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Review: Logitech's Combo Touch iPad keyboard a fully functional alternative to Apple's own

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The 12.9 Max Plus is Brydge ' s best iPad keyboard yet
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Red Magic 6 review: a literally cool gaming phone (video)

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Clarke observed that any sufficiently advanced technology is indistinguishable from magic. The internet—how ... allowing digital images of printed text to suffice, and that ' s not entirely ...

The Internet Is Rotting

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All of Apple's static in-store graphics somehow captured the magic of the device ... of a glowing iPhone on the side with shiny text below it. The bag itself is now a collector's item.

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An excellent and exhaustive expansion of Coleman's 20-page chapter in Volume 3 of the valuable Handbook of American Popular Culture. . . . Contents include a preface, introduction, chapters on history of magic, principles and appreciation,

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any library's collection of books on the history, psychology, and techniques of magic. Reference Books Bulletin This reference guide provides a comprehensive view of magic, focusing on its history, psychology, techniques, and aesthetics. The text is in the

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form of topical bibliographical essays with additional theoretical remarks expressing Coleman's personal philosophy of conjuring. The work begins with a description of outstanding histories of magic and goes on to elucidate some of the major bibliographic

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sources on the principles of psychology and showmanship which separate the master conjurer from the amateur. Subsequent chapters evaluate manuals on the execution of magic, including all categories from card magic to stage illusions and

Download File PDF Magic Slydini And Volumes Text telepathy. Photographs Karl

If you have not read and learned the magic contained in this book you have no business calling yourself a close-up magician. The magic by John Scarne, Dai Vernon, Bert Allerton, S. Leo Horowitz,

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Emil Jarro, Francis Carlyle, Dr. Jacob Daley, Tony Slydini, Ross Bertram, Nate Leipzig, and Max Malini helped shape the art of close-up magic as we know it. It has often been said that mastering the magic in this book will make you an accomplished close-up and

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sleight-of-hand artist. In many ways, it contains all the magic you need to build a professional caliber repertoire. Many have earned a living performing these routines and now you can too. Includes: 41 incredible routines by 11 incredible artists, a historical

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introduction and a bonus section with private correspondence related to the Stars Of Magic.

Whether in the movies or in person, many people have seen someone perform the classic magic trick of pulling a coin out from

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behind another person's ear.

However, that's not the only trick magicians perform using coins.

Readers of this innovative book learn all about coin tricks and their place in the mysterious world of magic. Engaging text is supported with colorful images that hold

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readers' attention. This exciting volume is a fun way for young readers and aspiring magicians alike to learn about this high-interest topic.

"Billet test" is one of the classics in mentalism: the mentalist divines

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a word, a number or a drawing made by a spectator, without coming in contact with the paper. Numberless are the methods designed to solve this problem: "center tears", window envelopes, "umbrella moves" or billet switches. All these methods, in my

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opinion, have a great weakness: the mentalist must repeatedly touch the billet. With that in mind, I looked for a method to avoid all this "manipulation" and that would appear as real telepathy. What I am going to reveal to you, I think is a good solution and it served me

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well since I came up with it in 1976. It has passed the scrutiny of many different audiences and many "in the know" such as Frank Garcia, Tony Spina and Tony Slydini, to whom I showed it at the "Tannen Jubilee" in 1977, giving me great satisfaction. Once read

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and practiced, you have a surefire effect in your professional repertoire and, most of all, you will be able to perform it anywhere, anytime, without using any electric/electronic device or stooges of any kind.

