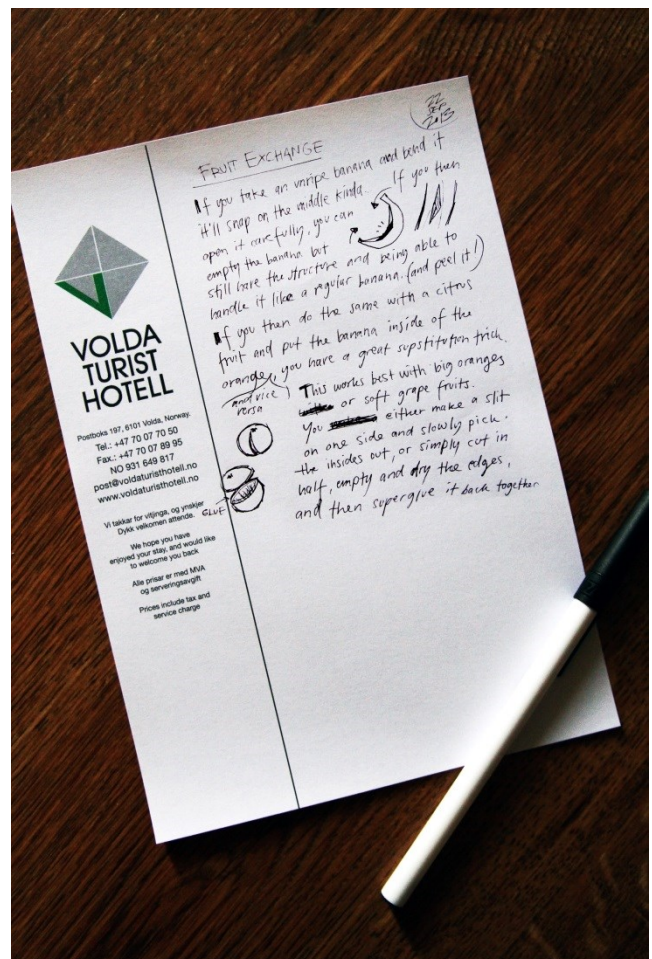
Found these gems at the hotel, laying on the desk inside my room. Almost flipped out when I saw them. THE COINCIDENCE! Contacted Erik right afterwards. He had apparently lost them in a fistfight and never knew where they ended up.

Well, call it sheer luck, or faith, but these are quite the notes. I mean, look at them. Perfect condition! The poor bastard that forgot them must be in tears right now, and so am I! Tears of happiness, that is, hahaha.



How many hookers do you need
for a good magic trick?

Just one Ho.



two bears in a bathtub.
one says to the other,
'Man, can you pass me the soap?'
'Not soap. Radio.'
(ba-dum-tsss)



Back on the Road

Biz

4h38min left (of battery)

I feel like I'm part of the Asian Mafia right now, on my way to make a big drug deal or something. This is definitely not the ride I was expecting. Beautiful, beautiful lady in the front, typical French guy right next to me and, of course, the Boss driving. Alicia Keys on the stereo, air conditioning is on, we riding with the legal limit; what else could you ask?

But, enough with the frenching. Let's get some coins rollin' in this joint!

Dust Coin (production)

1. Slightly lick the- I have no idea how to call this place- spot above the knuckle of your thumb (right there where it's close to the wrist) then rub it off, so it gets sticky, and place a coin there (of course, the production works better when done after a vanish). Now, if you raise your hands up and show them clean, the coin will not fall down.

2. Make a fist with your left hand and with your right middle, index and thumb put together (like when you make a cross), you will take the coin out of the hand. When your right hand turns perpendicular to the floor, the coin will fall inside the left hand, making it look like the coin was there from the beginning.

Circle Coin (vanish)

This is best done sitting at a table, because the coin will be lapped. But, you know, you could also do it stand-up and sleeve it. Whatever fits you.

