



# THE BUZZ

AMSTERDAMMAGIC SOCIETY



March 2026  
ISSUE 3

## FRITZ WITH A Z

1/

What is your favorite magic movie? Mine is *The Prestige*—perhaps because I'm a fan of Christopher Nolan and his fascination with structure, obsession, and misdirection.

3 p.



4 p.

2/ INTERVIEW WITH PIFF THE MAGIC DRAGON

### FRANS DE GROOT

Superman has his cape. The Lone Ranger has his mask. And John van der Put has a spikey green felt dragon costume. Yet once he slides into his outfit, he transforms from van der Put to Piff the Magic Dragon.

3/ INTO THE OBSIDIAN MIRROR. 9 p.

### EDGAR BRUMAIRE

If you've ever walked toward a close-up table, a parlour stage, or a séance-style show and felt that familiar tightening in the chest—good. Not because anxiety is fun, but because it often means you're standing at the threshold of something alive.



4/

11 p.

REVIEW THE SESSION 2026

### FRANS DE GROOT



Celebrating its 21st anniversary, *The Session* remains London's most exclusive magic convention. Limited to just 400 attendees, it offers something fundamentally different from most national and international congresses: no competitions, no gala shows — just pure sessioning, shared experience, and meaningful connection.

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

Did you know magicians are sexy? No, really. If you need proof, check this out.

Speaking of sexy... our cover star says it all: Piff the Magic Dragon, Guest of Honor at The Session.

Frans sat down with Piff for an exclusive interview. I first caught Piff at the Edinburgh Fringe back in 2008—or was it 2009?—and seeing him now with a Las Vegas residency is just amazing.

Inside, you'll also get Frans' take on the full Session experience.

Now, about sessions... we just wrapped the first month of Open Session! It's been fun, it's been lively, and we'll keep the magic going through February. In March, we'll decide if it becomes a regular thing—fingers crossed.

And while we're on the topic of judging... the Buzzys votes are in!

A solid 63% of members cast their ballots, and the winners will be revealed in March. Tension is high!

So grab a coffee, settle in, and enjoy—this issue is packed with magic, stories, and a little bit of mischief.

## ENJOY READING

*Fritz with a Z*



***Do you want to perform at Magic Conventions now? You are famous now.***

It's so much. It's so expensive. This is me doing a big favour for Josh and Andi.

***OK.***

Now, you might also do a favour for another convention, but like we have to

## **Interview with Piff the Magic Dragon**

***In 2008, you performed at the Magic Surprise Day in Amsterdam. Did you like this gig?***

The gig of my life. It was all downhill from there. Everything was shit after that. We peaked. That was the best gig we ever did.

***Really?***

And everything after that has been a disappointment. Vegas pales in comparison to Amsterdam's library.

***I booked you because you won. The Magic Circle Close-Up Award in 2008, and you were available.***

Which is like a big ambition of mine to win. That was like a big deal for me.

***So I contact you. I need a lecture and a performance in the show, and you provided it. Do you give lectures now? Do you give a lecture here at The Session?***

Fuck no.

***Even not on Close Up?***

Not on anything. No. Nobody needs me to tell them anything.

get all of this stuff from America, all the way here, set it all up, and then, like, in Vegas, our show has 1300 queues, and that doesn't include lighting. Too complicated and too expensive, so it's tricky.

***If you compete in a FISM convention, in the comedy section, Maybe you could be the world champion.***

I could be, and I should be. I should do it. And I should fuck Mortenn Christiansen up. Then that should end his dominant position in comedy—no more. If you've won enough, I'm going to win. Mortenn wants to run every three years in a row. Where's the next one?

***Seoul (South Korea)***

So I don't think I'm gonna know how. It's a lot to carry around, and it's costly, too.



Forget it! You should pay for me to go to Seoul, yeah, to be a sponsor.

Or maybe the Amsterdam Magic Society!

