



THE BUZZ

AMSTERDAM MAGIC SOCIETY



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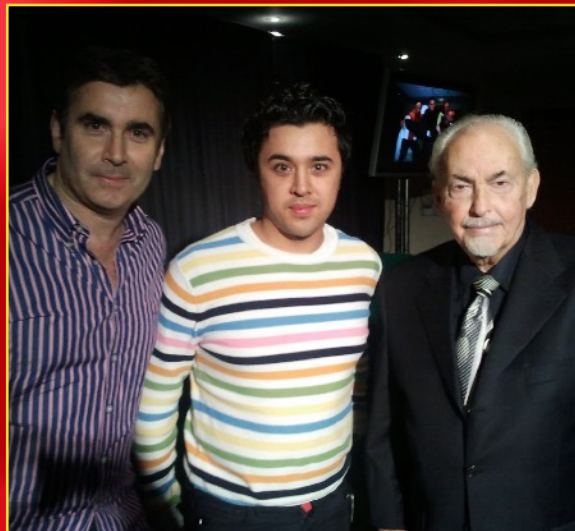
LONDON MAGIC CONVENTION

FRANS DE GROOT

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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, me, Jaron, and Rico are performing at the annual dinner of the North Wales Magic Circle. Jaron is performing close-up and doing the tech, while Rico and I are performing our duo magic act. This act we performed during the Fringe festival last April. But also last week at Mascini with a special guest, Eric Jones. He did some amazing coin magic and he filmed it with Ellusionist. What an amazing routine!

I have to mention the passing of one of the greats in magic: [David Berglas](#). Many of you know him from his book or his influence on many contemporary mentalists. I met Mr. Berglas on two occasions: the first time was at The Session in 2011. Coincidentally, it was the same convention that I also met the late Darwin Ortiz for the first time. In any case, I remember vividly he was doing the effect he was known for late at night on stage: any card at any number. The room exploded and it was a magical feeling.

(photo: top right in 2013 in Edinburgh, together with Marvin, who recently became the President of the Magic Circle, and lower right Mr. Berglas inscription)

Then I met Mr. Berglas in 2013 when I was performing at the Edinburgh Magic Festival where he received the [Lafayette Award](#). I briefly spoke with Mr. Berglas during a signing session about Fred Kaps, Opus 13, and more. I highly recommend going online and watching some of the older videos of Mr. Berglas. You will be inspired.

Another great passed away, [Karl Fulves](#). Mr. Fulves is perhaps well-known for his books on self-working magic. But he was also the publisher of periodicals, such as Epilogue, Chronicles, The Pallbearers Review, and more.

To end on a good note: David Copperfield is going to make [the moon disappear](#). It's amazing to me that Mr. Copperfield is still innovating and finds interesting ways to share magic with the audience. We wish you all the best!!

In this issue of The Buzz, you can read all about The Rose Seance Experiment, a column from Rico, a review of the [London Magic Convention](#) and an article about Juan Tamariz. Enjoy reading! And with that, I wish you all happy holidays. And for those that are performing in those busy holiday times, have fun and we'll see you in 2024!!

"FRITZ"



“Make this image your wallpaper, so every time you look at your phone”. This was one of the emails that were sent to get me excited about The Rose Séance Experiment.

Monday, 30th of October, 19:30: tonight is the night. People have told stories about restless spirits wandering through Amsterdam for a long time. A secret society investigating this matter has found the location that, so they believe, is haunted: a small room that used to be a child's bedroom, now functioning as the attic theatre on the Rozengracht in a venue called Boom Chicago.

The story of these wandering spirits begins with an aristocratic family from the 19th century in London: the Rose family, a mother whose daughter mysteriously disappeared. What exactly has been going on for more than a century in the attic at Boom Chicago??!

So tonight, a select group of people (in possession of a ticket) have been invited to witness the revelation of this tragic story of a mother and her daughter. In the small attic, we hope to summon one of the spirits. A mysterious black box that

contains something of interest will enhance their arrival, so it has been told.

About ten others and I are welcomed by two young men who also happened to be dear members of our society: Fritz and Evan!