1. Have a coin in "French drop" position in your left hand.

2. Now, your right hand is going to do the exact same motion as in the "French Drop" vanish but, while the right hand comes to cover the coin, you raise your left hand palm slightly and right when the right hand has covered the coin, your left index finger rotates the coin, so if you release it, it will roll down your palm, down your wrist and then in your lap (or sleeve).

What? I didn't say this was going to be easy?

(Is he ever going to change Alicia Keys?)

Shoot Out Benzias (4 card production)

Have the four Aces (or whatever) on top of the deck. What you will now do is execute the shootout 4 times in a row, every time using the packet on the right side. This will make it look like the four cards come from different parts of the deck (and it also looks pretty cool).

3h50min left (of battery)

Really hungry. Should have brought some bread with me. And probably some water as well. I also have no papers. Phone is dead. No pen to write with. Wallet is empty (I'm broke). Hmm, (sniffs air) hmm, I smell an idiot.

(loud noise in the background)

What the-? I look outside the window to discover an airplane flying across the sky, almighty, carrying a message on a wide piece of cloth, stating in BIG letters: "I love PUSSY!" Hmm, that reminds me of something.



Practically Useless Subtlety Series YAY!

Li Sheng

This is something my friend likes to call "Back and Forth".

1. After controlling a card to the bottom of the deck the magician snaps his fingers, telling the spectator that their selection has now vanished from the deck.

2. Show that it's not on top and not the second card. Spread half a deck and turn it face up to show that it's not there and then, when you turn the spread face down, contact the left packet for a second, during which the left 3rd and 4th finger will push the bottom card of the deck (their selection) under the spread and at the same time the left hand turns palm down, to show that the spectator's card is not on the bottom either.

3. From here you can either place the left packet on top of the deck, or place it in its original position, culling the selection back to the bottom (thing which is easily accomplished for you are already in the position to do so).

To be honest, I like this subtlety. It's something you can do in a couple of seconds, as a convincer, before palming the bottom card and producing it from somewhere.



Sorry. I'm bizy palming.

Biz

These are a collection of palms and transfers that I have worked on for a while now (to be honest, I just need some writing in between the two titles...)

From the jacket

(Classic Palm in right hand) have the deck of cards inside your jacket pocket with a playing card placed vertically on top of the horizontal deck. The card can then be easily palmed by grabbing the sides of the deck while bringing it out and then transferring it to the left hand.

(Bottom Palm left hand) same thing as before, only this time the card is under the deck, so, when you grab it by the sides, the card will bend downwards, making it easier to palm when you bring the deck out (if you don't want to worry about angles, just take the deck out in an off-beat moment or while you're patterning) and place it in the left hand.

Since this is stuff which you have to slightly prepare for, they are good in a parlor situation, at the beginning of a routine or when you want to switch from coin magic (for e.g.) to card magic. I'm just rambling for nothing. You probably already thought about this.

Classic to Tenkay (transfer)

Let's say you have the card "Classic" palmed in your right hand and you want to move it to "Tenkay" palm in the same hand.

While your right hand is holding the deck by the ends, using your left thumb and middle finger, grab the sides of the card and move it to "Tenkay" in an up and down squaring motion.

(and now, a round of applause for BEYONCE !! My next bet is on Rihanna.)

Natural Classic (table)

1. Spread the cards on the table (from left to right) and make sure the last card -the card you want to palm- is slightly separated from the rest of the cards.

2. Hold your right hand naturally at the right end of the spread, in preparation to catch the cards, and with your left hand lift the left end and reverse the spread (this is done by pushing the last card to the right, making all the cards to turn around in one beautiful motion).

3. Because of how the card was positioned, when the right end of the spread lands on your palm, the top card will become "Classic" palmed. All you have to do is push backwards on the top edge of the card with your ring finger and the card is palmed.

