



THE BUZZ

AMSTERDAM MAGIC SOCIETY



AN IN MEMORIAM
FROM OUR PRESIDENT.

IT'S OKAY, FINALLY
TOGETHER AGAIN

GRAND OPENING



April 1

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This magazine is a production of the Amsterdam Magic Society. If you like to contribute, send this to our editor & designer, Frans de Groot: amsterdammagicsociety@gmail.com

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WELCOME!

We have officially launched the Amsterdam Magic Society. It was a full house and we appreciate you coming out and joining us. For the last few weeks, the AMSociety has been actively promoting on the Society with congratulations videos from magicians around the world. And I mean that literally; from Australia to South America, from Africa to Europe, and from North America to Asia. I am very happy that the society is welcomed with open arms. We even received greetings from a Las Vegas master magician!!

As president I will make sure this year will be an amazing year for all its members. We will be meeting on the second Monday of the month. And each meeting will be different with either a lecture or TED-talks from our members. Furthermore, this issue of The Buzz has a lot of exciting items, including why it is called The Buzz. Also, Rico Weeland shares why magic is fun, a review of Blackpool, and much more. Enjoy this issue of The Buzz and see you soon!

IN MEMORIAM

The international magic community was shocked by the passing of Veronique Ross. Veronique was the widow of Richard Ross, two-time world champion in magic and founder of the Magic Art Center (MAC). After Richard passed away in 2001, Veronique kept the MAC going with monthly events. The MAC is about 25 kilometers from Amsterdam and was visited by many famous magicians throughout the years. I had the privilege to perform at the MAC a few times and I always enjoyed a welcome from Veronique. Her enthusiasm and passion for magic are unmatched.

The big question is what will happen to the MAC. That place is filled with so much Dutch magic history, I hope it will be continued. Veronique, thank you for all your hard work and the memories you created for all of us at the MAC.

Merci beaucoup, Vero. Merci beaucoup.

"FRITZ"



GRAND OPENING

On Monday evening, March 13 last, the newly founded AMS presented itself to the public in general and to its potential membership in particular, in the “old Mysterium venue”: Mascini.

Mascini is a tribute to the late Peer Mascini, a famous Dutch actor, and has now replaced the Casablanca name above the entrance on the Zeedijk in Amsterdam. The bar/restaurant/theatre will continue the Casablanca tradition providing a large spectrum of “variety amusement”.

Mancini was totally “packed” this evening, indicative of the great interest the AMS initiative attracted. Due to the relatively small space next to the bar, people were standing shoulder-to-shoulder.

AMS will especially cater to the English-speaking community (amateurs, professionals, foreign guests, and visitors) with a vivid interest in modern magic. Of course, a little comedy twist travels with the Amsterdam Magic Show crew to Mancini.



The main program consisted this evening of a live magic show in the small theatre on the first floor, delivered by the four “board members” (Mergan (Frans de Groot), Woedy

Woet, Rico Weeland, and Fritz with a “Z”) with Zippo Guo as a guest performer.

The entire show lasted a bit more than a half hour and was delivered at a good pace. Due to the large crowd that had turned up, there was hardly an empty seat left in the small theater that seats some 45, with the board members performing parlour tricks and Zippo Guo showing that he not only can manipulate smilies but also playing cards at a high pace and with several acrobatic poses.

The after party with a festive glass of Prosecco was held in the bar with the addition of the restaurant space which gave people a little more “breathing space”. Peter Pelikaan and Wira entertained the audience in the bar and restaurant with close-up magic.

AMS will work in close collaboration with the Amsterdam Magic Show which regularly attracts magicians from abroad, which is the reason why the show is in English.

Also, because AMS is performing in the very center of Amsterdam, our capital, it has decided not to join the NMU. AMS has nothing against the NMU, but it is expected that many of the members-to-be will already be a member of one of the (Dutch) regional magic clubs anyhow or live abroad.

The membership fee has been set at € 75 per year to cover general overhead such as publication material, website maintenance, special lectures for the members, etc. For former members of Mysterium, there are no limitations.

As a start, AMS will convene every second Monday of the coming months in Mascini.

