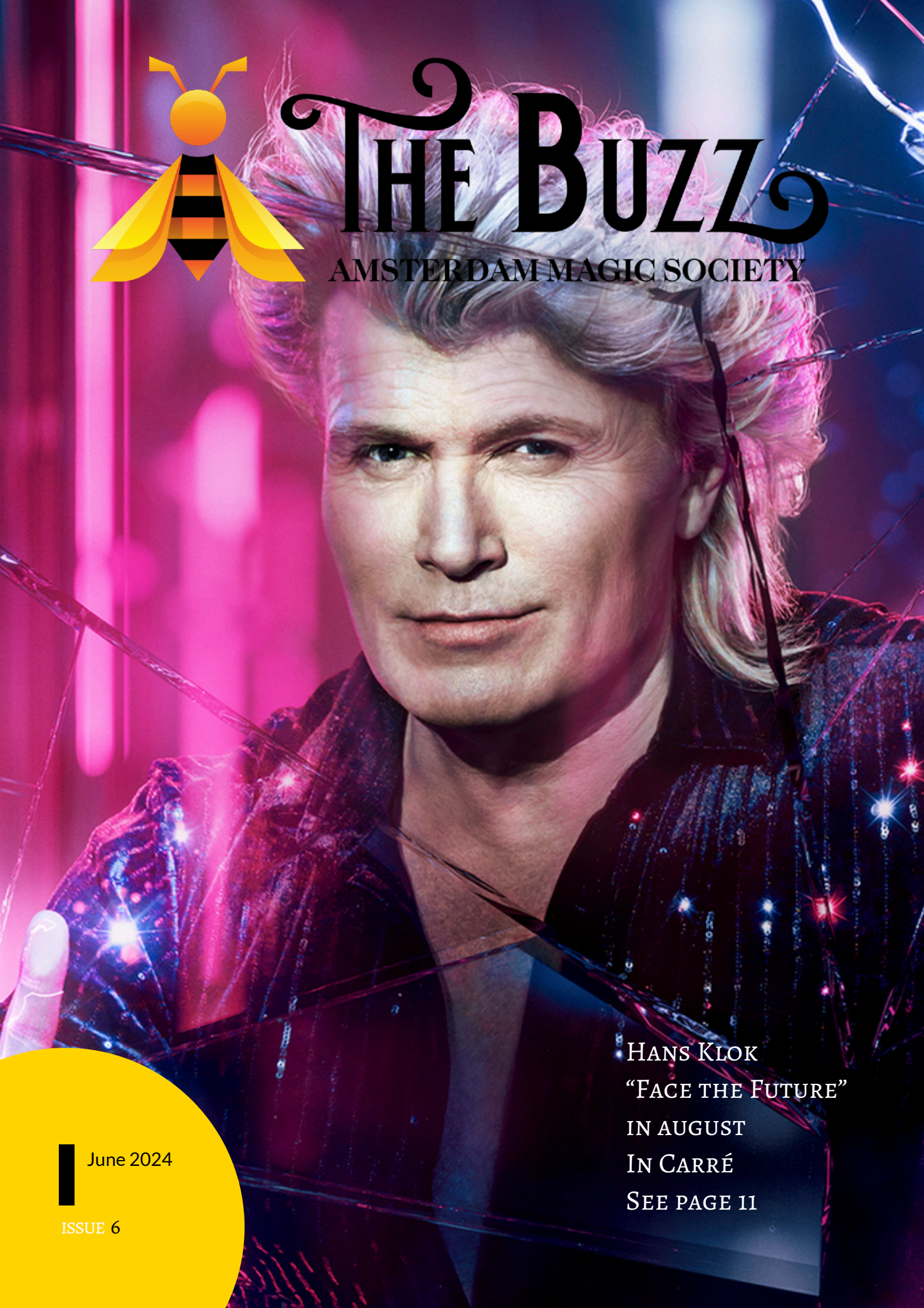




THE BUZZ

AMSTERDAM MAGIC SOCIETY



HANS KLOK
"FACE THE FUTURE"
IN AUGUST
IN CARRÉ
SEE PAGE 11

June 2024

ISSUE 6

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Tell me all the ways you need me
I'm not here for long
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TODAY'S BROKEN DOGMA

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Never do the same trick twice
(for the same audience).