4. Now, there's no point holding the spread in display for more than a second, so as soon as the spread is reversed, palm the card while you move your right hand towards yourself and close the spread. Everything happens in one fluid motion of displaying the deck. ('So, you're card is somewhere in the deck...')

If you want to bottom palm the card in your left hand, just reverse the process.

Spring palm

1. Spring the deck in your hand so the first cards (from the bottom) land in bottom palm position, then switch to a vertical spring.

2. Now, under the motion of squaring up the deck, palm the bottom card, thing which can now be easily accomplished.

(My phone just beeped. I check it. Just received an email from Allan. Allan who, you ask? Well, just the one and only, the legendary, the camera monster, HAGEN!



Email from...
Allan Hagen

The move that we'll be using is "How to Pop a Floating Deck" by Srechko Howard. It can be found in "Art of Astonishment Vol 2." A lot of people these days know it from Dan Buck's "Portal", which can be found on "Andthensome". It's that awesome pop-out move with a slightly awkward setup. Hopefully you know the one I mean.

Also, I'm a lefty, but I'll describe these pieces as if I was a righty. Just to make it easier for most of you guys to learn this stuff. (such a nice guy)

Finding two selected cards with a gag.

I use this for lay people as a quick «show me a trick» trick sometimes. It's very skillful and not very magical. But that's fun, too!

1. You have two cards selected and returned to the top of the face down deck. If you want to produce them in the order that they were picked, make sure to return the last one so it's 2nd from top. We'll produce the top card first.

2. Casually, on an off-beat moment, talking about ways to find selected cards, holding the deck face down, slip cut the top card (first selection) into the middle of the deck, and angle/straddle it so it's set up for the HtPaFD pop-out move. Replace the top half, un-squaring it slightly, so the set-up condition doesn't show. Pretend to pick out a piece of invisible thread from your clothes/pocket/head and using your free hand, wrap it around the deck a few times. Hold your right hand slightly behind the left hand's face down deck (opposite end of where the card will pop out), and pretend to be pinching something between your thumb and second finger. This is your "invisible thread". It's also elastic. Pull it back, and release the grip on the "thread" with your fingers just as you execute the pop-out move. The illusion of an elastic effect snapping back, causing a card to shoot out is GREAT. Invite them to take their card out. You've found the first selection.

3. Usually at this point, some people might say «do that again!». Of course, you will try to do it again. If they don't bring it up, simply say that you'll try to do it again, and to watch closely. Do the same wrapping motion (but keep the selection on top of the deck), really build up suspense, pretend like you're going to make the second card snap out of the deck too. Just as you pull back to release, you feel the «thread» break. Act really disappointed and pretend like you can't find the card now that your secret invisible thread broke. Eventually, offer to find it in an even more incredible way, and do your favorite fancy production of the top card of the deck. Mine is the Molecule 2 One Card Production by Dan&Dave. It's hard to beat.

I've been using the "elastic invisible thread" presentation for HtPaFD for a long time. It looks great. I came up with this two-card «routine» fairly recently, maybe half a year ago.

The idea of a non-existing invisible thread "breaking" as a joke is probably old, but my inspiration to use it in an effect comes from the incredible Ricky Smith.

Thanks for reading. The average reader probably won't get any use out of this, but hopefully you had a laugh and maybe got a cool idea or two.

(I'm gonna sleep a while until Luxembourg then get back to writing. Just too tired to concentrate.)



Luxembourg

Biz

The woman is now driving. What happened while I was asleep? Well, I don't blame the guy, to be honest (I mean, you should see her). And I can't complain about her driving either. So...

It's a Box Thing *(utility move)*

I am sure most of you are familiar with this. It's the same thing you do when you insert the deck inside the card case and with your left index finger you pull on the top card and then close the card case. You know what I'm talking about?

(No, it's Akon. Even better. (sings silently) '*I wanna make love right now now now, I wanna make love right now now now.*' Sheesh, man. So demanding.)