Anybody interested in joining is herewith invited to contact the AMS, at:

amsterdammagicsociety@gmail.com

GANDALF



1/

FINNISH EDITION OF THE AMSTERDAM MAGIC SHOW



HMS x AMS

On Thursday, April 6, the Kristian Backman (r) and Viljo Haapamäki (l) are coming to perform at the Amsterdam Magic Show.

Kristian Backman has won several prizes in Finnish magic competitions. He got four "Yeses" in Finland's Got Talent and has been awarded in the biggest YouTube-event of Scandinavia. He is currently working on a book and he has produced a tv-series on street magic for Finnish television. Kristian wants to do unique magic where people are not just watching, but participating.

Viljo Haapamäki has become one of Finland's busiest professional magicians in just two years. His show is a combination of unbelievable sleight of hand and astonishing mind control that will make every audience both laugh and gasp. Viljo is known for his charismatic and luminous personality that never fails to deliver a truly magical experience!

Kristian and Viljo perform together both in Finland and abroad. They are also hosting and producing Helsinki Magic Show, the only monthly magic club in Finland.

For more information, go to their website:
<https://www.helsinkimagicshow.com/>

The place where everything happens is:
On The Rocks, Mikonkatu 15, 00100
Helsinki, Finland

Frans de Groot





Blackpool 2023

The Blackpool Magic Convention of 2023 was an incredible experience for both amateur and professional magicians alike. Held at the Blackpool Winter Gardens, this convention brought together magicians from all over the world to share their talents, learn from one another, and enjoy the camaraderie that comes with being a part of such a unique community.

As a participant, I was blown away by the level of talent on display. From card tricks to stage illusions, there was something for everyone. The convention featured performances from some of the biggest names in magic, including Kevin James, Gaëtan Bloom and Mike Caveney, as well as some recent FISM winners such as Artem, Anca & Lucca, and my personal favourite- Laurent Piron. In addition to the performances, the convention also offered a variety of workshops and lectures on different aspects of magic. Since the schedule only lets you attend a few of the offered lectures, I obviously wasn't at all of them. The ones I've attended though were top-notch. My favourite parts of the convention were "Mario the maker's" amazing lecture and show, and the 2 (different) lectures offered by my great friends at BAKORE magic (Amir Lustig, Guy Bavli & Haim Goldenberg). The lectures were very informative and thought-provoking. All the material truly comes directly from these performers' working repertoire.



One of the highlights of the convention was the dealer's room, which as you can expect from a magic convention of this caliber, was packed with vendors selling everything from magic tricks and props to books and DVDs. Finally, I can't write about the Blackpool Magic Convention without mentioning the famous Ruskin bar. This bar serves as a hotspot for all the magicians after convention hours and is truly an experience on its own.



What really stood out to me about the Blackpool Magic Convention was the sense of community among the attendees. Despite the competitive nature of the industry, I saw magicians from all levels and backgrounds coming together to share their passion for magic over a pint of beer. It was truly inspiring to be a part of that community and to learn from some of the best in the business.

NADAV ROET

HOW A MUSICIAN WOULD LEARN A MAGIC TRICK

Can a musician teach anything to help magicians learn a magic trick perfectly? In our experience, playing an instrument can teach a lot about how to study magic. Being a musician, one of the first secrets we discovered was the proper techniques for practice, and this can be applied when you learn a magic trick. We quickly realised that practising the right way can save you so much time and bring far better results than simply 'jamming' with a musical instrument without a plan. The key is structure. We have just recently started taking up magic seriously and have applied a lot of the techniques I use for practising music to my study of magic.

Technique 1:

Everyone knows that your mind is a LOT faster than your hands. Therefore, it makes sense to practice with your mind first. When starting a new sleight, the first thing I do is go over every step in my mind. Most people can do this once they know how to do something. For example, take the double lift. Perform the move without any cards, just in your mind. You can even almost feel the movement of the cards against your skin. Take this one step further, and you should be able to do this before you even try the sleight. Start by doing it VERY slowly in your mind, slower than you would ever do it. Keep running through it. It is important to note here that if you practice it slowly enough, then it is IMPOSSIBLE to make a mistake. You should be able to perform the move in your mind without ever making a mistake. If you learn a magic trick this way, then you have never practised it wrong, so it follows, you will NEVER get it wrong. After you move up to a reasonable speed in your mind (not too fast), try it at a slower tempo with your hands; it's amazing how fast you can pick up a new move this way.