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've just visited the [Magic Festival](#) in the Czech Republic. You'll read about my experience there later in this issue. In any case, it was a fun gathering where I was reunited with people I first met 10 years ago when I lectured in the Czech Republic.

This month's cover features Hans Klok, who is performing shows at the most famous theater in Amsterdam, Carre, titled ["Face the Future"](#). How do we, as magicians, face the future? I've noticed during my walkaround shows that fewer people are carrying cash.

So, I'm now working on a few new tricks involving credit cards. Mobile phones have become an extension of people, so there are a lot of effects involving mobile phones, not to mention apps.

When it comes to new technology, magicians have always been at the forefront of incorporating it into magic routines. Think of [Marco Tempest](#) or [Simon Pierro](#). This will be the same with AI. Already, AI has been the subject of controversy when it comes to the arts: music,

photos, text, etc. Artists are scared of being replaced. However, I believe that AI will not be able to replace magicians. Maybe a manipulation act, but AI replacing a magician like Dani Daortiz? I hardly believe that because there is a human element at play. We need the audience to create magic, and I think AI is unable to think from an audience's perspective. But who knows what the future holds; I may have to change my mind.

In this issue, you will read the last part of Joshua Jay's essay, why we practice magic according to Helen De Cruz, a contribution from Fernando Figueras, and more.

Enjoy reading!

Fritz with a Z



Why we practice magic

Humans love magic. Discord servers, YouTube channels, and Instawitches show that magic is more popular than ever. We enjoy performances where skilled magicians make lemons or elephants appear and disappear before our eyes.

Not many academic philosophers discuss magic, however, five centuries ago, prominent Renaissance philosophers, such as Marsilio Ficino (1433–1499), Giovanni Pico della Mirandola (1463–1494), and Giordano Bruno (1548–1600), wrote extensive treatises on the topic. They conceived of magic as the ability to work wonders, and as such it merited close philosophical attention.

In *Wonderstruck*, I treat magic (like science and religion) as a cognitive technology that harnesses our sense of wonder. Magic connects to wonder in two ways. First, it is the ability to do wondrous things, and hence a kind of power. The word “magic” derives ultimately from the Proto-Indo European word for “power.” Second, magic is passive: it denotes our amazement at wonders we don’t fully understand. The word *thaumaturgy* ultimately derives from the Greek root *thaumazein*, which means to wonder. Magic relies on both these aspects: active power and passive wonder.

Consider a magic trick such as the cups and balls, which is cross-culturally widespread

and was already mentioned in a letter by Seneca.

A ball seemingly vanishes from the magician's closed fist to reappear under a cup. This is repeated until eventually, the magician makes a lemon or some other object appear (in lieu of a ball) under one of the cups. This trick relies on object permanence, our ability to track occluded objects. The magician uses misdirection (demonstrating the cup is empty) to maneuver the ball under it. We are also beguiled because we attribute intentionality to hand gestures.

The sleight of hand used is the French drop, where an object is seemingly transferred while remaining in its original position. At a neural level, there is a clear difference between surprise and wonder: a surprise action, such as a hand swiping a coin away, elicits a different response from a magical action, where a coin disappears into thin air. Adam Smith already theorized about this difference between surprise and wonder in his *History of Astronomy* (1795): we expect the ball to disappear and reappear in the cups and balls magic trick; we are not surprised, but we "will still wonder, though forewarned of what we are to see."

While it is tempting to focus on sleight of hand as the essential part of stage magic, magical performances are a more encompassing art that strive to create beauty and a compelling narrative. As stage magician and philosopher Larry Hass explains, witnessing magic can be empowering because as the audience you get to share in the idea that we can achieve the impossible. Stage magician Teller describes magic as a kind of playful epistemology, "the heaviest philosophical ideas you can possibly have, dealt with in the silliest way."

