



THE BUZZ

AMSTERDAM MAGIC SOCIETY

MARCH 11 IS
THE AMS-
LECTURE BY
DAVID BEN

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Photo by Paul Alexander

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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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DEAR READER

As I write this, I am busy composing a new stage show and writing new lecture notes. My goal is to write a new set of lecture notes every year. This to challenge myself creatively.

When it comes to creativity, I try not to force it. Ideas come in the most strange places: while showering or listening to music. Or even reading a magic trick. As an example, I have been studying variations again of Dai Vernon's "Travelers" where four signed cards travel to four different pockets. Then I try to find as much as possible about the effect and try to determine what I like and more importantly, what I do not like about certain handling's. handling's Almost as a chef, I combine the elements that I like and try, compose a new routine, write it up, and publish it in my lecture notes.

And once in a creative flow, I come up with new ideas and handling's for previous tricks that I wrote years ago. Again, creativity comes

in the weirdest places. If you are stuck creatively, it might help to speak with somebody. I was having a mental block on a certain routine and I called Markus Tervo who also had work on the routine I am working on. We brainstormed a bit and after we hung up, we both had new inspirations.

I also hope that The Buzz inspires your creativity. In this issue we have contributions from Joshua Jay on what audiences really think, Roberto Giobbi and the best card tricks ever, and a review of the first Amsterdam Magic Spectacular.

Fritz with a Z



DAVID BEN profile

Photo by: Paul Alexander

David Ben is a performer, writer, producer and publisher of magic. As a

magician, he was the sole protégé of Ross Bertram—one of the great sleight-of-hand artists of the twentieth century. In his four-decade career, David has performed throughout the Canada and the United States as well as in England, Italy, Mexico, and Japan.

He has co-written, produced and performed in numerous theatrical ventures including *The Conjuror*, *The Conjuror's Suite*, *Tricks*, *Natural Magick*, *Card Table Artifice*, and *Hocus Pocus*. He is the author of several books including *Advantage Play*, *Tricks*, *Zarrow – A Lifetime of Magic*, and *Dai Vernon: A Biography*. David is also the author of numerous articles and essays published in a myriad of magic journals over the past forty years.

David is a consultant for a variety of film, television, print and theatre projects including The Shaw Festival's production of *Ragtime*, Soulpepper Theatre's production of *Tom*

Stoppard's *Travesties* and *Rosencrantz and Guildenstern Are Dead*, Brian Johnson's short film based on Denis Lee's book of poetry *Yes/No*, Michael Ondaatje's award winning novel, *Divisadero*, and most recently, the Stratford Festival production of Eduardo d Filippo's *The Grand Magic*.

In addition to performing magic, David acts as a keynote speaker on creativity, innovation and problem solving. A feature presenter at The Walrus Talks (Performance), IdeaCity, and a two-time presenter at the Smithsonian, David has addressed a broad range of associations and corporate clients in the United States and Canada. Perhaps most significantly, David is the co-founder and current Artistic Director of Magicana, a performing arts organization and registered charity dedicated to studying and promoting magic as a performing art. (www.magicana.com) David has received numerous awards and recognition for his achievements in magic including the 2013 Masters Award from the [Milbourne Christopher](#) Foundation and the 2018 Media and Literary Fellowship Award (a co-recipient) from the Academy of Magical Arts (The Magic Castle).



AGENDA

January 26 20:00 pm JAM SESSION with Isaac "Chino" Ayala, The Butcher Social Club
Amsterdam Contact: [Jaron Lammertink](#)

January 27 - [Hocus Pocus - 14e Festival de Magie de Nivelles](#), Nivelles (Nijvel)(B)

February 1 - [Amsterdam Magic Show](#) Boom Chicago

February 12 - [Amsterdam Magic Society](#) Mascini, Amsterdam

February 15 - [Amsterdam Bar Magic Show](#), cafe De Buurvrouw, Amsterdam

February 16-18 - [Blackpool Convention](#) in Blackpool, England.