Technique 2:

Speed is the main area EVERYONE goes wrong, both in music and magic. Practice brings precision, but speed comes after. This is important: A lot of people concentrate on

getting things faster and faster, but you should think of speed as unimportant and just practice making the moves smoother and smoother. You will find your speed will also increase. Use a metronome to time the rhythm of certain moves. This is very useful, as it means you can always keep a set rhythm on the move. Every time you come back to practice it, the move will be the same. Even though I suggest speed is not important, you can attain much higher speeds than you would think possible with the use of a metronome. Say you start at 50 bpm, and the move takes one beat of the metronome. A magic practice drill you could use would be over the next hour, day, week, or month to increase the metronome by one beat only, i.e. from 50 to 51 bpm. Using this technique, you can always get to ANY desired speed. 1 bpm is a tiny change. Keep a strict routine of when you increase by 1 bpm, i.e. increase by a beat every week, and the speed will have doubled by the end of the year. You will be twice as fast, yet it will seem like you practised at the same speed for the whole time. Nearly all musicians use such a technique to achieve impossible speeds.

Technique 3:

It is better to practice for 10 minutes daily than sit down on Saturday and do 3 hours. Equally, if you practice your magic for 30 minutes a day, you will improve a lot more by taking a 5-minute break after 15 minutes. This allows your brain to process the information. Many people think it is good to practice for 10 minutes before you go to sleep (in your mind or physically) so that during the night, your brain processes the data. Before each practice session, WARM UP. It is worth reading some documents on RSI as they give a lot of information on how to prevent it. I hope this helps you and that you try out some of the techniques the next time you learn a magic trick. It will help you build effective practice sessions into your daily routine. Published with permission of Merchant of Magic:

blog.magicshop.co.uk

PETER MATTHEWS & DOMINIC REYES

MARCH 9 2023



Possibly Shin Lim inspired him, but Bill's personal effects, though possibly not always completely practical, can still be performed in most settings, particularly parlour. Therefore my heartfelt, thanks to Fritz for bringing Bill to Amsterdam, and also bringing Ondrej Psenicka (several



weeks ago) with his outstanding lecture to the Amsterdam Magic Show. In May there will be once again another lecture from Mark Bennett. Follow the AMS announcements on social media when you are interested. Fritz : you can sign me up already, once again.

GANDALF



On Thursday evening, Bill Cheung gave a lecture in the attic room of Boom Chicago, which has featured as the fixed residence for the Amsterdam Magic Show for quite some time now.

My estimate is that in total there were some 30 – 35 interested attendants.

Bill Cheung is a professional magician from Vienna, Austria, where he has his own Magic (Close-Up) Theater. During FISM Busan he won first prize in the category Card Magic, then representing China.

This indicates that he is among the top cardicians in the world these days.

Bill's lecture consisted of a few very visual and astonishing card effects followed by various coin routines (coins through the table, his version of Three Fly, etc.).

During his presentation and during his explanation he received repeatedly spontaneous applause, not only for his ingenuity but also for his meticulous attention to presentation, misdirection, and choreography.

Not only a true master of our Art, but also a very dedicated lover! All are explained in full detail. His effects may not always be easy to execute (because they need a thorough rehearsal) and they do not lend themselves to a round of table hopping, but the end result is truly amazing and quite astonishing, taking magic yet again to another, higher level.



AGENDA

April 1

MICHIGAN MAGIC DAY in Marshall, Michigan.

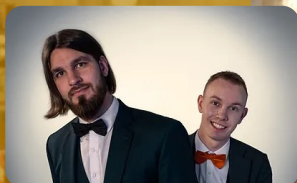
<https://www.eventcreate.com/e/michigan-magic-day?>

April 6

AMSTERDAM MAGIC SHOW

Boom Chicago

<https://www.amsterdam-magic.com/>



April 10

AMSTERDAM MAGIC SOCIETY, Mascini

April 13-16

MZvD Jugendworkshop in Bielefeld, Germany.