I have played around with this and there are a couple of things you can do with it. The first is a great card appearance.

1. The angle on this needs to be from an upper pov. Just pull on the card and show the inside of the deck empty.

2. Now, all you have to do is give the deck a little shake and release the card at the same time (without moving your index finger too much), making it magically appear inside.

How you use this, is totally up to you. You can use it in a card to card case effect:

Have the selection on top of the deck, indifferent card sticking out from the deck and card case in the right hand. Square the card up with your right index finger and release the card from the card case (do it in one motion) making it look like it just teleported there.

If you like the idea, play around with it and see what you come up with. Besides using it as a production, it looks great as a color change and even as a vanish (by reversing the process).

Andrews Color Change *(this is a fish)*

This is a twitch on Dai Vernon's Transformation No. 1 or 3 (can't remember which is it).

1. Have a card face up on top of the deck. Wave your hand over the deck and in that motion palm the bottom card of the deck (you use your left thumb to push the card into the palm).

2. When you come down, two things will happen at the same time: you will drop the palmed card on top of the deck, hiding the original card, then your left thumb will bring a card from the bottom of the deck to the top (done by pushing upwards with the thumb against the bottom card, reversing it to the top) and your right hand will grab it and place it on the table/give it to the spectator.

The same method can be used for a twin-split effect or a switch. Also, you don't necessarily have to palm the card in a waving motion. You can have a card already "Classic" palmed before, then take the card from the spectator's hand and then perform the move (for e.g.).

Rub a dub dub Deluxe Color Change *(cleaning product)*

This looks better and works easier when instead of the classic RDD vanish, you use Glenn Morpew's variation. You can look up the thing on Vinc., if you want to. Though, you can use the classic method as well.

Not a lot of explaining is necessary. You execute a double, then, when the hand covers the top card, the left thumb drags the first card on top of the deck, keeping the left hand slightly neck-tied, the 2nd card remaining hidden under the right palm. If you want to, when pulling the card on top of the deck, instead of keeping your hand neck-tied, turn it palm down while you drag the top card, ending clean with the card face down on top of the deck.

(I glance over at the Naruto guy to see what he's up to. Apparently he's reading some kind of note. I try to make it as least obvious that I am staring at his screen and making quite the face.)



Del Reversal

Have a card "Classic" palmed in your right hand and while turning the deck end by end (face down to face up), insert the card in the middle when you grab the deck, then push it inside with the base of your palm while completing the turn.

Impo Reversal *(card reverses inside a spring)*

1. The selected card is side jogged slightly more than an inch to the right.
2. Spring the cards from the thumb, being careful about the front angle, so that the side-jogged card hits your left fingers, making it "escape" the spring for a moment (the card turning sideways), then reversing at another position in the deck when the spring hits the card (everything happens in less than a second).

You can also use it as a control. After the card "escapes" it's shackles, spring the deck so it won't hit the card, then, when you've finished springing the cards, use your left fingers to square the card on the top of the deck (you can cover the square up by rotating the deck in a natural manner).

Another idea would be to use it within a transposition, as a color change.

A sucking matter *(effect)*

Well, the method is easy to explain, but I have no idea how to describe to you what's happening. Basically, you spring the cards towards your mouth, then, at one point, you suck air (or how normal people say: "you breath in"). causing one of the cards to stick to your lips. Kinda' sounds about right hahaha.

The way you accomplish this is by having the selection slightly angle-jogged, enough so half an inch of the card's left corner is out, and springing the cards off the thumb (the thumb pushing down on the selection's corner). This will create a pause in the spring, moment in which you will start sucking air (breath in) and "catch" the selection.

Since the effect itself is rather funny, you can think about how to present it in a funny way as well. Maybe use a vacuum cleaner pattern or something about your mouth being a magnet (a magnet for chicks, that is. hahaha, so corny). Just play around with it (anyway, you need to, if you want to be able to do it) and see what you come up with.