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This extraordinary digital E-Book contains 133 digital pages comprising 157 pages of some of Slydini's best effects and routines! Long unobtainable as an out of print book, each effect has step-by-step instructions along with over 200 photographs to help guide any

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Magician through the

routines. Contents Include (but are

no limited to): * Imp-Pass *

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Unpredictable Coins * and much

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more. Illustrated with

photos. Original published by

Slydini Studio of Magic in

1966. _____ ABOUT

TONY SLYDINI Slydini

(1901-1991) was a world

renowned magician and owner of

Slydini Studio of Magic. Slydini first

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took the stage name of "Tony Foolem" and eventually later "Slydini". His father, an amateur magician, encouraged him to pursue sleight of hand at an early age. While still young, Slydini and his family moved from Italy to Argentina. He worked in South

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America's version of vaudeville, but after the Great Depression hit, work became scarce. In 1930, he moved to New York City, where he got a job at Hubert's Museum on Forty-second Street and later found work in carnivals and sideshows. On a visit to Boston,

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Slydini landed a three-day show and ended up performing in Boston for seven years. Slydini's magic was usually impromptu, rather than following a set sequence of tricks. He allowed his audience and the situation to dictate his show. [2] The French film producer

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Christian Fechner brought Slydini to France and professionally filmed his entire repertoire possibly during the 1970s. The films have never been released.

Clear instructions for 101 tricks and problems, many based on

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important math principles. Master such number phenomena as Lightning Calculations, Giant Memory, Magic Squares, nearly 100 more. 98 illustrations.

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"Jim Steinmeyer highlights some of the groundbreaking professional material developed by Alan Wakeling, including mind-reading, billiard ball tricks, and many large-scale illusions that the magicians, designers, and producers of today continue to integrate into their

Download File PDF Magic Slydini And Volumes Text acts" - - Back cover.

Magicians have dazzled audiences for many centuries; however, few researchers have studied how, let alone why, most tricks work. The

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Psychology of magic is a nascent field of research that examines the underlying mechanisms that conjurers use to achieve enchanting phenomena, including sensory illusions, misdirection of attention, and the appearance of mind-control and nuanced

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persuasion. Most studies to date have focused on either the psychological principles involved in watching and performing magic or “neuromagic” - the neural correlates of such phenomena. Whereas performers sometimes question the contributions that

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modern science may offer to the advancement of the magical arts, the history of magic reveals that scientific discovery often charts new territories for magicians. In this research topic we sketch out the symbiotic relationship between psychological science and the art

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of magic. On the one hand, magic can inform psychology, with particular benefits for the cognitive, social, developmental, and transcultural components of behavioural science. Magicians have a large and robust set of effects that most researchers

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rarely exploit. Incorporating these effects into existing experimental, even clinical, paradigms paves the road to innovative trajectories in the study of human behaviour. For example, magic provides an elegant way to study the behaviour of participants who may believe

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they had made choices that they actually did not make. Moreover, magic fosters a more ecological approach to experimentation whereby scientists can probe participants in more natural environments compared to the traditional lab-based settings.

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Examining how magicians consistently influence spectators, for example, can elucidate important aspects in the study of persuasion, trust, decision-making, and even processes spanning authorship and agency. Magic thus offers a largely underused

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armamentarium for the behavioural scientist and clinician. On the other hand, psychological science can advance the art of magic. The psychology of deception, a relatively understudied field, explores the intentional creation of false beliefs and how people often

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go wrong. Understanding how to methodically exploit the tenuous twilight zone of human vulnerabilities – perceptual, logical, emotional, and temporal – becomes all the more revealing when top-down influences, including expectation, symbolic thinking, and

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framing, join the fray. Over the years, science has permitted magicians to concoct increasingly effective routines and to elicit heightened feelings of wonder from audiences. Furthermore, on occasion science leads to the creation of novel effects, or the

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refinement of existing ones, based on systematic methods. For example, by simulating a specific card routine using a series of computer stimuli, researchers have decomposed the effect and reconstructed it into a more effective routine. Other magic

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effects depend on meaningful psychological knowledge, such as which type of information is difficult to retain or what changes capture attention. Behavioural scientists measure and study these factors. By combining analytical findings with performer intuitions,

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psychological science begets effective magic. Whereas science strives on parsimony and independent replication of results, magic thrives on reproducing the same effect with multiple methods to obscure parsimony and minimise detection. This Research

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Topic explores the seemingly orthogonal approaches of scientists and magicians by highlighting the crosstalk as well as rapprochement between psychological science and the art of deception.

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