<https://www.mzvd.de/jugend/jugendworkshop>

April 20-22

THE SENIOR TOUR in St. Louis, Missouri.

<https://www.baskervilleproductions.com/seniortour>

April 20

AMSTERDAM CLOSE-UP MAGIC SHOW, The Butcher Social Club

<https://www.amsterdam-magic.com/>

April 20-21

WONDERBASH in Grand Rapids, Michigan.

morethantricks.com

April 21-23

52 FRIENDS Magic Convention in Hamburg.

<https://www.52freunde.de/>

April 26-29

OBIE'S 4F Invitation Only Convention
(Fechter's Finger Flicking Frolic) in Buffalo, New York

<http://www.ffffmagic.com/>

April 29-May 1

The Llandudno Victorian Extravaganza <https://victorian-extravaganza.com/>

April 30

MAWNY (Magician's Alliance of Western New York): Batavia, NY

<http://www.mawny.org>





Out of sight out of my mind

Simplicity, the keynote to good magic



People have heard me say it a thousand times and I will say it a thousand more.

"I love the card magic of Paul LePaul" -Some random guy in Amsterdam

But it's true, I love this book. I even dare to say that it is the best book on card magic ever written.

It's clear that I love this book, but the real question is why?

There is a big distinction between my magic before and after reading LePaul. Before reading LePaul I was madly in love with card magic and after reading LePaul I was a bit less in love, I was much more frustrated even. It doesn't mean I got less in love with magic in general. It just meant that I got more frustrated by "bad card magic". There is the saying that there is no such thing as a bad trick, just a bad performer, but to quote Jim Steinmeyer "That's bullshit".

That frustration for a lot of card tricks mainly came from overhandling of cards or any object in magic for that matter. Paul LePaul has thought us a wonderful lesson in his small essay which states that the key to good magic is simplicity.

Simplicity is not so much in the method, although often method and effect go hand in hand. But simplicity in the effect that the

spectator perceives. All good magic is inherently simple, the spectator shouldn't have to question themselves whether or not the effect is impossible. A perfect example of this is Slydini's silk routine. There is no question about the impossibility of what he is doing. You see him tie the silk and the next moment it's untied, even when the spectator ties the silk, for some reason, it is untied without anyone seeing it. That's truly impossible.

Le Paul's card magic has the same quality. All of the effects are practical and are true workers for the real world. They are all simple in the sense that when you see the effect there is no question if the effect is impossible or not. Of course, it was impossible! He just made the fucking cards travel to the envelope! This quality of simplicity is where the true magic lies. Remember, magic has to be simple and not a puzzle, confusion is not magic.

All of this talk about simplicity is nice, however, how do we achieve this simplicity? There are multiple factors bound to simplicity. One is the objects that we're using. If the audience is unfamiliar with the objects, it becomes harder for them to simply enjoy it without asking questions about what you're using. There are ways around this though, let's take the linking rings as an example.

During the Linking rings the audience doesn't question so much what they are, they are steel and they are round. Ooh, they are rings. However, the effect does raise some questions the biggest one being if all rings are truly solid. So, to satisfy their question and to make the effect truly impossible we want to create the feeling that we've handed out every ring for inspection. That's one way around the objects that we're using, to make people inspect them. However, we want to be able to do this in the manner of a routine and the object which is "weird" still needs a certain simplicity from itself. A steel ring is much easier to understand than a weird wooden box with knots and bobs. Another factor that plays a role in achieving simplicity is to remove static from anything that we do. We want to be clear about the effect and strive to make the audience perceive that effect as clearly as possible. If we take a transposition, the effect is essentially one object switching places with another object, teleportation! So, what do we need for that? Essentially two distinguishable objects. As long as the two objects have two different identities and the places where they are located are different the effect is easily understood. Now however we need to be sure that the audience gains a clear picture of where object A and B start at the beginning and then where object B and A end up. To do this we want to put the least amount of time possible between the moment when objects A and B are seen to have their original place and between the moment when they transpose to their final place. Ascanio would call this the initial and the final situation. To go illustrate this point even further. Imagine that we show the ace of spades on the deck and the two of hearts in the spectator's hand, both cards go face down, and following that the magician starts a whole talk about the impossibility of teleportation and how we always have to change matter for matter in order for anything to transpose. After that talk, everyone will most likely have forgotten which cards were originally placed down and also where they were (anti-contrasting

parenthesis). If we make this simpler, however, we would just place those cards down, wave with the hands and then show where they ended up. This creates a clear image for the spectator and a clear contrast between the initial and the final situation.

