



# THE BUZZ

AMSTERDAM MAGIC SOCIETY



RADEK HOFFMAN  
GIVES A LECTURE  
FOR THE  
AMSTERDAM MAGIC  
SOCIETY ON  
MONDAY APRIL 8

April 2024

ISSUE 4

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I'm preparing for the Golden Cat convention in Bulgaria. It's quite a trip to Gabrovo but with a few of the Amsterdam Magic Show team it will be a lot of fun.

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Blackpool has become the convention of choices, starting with the decision of which hotel, with or without hot water. But as the convention begins, the choices become increasingly difficult.

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GANDALF

David Ben, a Canadian magician originating from Toronto, lectured in Mascini in Amsterdam, the regular venue for the monthly meetings of AMS.

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## THE GRAND ILLUSION

A talking head on a table, a ghost appearing on stage, a stereoscope showing the Egyptian pyramids in three dimensions: in the nineteenth century, optical illusions became quite the sensation. The audience loved it!



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](mailto:amsterdammagicsociety@gmail.com)

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## DEAR READER

**A**s I write this, I'm preparing for the Golden Cat convention in Bulgaria. It's quite a trip to Gabrovo but with a few of the Amsterdam Magic Show team it will be a lot of fun. Yann Frisch and David Stone will be there and we will do a show at the Sofia Live Club. Even though we do the AMShow a lot, we still need to rehearse a few things, specifically sound cues, lights, and staging. Perhaps we need to adjust our material.



This is also what our special lecturer, David Ben, talked about: venue influences your material. If you're performing a card cheat show, it's best to create that atmosphere. I also really liked that he collaborated with other arts

(composers, poets, etc.) to create this immersive experience with magic. What an inspiring lecture, David could've gone for hours. The Q&A at the end was amazing. And because of his contributions to magic and to this magazine, we were delighted to give David an honorary membership to the Society.

To follow up on that, Leif Olberius and Martin Hansson (from the Swedish magic ensemble, Mystique) will give a workshop on Thursday, March 21st at Q-Factor in Amsterdam. They will provide feedback, mostly from a theatrical perspective. There are few spots left, so if you're interested, feel free to contact us.

We're looking forward to seeing Radek Hoffman's lecture in April. In this issue you will read reviews of the Blackpool Magic Convention by Peter Vogel, of David Ben's lecture by Gandalf, the third installment of Joshua Jay's "What do audiences really think?" and more.

Enjoy reading!

*Fritz with a Z*

# Radek Hoffman

## MAGICIAN-MENTALIST-PERFORMER-AUTHOR

A Man of Mystery, an Illusionist, a Mentalist... whichever way you look at it these words leave you wanting to know more. Radek Hoffman is an enigma, and behind his unique allure of charm, elegance and magic he is everything you would hope for and more.

With 17 years of experience, Radek has been captivating his audiences with a mix of magic, mentalism, suggestion, manipulation and psychology. His delivery is intriguing - mesmerizing even and draws you in to the magical world of his passion.

Boasting amazing opportunities to work with leading brands such as Microsoft, Mars (Snickers) and Hilton Hotels, Land Rover to name but a few, Radek has showcased his many talents across the world from London to Dubai.

He is also official Magic Circle member. Particular highlights:

- 2 theatre sell-out stage shows in Poland: Incredible (2016); Man Who Knows (2017); and his recent debut here in the UK: Mind Games (2019) London run in Barons Court theatre: Me, Myself & Magic (2021)
- Author of two books about mentalism: "Mentalim Secrets - 2016" and "Book of M - Mind, Magic, Mentalism- 2018"
- Series of shows in UAE for "Dubai Summer Surprise festival" in 2009.
- Co-founder of the first Polish Museum of Magic located in Villa Milscha, Poland, Lodz. - 2014.
- Magic shows and lectures in many European city's like Rome, Prague, Warsaw, Lodz, Krakow, Oslo, Nicosia, London, Manchester.