Cigarette break with...

Chris Wiehl and Idan Kaufman

This is our last stop before going straight to "L", so, I'll roll myself a cigarette and see you guys in a few minutes. Oww! and I'm totally getting the bread from my backpack. Hehehe, somebody's going to eat.

No Camouflage

You know the classic "Camouflage" card trick where the magician takes two cards (for e.g. the 5C and the 9D), he inserts them in the middle and then SNAP!, the 2 cards are found (but they're actually the 5D and the 9C).

Well, my friend Chris has a nice variation that produces the original cards at the end.

1. Get a break under the 3 top cards.
2. Grab the triple in "Biddle" grip with your right hand and move everything to the right, while your left thumb holds the top card. Show the cards to the spectator and tell him to remember them (5C and 9D)
3. Drop the cards on top. Flash the top card once (5C) again and while mentioning the other card to the spectator, place the 5C side-jogged to the right on the bottom of the deck, so you can immediately do a "Glide" switch while taking the top "x" card as well (if you ask me, that is a wiehly nice switch).
4. Insert the two "x" cards in the middle, then produce the 2 original cards in any magical you wish.

Boxsimon

Here's a really cool convincer from the mind of Idan. Though, a little bit risky, when done right and with practice, it's one great sleight.

Note: This only works because of the natural bend in the cards. So, please, do not bend anything when doing the sleight (like I did all of the time...)

1. Get a face up card in between two face down cards and place the three side-jogged half of their length to the right.
2. Grab the card case by the ends and use it to turn over the packet. Because of how the cards are bent, the top two cards will slide to the right, thus concealing the face up selection. Place the card case on top of the three cards and proceed as you wish.

Idan motivates the action by saying, 'I will place the two kings on the box. Actually, you know what? I will do it even fairer and place it under the box(execute the move), so there's no way I can touch them.'

Also, even if the middle card shows a little when you turn the triple, it doesn't matter, because you're going to place the card case on top.

Play around with the idea. If it doesn't work for you, see how you can bend the cards to make the double stick and also how to turn them.



Last few miles

Biz

Back! Rolled a cig. Filled my belly with some bread. Drank some cold coco milk (what? It's good!). Got a little more battery. So, shall we commence?

Card in Shoe Idea

When performing the classic "Mercury" folded card to shoe, palm the corner of a card and plant it inside the spectator's shoe at the same time with the selection. Because the corner is very small, the spectator won't feel it when he puts his shoe back on.

Perform a couple of more effects and then do "Angle Zero" by Daniel Madison to add the cherry on the cake. The spectator won't even know what hit him.

The Invisible Anti- Faro

Here is another version on the "perfect" anti-faro (the other one is straight ahead).

This requires a little bit of set-up, but how you set the cards up is totally up to you.

1. Separate the cards into red and black. Now, how I set the deck up is: 4R, 2B, 3R, 2B, 3R, 2B, 3R, 2B, rest of the red cards plus the black cards. The deck is arranged likewise, so you can show the face of the cards and create the illusion that the deck is shuffled.
2. Have the deck face down and tell the spectator to pick a card from the deck while you spread through them. Start spreading through the deck, culling all the black cards at the same time.
3. After spectator has selected a card (usually it's a red card, so let's go with that), keep spreading through the cards, culling the rest of the black ones, and telling the spectator to insert their card back into the deck. By

now, you have already arrived in the dark side of the deck (the black cards) so when he will insert his card it will be in that pile.

4. Tell the spectator that you're going to separate all the red cards from the black cards except! their selection. Proceed to do one of the worst anti-faro techniques ever.

5. With your left index finger, push towards you the bottom half of the deck and place the finger across the side of the packet. This will make it look like you're holding only half of the deck. Proceed by "taking" the red cards out, but actually take out nothing (playing it out as taking them out invisibly). Now, show that on the left side you have half the deck (containing the black cards) so, logically, on the right side you should have the red cards.