February 10 [Brocante De Kleine Joker](#) à Winksele-Delle (B)

February 17-19 - [Kapital Konvention](#) in Washington, DC USA

March 1-2 - [NEMCON](#) (New England Magicians' Conference).

March 2-3 - [Zauberkongress der WunderAkademie](#), Berlin

March 7-9 - [Winter Carnival of Magic](#) in Pigeon Forge, Tennessee.

March 11 [Amsterdam Magic Society, Lecture David Ben](#), Mascini, Amsterdam

March 14-17 - [Golden Cat](#), Gabrovo (Bulgaria)

March 15-17 - [Poe's Magic Conference](#) in Baltimore, MD

March 20 - [Double The Magic](#), Mascini, Amsterdam





We rock the roof!

How do you celebrate being the only (English-speaking) society in the Netherlands with the most talented and best magicians? You rock the roof off with a show to close the year!

A battalion of hungry young magicians was waiting to warm up the guests with their favorite magical appetizers. We moved the close-up magic to the theater where Omran was killing it. Jeffrey stayed downstairs frying people's minds. Freek was racking up quite a few miles, and Danny and I were trying to outdo each other with a calendar and a tic-tac. Speaking from experience, the guests were really "into the magic" as the buzz could be heard even before the show started.

Fritz, as always, was the Emcee of the evening with his mix of (bone-dry) humor and some impressive tricks. It's amazing that this man can make over 100 balloon animals behind his back.

Nadav didn't delve into the gambling routines this time but instead ventured into mentalism and numerology, and the audience really got into it. Even the (invisible to the audience) little mistakes weren't held against him, making him a nice

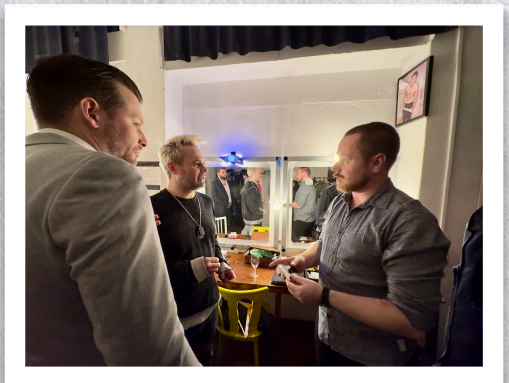
addition to the often sleight technical shows of the society.

Mister Lego himself (Jaron) then got to open his toy box and take the audience into his world of blocks and figures with a witty routine centered around his favorite toy from our own elementary school teacher.

Evan, handling the lighting and being on stage, is always a welcome surprise for the guests because if there's anyone who can get everyone on board, it's him. I was once again peeking from the wings during the climax of his act, and I find it incredible how it all comes together. Both Olivier and Zippo displayed immense skill with manipulation. Simply the best!

All in all, a successful show with a few well-deserved drinks afterward where we bothered the bar staff of Theaterhuis with cards and something about a little stray red car or something? (I personally hope to see it more often). Let's all agree to keep showing why we have the most fun job in the world. Then the guests will continue to have moments to escape from that (sometimes very nasty) world out there.

Slàinte, Killian



FOTO'S:
FRANS DE GROOT





What do Audience's really think?

(Part one)

As magicians, we deceive our audiences. But are we deceiving ourselves? Are there things — big things — that we get wrong about our craft? And more importantly, are there things our audiences can tell us that we aren't asking?

The answers, it turns out, are “yes” and “hell yes.”

“Magic by the Numbers” is a new research study about magic, and I’m proud to be a part of it. The goal of “Magic by the Numbers” is to get into the minds of people who watch magic. Magicians have written plenty about what they propose makes for good magic. But what do audiences really look for in a magic effect?

To find out, I collaborated with a major academic institution and an accomplished team of psychologists and scientists. And it all started with a phone call from a stranger.