Come to Mascini in Amsterdam on April 8 to see his lecture (free for members!).



MAGICBAR

PRESENTS

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DOORS: 6:30pm | STARTS: 8:00pm | TICKETS: [MagicBar.BG](http://MagicBar.BG)

## Lecture David Ben



On March 11th, David Ben, a Canadian magician originating from Toronto, lectured at Mascini, the regular venue for the monthly meetings of AMS. Shortly after finishing his studies in tax law, he decided that his true passion in life was magic (and not designing structures to evade taxes). Like most of us, he had an “icon” in magic. Just as we had Fred Kaps, Tommy Wonder, etc., David’s great example and idol was Ross Bertram, then also living in Toronto.

What did we learn? No new sleights, but many forgotten “old sleights” that till today still “serve the purpose”, no new tricks but classics of magic in their original form (and still equally impressive as “in their own time”), sometimes slightly adjusted to personal taste or updated.

These classics came from – among others - Nate Leipzig, Max Malini, and – of course – from Ross Bertram, to name just a few great names of the past. David made it very clear that not so much these effects by themselves were impressive in their own right, but that the presentation of the old masters turned them into lifetime memories for the audience.

Timing and pacing, the full use of the stage, maximum and continuous contact with the public, choreography not only on the stage but also of the body: the legs, the head (“direction”), the arms and hands, etc. The entire lecture of all in all well over two hours was a whirlwind of effects, tips, and advice, elucidations, and clarifications. At first, you are overwhelmed by the great amount of energy, but soon one gets to realize that the source of this energy rests in David’s boundless passion for magic. So here you have the explanation for “that trick”.

I personally love to learn and hear about “concepts”. A concept provides you with insights and stimulates your further thinking on the

subject. Concepts that David described were his classification of the “craftsman versus the artist”. By this, he meant that we have to learn our craft, all the basic skills, sleights, moves, etc. That’s because we like to learn and grow in magic. To turn magic into Art, we have to select the effects that greatly appeal to us and continuously polish, adapt, adjust, improve; not hundreds of effects, but just a small number of effects with which we can create our act.

David puts this in other terms to further illustrate his analysis: i.e. Hobby (passion) versus Market (if you want to choose magic for a living). “The scene contains the act”, as he puts it. So the stage, backdrop, music, lighting all add to the final result (impact!). Think of: “Immersive Theater”, where there is no escape possible from the “suspension of disbelief”. So: “Add texture to your show”. David has adopted the persona of a court jester in his act. To improve your stage self-confidence, David recommended studying the Alexander Technique, a technique well known in acting classes. Better than studying is actually taking some of these classes, which should be readily available in most places



according to David because of the popularity and general acceptance of this technique. So what did we see: “magnetic” knives clinging to the fingers, old as Methuselah but “in David’s hands” a very impressive and entertaining routine of some ten minutes, the complete opposite of “Uncle Harry can let a knife stick to his hand. A well-constructed card routine with three selected cards disappearing and reappearing in impossible ways, torn and restored cigarette paper (Leipzig / Malini) which turned into a true miracle in David’s hands because of the finesse in handling and – again – structure and choreography, a swallowed and regurgitated knife (largely along the lines Malini “did it”), a matrix routine done without a shell or extra coin and therefore as clean as they come.



- we get daily bombarded by “new and improved” effects because magic dealers need the turnover for their living, but real magic lies at our fingertips, mostly “for free”. However, as we know there does not exist such a thing as a free lunch, so the actual investment consists of: time to study, practice, select (what suits you), to play with it, analyze, think and experiment. In short: “less is more”, quality over quantity! Enjoy magic in your own time as much as you like, but if you want to make it your living: do not forget to produce a marketable product in the end.