But magic is more than diversion. In fact, historians, anthropologists, and philosophers have speculated that magical practices lie at the origin of science. Consider a philosopher such as Giordano Bruno. According to

Frances Yates's classic monograph *Giordano Bruno and the Hermetic Tradition* (1964), he was not burned at the stake for his acceptance of heliocentrism but because he dabbled in hermetic magic. For Bruno, there was no clear dividing line between early science and magic. Consider his definition of natural magic from his *On magic* (1584):

"Magic refers to what happens as a result of the powers of attraction and repulsion between things, for example, the pushes, motions and attractions due to magnets and such things, when all these actions are due not to active and passive qualities but rather to the spirit or soul existing in things. This is called "natural magic" in the proper sense."

According to Bruno, magicians, alchemists, and other dabblers directly manipulate natural materials and observe the effects of their manipulations. Like many other Renaissance magicians, Bruno saw magic as entirely natural: phenomena such as magnetism and electricity were bizarre but not of supernatural origin. By contrast, natural philosophers tried to airbrush strange phenomena away. The origin of science, accordingly, lies in recognizing that strange phenomena are natural and that we can gain control over them.

In addition to Yates, philosophers such as Neurath saw magic as a precursor to science. Otto Neurath (1882–1945) is now best known as one of the co-founders of the Vienna Circle (Wiener Kreis) in 1924, and of the associated philosophical movement known as logical positivism. His philosophy of science is intimately related to his cosmopolitan, progressive political ideas.

Neurath wanted to present an ideological alternative to the fascism which was growing in his home country Austria in the 1920s. To stop the far right, he argued that we should aim for clarity of thought,

practicality, and improving the lives of people who were hard-hit by the financial crisis of the 1920s. In their 1929 Vienna Circle manifesto, he, together with Hans Hahn and Rudolph Carnap insisted that “the scientific world-conception knows no unsolvable riddle.” Their vision of science was connected to their concern with collective human life, including improving the lives of the working class, public education, and social reform. They presented magic as the intellectual ancestor of science: we should be “returning, after a metaphysical interlude, to a unified picture of this world which had, in a sense, been at the basis of magical beliefs, free from theology, in the earliest times.”

Neurath believed that magic as a human practice is rooted in the same commonsensical, practical thinking that motivates modern science. Science is not elitist, but the opposite: it is a range of practices that people use to help improve their lives. He saw working-class people as resembling Indigenous people, striving to solve concrete problems that their natural and social environments pose. As he explains in *Empirical sociology* (1931) magicians, like scientists, try to find causal connections in opaque phenomena:

“What we have of systematic and orderly action and speech thus seems to go back to primeval systematic orderliness as found in magic. The scientific tendency to link everything with everything else, to regard nothing as indifferent, clearly already belonged to the age of magic.”

Unfortunately, the Vienna Circle was forced to stop its activities in a growing climate of fascism and eventually the murder of one of its members (Moritz Schlick). But Neurath points out an important aspect of magic: magic shows our ambition to deal with the wondrous and not shy away from it, to find

connections in a causally opaque universe, and to come up with practical solutions based on those connections.

Magic shows how wonder and power are in a dynamic relationship: we are confronted with wonders we can’t explain, but we try our best to figure them out. When you watch a magic show, you can’t but help wonder at the secrets behind each sleight of hand, and a big subgenre of magical performance consists of revealing how classic tricks are accomplished. Wonder is thus not the endpoint of knowledge, but a starting point. As Adam Smith puts it, “Who wonders at the machinery of the opera-house who has once been admitted behind the scenes? In the wonders of nature, however, it rarely happens that we can discover so clearly this connecting chain.” Thus, wonder prompts us to continue to look for hidden connections and to try to untangle how things are done.

Helen De Cruz



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Out of sight out of my mind



Tension

Tension is something that is spoken about often in magic if you look at the right places; however, it is not talked about as often as it should. Tension and relaxation are the keys to either hiding sleight of hand or completely giving it away. Think about it, whenever we are exerting tension, it usually means that we are trying to force our will onto something. This might be in the gym trying to exercise our muscles, willing to lift our body during a pull-up. Or this might be the tension that we feel in our jaw while being stressed at work.