6. Place the red cards on top of the deck, square the deck up and show that indeed all the cards are now separated into red and black, except for one card, their selection.

7* If you have a deck which is secretly marked (like the Erdnase 1902, which I am holding right now- if you do not know where the mark is, look at the upper left corner) you can take the effect a step further.

Raise the cards up to eye level, to show the spectator that they have been separated and ask them, 'Except for one card, right?' While saying this, spot their selection into the spread. After they agree, tell them to concentrate on their selection. Go through the spread once again and stop at a point where you can place your left thumb on their card (all while still holding the deck at eye level). Look into their eyes and, using your thumb, slowly raise their selection, making it look like it rises by itself (silly method, but great impact).

Note: If they happen to select a black card, keep spreading through the deck until you've culled all the cards, close the spread, then insert their card into the blood pile.

If you are performing for a lay person, tell them beforehand what an anti-faro is, so they know what they *should* expect.

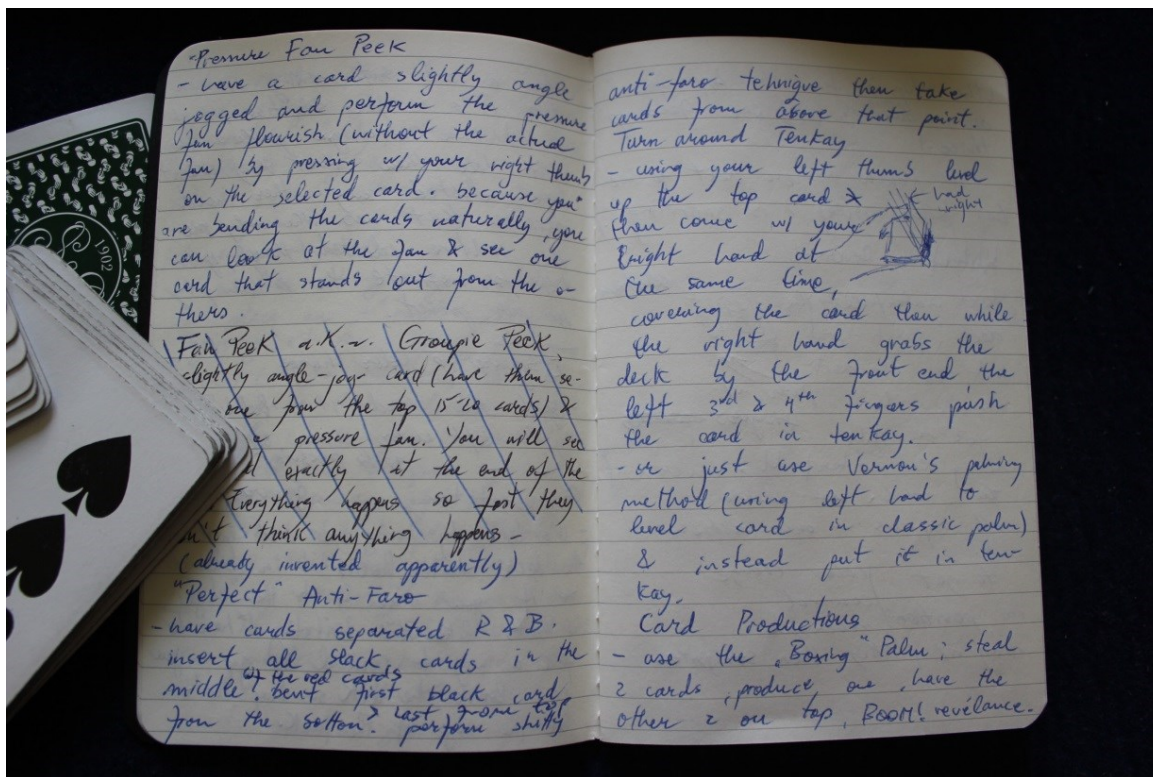
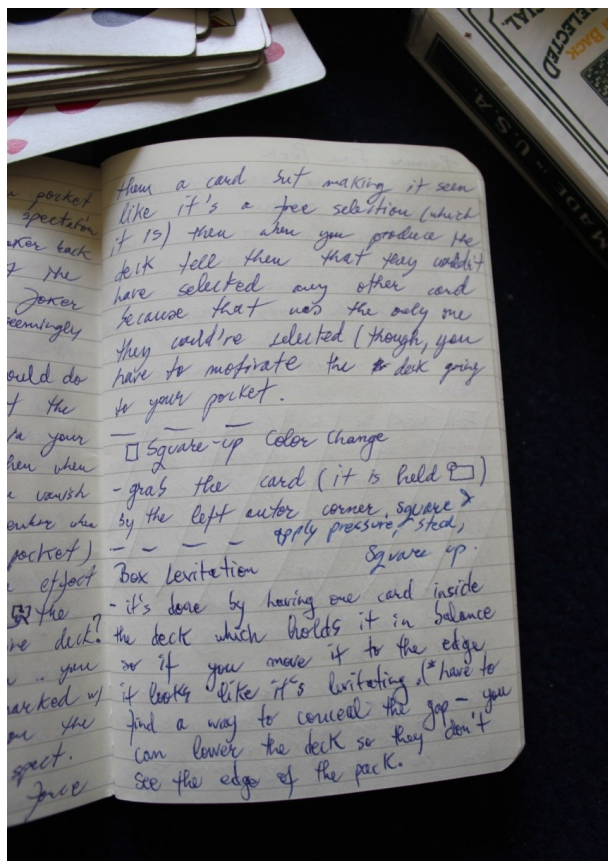
7 minutes left (of battery)

