



THE BUZZ

AMSTERDAM MAGIC SOCIETY



A WORD OF WELCOME
FROM OUR PRESIDENT.

BILL CHEUNG
PERFORMS IN
AMSTERDAM

WHERE WILL OUR
MEETINGS TAKE PLACE?

WHAT'S HAPPENING?



March 1
ISSUE 1

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A lot will happen at the opening night on Monday, March 13. You can become a member on the spot and there will be various performances.

This magazine is a production of the Amsterdam Magic Society. If you like to contribute, send this to our editor, Frans de Groot: fransdegroot@mac.com

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WELCOME TO THE AMSOCIETY!

My name is [Fritz met een Z](#) And as the youngest president of any magic society in the Netherlands, I'm happy to welcome you to the Amsterdam Magic Society.

The AMSociety comes from the desire to have a magic community in Amsterdam with its focus mainly on international magicians. The AMSociety is affiliated with the [Amsterdam Magic Show](#) but both function independently. The Show focuses more on setting up shows and performing for audiences, while the Society has its focus on learning, sharing, and improving.

Is the AMSociety only for magic enthusiasts in Amsterdam? No. Like the [Magic Castle](#) in Hollywood and [Magic Circle](#) in London, one can become a member while living in a different city or country. One of our initiatives is to have an active Facebook group where magic can be discussed and there will also be the occasional magic lecture and/or performance via Zoom.

The AMSociety also intends to be different than other magic societies. Do you want to perform? Great, we offer nights where you can share your act. Do you want to learn specific magic? Amazing, the Society is well diverse and ready to help. Are you interested in the history of magic? Fantastic, we have many magicians that know the history of several aspects in magic.

Besides the magic aspect, we also try to implement other areas into our gatherings. For example, improvisation or how to add comedy to your magic. What about the business side of magic? Or how do make certain magic props?

We hope you will enjoy your magic with us. Have fun reading the next pages.

I look forward to welcoming you at our next gathering!

"FRITZ"



HOW TO JOIN

If you wanted to be a part of the AMSociety, then this section will give you all the information you need.

We welcome magicians, both professional and amateur, to apply to join the Amsterdam Magic Society.

HOW TO JOIN

1. Apply with a proposer and seconder who are members and have known you for six months.
2. Get interviewed in person or via Zoom by the examination team who will see if you have the required skill and competence to start the process of becoming a full member. You will be
3. If you meet the conditions based on your interview, you'll be invited to take your examination. This will be in the form of a show with other performers. If you live abroad, there will be an alternative examination process. While waiting for your examination, you're welcome to enjoy a 'light' version of your AMSociety membership.
4. If you pass your exam, the judges will notify the Board of the Amsterdam Magic Society and ratify the judges' decision. Tadaa! You are a member of the AMSociety!

required to perform some skill-based magic.

BENEFITS OF YEARLY MEMBERSHIP

- * 10% discount at the Amsterdam Magic Show
- * Access to the Facebook-group and its archive
- * Monthly digital newsletter
- * Access to the seminars, both virtually and in-person

YEARLY FEES

Standard membership fee is €75.

If you're aged 65 or above or live 20km outside of Amsterdam, the fee is €60. Lastly, if you live outside of the EU, membership fee is €50.

If you have any questions or need help, feel free to contact us via:

amsterdammagicsociety@gmail.com

GRAND OPENING



RICO WEELAND



MERGAN



ZIPPO GUO



WOEDY WOET



FRITZ WITH A Z

A lot will happen on the opening night on Monday, March 13th. You can become a member on the spot and there will be various performances.

Also, it will be a time to have drinks, talk, and discuss with others magicians about magic in all its glory. But above all we perform magic for each other!

Time Table:

Entry 7:30 pm

Gathering 8:00 pm

Address:

Zeedijk 24

1012 AZ Amsterdam

IMPORTANT! FILL IN [THIS FORM](#) TO ENSURE A PLACE FOR THE OPENING! THERE ARE ONLY 45 SEATS!

1/

WELCOME AT MASCINI



If you walk 100 meters into the Zeedijk from the Central Station and you look up on the right, you will see the saying "Mundus Vult Decipi" high up on a facade. Translated: "The world wants to be deceived." A better entrance to the location where the Amsterdam Magic Society will hold their club nights cannot be imagined.