The tension in both scenarios comes from us trying to achieve something. The key to invisible sleight of hand is having the appearance that you try to achieve nothing. It is not about the sleight of hand being invisible; it is about the body giving no single clue away that something might have even happened. Because if your pass is perfect and invisible, but there is a certain amount of tension in the body, the observant spectator might note that something happened. They might not know what has happened, but they will know that there was a moment when something happened. That moment is already enough to give the magic away and ruin the moment of surprise in the magical moment. But how do we work on having no tension? Tension usually builds up in the shoulders and arms, at least, I've noticed that it does this for me while trying

to execute difficult sleight of hand. My shoulders tend to shrug and this is where my tension will build up. I believe that this is a universal thing for all of us; although, it is common for tension to develop in different parts of the body for different people. I never noticed where and when the tension was developing until I started to practice yoga and mindfulness. I don't practice yoga as much anymore; although, stretching and mobility training are still things that I do regularly.

These practices of stretching and especially yoga teach you mindfulness over the body. You become more aware of how your state of mind is influencing your body and where, but most importantly, how to relax tense parts of the body. Getting a greater awareness of the body and how you move is of great importance for invisible sleight of hand. Your body is the main tool that is being used for sleight of hand, and it is also the first thing that will betray you. You might have a perfect palm, but your body will be the first thing to betray you and put your palm on display.

For this reason, I think it will be very beneficial for anyone to study a bit of yoga, mindfulness practice, or any other practice where you are consciously moving and focusing on relaxing the body.

RICO WEELAND



It was an adventure of magical proportions! Picture this: Uherske Hradiste, Czechia, home to the ninth Magic Festival. Yeah, it's a mouthful, right? But boy, was it worth it! Every two years, this festival lights up the scene with wonder and excitement, and let me tell you, this year was off the charts!

So, there we were, bright and early on Friday morning, kicking off from Schiphol. A hop to Vienna, a skip through a two-hour drive, and voila! We landed in Uherske Hradiste. And guess who was sharing the ride? None other than the enchanting Juliana Chen herself! Cue the magic talk!

But hold on to your hats, because Juliana hit us with a curveball: favorite close-up magician? Tough one, right? Do you have a favorite? After checking into our hotel and grabbing a quick lunch (with a side of brewski, of course), we dashed off to register at the Klub Kultury. And let me tell you, things kicked off with a bang! Brazil's own Daniel Prado wowed us with his Tesseract lecture, mixing theory and card magic like a pro. Then came the competition, followed by an evening extravaganza featuring world-champion mentalists Anca and Lucca. Trust me, their blindfold act stole the show!

Post-performance, it was time to mingle over some grub and drinks, serenaded by Moravian tunes. Yup, you guessed it, it was a night to remember!

Saturday morning dawned with more magic on the menu. Tamas Badar from Hungary took the stage, followed by the ever-intriguing Juliana Chen. Theory, body movement, card manipulation—she's a wizard in her own right!

Giancarlo Scalia from Spain then eased us into a discussion on relaxation and tension, though with all the translations, it felt like a whirlwind! And oh, the gala show! Matej Kodes kicked things off with bubbles in blacklight, setting the stage for a whirlwind of acts. From Adam Kotzinsky's manipulation to Anca and Lucca's gypsy-inspired magic, it was a feast for the senses! And let's not forget Jan Vaidis, the grand prix winner, who dazzled with illusions galore!



Of course, no magic fest is complete without an afterparty, or two. Sunday morning rolled around, and we dove into more lectures, soaking up wisdom from Alain Simonov and the dynamic duo, Anca and Lucca. Magic tricks, marketing tips, you name it!

And as the festival wrapped up, we left with new friends and memories to last a lifetime. Who's up for hitting the magic circuit in Amsterdam next? We're ready for round two! #europapa ----

FRITZ WITH A Z

TODAY'S BROKEN DOGMA

**Never do the
same trick
twice
(for the same
audience).**

CAMPUS MAGICO

Meant to protect our beloved secrets, this old adagio keeps us afraid, always playing defensive rather than offensive (using tennis terms).

For a moment, dream of a world where the dogma were

"always play the same trick at least twice (for the same audience)".