***No, John, that's impossible! Another question: how did Piff come into your life?***

***I heard that in 2008, the same year you performed for us in Amsterdam, you started Piff the Magic Dragon, and at the Library, you did an illusion show with two assistants and no dragon.***

I think it was the Christmas before. I went to my friend's party, and she told me everyone was going to be wearing costumes, so I asked my sister, "I need a costume!" and She said, "I got a dragon outfit under my bed." And I said: "Okay, no further questions." So I went in this dragon outfit, and when I arrived, I saw no one else was in costumes. It was just me. I was the only one. Yeah. So my friend was there, and she said, " You should do this in your act. You could be Puffed, a magic dragon. And I was like, wait, I could be Piffed a magic dragon. My older brother Steve said to me, "That's really funny"

I'm going to try it, and as soon as I do it, which would be close to when we came out to see you, that's what I'm thinking around that time, as soon as I did it, I was like This is what I should do forever.

***Fritz, our president of the Amsterdam Magic Society, saw you that same year, 2008, in Edinburgh at the Fringe Festival. And he said that you did a sort of dragon act there.***

Yeah, maybe it was 2009, but...it could have been 2008. Yeah, 2009 was the year, the first year we went to Edinburgh. And it just took a long time to get it good. Okay, and it was not suitable for a long time.

***You now perform in Vegas, you're in the Flamingo, but how do you come there as a British magician?.***

It was just a series of fortunate events. I did Penn & Teller: Fool Us. And that went viral. And that got seen by a casting director of one

of these variety shows. And they said, " Can you come out and be a small part of this big show? I said, yeah, no problem. This big show lasted for seven months, and in seven months, they lost 40 million dollars. The show closed, so I've moved everything to Vegas to start my new life. I didn't have a job anymore. I had to sell my house and car to stay alive out here and make it work! I tried a bunch of things for about a year, and eventually I went on America's Got Talent. And that was seen by enough people so that I could sell enough tickets to have my own show in Vegas. Yeah, yeah, yeah, yeah. And then over the years, we just built it up, built it up, built it up.

***Is it a family show or only for adults?***

Not really. If you are 12, you may attend the show under parental guidance.

***I saw on your website that you were touring through the United States.***

Yeah, we tour as well. We do both.

***Oh, you do both? Are you not in the Flamingo?***

No, we do Flamingo from Saturday through Thursday. And on Friday, we go away and do a show and come back on Saturday. The year-round!

***Intensive!***

Yeah, a little bit busy. You earn a lot of money, but we're foolish.

***What are the criteria for the material you use in the show? How do you choose your material?***

It takes me a long time. And I don't have many good ideas. So eventually I'll come up with something, and then I'll work with a lot of talented people who turn that idea into something good. And then it takes like a year to come from the idea to getting it on stage.

But you know, back in the day, I used to come with like ten card tricks a week.

***As your famous VDP?***

Back in the summer of 2001 I invented VDP, the card is signed by the spectator at the outset, magically transforms quarter-by-quarter and is given away as a souvenir at the end with the spectator's signature still intact. I never see it done. I don't think I've ever seen anyone else do it.



***What's one piece of advice you would give a beginner in magic to start to become a professional?***

First of all, is there anything else you can do? Because this is hard. And it's a lot. So I would really think it through. What are your other options? But if you want to do it. And there are two paths. There's like... You can do it for money. When you go and do close-ups and...corporate parties. And then you can do it like... You know, you can do it because you enjoy the love of magic. Or the art form. And then you're making your own shows.

But that's really hard to do. You know, it's really hard to sell tickets. And you have to... You have to be lucky and work crazy hard.

But you know what you can do to get lucky? You can get more opportunities. The more different things you try, the more likely you'll get lucky. If you try one thing... Yeah, you never get lucky. If you try one thing, you miss the lucky one,

***And do you see yourself as a magician or a comedian?***

Magician

***Who does comedy magic?.***

Yeah

***What are your thoughts about magic in social media?***

Oh, I hate it. We have to do it, but I hate it.