With retroactive effect one gets to appreciate not only the great talent and skills of Ross Bertram, but even more so for his attention to detail, to “naturalness”. The routine has reportedly been published in *The Stars of Magic*, so where is my “darned copy”? After finishing this review, my next thing to do is to retrieve this book and study this routine! Twisting the Aces with a “twist”. David restructured this classic effect by using the stem of a wine glass as “display”, thus not only turning a close-up effect into a parlour effect but also “seemingly ruling out the possibility of employing sleight of hand”. Finally: “expansion of texture” again an “oldie but goodie”. In David’s hands and with his way of presenting, again: a true miracle!



This was David’s first visit to Amsterdam, and he mentioned that he did not want it to be his last (as he enjoyed himself so much here). Thanks a million, David, for lighting the spark of magic again in all of us in such an enlightening and enthusing way. You can sign me up already for the “next one”.



Ross Bertram initiated David into the art of magic so all his endeavors and efforts would not get lost with his passing. This evening David passed on the torch of magic not only from Ross Bertram but of many of our great predecessors in magic. A job that could not have been done in a better, stimulating, and more respectful way. Well done David and keep on “magishing” for the rest of your life, the best way to “stay young forever”!

So what did we really learn altogether in the end:

- in general: do not overlook or discard the classics of magic but more specifically: learn the true “secrets” of the masters (staging, timing, pacing, audience interaction or participation, setting the scene etc.)

TEXT: GANDALF  
PHOTO’S: FRANS DE GROOT



# Out of sight out of my mind

**Performing memorable effects and variety**



When I was growing up in magic (I still am in some way), I always heard that one can't perform a show with only playing cards. This was according to those people both true for a walk-around gig where you'd do about sets of three tricks at a table, as it was true for a formal show, be that one or two hours of formal magic.

I've always said that I thought that this was completely untrue. Even when I was younger, I couldn't put my finger on why, but I just knew that it wasn't true. Something in me was screaming out that it couldn't be true. Now that I'm older, it's a bit easier to put a finger on it.

The reason why the people (magicians) always said that it wasn't possible was because they understood on a certain level that for an audience not to get bored, they needed a sense of variety. This is true; for the audience to enjoy a show, be it a short set, or a full show, they need a sense of variety. However, as Tamariz says, they've made the mistake of assuming that the variety lies in the props that are being used. We should look at the variety of effects, not at the variety of the physical material.

If you do a color-changing card effect, such as slap aces, and follow this up with a spellbound,

you're essentially doing the same effect. You're changing one object into another. This is not variety, this is just variety of effect, just of the object. A variety of objects while doing the same effect might fly by a few times; however, after repeating the same effect 4 times, the audience will start to feel bored, and there is nothing to stimulate them.

It is completely possible to perform a show with only cards, but it's also a very difficult task. Not only needs there to be a variety of effects, but also a variety of emotions, and even once you've got a variety of emotions, you've got to make sure that it doesn't get too intense for the spectator, so you have to build in a moment for them to relax. You also have to make sure that not every effect is a miracle (talking about a longer show) because if everything is miraculous, they won't be impressed that you're able to do something; "Of course, he can do that too, he did all those amazing things before" (this is an idea of Ross Bertram). So once we have considered the variety of effects, emotions, and the interviews in which we want to do them, it's time to perform a memorable show. This show might take many forms. It might be in a casual scenario in a bar and can be up to two effects.

But, it might also take place in a professional walk-around setting where you'd do up to a



maximum of 5 effects, or it might even translate to a formal show. All of these shows are different, but they also all have one thing in common. You want to be memorable. Even more, I want my magic to be memorable, this also makes me understand that not everything I do is going to be memorable. But, it can add texture and structure to the show to make it an enjoyable experience.

My twisting the Aces routine won't be as memorable as my card-to-wallet routine. There is a simple reason for this. It's not that my twisting the aces is a bad routine, far from it, I've given it a presentation that makes it truly impossible and people freak out over it. But the simple reason remains that a card coming out of a wallet is a simpler and more memorable image for the spectator to remember.