Once again, the battery has decided to drain itself instantly. I have dealt with some bad batteries until now, but never with a lying one. Well, I'll just have to switch to manual once again. TO THE NOTEBOOK! AND THE PEN! TO THE NOTEBOOK AND THE P



The last you'll see of me


Biz



(the setup is, from the top: face down ^{three} 3's and one face up three.)

(the french woman next to me has fallen asleep & is snoring...)

Waterfall Reversal

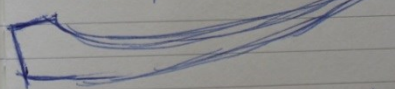
Start waterfaling the deck, push card out of the deck then, while you're still doing the waterfall, reverse the card.  all happens in one action

to get color change in position, reversal drag w/ pinky, then straighten

Ping Pong Stab:

- use the spring pop 7 teach in the release and spring. the cards on a roll when the card pops out take the right knife you have hidden and **STAB THE MOTHERFUCKER LIKE HE KIDNAPPED YOUR DAUGHTER** ... maybe too much.

The Art of the Untied Tie



- a tied tie is a good piece of cloth. but an untied tie is gold. it can be used as the perfect cover to create a magical moment: a color change, a vanish, an illusion.

on switch, anything if you think about it. I put your mind to it.

- you can top switch
- have a card sitting on your cap, pretend to drop selection. switch.

well, this has come to an end. hope you liked the project guys & if you did, spread it around! I, for one, seriously have to eat something now

X Project →

Epilogue

Things took quite a turn after my laptop shut off. Boss turned out to be a political refugee from Vietnam, an explorer of the world and an all around great guy (also, the beautiful lady? his wife). Music was switched from Alicia Keys (again!) to Jamie Cullum, once we realized we all love jazz. So, it was quite the trip.

Arrived home destroyed, after being on the road for 8 hours. Helped around the place a bit, collected the material from people, then went straight to bed. Been working late nights on the project ever since (have to work until 10pm during the day).

So, now you know why the delay. But, then again, I'm always late with projects...

- Biz.
France, 2013