We would have Darwinianly evolved to learn how to move the cheating moments and techniques around, like a master improviser feeling the right moments for the right notes, dynamics, and intensities.

Probably this dogma fixes in our mind the idea that different performances are supposed to be clones of each other, therefore the dangers are many, like exposing the secret or boring our audiences.

But let's be honest: How often do we indulge in the guilty pleasure of watching for the nth time the same videos of Tamariz, Derren or DaOrtiz.

Why keep our audiences away from the childish pleasure of anticipation knowing what's coming and nonetheless "bam! comes the slap" that makes us giggle even more than the first time.

Play it again, Sam.

A line that is music to a musician's ear, is like spikes poking at our fears to us!

To the extent that there is plenty of literature on how to deflect this request!

So shall we always give them what requested? Are we "on-demand" puppets or magic jukeboxes? No, of course not.

But as discoveries happen when walking the road less travelled, thinking on how to break dogmas will immediately take you to new lands.

Today I try to encourage you to reflect on how you would repeat some of your tricks twice in a row, using it to create an unexpected expressive variation.

Complimentary Brainfart

I have written down several ideas on the topic as they come to my mind.
Last one is my favourite.

Repeat the same trick in a row: First time mentioning what you will do next while doing it:

"In a minute I will take your ring like this, will disappear and reappear in this box in your hands, like that, understood?"

Second time:

"Do you remember how I took your ring, disappeared and rematerialised in this box? Ahh, good memories, right?"

When asked to repeat a trick in an impromptu situation:

"Ok, ok... I'll do it again. But you have to help me as my short term memory is terrible.

So, what happened first?

Ah, and then what happened?

Really? Let's do it. It sounds so out of character for me but OK.

And here is when I told the crocodile joke, right? Let me tell you what happened to the bishop's maid instead... In the wallet? No way! Did I really make it appear here?? Ops, yes, here it is!"

A paperballs-over-the-head

First time:

Classic Slydini's routine

Second time:

Using a second spectator you do it again but this time throwing the paper balls to the topit.

Rashomon (1950,Akira Kurosawa)

T. A. Waters took the title of this film to name the concept better known as Dual Reality as labeled by Kenton Knepper.

This Japanese film shows how objective reality is unreachable. We construct our own reality from the small bits that you perceived.

You do a routine two or more times from different points of view or with different characters, or different intentions (comedic, poetic, flat, obscure...).

Gaston Florin has a wonderful cups'n'balls routine where he portrays a different kind of magician for each phase.

Two or more magicians together.

My favourite kind of magic.

A magician do a trick involving lots of shuffling.

Before revealing the effect he realises he has forgotten something off-stage (a sword) so he momentarily leaves.

A second magician comes in, sees a deck of cards and offer the audience to show them a trick which happens to be the same trick as his partner. Realising that he needs something to end the routine (a sword) he

momentarily leaves the stage while the first magician returns, sword in hand.

The first magician doesn't know that anything has happened, so he unknowingly continues where he left it.

The second magician, sword in hand, returns and when reaching the centre of the stage both of them notice each other freezing and looking in the eye.

They slowly glance at each other's sword and then slowly look at each one's sword.

An Ennio Morricone melody starts playing and of course they start duelling each other.

After a few attacks, feints, parries and ripostes a card appear in each sword that are crossed like an X in the air.

They look at the cards, they look at each other, they look at each spectator and synchronously say "What was your card??", dramatically revealing that both got it right.

We have rescheduled the new date for Monday, May 20th, at 7:30 PM (Paris time).

The edition of Unconventional Magic, titled "Breaking the Dogmas", promises to be an enriching experience filled with learning. We look forward to your presence and active participation.

Please remember to secure your participation by registering at the following link: Registration Link. If you have already completed this step,

FERNANDO FIGUERAS

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Learn about Physical Theatre, Symbolism, Composition, Improvisation and Emotion.

Sign up now →

10 QUESTIONS TO HANS KLOK

1) Most memorable show you performed at?

That was in 2006 at the FIFA World Cup. All the big soccer stars were in the audience like Johan Cruyff, Pele etc. It was an honor to perform there.