One way that I always like to imagine this is to think about the spectator talking about what they've experienced to a friend: The twisting of the aces would be something like "I met this guy and dude, he did nothing, but still the cards in his hands kept turning over". Okay sure, that's a good trick to experience, and people will look as if they see water burn.

But still, it's not the most amazing story when you tell it. As opposed to the card-to-wallet "I met this guy, and dude, he took my card out of his wallet" "Ooh so did he have a duplicate card?" "No man, I put my signature on my card, and it kept jumping all over the place and ended up in his wallet behind his zipper compartment, what the fuck!"

This is obviously a very strong image just like it is a very strong story to tell; another one would be a coin bent, people could tell about this guy who bent a coin in their hand and then finally show them the coin and how it's bent.

This again is a very strong image, but more importantly, it's simple. Like LePaul used to say, simplicity is the keynote to good magic.

Magic that is easily understood and is simple is usually strong, hence it is also impossible. It will be memorable. It's like Vernon used to say, "A good effect can be described in one sentence". Which is why Triumph is such a miracle "He shuffled the cards face-up into face down and the next moment they were fixed".

This simplicity is the key to strong and memorable magic, although, we also have to think about how easy and impossible it sounds when someone else explains it. Even though the twisting the aces is simple and impossible. Meaning, it's simple enough to understand immediately when experienced that it's impossible for that to happen.

Yet, it doesn't translate well to a story as well as "I met this dude that could read my mind" or "I met this dude that can vanish and duplicate money". Some tricks just leave a more memorable mark. Meaning that some effects are inherently stronger than others. But, this also comes down to what you do with it. Giving it a personal story, making it you, and truly thinking about the contrast between the initial and the final situation can enhance a trick greatly.

Remember, magic is in the details. Be that presentational or method-wise. In the end, all of it boils down to presentation, even changes in method, as they might enhance the presentation. But I'm digressing. The point is that you want your magic to be simple enough to be understood easily, while also having variety in a set, and finally, you want to end with the strongest most memorable effect. Leave them wanting more, not having seen enough.

For all of that to be achieved we first have to understand what magic we're doing, for which the test described above (them telling a friend) is a perfect way. Once we understand what the audience experiences we can start to craft their experience from there.

RICO WEELAND



# What do Audience's really think?

(Part three)

## Can I Get A Volunteer?

Do people love participating in magic shows? Or do they despise being put on the spot? I was curious about this because a better understanding of a spectator's true feelings about participation could change the way we look at choosing and using volunteers.

The answer, as you might expect, is all over the place. But the trend is clear: 67 percent were very excited about assisting and 16 percent were mortified by the idea. (Seventeen percent were indifferent.) The more people have seen magic, the more likely they are to want to help. Incidentally, people who identify as religious are more likely to want to help. They are also more likely to enjoy your material and to believe that what you are doing is real.

Not everyone wants to help us, but there are plenty of those who do. The moral of this story? When looking for volunteers, just ask. This is the next question we gave to participants: Imagine a magician approaches you right now and offers to show you a trick. What would you rather see: a card trick, a coin trick, a large-scale illusion, or mindreading?

Mentalists rejoice — mindreading was the most popular choice by far. Fifty percent of everyone surveyed wanted to see mentalism over cards, coins, or illusions. Illusions were the second, cards third and, sadly, just three percent of the public preferred coin magic.

No matter what response people selected, they were then asked whether they would prefer to observe the trick or to be a participant. The goal here is to find out not only what kind of magic people prefer, but also whether certain genres elicit different desires in terms of participation.

The news gets better for mentalists. People who like mindreading also overwhelmingly enjoy participating. Of those who prefer to watch mentalism, twice as many wanted to participate than observe. Contrast this with card magic. Of those who love card magic, just 27 percent wanted to help, while 73 percent preferred to watch. In fact, with all other genres of magic, people preferred to observe rather than help. The only genre

people actively wanted to be involved with is mindreading.