***Me too.***

And we're terrible at it, but you have to do it. Exactly. You have to do it. So don't complain about it. But it's fucking awful.

***I asked some questions at the society in Amsterdam. And one question was, what do you prefer, an English or an American breakfast?***

English! I do like pancakes, but English Breakfast is number 1.

***What is your advice for magicians who want to perform in America?***

They must have a visa. That's not easy. Today is difficult. So do that bit. Then we can talk.

***Do you have a contract at the Flamingo till 2027?***

Yeah. 2027 from Saturday to Thursday. Friday is our day off, except when we go on tour.

***You should perform every day. That's heavy.***

I like it. It's my favourite thing I do. Yeah, I love it.

***But now you are on vacation here in your birth country.***

Yeah, it's terrible. Yeah? It's awful! There's a reason I left.

***Do you visit your family here?***

I do visit my family. They're the saving grace of this country.

***My daughter lives in England. She was born in Amsterdam.***

Why did she go to England?

**For a boy!**

Oh, gross.

**But she liked it very much. And another question. How is Jade coming into your life?**

11 years ago. Do you know who introduced us? Lance Burton!

**Oh yeah?**

Yeah, he said to me, can you do a show for a party at my house? And I was the male guest act, and she was the female guest act.

And she did a dance act, or so?

Yeah, she was like a dancer in it.

**I saw her presenting the first show here at the Session.**

Oh, yeah, yeah.

**She did it well. Yeah, she's excellent. Something goes wrong with Laura London lecture. She keeps talking; she did a split.**

Exactly. She's the best.

**I liked it. Improvise. Do you improvise in your show or not? Or do you have to do a lot of improvisation?**

I do a lot. But that's what keeps it fresh.

**But Jade is now your assistant?**

I would not call her that. Your words, not mine. She's part of the show. Is she my partner and my fiancée?

**What kind of role does she play in the show?**

She's like a co-star in the show. You know she likes dancing and mostly... okay, maybe she's the assistant in the show. Yes, and she is funny, too.

**What do you want to do in the near future? Always stay in Vegas?**

I've done everything I dreamt of, I've got no more dreams, my dreams are we're doing a new show. We're doing a couple of new things that are too early to talk about. Still, they're exciting, so we'll see if they take off, and, you know, I want to keep coming up with new stuff and like getting this, making the show better, yeah, you know, the show is better this year than it was last year. You know I change the show every year. We don't change it, but we like doing it. We try to get more comedy into the same time.

**How many people can fit in the theatre of the Flamingo?**

It's a 550-seat theatre. We don't open the balcony. It's dead to us.

**Okay, why?**

Because you can't see the stage, which is a problem.

**Yeah. In my view, too. That's strange that you built a theatre...with a balcony, but you can't see the stage.**

No, they have screens so you can see the stage. We like to do the show without the balcony.

**You have to perform here on a small stage in a flat room, with only the first three, four, or five rows able to see the stage; the rest have to look at screens.**

Josh Jay designed the room. Josh Jay personally designed everything you see in the room. And he thought that he knew what magic needed, and it's for a long room with no elevated area, so that everyone's just staring at the performer from the waist up or the head of another person.

**Yeah, yeah, yeah. But there are so many nice theatres in London.**

But they're expensive.

**Let's talk about your dogs.**

Oh, I love them. I love Chihuahuas. Chihuahuas are the best. They're so ugly. Oh, they're really aggressive. But they're just so lovely. They've got two temperaments. They have bipolar disorder. They go one way or the other.

**I read somewhere, I don't know where, that you cloned the Chihuahua.**

When my first dog died after a long and happy life, I bought another dog on eBay. That was not a good idea. He was aggressive, and he didn't like performing for people, so I bought another one for \$ 60000, but he was the right one.