Just past the bridge over the Oudezijds Kolk at number 24 you will find Mascini. The theatercafé has a real pub atmosphere. The restaurant at the back is stylish and cozy and has a magnificent view on the Amsterdam canals. The theater located upstairs has an old-fashioned stage with red plush curtains where performances, acts and music take place.

The Amsterdam Magic Society is honored to be a guest here every second Monday of the month. And who knows, we will organize even more beautiful things there.

Where the former Theater Restaurant Casablanca Variété was located, Theater Café Restaurant Mascini is now established. In a totally disruptive time (Covid-19), Bas Marée (1980) and Thom deLagh (1963) nevertheless embarked on their 'tour de force' to bring Café Mascini to fruition.

The new name is a tribute to the actor Peer Mascini, who died in 2019, Thom deLagh's closest friend: 'Peer, the loving disruptor'. It's possible that you will see Peer's ghost sitting at the bar a little later in the evening. Thom previously had a gallery on the Geldersekade, worked as a city guide, and is a poet/journalist. In 2007, he was appointed 'poet of the Zeedijk' by writer Kees van Beijnum, among others. Friend and neighbor Bas has been touring the country with cabaret and music performances since graduating from the Koningstheateracademie.

Frans de Groot

Mascini



A man with dark hair, wearing a black suit, a black shirt, and dark sunglasses, is sitting on a rocky ledge. He is looking off to the side. Behind him is a massive, steep rock formation with distinct horizontal layers, likely a geological feature like a cliff or a mountain face. The sky is clear and blue.

WHO IS BILL CHEUNG?

Bill Cheung has performed magic in more 30 countries and 60 cities, who appeared on numerous TV show Worldwide, and he was 4 times invited to perform at 4F™ convention the "Original Close-Up Magic Convention" and the most prestigious gathering of close-up magicians in the world, and every year his original magic stunned the elite audiences and garnered standing ovations. His unusual and delightful FISM act captured the imaginations of magicians worldwide, he was crowned the World Champion of Card Magic at the 2018 convention of the Fédération Internationale des Sociétés Magiques (FISM) in Busan, Korea.

Bill is performing on Thursday, March 9th. The Amsterdam Magic Show is proud to have world-champion of magic, Bill Cheung, perform at their close-up magic show.

Not only that but after the show, you have the opportunity to learn from Bill. Magicians, if you want to be part of this seminar, please use this [form](#) to sign up.



the Session 2023

I greatly enjoyed it, as I do almost every convention, because even the worst has a few extraordinary moments, but this one was truly good, in many ways as you'll read below, and I can certainly recommend it to anyone, especially to advanced levels, but even beginners will find something. The fact that it is the first magic convention of the year, as far as I know, makes it an ideal start into a magical year, to meet old friends and make new ones, all the while discovering new talent (there is a lot!), to pick up new information, to see new interesting problems, and to look at old problems from a fresh angle. The more you know, the more you find out how little you know. Uplifting and humbling, briefly, a pleasant and necessary experience.

The event took place at the Radisson RED Hotel in London Heathrow (LHR), making it logistically practical for international visitors who fly into Terminal 3 or 5. However, several visitors from England, to whom I talked, said it was not so practical for them. Personally, I don't think the location is a first priority: If Blackpool manages to get several thousand people to one of the most

inconvenient magic locations in the world (it's a real hassle to get there, especially for international visitors, and there are a lot of them), then a smaller convention like the Session could be anywhere – much more important is the venue. In my opinion the very first thing to consider when organizing a convention is the venue.

In this respect the Session has almost everything right:

All activities are under one roof, including bar (social area) and hotel, making it easy to go from one place to the other, and quickly go back to your room, if necessary (and this is necessary for most). This said, there are some conventions, like Magialdia in Spain, that have the hotel, convention center, theatre and other activities spread over the city. And still, it works very well, provided the locations are within walking distance. Such a layout has the advantage that you get out, see parts of the city, eat in a variety of restaurants, etc. So, both formula work. The advantage of the Session's location in a "remote" place like an airport hotel where you can go nowhere else, is that before and after the official events everyone stays in the same place (bar, restaurant, lobby), rather than taking off in different directions as this would be the case, e.g., in Las Vegas, to see some attraction. Everyone staying in the same place allows for much better social interaction and results in a great atmosphere. The hotel offers a large bar area than can take the attendants, with service open until very late (ca. 2 am!), and this is one of the most important things that any convention should have, but only few do. The Session has it. And the bar has a wide selection of drinks (however, coming from Switzerland, I'm surprised that people say Switzerland is expensive, because this bar had the same prices, and even higher, than we have in Switzerland). The schedule is such that there are no events going on at the same time, and everything takes place in one