In September 2014, I received an email from Dr. Lisa Grimm, who asked me to perform magic and speak in her college classroom. Dr. Grimm is a researcher and Professor of Psychology at The College of New Jersey, where she also conducts research on human cognition. She wanted an insider’s perspective from a magician. She believes — correctly, I think — that magicians have a lot to offer the field of psychology, and vice versa. It sounded like a fun gig, so I booked it. I opened with some magic, then spoke to the group. I always use the same talking points for speaking engagements: the basics of misdirection, and why magic is important. I spoke to students about why people love magic and why they are fooled by it. I explained that audiences, as Jerry Andrus put it, come to the wrong conclusions for the right reasons. But as I spoke, I could feel an existential crisis coming on. I was sharing these thoughts because I believed them, and my beliefs were confirmed by everything I have read or been told by wiser magicians. But where did they get their information? Could they be partly or entirely wrong? What if we magicians are the ones making inaccurate assumptions — jumping to conclusions about our audiences?

What matters in a magic trick? Do we understand magic as well as we think we do? Suddenly, in front of 100 students, I was filled with doubt about the very subject on which I was supposed to be an expert. So I did what any magician would have done: more card tricks. After the show, I shared my doubts with Dr. Grimm about some of the fundamental “truths” in magic that I had become skeptical about. How much do people care about the secrets? What makes for strong magic? Are people really as fooled as we think they are? I had dozens of

questions. While she didn't know the answers, she had a path to finding them: statistics, experimentation, and analysis.

Our collaboration began in January 2015 and continues today. In partnership with Dr. Grimm and The College of New Jersey, we have designed experiments to gather quantitative and qualitative data on the topics of magic, magicians, and deception.

“Magic by the Numbers” uncovered enough information to fill a book. But what exactly did we find?

Some of our findings revisited what we thought we had right, like whether women like magic more than men (they do) or what the most commonly thought-of cards are (red Threes). When people close their eyes and think of a magician, what kind of person do they picture? We also tested things that, until now, magicians have only guessed at. For example, when participants view the exact same clip of an effect, enjoyment is higher when the performer is introduced with accolades — awards, TV credits, high fees, etc. Did you get that? The same clip is enjoyed 52 percent more if people think they're watching some- one great. An ounce of reputation is worth a pound of presentation. We tested the effects of scale and proximity on magic. Do people prefer you to vanish a helicopter on a far-off stage or to vanish a coin right under their noses? (Scale matters more to most people than proximity.) Is it stronger, in the audience's mind, to vanish, change, or produce something?

(Changes test strongest.) What kind of trick is least memorable to audiences? (Card magic, sadly.)

Audiences of different backgrounds have different tastes, and we tested for this, too. A person's gender, age, and even religious background affect how much they like magic, and what kind of magic they like best. We'll explore the baggage our audi- ences bring to a magic show, and what we can learn from this. At the core of our study is the shocking

revelation that what people like most and least about magic is not what you might expect. In all, we tested for 54 questions I developed with Dr. Grimm and her research team. Some of the answers confirm what magicians have known for years, and in these cases, we now have evidence for our claims. But in an alarming number of cases, what we've been taught is dead wrong. I'll take you through our findings one topic at a time and, wherever possible, I'll offer some analysis on how we might use this information. These answers are tools for entertaining the public, so a good place to start is by asking the public what entertains them.

Who Did We Study?

To me, what makes “Magic by the Numbers” particularly helpful is the perspective. There have been numerous recent studies involving magicians, but the perspective (and the intent) has been different. Previous studies on magic have always been conducted by scientists — from the outside looking in. But without a magician's perspective, I have always found their findings underwhelming. I am not aware of a single systematic study conducted for the magic community. Until now. Here, we are examining magic with the specific intention of learning how to better deceive and entertain our audiences. It's an insider's look inward.

“Magic by the Numbers” is a comprehensive study designed by myself, Dr. Lisa Grimm, and her research team, led by Nick Spanola at The College of New Jersey. The study involved 526 participants: 482 from the United States and 44 from Europe, Latin America, and Asia. The ages ranged from 18 to 80; the average age of the people we tested is 30.8. We were unable to include children in our study, even though young audiences are a particularly important segment of the population. Most participants were paid to complete the survey, making this the only scenario I'm

aware of in which magicians paid the audience to watch magic. My background is in writing, not science, so I initially was concerned that 526 people was not a large enough sample size. However, Dr. Grimm correctly points out that most studies of this nature use fewer than 200 participants. Here is how the process worked: in conversations with Dr. Grimm, I outlined questions or areas I wanted to test. With her research team — and a big nod to Dr. Grimm’s assistant, Nick Spanola — Dr. Grimm formulated ways to test for answers that eliminated bias. Controls were used when possible, and A/B formats were often used to compare one result to another.