To achieve that point however we need technique to accommodate that. Which is why I said usually simplicity of effect goes hand in hand with simplicity of the method. This also means that simple doesn't always mean easy. Sometimes the best technique to do in any given situation is a difficult one. You could either do a side steal or an overhand shuffle and a switch to achieve the same effect. Not only is the first method simpler in execution, but it is also simpler in the image it creates, it's more economic. This means that we should never sacrifice simplicity because something is difficult. Thinking like that will usually clutter the effect.

But the truth is that the simplest method isn't always necessarily the most difficult method, very often a simple method can also be easy. It is however an art to distinguish the two. Because falling in love with technique and handling can also be dangerous, you might end up like Larry Jennings. Having amazing solutions for effects but overhandling your cards so much that you end up cluttering the effect.

Learning about simplicity comes with time, but it is a good idea to start with simple magic and to study it in order to tell the magic apart later. We tend to get into the habit of seeing so much magic that we can understand difficult concepts, but a question that we should always ask ourselves should be "can someone that has never seen a magic trick understand this effect at first glance?" If the answer is yes, it's simple. I will leave you for now and thanks to all of you for supporting the Buzz!

RICO WEELAND

Sources for this article:

- The Card Magic of Paul LePaul
- Magic of Ascanio Vol. 1 - The Structural Conception of Magic
- Allow Me Give You Some Really Awful Advice – Jim Steinmeyer



Evan Morris

BEHOLD!

Here is the newly minted Amsterdam Magic Society seal. I offered to develop a temporary logo; however, I believe what emerged may be the seal for some time. Sometimes, as a graphic designer, many ideas come together quite quickly and in such an explosive way - the synergy is undeniable. Frans asked me to explain some of the visible & hidden elements in the design in this, the first issue of The Buzz. Before continuing, I invite you to look at the seal and discover your interpretations. Like the Tarot cards, the seal could mean many things - at least as many as those that will see it & more. I would love to hear what you see in the seal.

The main feature is a hornet hovering mid-flight. The hornet represents the members of the Amsterdam Magic Society and our tendency to fly far away cities, do our magic, and then return to our nest in Amsterdam. The twin sets of wings represent the twin arts of Magic & Mentalism. The hornet's alternating yellow and black stripes represent the portions of our acts that the audience sees and the parts we hide. You may also see a performer with his cape unfurled behind him & radiating lines representing light & power. He is flying over a compass - indeed, the whole seal is a ship's compass complete with East and West marked and the S in Society marking South. The points in the background mark out a few other significant letters in the Society's name. These letters spell either Mage or Magi (the

plural of Mage) as we perform alone and together.

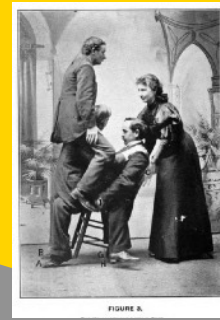
The banner with the year 2023, the year of our first formal meeting, is in the shape of the asymmetrical hand gesture associated with the 'ta-da' pose. This gesture has been part of human non-verbal communication long before the first stage performer. I recommend studying its effect on the observer if you haven't yet had the chance to do so. The banner goes from down to up, as it signifies both the build to the performer's act and the undoubtedly upward path of the Society from 2023 to the future.

Our Society's name is written in a typeface you may not know the name of but may resonate with you. People have seen these letters since just after Shakespeare's time. William Caslon created this typeface in the early eighteenth century. From London, Caslon based it on the dutch baroque typefaces popular at the time. Used initially for metal printing, Caslon represents our acts imprinting themselves into the minds of our spectators. Visible in the A, M & Y letters are contrasting weights - very thick and very thin. In the century that followed, this feature was exaggerated in the typeface Bodoni - versions of which are still used by the most high-end stores and magazines like Burberry & Vogue. There is one last thing. The seal is orange—the color of fire & activity - and, of course, the color of The Netherlands. Now you can see into my dreams. What are yours?