room. I like this “symposium” setting known academia. And I particularly like those 60-minutes sessions, which I would extend to 90-minutes sessions, where several presenters talk for 10 or 20 minutes about a specific subject (more on that below under “Program and Presenters”). Fact is, that even big conventions could adopt this idea more often. The biggest problem of the Session is the room where the activities take place. Although they put a tremendous effort into the production value, have great equipment, and competent people (headed by the formidable and tireless George Luck, who should have a street named after him in Magic City it is impossible to see what happens on a table on stage, regardless of whether you sit in the first or last row. This is a fact, not an opinion. And the day they acknowledge this, they will have a better event.

Yes, they have THREE cameras, and two monitors, beautifully imbedded in the backdrop of the stage, all exquisitely designed in sync with their CD, but it does not resolve the basic problem all close-up presenters have. And yes, they even have a director who decides which camera is active on the monitors, but unfortunately this is limited for mainly two reasons.

Problem One: The performers, most of whom are not acquainted with this setting, and simply don't know the communication grammar of the cameras, keep going out of frame, which leads to Problem Two: The switch of the half-total camera to the close-up camera, or the overhead camera, in many instances occurs too late (understandably they do not have time to rehearse).

AND: Their front half-total camera is not steep enough, being at an angle of about 25-30 degrees, instead of at least 45 degrees, does not show the table top while at the same time showing the performer's bust.

Solution: If they can change the angle of this front camera, it might be possible to at least improve the situation. The acts of Markobi and Jeki Yoo in the SUN gala suffered most from this problem: Even sitting in the second row and in the center – best seats, you may say – I was not able to follow some of the effects, as some of the important visual information

couldn't be captured by the camera. However, I'm afraid that even IF they manage to improve this, you are still forced to watch the monitors most of the time in a close-up lecture (I attentively observed my neighbors who sat, as I did, in the front row, and most of the times they simply watched the monitors instead of looking at the performer). This is not what you want, is it? The best solution is to find a new venue that has tired seating, like some big universities have. Maybe you have to limit the attendance and double the price for it, but this venue has to be changed.

MATT BAKER

The first was Matt Baker, who is a professor of math, and it was his first appearance at a magic convention out of his native USA. So, understandably, he was quite nervous, but managed very well, and his demonstrations and explanations about essentially mathematically-based card tricks were well received.

The biggest problem with these tricks (not all were self-working, as you might think) is that they are quite procedural.

Generally speaking, Baker had the merit that he had framed every trick with a good presentational plot, I liked several of his prologues a lot. In one instance the presentation around the trick I experienced as much more captivating as the trick itself (one using M&M's).

Baker brought me up, pretending not to know who I am, all the while going on to explain that the following trick was called “Card College”, in three phases, in each you get a degree (Batchelor, Master) until a Ph. D. The audience was highly amused, some not sure if this was straight or set up, and several came up later and said that this was their favorite moment of the morning

All in all I found Baker's lecture to be an excellent start into an even better convention.

PETER TURNER

Turner, who has more tattoos than skin surface available, a feat in itself, started out with some mental experiments. I freely admit that mentalism is not my cup of tea, as the British say (the German say “das ist nicht mein

Bier – this is not my beer”, which tells you everything about cultural differences...), but I’m always curious to learn. However, I had to give up on my principles, and left after twenty minutes. His presentation reminded me of what Helge Thun said at a recent Austrian Convention about mentalism, “A lot of bla-bla-bla, and at the end it’s correct.” Well, Turner certainly complied with the first part, a lot of bla-bla-bla, but at the end it was not even correct. Several I asked later told me the lecture had not improved after the first twenty minutes, so I’m not the only one...

NICK DIFATTE

Difatte is a funny man, knows what he’s doing, and was very successful with his one-hour one-man show. I’m glad I came back to see it, and it was a lovely closure to the first day. Difatte comes across as very likable, and since I was sitting near to the stage, my experience was “live”. Fortunately, almost all of his effects took place on a vertical plane, and he was obviously experienced to play to a larger audience, so he did not depend on the cameras and monitors, a true professional. I was reminded when as a child my father took me to a circus where musical clowns performed. They were doing very funny clowning routines, but at some point my father whispered to me, “You’ll see in a minute that they are also excellent musicians.” And when they indeed started playing the violin, or whatever the instruments were, I was very impressed, as I thought to myself, “Wow, they are not only very funny, they are also excellent musicians.” I believe that if Difatte would stage the moment of the climax differently, the audience would leave by saying, “This was not only a very likable and funny man, he’s also a great magician.” If Difatte reads this, he might hate me, as every author hates a non-positive comment, but if he applies my advice intelligently, in a few years, when we meet again, he will buy me a whole bottle of Glenfiddich.