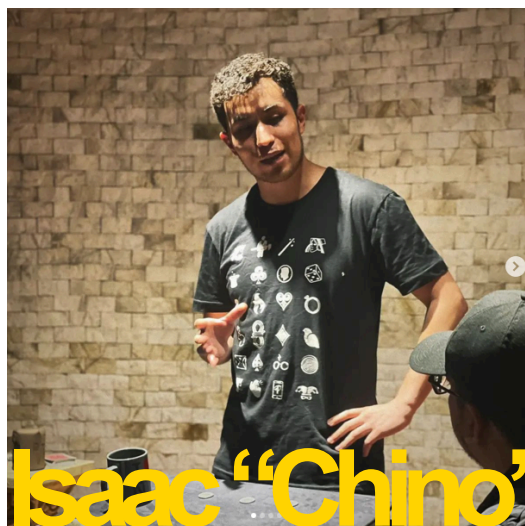
Much of the magic shown to participants was clips of my performances or tricks that we video recorded in a studio. We also used several well-known magic clips from other magicians. We chose clips with a history of high click rates and good reviews, to ensure we showed magic that resonates with the public.

(Note that on the subject of gender and accolades, the sample size was slightly smaller and was tested later in our study.)

(To be continued)

Special thanks to the following people, who offered their assistance with the article and the analysis. Simon Aronson, Kent Axell, Eli Bosnick, Rod Doiron, Andi Gladwin, Harrison Greenbaum, Anna Jay, Raj Madhok, Mike Vance, Ken Weber, and Gabriel Zucker. Thanks also to Dr. Lisa Grimm’s research team at The College of New Jersey: Heather Bruett, Jess Cassera, Rachel Dickler, Andrew Edelblum, Danny Gallagher, Erin Largent, Stephanie Mallinas, Alexa Nagasue, Adam Oppenheimer, Kalyani Parwatkar, Christian Sabella, Nick Spanola, and Tom Weiss.

JOSHUA JAY



Ayala Jam Session

"How does magic influence thought? Ideas must be able to be inverted, change colour, appear or disappear. It should inspire awe and challenge the limits of reason". With these words, Isaac started his Ted Talk.

Isaac says about his magic: I'm more "akin" to close-up magic, capturing my thoughts and feelings from the questions of our origins to my most anecdotal events. But his favourite thing comes from analyzing, thinking about magic, and getting to know different people and places.

You can see and listen to Isaac talk about creativity and magic in a jam session on January 26 at 8:00 PM at The Butcher Social Club in Amsterdam.

Information you can get from [Jaron Lammertink!](#)





ROBERTO GIOBBI

POSSIBLY THE 10 BEST CARD TRICKS ...EVER

I'm often asked what I consider to be the ten strongest and most artistic card tricks. I'm also often asked which ones I perform regularly, for what reason, and in which variant.

Umberto Eco in an interview stated that he considered lists to be a literary genre and actually gave a lengthy lecture on the subject of literary lists - this lecture has been published in his book *Confessions of a Young Novelist*. As a further proof of my humility I herewith publish my list of what I consider the ten best card tricks ever invented (in alphabetical order) plus some comments on each.

1. AMBITIOUS CARD

Everybody who has performed even a rudimentary version knows what a great impact it has on any lay audience. The subtext of a card freeing itself from the restraints of the mass (the pack) and rising to the top, thus liberating itself and finding its place at the top of the crowd is strong and its symbolic meaning universally appealing. Having the card signed at some point is a must in my opinion, as this is where the audience relates to the card and is emotionally hooked.