EVAN KASTOR

Mystery & History

Morgan



GEORGIA WONDER USED PHYSICS TO MAKE MAGIC

In 1885, a teenage girl who went by the name Georgia Wonder performed an incredible trick in a crowded, dimly-lit theater. Three large men from the audience held down a chair, as instructed. Then, Georgia—who supposedly gained superpowers “in an electrical storm”—approached, and, as a contemporary account described it, deftly touched the chair, which “began to jump about in the most extraordinary manner, in spite of all the efforts of three or four strong men to keep it still or to hold it down.” The crowd went wild.

Georgia Wonder, a.k.a. Lulu Hurst, was just one of many stage illusionists from history who entertained the masses by seemingly defying the laws of nature. In Hurst’s case, it was actually a combination of showmanship, storytelling, and, as *Popular Mechanics* described it, an advanced understanding of the “pivot-and-fulcrum theorem of physics.” This photo breaks down the pivot points that Lulu uses to manipulate the men’s own weight against them. But if using real-life science to convince thousands of people that you have superpowers isn’t a form of magic, we don’t know what is.

Lulu Hurst, was born in 1869 in Polk County. In September 1883 she gained local attention by demonstrating mysterious abilities: chairs, canes, and umbrellas, held by others, seemed gripped by an invisible power when Hurst touched them lightly.

In one of her demonstrations, a volunteer, usually a man of considerable strength, held a cane horizontally in both hands. When Hurst placed her open hands on the cane, the man could no longer hold it steady. Holding it became as difficult as “trying to hold down a flash of lightning,” as one volunteer put it. In some cases the volunteer himself was pulled

about by a mysterious power and even thrown to the floor. With such demonstrations, and the help of theatrical manager Sanford H. Cohen and newspaper editor Henry Grady, Hurst’s vaudeville act was soon in demand throughout Georgia and beyond.

Hurst and her parents toured the South and Northeast in 1884, and the West and Midwest in 1884-85. By the conclusion of her northeastern tour, including highly successful appearances in Boston, New York, and Washington, D.C., Hurst, just fifteen, was one of the most famous women in the country. In her western tour, however, Hurst found audiences increasingly uncooperative, as other women duplicated her act and observers explained her feats. In fall 1885 Hurst cancelled a tour of Europe, retired from the stage, and retreated into silence.





Hello Mr. Stone

This morning, I got an email with the subject heading “Advice for an Amateur”. Since it was a polite and flattering letter, I spent some time writing a reply. After having sent my reply, it struck me that most of my response was things I had said before, in replies to other similar letters. If more than one person ask something, it is a fair assumption that the answer will hold interest for far more than one person... so why not make an article of it?

HELLO MR.STONE,

I’m an amateur magician and a big fan of yours. Recently I’ve been starting to get serious about the art, reading as many books as I can (including every genii article of yours I could find) and, more relevantly, trying to invent my own material. I’ve run into some hurdles though, and I wanted to ask you for some advice if that’s okay. I have two main questions. How do you choose what method to use for an effect, and how does one invent original methods in the first place? I feel like I’m much better at coming up with a premise or what I want an effect to play as, rather than figuring out how to actually make the effect happen.

How do you know if an effect will fool people? I would imagine this is a matter of experience, which is made difficult when, like me, you don’t really have much. I hope my request for advice doesn’t come off as rude or entitled in any way. Mentors are hard to find in this day and age, so I’ve been emailing people

whose work inspires me. Thank you so much for your time and contributions to the magic community!

Sincerely,
NN

THE REPLY,

Hello NN,

The first question: I always try to choose a method that is beautiful or joyful. If thinking about it makes me smile or giggle, I know that I am on the right track.