MORTENN CHRISTIANSEN

This young man from Denmark, to me, was the discovery of the convention. He oozes with

talent, as an original performer, as a technician, as an originator.

An excellent lecture. You can’t get any better, different, yes, better, no.

Also, he had the good sense of picking material that could be seen without the cameras and monitors, or the organizers had the foresight to pick someone who fitted the infrastructural requirements...He was a hit with the audience, who all seemed to agree to have seen an extraordinary talent, and best of all, someone most had never seen before. This is one of the talents of Andi and Josh, who scout a lot to get interesting and unknown people to the Session. More power to them!

LUKE JERMAY

Here is what even the term “consummate professional” (my highest praise for a performer) doesn’t accurately describe:

Jermay is a unique blend of everything you need in magic, and a bit more.

Untypical for him, he did not talk about his core competence, mentalism, but about a coin trick and a big conceptual subject.

The first part of his lecture turned around how to study a trick, from the moment you pick it, to how you practice it, to the moment you bring it in front of an audience. He did this with an original and well-performed Coin Assembly routine that had various surprising phases. This is how a theory presentation should be: Do something practical that fascinates the audience, afterwards talk about the “hidden” aspects of it.

RICHARD TURNER

The evening was closed by Richard Turner with an almost 90-minute performance. I particularly appreciated that this was a “show” Turner does for laypeople a lot in his own country and abroad.

I had met him before on two occasions, the last time at a convention in Las Vegas, where we had dinner with Paul Wilson and Bill Kalush, quite a memory, and where he did several things for me, and I did a few things for him, which at that time he could see and liked – he even used my deck to put in the special “work” he uses on certain cards...

Turner deserves a long write-up I can’t do

here. Briefly: Although I had seen Turner several times and knew him personally, this was another absolute highlight of the convention, for beginners and experts, and well-chosen.

SUNDAY FINAL GALA SHOW

This is the closing event before about half of the conventioners head home and the other half talks into the night at the bar (see below). Mark James, another very experienced professional, emceed the show and kept it moving – an always difficult job, and well done. The first up was math-professor-mental-prodigious-calculator Arthur Benjamin, and he was a joy to watch and listen to (I missed his early-morning lecture, as I had just gone to bed, but heard it was excellent and various said they wished he had been their math teacher).

I simply love those unpretentious people on stage, no laser, no smoke, no show-business braggadoccio, just the man, his instruments and his words.

He had the audience in the palm of his hand from the first moment, and fascinated everyone with just “mental” pieces. He’s the epitome of what Tamariz called “prodigious magic”, as opposed to “miraculous magic”. “Prodigious magic” builds on effects that although not impossible and miraculous, are absolutely improbable, and gain their effect through the degree of difficulty necessary to achieve them.

Next up was Mortenn Christiansen, whose performance was even more brilliant than his lecture: Astonishing, very good and original, period.

Had the show stopped here it would have been already worth attending.

The last two performers, Jeki Yoo and Markobi, both had excellent acts, but where the wrong choice for this venue.

Although the first part of Yoo’s performance played very well, as it was part of his stand-up act, the second part, with his FISM card routine, simply did not work, at least not for me, as he kept going out of frame, and the cameras had difficulties following his whimsy movements. Furthermore, the effect category on which almost the entire act was based, was

travel-transpositions, the most difficult effect category of them all: You have to follow two locations and two identities, that’s four pieces of information, and with Yoo it was even worse, as he used three signed cards. Fortunately, I had seen this act years before in Switzerland and remember having been very impressed. But this time I could not repeat the experience.

The same was true for Markobi, FISM 1st prize in Card Magic, whose act can be seen on YouTube under better conditions, as several effects happened out of frame, and the final effect simply did not register as it should have done.

I had identified the problem in previous Sessions already: Close-up acts simply don’t work under these conditions. They can be OK in the context of a lecture, but not in a gala situation.

You either have to change the venue, or simply book only acts that play on stage. But I know what it is: the Session started out essentially as a close-up convention, and they want to keep this spirit, which of course is laudable. But, they have become so big, that most of the time the concept no longer works. It’s hard to admit this, I know, but that’s what they need to do.