**That's a lot of money!**

Yes, it is, but he is my employee. Do you have an employee who has worked for you 7 days a week, 365 days a year, for about 15 years? It's a bargain!

**And then you cloned him.**

Yeah, I did. They take a female egg, remove the DNA from the best dog, and put the new DNA in another female dog. I'm telling you the truth, usually they use a beagle, and they do that a bunch more times, and fingers crossed, one of those eggs takes, and if more than one egg takes, you get the whole litter. So the second time we did it, we got two dogs. And when you say close, are we talking about it comes out no identical twins, that's the science, so I assume that if this is a real thing, then it has

To be impossible, I say it's because people when i grew up it was all sci-fi when they talk about cloning so are they cloning humans yeah i know but now we've got like to pay as well because they're definitely going to be aren't they i mean of course they're going to be they're definitely gonna be, aren't they? I mean, of course they're gonna be. They're gonna be killing the humans for parts.

**So, John, are you based in Vegas because of your show?**

Yeah. We are constantly there.

**How long were you in the UK for?**

Too long. Do I miss home? No, I went there. I miss my parents and my family. The house? It's so small. I don't remember it being that small. It's tiny. I'm like, how do you live like this, guys? They live in poverty. They're like, just like a Charles Dickens. They're like, my brother's tiny too. It's terrible. So, I'm looking forward to getting back. Well, Vegas is always much bigger anyway, right? Everything's a bit more elaborate.

Everything's bigger. It's good because ICE is sending so many people to jail now that there's a lot more opportunity if you've got a passport, which I do. So I've bought a lot of houses.



**Do you like Americans?**

I like all people. And I dislike all people. You know? Every culture I've found enough people to like and hate I love it, I think it's so hard to actually do what you want to do in magic and get paid for it.

Because you can't do a wedding and be like, "All right, gather round. Here's my 24-phase, ambitious card routine. It's just the thing. But in Vegas, I get to do anything I think of, I can do it on stage. I love it. That's wonderful.

**TEXT & PHOTOS FRANS DE GROOT**

# Into the Obsidian Mirror

A New Letter & Podcast also for Magicians, Mentalists, and Mystery Performers

If you've ever walked toward a close-up table, a parlour stage, or a séance-style show and felt that familiar tightening in the chest—good. Not because anxiety is fun, but because it often means you're standing at the threshold of something alive.

Performing magic and mentalism is a strange craft. We work with technique, psychology, timing, misdirection, scripting, rehearsal... and yet what makes it land is rarely technical alone. It's the invisible stuff: presence, story, meaning, courage, playfulness, authority, vulnerability, and the ability to adapt when the room changes.

That "invisible stuff" is exactly why I've launched a Substack newsletter and a companion podcast: The Obsidian Mirror with Edgar Brumaire.

And yes, it's not only for performers. It's for anyone who's drawn to mystery, symbolism, and transformation—people who want to change their inner weather, reshape their self-concept, or simply look at life from a different angle. But because I come from performance, the lens is often performer-friendly: grounded, practical, and built for real rooms where reality doesn't always cooperate. Most magic education focuses on what to do and how to do it. That's necessary—but it's not sufficient.

Because you don't step onstage as a double lift. You step onstage as a human being—with a nervous system, a story, an identity, a set of fears and desires, and a relationship to your audience.

In my own work—mystery performance, tarot, and personal alchemy coaching—I keep seeing the same pattern: performers don't break down because they lack tricks. They break down because they lack a stable inner frame when reality gets messy.

A spectator heckles. A method flashes. A volunteer freezes. Your pacing drifts. The room is cold. Your own self-doubt gets loud. Or the deeper version: you start asking, What am I really doing here? What kind of performer am I becoming?

That's where The Obsidian Mirror lives: at the intersection of showmanship and self-development.

So the letters and podcast explore principles you can actually use—whether you're shaping a set, building a character, handling pressure, or trying to create experiences that people remember.