For study purposes I recommend Dai Vernon's routine in *Stars of Magic*, which is just magnificent: even if you never perform it, you'll learn a lot of polyvalent techniques and concepts, which you'll be able to apply in other works of yours.

I've performed many variations of this routine, and you can find one of the most elegant in *Card College 2* in the chapter on the Double Lift, Part 2. The Ambitious Card is the ideal plot that allows for a lot of improvisation, making it short or long, depending on the situation - and that's precisely one of its great assets. Although the trick is

almost an "automatic pleaser," there are several interesting problems to take care of. You must:

- Arrange the sequences in an order in which the drama increases with each repetition.
- Maintain audience interest during the multiphase construction without giving the audience the false impression that the trick is over after the second repetition.
- Find a good climax, which is not an anti-climax.
- And above all: Do not do too much! Five sequences are normally just right. If you are an experienced performer and the routine is solidly constructed, seven phases will be plenty.

2. BRAINWAVE

(Dai Vernon, with Paul Fox's idea of red and blue backs)

This is arguably the best mental card trick. I prefer Paul Fox's version where the reversed card is shown to have a different colored back, as it eliminates the obvious solution laypeople have in such situations, which is that the performer could have secretly reversed the card as the deck is spread (this thought often occurs when performing the classic "Invisible Deck").

If well presented, the trick feels straightforward and looks like the real thing. Furthermore it is immensely practical, as only one deck has to be carried and it plays well in close-up as well as on a fairly large stage; this trick literally "packs flat and plays big". If performed on stage, excellent lights are necessary and the staging and wording need to be very well thought out. Special care needs to be taken in the way the deck is spread, the card taken out and eventually displayed, so that it is visible for all and maximum clarity is achieved.

My version is as yet unpublished, but you might have seen me do it as I have presented it at several magic conventions in the past ten years, using a red card I place in a glass - this turns out to be the card

freely named by the audience. The method is different, but the effect is the same as "Brainwave." You can see me do this on my first Penguin Live Lecture of JAN 2014.

For many years I have also used Fred Kaps's version, where you use a sticky Joker with a different back, located on the deck's face. The named card is then placed on the Joker and the double card shown to be the only card in the deck with a different back. (My handling will be detailed in my upcoming book Stand-up Card Magic.)

This is a great method that can be adapted for birthdays, as Edward Marlo did in one of his versions ("Female" in *Thirty-Five Years Later*), or for companies by putting their logo on the back of the card.

In small theaters I used to do a version with a beautiful presentational idea by Carlhorst Meier, where you have three roses in a vase. You then throw the roses to three ladies, who make up the identity of the card, which is then found to have a red back. This will also be part of my upcoming book Stand-up Card Magic.

3. CARD ON WALL (PINETTI'S VERSION)/CARD ON CEILING

This effect happens twice: the first time when it is performed, and the second time when the card on the wall (or, even better, the ceiling) is seen and somebody tells the effect - this latter aspect is a feature, which very few tricks possess.

The first professional version to be described, as far as I know, is in Henry Decremps' book *La magie blanche dévoilée* (1785) and features Giuseppe Pinetti's (the Copperfield of the 18th century) version. Not very practical, but fantastic in effect.

The first version I ever performed was Matt Schulien's, as it is described in Phil Willmarth's book *The Magic of Matt Schulien*. I highly recommend this book to anyone who is interested in performing close-up magic for lay audiences.

For some time I performed "Stuck-up Card," a handling published by Don Alan (in *Close-Up Time With Don Alan*), where there is a double-faced card on the face of the deck that has the head of a thumb tack stuck to the side facing the deck. A duplicate of the card is forced and lost in the deck. You can then clearly show

that the selection is neither on the top nor the bottom. You then only need to secretly fix a pellet of wax to the face card and throw the deck toward the ceiling, where the bottom card will stick, showing the duplicate face of the selection and the tack (fake head). Beforehand you've shown a few thumb tacks, apparently taken one, but really none, and appear to have thrown it into the air, where it has magically "caught" the selection. Whatever version is done, in my opinion the thumb tack or similar device is essential for it to be a real magical effect. Personally I don't like the popular version where you control the card to the top, band it, stick wax on its back, then throw it at the ceiling. Any intelligent spectator, as soon as he has recovered from the surprise, will merely ask: "How did he get the chewing gum on the card?" The magic has now be converted into a puzzle, or what Vernon used to call "intrigue magic", but I won't argue its effectiveness and marketing success.