What I find to be missing at the Session are decisions makers: Curiously, there are no, or only very few, presidents of clubs, organizers of conventions etc., those that book talent. On the opposite of the spectrum you have conventions like FISM, which have A LOT of them, fortunately also a lot of artistic talent. However, the decision makers are those who book you for conventions, lectures etc.

ROBERTO GIOBBI

Note from the editor

This is a “short” version of Roberto’s review from [“The Magic Memories”](#). The Magic Memories appear every Sunday at 0:07 sharp. You don’t get it automatically, to avoid spamming, of which there is too much. Also, you can order his products directly from him. Roberto ships from Germany, meaning within the European Union. It’s cheaper!



FEBRUARI 2
2023

AMSTERDAM MAGIC SHOW

The Rozentheater in Amsterdam (now a national monument) has been the permanent home of stand-up comedy company Boom Chicago since 2013, making it an internationally oriented theatre. However, the history of the theater begins on March 22, 1913 when it opened as a cinema under the name Cinema- en Variété Theater.

Until 1918, mainly films were shown with variety-like side programs. With 1000 seats, the Rozentheater was the largest cinema in the Netherlands. Stage performances were also staged occasionally until 1918; after that the helm was finally changed. Since May 2, 1918 it was only a theater. In this year the Rozentheater opens its doors as a cinema, but it is not long before the activities are expanded. Five years later, there is already variety on stage and it remains that way to this day.

This includes the monthly "Amsterdam Magic Show". I've been there a few times but this time to report on what's on offer and that was a special experience.

What's immediately striking is the enthusiasm of the stage performers; Arthur Gerards, Eduard

and Bianca from Romania, Belgium's Jo de Rijck, Bart Uriot, and Killian Petrick. But also the close-up performers: Rico Weeland, Edgar Brumaire, Willem v.d. Weide, Jeffrey van Vliet, and Wira. Even Evan and Stefano Rosa, working hard behind the scenes, approach their audience with some magic. And of course Willy (the snake of Jo) did his or her best to give the audience a trilling experience!

This naturally has an impact on the public's mind, which has an average age of about 30-35 years. Some in the magic community think that young people are no longer interested in live entertainment. Well, they are wrong!

Maybe it was not intended that way beforehand, but the central theme was mentalism. And that was perfect for this audience. The exclamations "what the fuck", "oh my god", "Noooo" were loud.

Before and after the show, there is close-up magic in the cozy bar of Boom Chicago. I can recommend anyone reading this to attend such a show. You learn a lot from it!

FRANS DE GROOT



AGENDA

March 2023

March 02
AMSTERDAM MAGIC SHOW
Boom Chicago

March 09
AMSTERDAM CLOSE-UP MAGIC SHOW
Boom Chicago

March 09
AMS SEMINAR:
BILL CHEUNG
Boom Chicago



March 09 -11
WINTER
CARNIVAL OF MAGIC
Pigeon Forge, Tennessee.

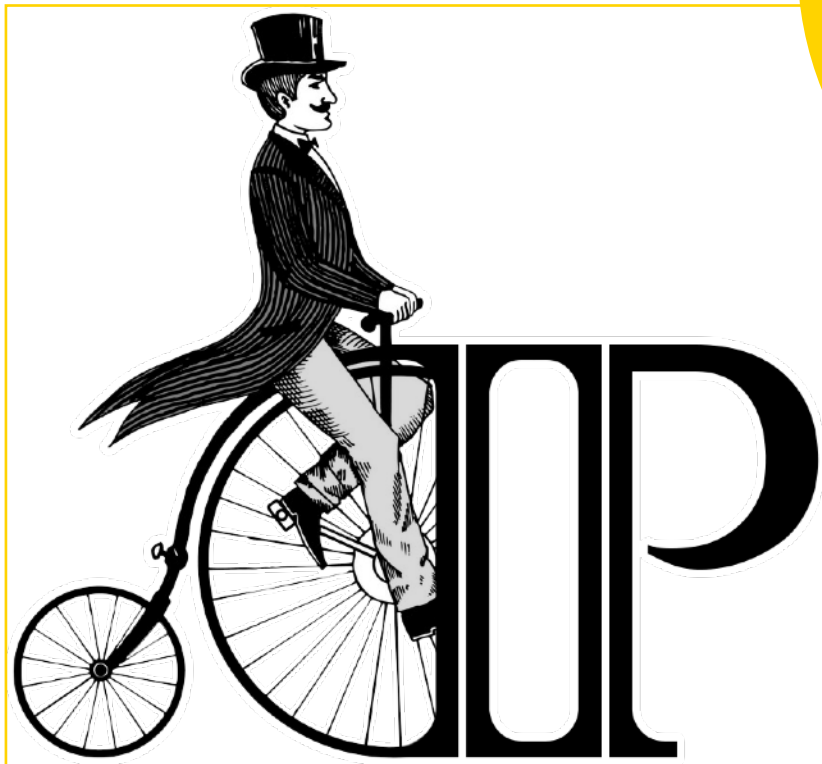
March 13
OPENING NIGHT
AMSTERDAM MAGIC SOCIETY
Theater Mascini