2) What is one of your hobbies?

Reading. I can lose myself completely in a book. I like to read biography's and of course I love to read about magic.

3) Favorite city?

Amsterdam.

4) We can wake you up in the middle of the night for...

A good pasta

5) Who inspires you as a magician?

My audience and all the young talents in magic.

6) One magic item you cannot live without?

Deck of cards

7) What magic routine are you working on at the moment?

I am preparing at the moment for my new theatre show which is going to be absolutely spectacular. A lot of new tricks and illusions will be in the show. So I am working on different new tricks and illusions at the same time.

8) Sawing a Woman in Half or Substitution Trunk?

Substitution Trunk

9) What country would you like to visit?

India. I have never been there.

10)

One piece of advice you give to somebody who wants to become a stage illusionist.

Practice, practice and practice.

FRITZ WITH A Z



Click on the pictures for a video.

For tickets click on this link:

THEATER CARRÉ

Wed August 7
20:00
Try-out,
SOLD OUT

Thur August 8
20:00
Try-out

Fri August 9
20:00
Première

Sat August 10
20:00

Sun August 11
15:00

Thur August 15
20:00

Fri August 16
20:00

Sat August 17
15:00

Sat August 17
20:00

Sun August 18
15:00

Thur August 22
20:00

Fri August 23
20:00

Sat August 24
15:00

Sat August 24
20:00

Sun August 25
19:00

See for other
performances in the
Netherlands:

THEATRE TOUR

HANS KLOK

FACE THE FUTURE

A MAGICAL JOURNEY
THROUGH TIME

KONINKLIJK THEATER CARRÉ



What do Audience's really think?

(Part five)

How Did They Do It?

For centuries, magicians have worried about audiences finding out how their tricks are done. It turns out that audiences don't care nearly as much as we think they do.

We showed our group a video of an appearing helicopter illusion (and controlled the test with other similar effects). After the trick ended, we gave everyone a choice. Would they rather watch how the trick was done or watch a performance of another trick? We are giving people a choice to watch magic or to scratch the itch and learn how magic works.

Sixty percent preferred to watch another amazing magic trick; the other forty percent were more curious to learn how the trick was done. To our delight, the people we tested were more

interested in watching mysteries than solving mysteries.

We also need to rethink what it means when someone wants to know how a trick is done. We often take this as a negative quality in a spectator. We even tend to blame ourselves if a spectator seems frustrated when they can't figure out how a trick is done. We've all heard the phrase "It's not fun to be fooled," and some of us believe this. But when asked what people love most about magic, nineteen percent of people cite being fooled as a positive experience. (Ten percent of these people are distinguished as loving "being fooled," and nine percent most enjoy the act of trying to solve tricks.) Trying to figure out a magician's tricks is, for many, their favorite part of the whole experience.

We can unpack this concept further. In another experiment, we showed participants clips of three different levitation videos: levitating a dollar, levitating a card, and levitating a girl. The dollar levitation was filmed extremely close to the performer. The card video would be considered parlour magic, and the floating lady was seen from a distance, as it would be if you watched the illusion in and complexity to the floating lady illusion (finally, some good news for the box pushers). Scale, in this case, does matter. People also opted to rewatch the stage illusion more and they thought they knew how it worked less. The illusion fooled them more completely. Forty-three percent of the people who watched the card levitation had a guess as to how it was done (and nearly all of them guessed correctly: thread).

With age, people become less curious about how magic works. Across all effects tested, older people were less curious about how effects were done. The average sixty-year-

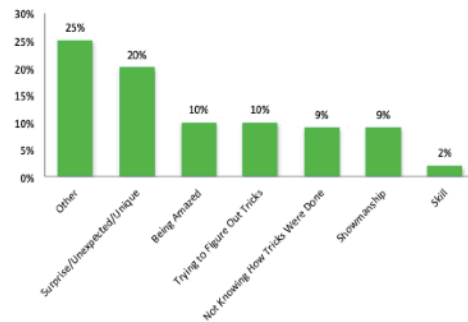
old in our survey was most likely to be fooled and least likely to offer a solution. The younger the person, the more likely they are to think they know how something is done.