Making our way to the fourth floor, where the séance will commence, we hear a brief history lesson about this place. One hundred years ago, the building served as a church, the Rose church (or Rozenkerk) - you can tell by the stained glass windows that all bear the sign of the rose.

The attic room is tiny. In the middle of the room, there is a table that can seat four people. On both sides of the table are four bar stools standing against the wall. A wide variety of curious-looking objects are on exhibition. You can smell the scent of roses in the air. The production value is high.

There is a second door on the opposite side that leads toward another room. It is through this very door that our medium for tonight enters: Edgar Brumaire, an expert on the occult and also a valued member of the Amsterdam Magic Society.



Edgar invites to the table a Believer (a sensitive person through whom the spirit will communicate), a Skeptic (who will keep an eye on everything), and someone to support the Believer when necessary.

For protection, Edgar hands all the volunteers at the table a small bag of dried rose petals to keep close to them. He then asks the people around on the bar stools to put on special protective masks.

Now, the ritual begins. Edgar is summoning the spirits. It is dead quiet. Only the music of a small, old music box fills the space. Then, shutting the lid and gazing forward, Edgar announces: "Yes, she is here."

He turns to the Believer: "Can you feel that too? Do you sense it is the mother or the daughter who is with us?" After a brief lesson in communication with spirits, the Believer shares with us that she feels that the

daughter is here and that she is named Amber Rose.

Amber is the spirit of the eight-year-old little girl who lived as an orphan in this very room in the church one hundred years ago. One of the objects in the room is a 19th-century necklace with a kind of medallion. It appears to be Amber's. At the back, we discover her name engraved.

A different kind of object, a mysterious black box, lies on the table. The medium strongly believes that a secret lies within it. The wooden box contains an old book on loan from the Rijksmuseum. Slowly and carefully, the book is lifted out of the box as a coffin is lifted from the ground.

Now, Edgar asks the Believer to contact the spirit to show her a specific page in this book. Once done, the Believer opens the tome to the page.

With his eyes closed, the medium knows precisely the contents of the page given by Amber, but more importantly, he shares what is missing from between those pages: a letter - now hidden in a secret compartment. The letter, written by Alice Rose, the mother of the child we are communicating with, will reveal important information about the origin of Amber Rose.

Alice Rose was a medium in 19th-century London (the Victorian era), where she held séances regularly, much to her parent's dismay. In the letter, she explains she had to flee to Amsterdam, where she fell in love with a priest. Although a relationship doomed to fail, this forbidden romance led to her being pregnant. Father Thorne, the priest of this church, the Rose church, appears to be Amber's father. Tragically, Alice died giving birth to Amber.

The young spirit of Amber is tired now and needs a break, so the medium goes through the backdoor with her while the rest of us have a drink and relax. We look at all the beautiful and mystical objects decorating

Amber's former bedroom - and yes, there is even time for some Polaroid selfies!

Suddenly, I feel a coldness in my neck, a light shivering through my body, and a taste of bitterness in my mouth as if biting on a lemon. Edgar Brumaire enters the room to continue the séance, and with him is Amber. She is ready to communicate again to show us why she had disappeared.



To help Amber, the medium is laying on the table several photos from around that time, photos of all kinds of locations in Amsterdam. One of the sitters is using the necklace as a pendulum in a stone-scriving bowl filled with water and rose petals that float silently on the surface.

She lays her hand on each photo in turn while the necklace hangs just above the water's surface. Suddenly, the rose petals start to move and fly out of the bowl! The photo, under the hand of the volunteer, is of the Rozengracht before it was drained.

In 1890, the lifeless body of the eight-year-old girl was found in the canal as the city undertook the draining of the Rozengracht as part of its transition into a future street. She did not die of drowning, however. It appears she has been murdered; an old police report later confirms this.

In the Victorian era, it was customary to take a photo portrait of your beloved when they died. The body would supported with the help of a stand. Later, they colored the eyes in the photograph so the person appeared alive. This way, you could always carry a memory of your

beloved one with you. The secret society seems to be in possession of many of these photos.

Hopefully, one of these pictures can help Amber to lead us to her murderer. The Believer is now holding the photographs in her hands and is going through them one by one, awaiting a sign from Amber.