4. CARD STABBING

This is one of the few really dramatic card effects. I wish I could have seen Malini do it. But you can find good versions in *The Dai Vernon Book of Magic*, in *The Tarbell Course*, in *Dai Vernon's Tribute to Nate Leipzig*, and many other places. For the past 20 years and more I've been using a version to close my parlor and stage act - that's how highly I think of it. Basically I use a wooden board and a newspaper to cover the cards (rather than wearing a blindfold). This is a method you can find in *Tarbell*, with an idea by Holland's Bob Driebek. However, in the many years I've been doing it, I have added many bits and pieces that make it the "pièce de résistance" of my act. I could give a lecture just on this one trick ... and have (but I could do this on most other great trick as well). This, too, will be in my upcoming book *Stand-up Card Magic*.

5. OUT OF THIS WORLD

(Paul Curry)

Along with "Brainwave," this has to be the best mental card trick. The effect is so incredible, the procedure so clear, and the method(s) good enough, that it makes for the almost perfect card trick. The only drawback is that it isn't suitable for all occasions, since you need time and an attentive audience. It requires a lot of common sense and years of performing experience to know when to do this and when not.

In the past I've used dozens of versions with full or partial decks, sleight-of-hand and self-working (see a nice version in my Card College Light, based on an idea by John Kennedy, where the synergy of a routine is used to get into the necessary set-up). The best version I've ever seen is Juan Tamariz's, although Michael Weber has also come up with several very clever methods that will fool even well-informed magicians. Paul Curry's original is described in many places, including World's Beyond.

6. RISING CARDS

This is perhaps the only trick category where the effect is visually extended in time. All other card effects are conceptual (which, of course, is their strength), needing a longer dramatic construction to then culminate in a final effect. Also, it falls in the category of "animation," which isn't so often used in card magic. Generally I prefer routines where several cards rise, ideally three.

Currently I have no version in my active repertoire because I simply cannot do everything. But I used to do the routine in Expert Card Technique with three cards, as well as a version for stage with Anverdi's Electronic Jumbo Card Rise. For close-up, I've obviously employed the Devano Rising Cards for many years, which is superb, but also Ted Biet's gimmick, and routines using two cards connected with an elastic band. Dave Solomon makes and sells a good gimmick for this with two Jokers and dental dam. Don't disregard simple manual versions such as those using the McMillen plunger principle, or "Pinkie Does it" and the "Pop-Up Card," both in Royal Road to Card Magic. The latter two are especially good when used within a series of revealing several selected cards.

A very good routine is Dr. Hooker's, accurately described by Jim Steinmeyer in an article in Genii, and inaccurately elsewhere (such as in Greater Magic), and brought to life again by John Gaughan and Jim Steinmeyer twice at the Los Angeles Conference on Magic History. I had the good fortune to see it, but that's another story.

The best practical professional routine I've ever seen is, again, by Juan Tamariz. It will be in one of his upcoming books, but please (please!) do not write in to ask me when it will come out - ask him... The topic, however, is worth a complete lecture, even a convention. As a matter of fact a whole.

Escorial Card Conference was once held on the subject.

7. RITO DE INICIACIÓN

(Luis Garcia/Juan Tamariz)

As far as I know this has only been published in Spanish. It starts out with the cards in new deck order. Then an endless series of amazing tricks are performed, several of which are the most astonishing gambling demonstrations one could imagine, and at the end - after maybe 30 minutes of great card magic - the entire order is restored. This was shown to me by Juan Tamariz, based on an idea by Luis Garcia, about 30 years ago, and to this day it is the best card routine I've ever seen in my life - and I've seen a few ... Although everything was explained to me, I never dared to do it (you would have to practice every other day just to remember the handling).