Why is this? The data doesn't point to any definitive answers. My guess is that mindreading is the only subgenre in which the participant's experience is radically different from observer's experience. Watching someone's mind being read sounds far less enticing than having your mind read.

What kind of people enjoy mindreading most? They are people who are least interested in watching magic on television and who are least impressed with big props. Instead, people who prefer mindreading (and volunteering) prefer proximity. They want to be close, and they want to experience it for themselves.

Confidence plays a role, as well. People who identified themselves as "self-confident" were eleven percent more likely to want to help, and self-confidence is associated with a higher enjoyment of magic in general.

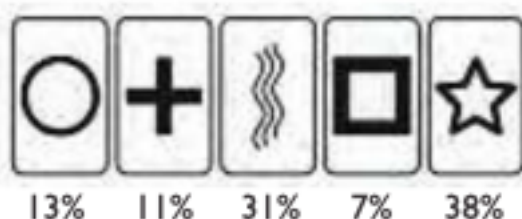
If you wish to entice more people to volunteer, you might consider asking for assistance with a feat of mindreading, or arrange your show so that the participation is focused on the subject of mentalism.

## Think of a...

The next section will be of particular interest to mentalists and close-up performers. The group was asked a control question. We asked people to imagine things: favorite food, any number, any symbol, any playing card, any color. The images and choices were randomized to eliminate as much bias as possible, and in many cases participants were invited to write in their answers.

Of the five ESP symbols (Circle, Plus, Wavy Lines, Square, Star), 37.6 percent chose the Star, and 31.2 percent chose Wavy Lines. (Circle was the next most popular, with 12.5 percent, followed by Plus with 10.5 percent,

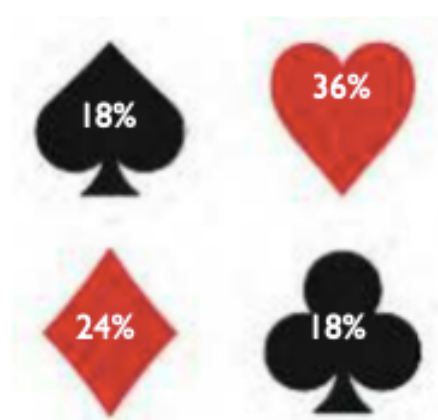
and lastly Square, which was chosen by just 6.5 percent of the people.)



Now to playing cards, which are the results in this section I looked forward to the most. If we can gain some simple insight into which cards most people think of, we can put this secret advantage to use in a number of ways. These are the results:

Hearts came in first (36 percent), and Clubs and Spades (each at 18 percent).

The most commonly thought-of card was the Queen of Hearts, followed by Ace of Spades, Seven of Hearts, and Two Hearts.



Interesting, I think, but not that useful. But if we change a tiny aspect of how we ask the question, we can drastically affect the results and learn something useful.

We conducted an A/B test in which half the group was asked a control question ("Please think of any card"), and the other half was asked the same question in a slightly different way ("Please think of any card, but not something obvious like the Ace of Spade or the Queen of Hearts")

This added element, asking them not to think of “something obvious like the Ace or the Queen, ” made the data much more predictable. When you add this phrasing, people thought of a red card nearly seventy percent of the time. The list of thought-of cards also changed:

- Two of Diamonds
- Three of Diamonds
- Three of Clubs
- Three of Hearts
- Four of Diamonds
- Seven of Diamonds
- Seven of Hearts

This is called semantic framing. The concept is that different words give us different perceptions of events. In this case, if you say to a spectator “Think of any card, but not something obvious like the Ace of Spades or the Queen of Hearts,” you can follow it up by making several statements with relative confidence:

“You’re thinking of a red card. And it’s a spot A Diamond. The Two of Diamonds.” As before, I don’t suggest you rely on these numbers as an effect, but it’s valuable to know how most people will think before even they know.