It is dead quiet again. Even the rose petals don't give any sign of movement - all is quiet until a small bell rings out from the corner of the room. With a surprised look, the medium watches the audience member sitting nearby. He, too, had not gone near the bell.



"Which photo are you holding?" Edgar says and continues, ahh... (his face starts looking dejected) ...it is Father Thorne." The medium goes on: "As soon as the girl discovered who her real father was, she confronted him with it. When asked where she got the information, she replied that her mother had told her.

Father Thorne assumed that she was also a clairvoyant and was speaking to her dead mother. A burning desire to keep the secret from getting out consumed Father Thorne. So, on Halloween in 1889, he took little Amber Rose, bludgeoned her to death in her room on the fourth floor, and threw her body in the Rozengracht, wrapped in altar robes weighted with rocks."

The Believer confirms this story. Sadly, she felt the inevitability of this tragic story begin to unfold earlier in the evening.

Edgar explains, "Now that the story of Amber has finally been told, she can rest in peace. It is time for us to bring this séance to an end and let the spirit of Amber go to rest. Thank you."

With the music box playing in his hands, Edgar Brumaire leaves the room again with little Amber at his side.

We all go downstairs for a drink and get a chance to digest this sad tale. Once in the lobby, a small photo on the wall catches our attention. It is a photo of a newspaper from 1890. It is about a young girl who was found dead in the canal. A priest, identified as Ralph Thorne, has been accused as the perpetrator of the brutal murder of his child. Before the police could arrest the man, he poisoned himself to death.

At home, when looking at the Polaroid selfie we had as a souvenir, a final revelation appears. Next to us in the photo are the shadows of a mother and a girl surrounded by an aura of light. At last, Amber is reunited with her mother again.

Interview with Evan Kastor

Dear reader, let me introduce you to the creator of this impressive production: Evan Kastor.

HOW LONG HAS THIS SHOW BEEN IN THE WORKS?

Evan: I started writing it last October. However, I've been researching séances and mentalism together for about ten years.

HOW BIG IS THE CAST AND PRODUCTION?

Evan: It is really small, and it is a 'labor of love' from all of us! I wrote and created the initial book and concept with influences from Bob Cassidy, Lee Earle, and Eugene Burger. The final show is a true group effort between Fritz, Edgar, and myself.

HOW IS THIS DIFFERENT FROM THE SÉANCES WE SEE IN MOVIES?

Evan: Much of the spirit contact is done through an audience member. By doing this, their reactions are guaranteed to be genuine. For me, a medium acting to channel a spirit, like in Hollywood, is a fast track to absurdity. Even when done well, it requires a massive buy-in from the audience regarding their suspension of disbelief. Likewise, a dark séance, where the lights are turned off and hidden helpers mess with the audience, has its own requirements from the viewers. Both require belief or at least the audience to pretend they believe. I wanted to sidestep all of this, even though shows like this have certainly been successful in the past. At the same time, the format then opens the show to people who might not believe in spirits, and they can be challenged and enjoy it in their own way. However, the first effect - and the Believer's reaction to the name engraved on the necklace - is so strong that it throws even the most guarded skeptics off right at the start.

CAN YOU TELL US ABOUT THE FORMAT YOU ENDED UP WITH?

It's an idea from a Bob Cassidy seminar, who was also a proponent of a 'believable' séance where the less that happens, the better.

Experiments are conducted with one audience member being the 'believer' and one the 'skeptic.' A facilitator sets out the tests, and the night unfolds as a play between the two.

THE SPIRITS CONTACTED IN THE SHOW WERE VERY SPECIFIC AND HAD QUITE THE BACKSTORY. WAS IT TRUE, PARTIALLY TRUE, OR ENTIRELY MADE UP?

Evan: It was important to me only to summon fictional spirits. So, the people in the story were completely made up. However, the backstory about what was happening in Amsterdam, England, and the Boom Chicago building was all based on truth, even if the years of certain events

were adjusted to match our timeline. Although a bit sordid, the story certainly could have happened.

ROSES PLAY A LARGE PART IN THE SHOW'S STORY. DID YOU PLAN ALL THESE CONNECTIONS?

Evan: Of course, the street is the Rozengracht, and the theatre is the Rozen theater, formerly the Rozenkerk. So, initially, I named the little girl protagonist "Rose." Eventually, this became the family name.