## A few examples:

Sometimes I write about stage fright, like in my letter *The Invisible Company*—the strange illusion that you're alone in your thresholds, when in truth there's a whole unseen brotherhood and sisterhood of artists wrestling with the same doubts and the same desire to do honest work. Remembering that changes how you perform.

Sometimes I explore information vs transformation—that moment where studying and planning feels like action, but becomes avoidance in a suit. At some point, you have to cross into application: rehearsal under pressure, real audience contact, iteration. The letters are designed to nudge you toward that line with clarity rather than shame.

Sometimes it's about persona and presence—the frame you carry into the room. Audiences don't only respond to effects; they respond to what you suggest is real through posture, language, pacing, and choices. This is relevant whether you perform comedy magic,

psychological mentalism, bizarre storytelling, or intimate close-up.

And sometimes it's about vulnerability without collapse—how to be real without losing authority, and how to let the audience feel you without turning the moment into therapy on stage.

You'll also notice tarot and “personal alchemy” showing up. For some of us, performance doesn't stop at conjuring. My work resonates with the sensibilities of artists like Luke Jermay, Lewis Le Val, John Wilson, and Enrique Enriquez—people who treat magic performance as a doorway into atmosphere, symbolism, and transformation.

Tarot is a language of images and meanings: useful metaphors that help people see their lives from a new angle. Magic and mentalism do something similar through experience rather than explanation. And personal alchemy is simply the practice of changing how you relate to yourself, your story, and your possibilities.

All three have essentially the same outcome: a shift in perception that creates a shift in reality.

If you're a performer, you're already in that business. You guide people through a small transformation: from this is impossible to maybe there's more here than I thought.

The podcast episodes are companion pieces to the letters—Same themes but slower, more atmospheric, a bit like a late-night radio transmission.

If you're part of the Amsterdam Magic Society, you're already in a lineage: people who take the craft seriously, care about growth, and understand that progress is a path. This Substack and podcast are my way of contributing to that culture—as a working artist building in public, sharing what's useful, and inviting conversation.

You can find it by searching “Edgar Brumaire Substack” and “The Obsidian Mirror with Edgar Brumaire”(podcast). And if a letter hits you—reply. I read all responses. See you on the other side of the mirror.

EDGAR BRUMAIRE



New Amazon Prime serie Season 1

Information you find [here](#)

NYC hosts an invite-only show featuring the world's best magicians. Catch the most incredible effects by the top close-up artists, mentalists, sword swallows, and other conjurers.

In New York City there is a secret invite-only show featuring the world's best magicians. Hosted by Todd Robbins, see the most incredible effects by top close-up artists, mentalists, sword swallows, and other conjurers.

No camera tricks or other fakery- just pure craftsmanship.

Featured artists in this episodes include: Chloe Louise Crawford, Eric Jones, Blake Vogt, Joshua Jay, Noah Sonie, Paul Vigil, Kevin Blake, Cardone, Ran'D Shine, Alexander Boyce, Kayla Drescher, Daniel Martin, The Evasons, Noah Levine, and Francis Menotti, Mark Clearview, Phoenix, Rachel Wax, Jeffrey Kellogg, Lindsey Noel, and Jason Suran.



## Session Convention 2026 Review

both Queen Elizabeth and King Charles at Buckingham Palace. Her lecture focused on Sophie Lloyd, the woman who famously deceived The Magic Circle by posing as a man, Raymond Lloyd and secretly became the club's first female member. It was informative, moving, and expertly presented.

Another standout was Tiny Girl Big Show, which completely blew me away. The creative force

## You go to The Session to become a better magician You go to Blackpool for the fun!

*Lloyd Barnes*

Celebrating its 21st anniversary, The Session remains London's most exclusive magic convention. Limited to just 400 attendees, it offers something fundamentally different from most national and international congresses: no competitions, no gala shows, just pure sessioning, shared experience, and meaningful connection. This intimacy creates a rare opportunity to meet your heroes and build lasting friendships within the magic community.