March 17-18
MAGIC CAPITAL CLOSE-UP CONVENTION
Colon, Michigan.

March 16-19
GOLDEN CAT CONVENTION, Bulgaria

March 17-19
PORTLAND MAGIC JAM
Portland, Oregon

March 23-25
HOUDINI FESTIVAL OF MAGIC
Historic North Theater, Danville, Virginia.



INVISIBLE PRACTICE

Alvaro and Rico met in London at the Magic Circle for the first time. At the time both of them were unsatisfied with the current state of magic. Both of them knew that there was more to be found, magic had to be deeper than the superficial surprise type of reaction. Magic could be an art that released a powerful emotion, something that could change someone's life, but how? They both knew that some of the answers were to be found in old books but other answers still had to be found. So following the traces of old masters, Rico and Alvaro decided to start Invisible Practice to write about their journey on discovering how deep magic can go.

Patreon

Their Patreon is to create a community of like minded magicians that want to find out how deep magic can go. They do this with monthly study sessions, being the first to read the magazine, Patreon exclusive podcast, exclusive lectures, lectures notes such as the annotated LePaul and creating community projects.

Do you want to support Invisible Practice? Go for more information to this website: (<https://invisiblepractice.com/>)



Alvaro on the left, Rico on the right.

2/ Hocus Pocus

Book by Richard Wiseman,
Jordan Collver and Rik
Worth



HEAD TO THE THEATRE AND SUMMON SPECTRES
USING THE TECHNOLOGICAL WONDER OF
-DIRCKS' PHANTASMAGORIA! Pepper's Ghost

CONJURE SPIRITS BEFORE YOUR VERY EYES WITH
HARRY PRICE AS HE INVESTIGATES THE DREADED
BORLEY RECTORY, THE MOST HAUNTED HOUSE
IN ENGLAND!



SCIENTIST **VIC TANDY** UNCOVERS THE SECRETS OF
NUMINOUS NOISES, DISMAL DINGS AND OTHER MANNERS
OF GHOSTLY GOING-ONS CREATED BY **INFRA SOUND!**

HOCUS POCUS

Book tip

Professor Richard Wiseman welcomes you into a totally new world unlike anything else the magic community has ever seen with Hocus Pocus.

This page-turning collection of five magic-themed comics interweaves incredible tales with amazing interactive magic tricks and stunning artwork that will keep your eyes glued to the page. And to create this perfect collection, Richard teamed up with a group of award-winning comic artists to bring this vision to life.

The result is a breathtaking, hardback collection of fifteen amazing, magical tales about the curious history and psychology of stage magic and the paranormal published right here at Vanishing Inc. Nominated for the prestigious Eisner award, this is one of the most original and captivating adventures through the history of our art ever published.

Each story explores a topic featuring strange-but-true tales of scientific discovery and exploration of the unknown, hosted by a cavalcade of real life charlatans, sorcerers and skeptics from history. You'll delve deeply into the world of levitation, prophecy, mind reading, seance, and ghosts ...

Discover how Nostradamus became the crown prince of prophecy, the story of the dreaded Borley Rectory, the most haunted house in England, and even how Alexander "The Man Who Knows" ... actually knew.

With Hocus Pocus, you don't just read the story, you become part of it. Along the way, you'll uncover special mind-bending interactive elements and hidden secrets, including tests of your paranormal abilities, psychic readings and more. And you'll almost certainly learn stories from magic's history that you've never heard before.

This is the first time these amazing tales have been lovingly placed in one stunning hardbound collection and we're delighted to let you know it's available today.

Only available from www.vanishingincmagic.com

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WASHINGTON
IRVING BISHOP

Parapsychologist
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