There are two important conclusions to be drawn here, and both of them may affect how we think about our magic. The first, obvious point is this: repeatedly during the experiment, spectators nailed magicians on methods involving invisible thread. If you use thread for audiences, be careful you aren't fooling yourself. The evidence doesn't preclude using thread entirely, but if you're doing a floating bill effect, be aware that almost half the spectators believe they know how you're doing it. The most interesting conclusion we can draw from this data is that people want to know how something is done when they already have a suspicion. When people enjoyed an effect, they were less likely to guess (or to want to guess) how it was done. When they had a suspicion about the method, they preferred to guess at the method instead of watching more magic. This means that if our effects are soundly constructed and highly entertaining, our audiences will be less concerned with methods. If we are challenging in our presentations, or our tricks have moments that arouse suspicion, people will treat our material like problems to be solved.

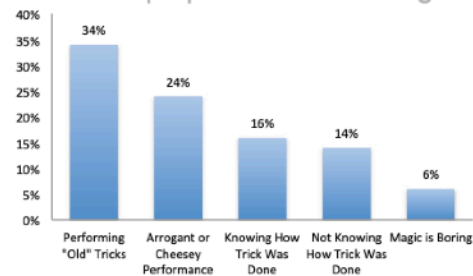
By the way, many times in the survey we asked people if they "would like" to watch a video exposing how various tricks are done. Once they decided this, however, you'll be happy to know that they didn't actually get to see how anything was done. We were interested in the data, but not interested in actually revealing methods. What do people like most about magic? a theater. Afterward, we allowed spectators to guess at the method for each and to rate their enjoyment of each performance. After each trick, spectators were offered the chance to replay the video in full or to take a guess at the method. The order of the videos changed randomly, in case spectators tended to remember what they saw last more favorably.

This experiment answers several important questions: Are people's guesses at the methods

What do people like most about magic?



What do people like least about magic?



accurate? How much do they care about methods? Is bigger better? Or is being close to the magician more important? Let's explore guesses first. People attributed the most enjoyment, surprise, and complexity to the floating lady illusion (finally, some good news for the box push-ers). Scale, in this case, does matter. People also opted to rewatch the stage illusion more and they thought they knew how it worked less. The illusion fooled them more completely. Forty-three percent of the people who watched the card levitation had a guess as to how it was done (and nearly all of them guessed correctly: thread). With age, people become less curious about how magic works. Across all effects tested, older people were less curious about how effects were done. The average sixty-year-old in our survey was most likely to be fooled and least likely to offer a solution. The younger the person, the more likely they are to think they know how something is done. There are two important conclusions to be drawn here, and both of them may affect how we think about our magic. The first, obvious point is this: repeatedly during the experiment, spectators nailed magicians on methods involving invisible thread. If you use thread for audiences, be careful you aren't fooling yourself.

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Getting Real

In order to enjoy magic, audiences must suspend disbelief. After all, there is no such thing as magicians doing real magic. But even something so fundamental as belief in magicians has never been tested until now. We were interested in finding out how far people would stretch their disbelief, and whether there are magicians, tricks, or circumstances that cause people to believe that what they are seeing is real.

To begin with, we asked if they think it is possible for a human to memorize an entire deck of cards. Seventy-three percent of people thought this might be possible, and the older the subject, the more they thought it would be possible.

Then we asked if people think it is possible for humans to read the minds of others: sixteen percent absolutely did, and forty percent think it might be possible. Nearly 40 percent think it might be possible to do real magic, and 48 percent believe it may be possible to talk to the dead. Thirty-five percent of people also believe it might be possible to move objects with the mind.

This revelation shows a shocking open-mindedness about the possibilities for authentic magic, especially given the complete lack of evidence to support any of it. But certain performers — Uri Geller, Derren Brown, and David Blaine come to mind — have a performing style that is so realistic that many people do believe that what they are doing is real. Whether it's talking to the dead or moving objects with the mind, just short of half the participants believe these things might be possible. Audience demographics differ wildly depending on where they are, who you are, and what you're doing. But this data suggests that in virtually every show you do, some of your audience believes that what you are doing is real.