I had attended The Session before and frankly, I left disappointed. The previous venue had poor room layouts, making lectures and shows difficult to follow, even with multiple screens. The dealer area shared space with performances, and the food and bar prices were eye-watering. I decided then: once was enough.

For 2026, however, The Session moved to the Heathrow Marriott, a decision aimed at dramatically improving the communal experience. That change alone convinced me to return but the presence of Piff the Magic Dragon sealed the deal. I've known John van der Put for years and arranged an interview with him (see elsewhere in this issue), giving me the perfect excuse to give The Session another chance.

I didn't attend every lecture, so what follows are my personal highlights. First and foremost, credit where it's due: Vanishing Inc. deserves genuine applause for placing so many women prominently on the programme. This was not tokenism, it was quality.

Laura London delivered a memorable lecture that combined strong storytelling with historical significance. Born and raised in London, Laura is a familiar face at high-end venues, corporate events, and private functions, and has even performed for

behind it is Leah Orleans, daughter of Danny Orleans, one of my personal heroes in the field of children's magic. Leah fuses two art forms rarely seen together: stand-up comedy and high-risk circus. With fearless physicality and razor-sharp timing, she transforms impossible feats into joyful, deeply human moments.

Leah is joined by Chloe Baldwin, a writer, performer, and choreographer with an electrifying stage presence, and Morgan Howard, a multi-instrumentalist and actor who later delivered an excellent lecture on integrating live music into magic performance. Knowing that Leah had to overcome serious challenges related to her diabetes medication made the standing ovation they received feel even more deserved.

Friday evening was powerful. Mortenn Christiansen delivered a brand-new lecture packed with clever methods, strong effects, and relentless humour, a well-deserved FISM winner in Parlour Magic. This was followed by The Taylor Hughes Show, a full one-hour performance that showcased Taylor's unique voice, followed by an in-depth lecture generously sharing his thinking and structure.

Earlier that same day, the Tiny Girl Big Show team presented a lecture titled "Tiny Girl Big Show Unpacked", breaking down how such a production is built, the problems encountered along the way, and how they were solved. Once again: standing ovation.

After Pete McCabe's thoughtful lecture on scripting magic, we were treated to an exceptional session by Eric Mead. This was my first time seeing Eric live, and it was worth the wait. More than a decade in the making, his lecture celebrated the release of a historic multi-volume set on the magic



of Tim Conover. Eric took us deep into Conover's world, demonstrating some of his most memorable material with insight and reverence, a masterclass.

Saturday closed with the Reuben Moreland Show and the Session Live Chat, neither of which was streamed for online attendees. Moreland, a stand-up comedian and magician, leaned fully into his nerdy persona, delivering a show filled with sharp, unapologetic humour. Fringe festivals have embraced him for good reason. I went to bed smiling.

Sunday began with what I consider the best lecture of the convention: Lloyd Barnes. Lloyd is a prolific creator of effects and mobile apps who sees himself more as an inventor than a performer. His material is clever, intelligent, and charming. His vanishing elephant was a highlight and despite explaining exactly how it worked and how to build it, his handmade versions sold out within five minutes.

Due to my interview with Piff, I had to skip part of The Sunday Session, but I wouldn't miss the Mystify Magic Meetup for anything. This collaboration with the Mystify Magic Festival celebrated the future of women in magic. With Nikola Arkane turning 40, the organisers surprised her with a birthday cake — candles included. The performances were excellent, with the highlight being a stunning appearance by the grand dame of British magic: Fay Presto.

Following Taylor Hughes' lecture, Piff the Magic Dragon, the guest of honour, was interviewed at length by Andi and Josh. Quick-witted, sharp, and refreshingly unfiltered, Piff engaged not only with the hosts but also with the audience, honest debate, genuine laughter, a breath of fresh air.