A rose is a powerful and common symbol, so we found connections wherever we looked! The rose also gave me an excellent jumping-off point to look for obscure magic effects, as well as a general thread to tie the experience together. One play on words I realized halfway in was the spirits will have 'rose' from the grave. It also gave us a beautiful symbol to include in all the promotional art.

SPEAKING OF THE ART, THERE WAS A LOT! HOW DID YOU COME UP WITH IT ALL?

Evan: I used a couple of websites that use AI to turn text into images & videos. These sites can make 16 images at a time! So, we had plenty of art to use in the promotions and social media.

THERE ARE ALSO A LOT OF PROPS IN THE SHOW - CAN YOU TELL US HOW YOU FOUND THEM - AND KEEP TRACK OF THEM ALL?

Evan: So many props! Over 200 at last count. Some are for set decoration, and some the audience is never aware of. I wrote the show and figured out a wish list. We purchased some, I created some, and some came from our private collections. During the show, Fritz and my roles are primarily moving the props around. It takes both of us more or less constantly shuffling things between the backstage, the prop tables in the room, and the séance table. Our goal is to ensure Edgar has the stuff he needs just before he needs it and that it

disappears. quickly after. This is the only way the show can keep moving at pace.

EDGAR BRUMAIRE HAS A MASSIVE ROLE IN THE SHOW. HOW DID HE GET INVOLVED?

Evan: Oh yes! The whole role of the Facilitator is based on Edgar. Although I wanted to do a séance for a long time, once I met Edgar, I knew he would be perfect for the role. He has been performing bizarre magic for many years and has brought several effects from his working repertoire & collection.

WHAT DOES THE FUTURE HOLD FOR THE ROSE SÉANCE EXPERIMENT?

Evan: We hope to use the attic theater for the first full moon of every season from now on - fall, winter, spring & summer. We have also in discussions to take it to other countries, and offer it to corporate events as a special programme.

If so, we may need magicians who want to help! If you are interested, please get in touch with me - evan@evankastor.com.



The Man Who Made Spain the Magic Capital of the World

Going out to dinner with Juan Tamariz in Madrid is a little like accompanying a cartoon character on a journey to the real world. As Shuja Haider, the author of today's Sunday Read, walked with him on side streets off the city center's main drag, the Calle Gran Vía, heads turned left and right. Mr. Tamariz, 80, has been a professional magician for 52 years, and in that time, he has managed the singular feat of becoming both a household name in his home country and a living legend in magic everywhere. David Blaine has called him "the greatest and most influential card magician alive." But in Spain, Mr. Tamariz is an icon, less like Mr. Blaine or David Copperfield and more like Kermit the Frog.

In the United States, the most visible performers of magic in the late 20th century were stage illusionists who worked with big boxes and flashing lights. But Mr. Tamariz appears on stage and screen armed with little more than his two hands. He introduced Spanish viewers to the style of magic called "close-up," done with ordinary objects, in near-enough proximity for a conversation and incorporating the participation of spectators. This story was recorded by Audm. To hear this podcast, click on this [link](#).

Article appeared in Januari in The New York Times.





I know what you are thinking. What the F does travel hacking have to do with magic?

Well, it's a magical world of free travel, upgrades, and elite status. It requires you to think outside of the box, take advantage of opportunities, and invest, just like with magic.

The higher your status earns you not only more miles but you'll receive perks, like lounge access, priority check-in, etc. And from my experience, it's truly a magical place.

Note: all the information written here is from my own experience. It's possible that when this article gets published that the information is outdated or that in your country different options might be available to you for travel hacking.

I will discuss the two main topics of travel hacking: airlines and hotels. So let's fly into it, shall we?

COME FLY WITH ME

If you fly often, it can be useful to sign up for a frequent-flyer program. You might not use it a lot but over the years you'll cumulate enough points to get that free ticket to Los Angeles and visit the Magic Castle in style.

FRITZ WITH A Z

You need to ask yourself two questions when considering choosing a frequent-flyer program:

1)

Do you live in or close to a hub city?

A hub is "[an airport used by one or more airlines to concentrate passenger traffic and flight operations](#)".