Here’s another example of semantic framing. When asked to think of any color, it’s very hard to discern in advance what people are going to think of.

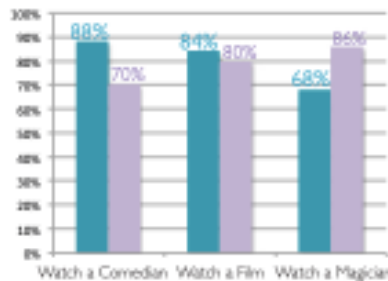
But if you say, “Think of any color, such as green or yellow,” one color emerges as a clear favorite. Blue was chosen 33 percent of the time. When blue wasn’t chosen, purple and red were the next likely favorites. By giving the examples of green and yellow, you effectively eliminate those choices, and at the same time cause people to choose a color that contrasts greatly with your examples. Similarly, if you ask someone not to think of an obvious card like the Ace of Spades or the Queen of Hearts, note that this phrasing effectively eliminates any Ace or Queen from being chosen, and it pushes people toward

selecting a low-value Diamond. People are sensitive to our phrasing; they react to it, and in ways that they might not be aware of or fully understand.

## Gender

Because we have demographic information on every participant, we are able to revisit our data and test for things like religiosity, age, and gender.

The most useful demographic discovery is that, in general, women enjoy magic more than men.



Part of understanding a person’s beliefs in magic is understanding a person’s beliefs outside of magic. We asked all participants a series of fundamental questions about belief. 24 percent of men and 41 percent of women identify themselves as “religious.” 44 percent of men and 72 percent of women report believing in God.

Is it possible for humans to “read” the minds of other humans? 12 percent of men surveyed believe mindreading is possible, while 10.4 percent of women surveyed believe it is possible.

Can people communicate with the dead? Only 12 percent of men surveyed believe so, but 34.3 percent of women surveyed believe communication with the dead is possible.

Is it possible for humans to do “real” magic? 12 percent of men surveyed believe real magic is possible, and 14.2 percent of women surveyed believe it. (To be continued)



## PETER VOGEL

Blackpool has become the convention of choices, starting with the decision of which hotel, with or without hot water. But as the convention begins, the choices become increasingly difficult; the schedule is so packed that it's impossible to see everything. And when you do make a choice, you have to get in line early to get in, so you always end up missing something.

For example, I regretted eating at a restaurant instead of Subway and missing Steve Valentine's show; I later regretted it. However, the choice to go to bed or talk to Ben Hart about his show in the Ruskin bar was a good one.

This year, there were 140 dealers, and because they were better spread out in the Winter Gardens, the dealer room was much better than in previous years, and you could see everything better. But it's impossible to see everything, so when you heard from colleagues about something cool to see, you rushed to find it, hoping it wasn't sold out. I think sales have never been as good as this year, especially with electronics dealers being busy with each other.



Mac King was probably the best seller this year; after his lecture, you could buy a signed poster for 15 euros, and he sold for more than 4 hours non-stop, which is understandable because he

had made the best advertisement. His show started with an almost standing ovation of 5 minutes before he even started, but he definitely lived up to it. His show lasted an hour but was perfect from start to finish, but that's to be expected with 5000 hours of experience.

[Young-min](#) was the highlight of the Friday gala, which was impressive because the whole gala was of a high standard. The show was opened by [Lilliana Clifton](#), a 15-year-old girl who performed a dance act. And the juggler [Remi Lasvenes](#) left everyone wondering how his juggling balls sometimes just hung still in the air.

The Sunday gala didn't have any real standouts; it was good, but we weren't blown away.

Overall, everything was of a high standard these days, and the Blackpool convention has grown into the largest magic event in the world. They are almost at the point where they can't get any bigger, but they handle everything so professionally that I think they will still manage to grow to 7000 visitors; we just have to make even more choices.