8. SLOW MOTION ACE ASSEMBLY

(Vernon, Ascanio, and Tamariz)

I have a personal love affair with Ace assemblies and that's enough for me to justify its inclusion in this list.

I can't count the versions I've done in the almost 40 years I've now been practicing and performing magic. Certainly Ascanio's versions, done by him, were something to behold (see the books by Jesus Etcheverry The Magic of Ascanio). "Picasso Aces" by Phil Goldstein (in Focus) is a version in which the Aces have different colored backs then indifferent cards to which I have added many details of handling and which, for many years, was Lennart Green's favorite. Each time we met he would say, "Roberto, do the off-color Ace Assembly for me!"

I also really like and have performed many times Dai Vernon's second method from Stars of Magic. And then there is, of course the Hofzinsler routine using double-faced Aces now called by the misnomer "MacDonald's Aces" - I've done dozens of versions (one I liked very much is in John Mendoza's second book Verse Two by Mary Wolf). Once again the ultimate version I've ever seen is Juan Tamariz's "Slow Motion MacDonald" and it should be published in one of his forthcoming books (again: please don't ask me when it will come out - nobody knows, but when it is published you'll see it advertised).

9. TOTAL COINCIDENCE

(Tamariz)

This trick is one of the masterpieces of card magic, especially when done by its inventor. It is, however, much more difficult than it seems, particularly because the method is basically self-working. Its major difficulty is the rhythm and the ability to count cards several times without having the spectators fall asleep.

Although I have Juan Tamariz's permission to do it professionally, I've never dared, as it is so much his. But I know several top professionals are doing it with great success - recently I've seen Steve Cohen close his "Chamber Magic" show at the Waldorf Astoria with it, and he got a standing ovation. It is described in Juan's book Sonata.

10. TRIUMPH (DAI VERNON)

I either do the original handling as described in Stars of Magic or my handling described in Card College 3. In the first volume of Revelations DVDs (highly recommended, but difficult to watch), the trick is performed and discussed by Dai Vernon. Here he teaches an important lesson: every trick needs a plot in order to have an emotional hook. A card trick, or any magic trick for that matter, which doesn't have an emotional hook is an inferior trick, a mere demonstration of how clever the performer is. Read what Vernon has to say in Stars of Magic and use the text (patter) he suggests: it is wonderfully simple, but converts what would otherwise be just a trick into a "performance piece".

FINAL CONSIDERATIONS

When Lewis Ganson asked Dai Vernon which one he considered to be the best card trick for laymen, the Professor didn't hesitate to answer, "Matching the Cards, by Nate Leipzig". Therefore, I would like to add this trick as a bonus. I'm partial to the version I perform myself, and which you'll find in the section "Free Downloads" on my homepage, precisely under the title of "Matching the Cards". You can also see me perform the trick in my Penguin Live Lecture 2 obtainable through Penguin Magic.

To close let me say that the reason I think these ten tricks (plus one) are so good is that they are classics. By definition this means that they have a clear plot, a straightforward procedure, an impenetrable method, and above all a subtext that

clearly speaks to the audience's subconscious and makes it fascinating, attractive, interesting, symbolically meaningful, and therefore magical and entertaining.

If you can master just one version for each item in the list above, you could easily belong to the top ten percent of card magicians in the world. But even if you don't, simply by studying various versions you will have a wonderful time, grow in the process, and have a feeling of great satisfaction. That's far more than many people can say from their daily activities.



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SALE!

Some of the books and Penguin Live lectures mentioned in this article are on sale on his website!



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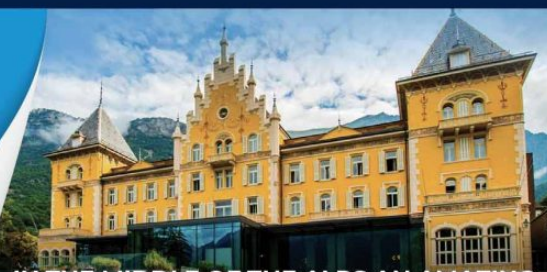


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