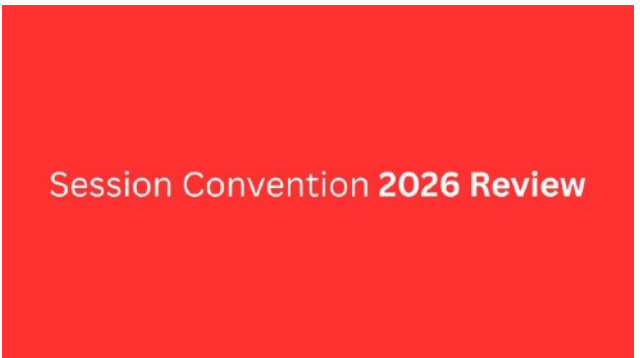
Luke Jermay, almost a fixture at The Session, delivered powerful material despite being visibly unwell. His card work and especially his version of the egg bag, performed with an unprepared white handkerchief, were true eye-openers. "The show must go on," and Luke proved it. Bravo.

After dinner came the grand finale: Piff the Magic Show. While his full Las Vegas production at The Flamingo is too technically complex to tour, we were treated to a 90-minute touring version, the show he performs weekly across American theatres. Supported by Jade Simone, his energetic sidekick, showgirl, and accomplished comedian, the performance was consistently hilarious.

Thanks to excellent camera work and multiple screens, everything was easy to follow. A standing ovation was inevitable.

And so, my own standing ovation goes to Josh, Andi, and the entire team behind The Session 2026. The move to a new venue, the strength of the programming, and the spirit of the convention proved me wrong, happily so. This time, I'll be back.

FRANS DE GROOT







# AGENDA

February 16 [AMSTERDAM MAGIC SOCIETY](#) – OPEN SESSIONS Mascini Amsterdam

February 19-22 - [Blackpool Convention](#) Blackpool, England.

February 23 [AMSTERDAM MAGIC SOCIETY](#) – OPEN SESSIONS Mascini Amsterdam

March 6-7 - [New England Magicians Conference](#) in Trumble, Connecticut at the Marriott Shelton

March 9 [Amsterdam Magic Society](#) meeting, Mascini - Amsterdam

March 10 [Amsterdam Magic Show](#) - Boom Chicago Amsterdam

March 13-15 - [Portland Magic Jam](#) in Portland, Oregon at the Portland Airport Sheraton Inn.

March 13-14 - [Magic Capital Close-Up Convention](#) in Colon, Michigan.

March 13-14 - [San Marino International Magic Festival](#)

March 19 - 22 [Golden Cat Convention](#) , Gabrovo - Bulgaria

March 26-28 - [The Gateway Close-Up Gathering](#) in Collinsville, Illinois (near St. Louis, MO)

March 26 [AMSTERDAM BAR MAGIC SHOW](#), Cafe De Buurvrouw, Amsterdam

March 28-30 - [ComClinic](#) - Mac King presents the Comedy Magic Clinic in Las Vegas NOTE: Sold Out but you can get on the waiting list

April 9-11 - [MAGiCon2026](#) in Raleigh, NC.





**27**

**FESTIVAL**  
INTERNAZIONALE  
13 della **MAGIA** di  
14 **SAN MARINO**  
15 **MARZO 2026**



[www.festivalinternazionaledellamagia.com](http://www.festivalinternazionaledellamagia.com)





GOLDEN CAT  
2026

19-22  
March  
Gabrovo



  
**ЗЛАТНА КОТКА**  
В СЪРЦЕТО НА МАГИЯТА

**ГАБРОВО**  
21 МАРТ 2026 - 19:00  
СПОРТНА ЗАЛА ОРЛОВЕЦ

  БИЛЕТИ В МРЕЖАТА НА [kupibileti.bg](https://kupibileti.bg)  **KEY**  
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