# The Grand Illusion

200 years of Virtual Realities

Teylers • Museum of Wonder

Feb 17, 2024 to Sep 01, 2024

A talking head on a table, a ghost appearing on stage, a stereoscope showing the Egyptian pyramids in three dimensions: in the nineteenth century, optical illusions became quite the sensation. The audience loved it! Just as we now see a picture of the Pope in a trendy designer coat with astonishment. It is impossible, but it seems real.



In the exhibition “The Grand Illusion – 200 years of Virtual Realities”, Teylers Museum takes you back to the nineteenth century, to the roots of virtual reality, augmented reality and fakes. The exhibition room of the oldest museum in the Netherlands transforms into a house of mirrors.

Experience nineteenth-century and contemporary virtual realities: have a look in the highlight of Teylers, the Kaiserpanorama, step inside a kaleidoscopic space, look through a VR headset and be entranced by images made by artificial intelligence – or are they? From mirrors and projectors to the digital genius of AI: The Grand Illusion shows the experience of yesterday is not so different from the experience of today. Roll up, roll up for The Grand Illusion!

## Mass spectacle

In the nineteenth century optical illusions became a mass spectacle. People gaped at the grandest and most astonishing optical effects, often created with the latest techniques and developments in science. With spectacular theatre acts and exciting attractions at funfairs, the public’s imagination was captured by this new and revolutionary kind of entertainment. Worlds usually out of reach and things impossible, now looking more real than reality: these virtual realities are fascinating.

## Pepper's Ghost and Tupac

The technique behind people as apparitions ('Pepper's Ghost') is still in use and still causes the same excitement and amazement. Think for example of Tupac, who, after his death, suddenly appeared on stage among other artists - 150 years after the invention of this technique. Concerns about the credibility of the realities created were also raised in the nineteenth century. On the basis of comparisons with today, The Grand Illusion once again poses the topical question: is seeing believing?

## Collaborations

The Grand Illusion is the first exhibition in the Netherlands on the intersection of science, technology, theatre and mass entertainment. The scientific collection of Teylers Museum holds lots of material containing optical illusions, prompted by a fascination with the workings of the eye. The Rijksmuseum, Eye Filmmuseum, the Cinématèque française and several private collectors and museums, among others, have contributed objects on loan. For public events, Teylers Museum will work with Eye Filmmuseum, Schuur Haarlem and the Rathenau Instituut.

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# AGENDA

April 4 - [Amsterdam Magic Show](#), Boom  
Chicago Amsterdam

April 8 - [Amsterdam Magic Society](#), with  
Lecture of Radek Hoffman, Mascini  
Amsterdam (Members only)

April 11-13 - [The Gateway Close-Up  
Gathering](#) in Collinsville, Illinois (near St.  
Louis, MO).

April 18-20 - [WonderBash](#) in Grand Rapids,  
Michigan.

April 21-23 - [52 Friends Magic Convention](#) in  
Hamburg, Germany.

April 24-27 - [Obie's 4F](#) Invitation Only  
Convention (Fechter's Finger Flicking Frolic)  
in Buffalo, New York

April 28 - [MAWNY](#) (Magician's Alliance of  
Western New York): Batavia, NY

May 2 - [Amsterdam Magic Show](#), Boom  
Chicago Amsterdam

May 4 - [Tampa Bay Festival of Magic](#) in Tampa,  
Florida.

May 7-9 - [Collector's Expo](#) in Los Angeles,  
California

May 10-12 [Magic Festival](#), Czech Republic

May 12 - [Magic Circle Convention](#), London

May 13 - [Amsterdam Magic Society](#), Mascini  
Amsterdam

May 17-19 - [AbraCORNdabra](#) in Des Moines,  
Iowa - Website: <http://abracorndabra.com/>

May 23-26 - [FISM / European Championship  
of Magic](#) in Saint-Vincent, Italy





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