Second question: Don’t worry about what is “original”. Originality should never be a goal. Originality is a side-effect that happens by itself when the work is done properly. I have many pieces that others call “original”, but I never planned for them to be original, it just happened as a side-effect. Striving for “originality” often lead you to search for solutions outside the problem at hand, when it is more fruitful to dig into what you have in front of you. It is so easy for us to get caught up in our own shortcomings that we forget our strengths... that we all are unique beings with unique experiences; and if we do what feels obvious and natural to us, other people will perceive it as unique and original. Others will ask “how on earth did you come up with that?”, and you’ll will find it difficult to come up with an answer, because all you did was to do what seemed obvious.

We all have ‘go to’ solutions. Basic methods that we know inside and out. Just reading rarely expands that tool chest. You can read 100 awesome books, but when you try to create something you still fall back on what you had before reading those 100 books.

You need to try the ideas out as you read them, for the new ideas to become assimilated. It is not necessary to try it full out – you can try it out in pantomime, and use non-functional dummy props made of cardboard and tape. Because once it is tried out physically, it goes from theoretical to practical, and it becomes a

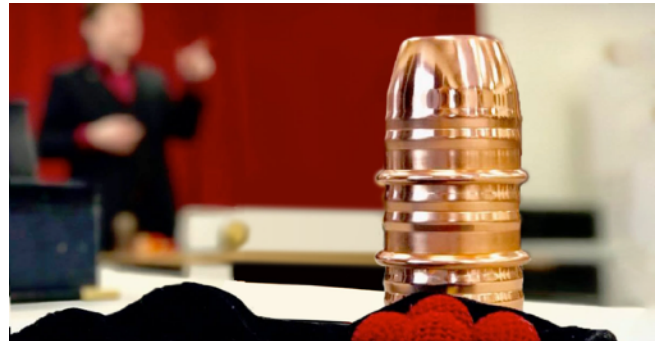
new tool in your toolbox. Film yourself as you try it out. Don't worry over it looking like shit – no one else will see it, and you can delete it immediately. But watching yourself do the rudimentary idea will give you an idea how it will look to the audience. It also will help you invent variations that will fit you better.

I never know if a new effect will fool anyone. But I never worry over it. I know that my craft is deception... and if I've done the work properly, and have a clear plot, then that is enough for me. If it doesn't play well, then I have overlooked something, and then I have to take it out of the show, rework it, and try again. Look at people when you're out in the real life. Try to predict their actions. When people put their shopping in their bags, what item do they take first? Which do they take last? Try to learn how stories are constructed, read a book or two about scriptwriting – they are all quite interesting, so pick any scriptwriting book at random. Try to film yourself as much as possible when experimenting and playing around. It will feel weird to watch yourself at first, but that threshold will soon be passed if you just keep on doing it. Be kind to yourself. It is enough to just let the flaws register, no need to hit yourself over the head. Learn to appreciate and enjoy the failures, and everything becomes easier. Above all, remember that all this should be joyful. If it doesn't feel joyful, either change what you're doing or make it joyful; have snacks at hand, play joyful music, dance, laugh..

TOM STONE

Republished with permission from <https://www.tomstone.se/en/melange/advice-for-an-amateur> The author, Tom Stone, is a Swedish full-time magician who have a good reputation for his practical innovations in the field.

For more information about his instructional ebooks and workshops, please visit: wargmagic.com or magic-workshops.com



Workshops for magicians is an initiative to increase and widen the average practitioner's general knowledge about magic as an art and a craft. To provide both the scientific underpinnings, as well as dramatic frameworks, in order to cultivate great experiences for both artist and audience. It is time to put aside the training wheels. We have a long experience of arranging and organising education for magicians, in all forms; lectures, one-day workshops, week-long workshops, books, instructional films, on-line learning and university courses. Mainly for experienced performers, as well as the occasional course for beginners.

It is our firm belief that a deeper and wider understanding of our art and craft will bring forth not only better and more artistic performances, but also more and richer venues for magicians to perform in.

We firmly believe in the Robert Frost poem:

Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Tom Stone is responsible for the educational content, as well as for the hands-on approach to teaching. Tom was also the head teacher for the world's first accredited university course in Magic at the Stockholm Dance and Circus University.

<https://magic-workshops.com/past>
<https://magic-workshops.com/course-evaluations/evaluations/>



Amsterdam Magic Society

Zeedijk 24

1012 AZ Amsterdam

amsterdammagicsociety@gmail.com