Is it possible to pinpoint who is most likely to believe? A self-identified belief in a God is positively correlated to belief in talking to the dead, mindreading, moving objects with the mind, and a belief in real magic. But since beliefs are not something we wear on our faces, this aspect isn't particularly helpful in choosing volunteers or audience members.

This data could be useful to those who believe it's ethically wrong to claim supernatural powers in a magic show, and could equally be used for those wishing to make their performances appear more like the real thing.



Looking Ahead

I shared our study with a valued friend, mostly because I just couldn't believe some of the results. He couldn't either, which is why he initially rejected the very notion of approaching magic with laboratory coats and clipboards.

"Magic is art, not science," he said. "If you do market research on what tricks are most popular, you're making magic for your audience, not art."

I agree. If everyone only performed magic that audiences identified with, our shows would all look the same: dreadfully safe and broad, and risking nothing in terms of experimentation. There would be no element of surprise that the audience so clearly craves. I believe that the very best magicians explore new horizons, and show audiences what they never expected to enjoy or think about.

But anyone who entirely rejects feedback from their audience is missing an amazing opportunity. Knowing what our audiences think about magic is important.

Understanding how our audience thinks about magic is invaluable to anyone wishing to improve. This study is no different from a thumb tip or a card force or a comment from someone after your show. They are tools, and the best magicians use every tool available to them.

Other magician colleagues rejected these results because they clearly conflicted with something in their own experience. "I do only card magic, and I get amazing reactions," someone told me. "My show has been filled with the classics for longer than you've been alive and I'm not changing a thing," another one wrote. "People hate being fooled. We've known that for years," said another.

To these people, my only response is this: your audiences disagree with you.

Even if your only takeaway from the study is to use an introduction to your show, your show can improve. If your only take-away is to do more card magic with other props, your show can improve. If you focus on using spectators who want to come onstage with you, your show can improve. Small, measurable improvements. And beyond these concepts, there are dozens of other tools for your toolbox, if you are honest with yourself and your magic.

In an old musicians' parable, an orchestra is about to begin a performance of Beethoven's "Fifth Symphony," arguably the most famous piece of classical music. Backstage, the conductor says, "I know all of you have played this piece innumerable times, and the audience has heard it many times. But tonight, I want you to play for two distinguished guests. The first is a little boy who is hearing Beethoven's 'Fifth' for the first time. The second is an old man, who will be hearing it for the last time."

I think about this sometimes before a show, for motivation.

But our study confirms that it's also quite literally true. Of the 526 people who participated in our study, 28 percent have never seen a magician live. This is shocking to me. For 49 percent of our participants, more than a year has passed since they have seen a magician live, and only 23 percent have seen a magician within the last year.

When you look out into the audience at your next show, remember that for many of them, you are the first magician they have ever seen.

END OF THIS SERIES OF EPISODES



AGENDA

June 3 - [Central Illinois Magic Get-Together](#) in Springfield, Illinois.

June 6 - [Amsterdam Magic Show](#), Boom Chicago Amsterdam

June 8 - [The Magic Circle History Day](#), London

June 10 - [Amsterdam Magic Society](#), Mascini Amsterdam

June 11 - 16 [Magic World Vienna](#), Austria

June 12 - [Double the Magic](#), Mascini Amsterdam

June 21-23 - [Magic Rally](#) in Saalbach Austria

June 21 -23 - FINLAND Magic Convention

June 22-29 - [Bryn Mawr College Campus](#), Philadelphia, PA

July 8 - [Amsterdam Magic Society](#), Mascini Amsterdam

July 11 - [Amsterdam Magic Show](#), Boom Chicago Amsterdam

July 31 - August 3 - [Abbott's Get Together](#) in Colon, Michigan USA

August 4-7 - [MAGIC Live!](#) in Las Vegas Nevada, USA

August 9 - 10 - [MagiCon](#), Clayton, North Carolina USA

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

August 14-17 - [KIDabra](#): The Conference of Kid Show and Family Performers in Chatanooga, Tennessee USA

August 15 - [Amsterdam Magic Show](#), Boom Chicago Amsterdam





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