In my case, I fly a lot from Amsterdam (the airport code is AMS). KLM (the airline code is KL) has its base there, so it makes sense for me because there are more direct flights to my preferred destinations. KLM's frequent flyer program is called Flying Blue and you can sign up [here](#). But if you live in the UK, you might want to consider British Airways (BA). Or if you're in Germany, Lufthansa (LH) might be your best choice for your frequent-flyer program.

2)

Where do you want to fly to?

Let's say you live in Amsterdam and perform a lot at trade shows in Germany's Munich (MUC). You have the option to fly either LH or KL. But if you also fly a lot to Manchester (MAN) for the Blackpool Magic Convention or to see football matches, then KL would be a better choice because you have a direct flight from Amsterdam. You can still fly with LH but you need to fly to either Frankfurt (FRA) or MUC first and then fly to MAN, thus taking more time.

Put some thought into your personal situation and pick a frequent flyer program that suits your situation best.

EARN MILES

So now you have decided on a program, it's time to maximize its potential. With Flying Blue, I earn miles on both flights from KLM and Air France (AF), so I try to fly with them as much as possible. Just enter your frequent-flyer number when booking tickets and let those miles rack up in your account for that desired plane ticket to see a magic show in New York City.

A quick stop-over here: I recommended buying your tickets from the airlines directly. Not only will the airline be responsible for you in case of any delays, cancellations, etc. If you book via an OTA (Online Travel Agency), such as Skyscanner, Momondo, etc., it can be more time-consuming when an OTA has to fix any issues. However, sometimes it's worthwhile buying tickets via an OTA, due to a significant price difference. Just be aware of this when booking your ticket. Let's board again and continue.

You can also earn miles with partner airlines. KLM is part of an alliance called SkyTeam. There are two others, [OneWorld](#) and [Star Alliance](#). BA is part of OneWorld, while LH is part of Star Alliance.

Let's say you're a Flying Blue member based in Amsterdam and you want to visit Magic Live. Your itinerary requires you to fly to Las Vegas (LAS) from AMS. You can either fly on the direct KLM flight to LAS or you fly with Delta Airlines (DL) and have a layover in the USA, which is usually cheaper. Because DL is part of SkyTeam and therefore a partner of KLM, this means you can earn miles for your Flying Blue account.

Be warned: make sure you check if your fare class is eligible for points!

Note that many programs have additional partners. Japan Airlines (JL) is a partner of Flying Blue even though the airline is not part of SkyTeam (it's part of OneWorld). So if you ever wanted to visit the magic bars in Tokyo and Osaka, you can use your miles to fly between these cities.

Another way to start collecting miles is having a [branded credit card](#). Flying Blue is partners with American Express and if you use this credit card often, your earnings can go fast. They have good sign-up bonuses too, varying from 20k worth of miles, which can buy you a return ticket within Europe! Good excuse to come to visit and see the Amsterdam Magic Show.

ERROR FARES

Error fares are price mistakes on the airlines' (or hotels') websites. In 2016 I flew from Copenhagen (CPH) to Ponta Delgada (PDL) in the Azores in business class. I paid around €160 for this ticket and it took me to my final destination via AMS and Lisbon (LIS) on mostly KLM flights. Not only did I visit new places but the miles that I received were worth more than the €160 I paid for.

SPENDING MILES

So you have accumulated a big pool of miles, now what? Well, I recommend keeping an eye open on promotions to optimize your points. Flying Blue has the occasional Promo Rewards, so maybe you're able to visit that FISM convention you've always wanted to go to.

FLYING HIGH

To get higher status with your frequent-flyer program, you need to earn other points. For BA, you need Tier Points; for LH, you need Status miles; and for KL and AF, you need to earn XP. Don't worry, if you fly a lot, you will earn these at the same time as your miles. Bear in mind, that these points are usually valid for a certain period. Let's use Flying Blue as an example.

The number of XP depends on your travel class and destination: if you fly to Paris (CDG) in economy class with KL to see the Double Fond, you'll earn less than when traveling in business class to South Africa's Capetown (CPT) to visit the College of Magic. So for Silver, you'll need 100 XP; for Gold 180 XP; and for Platinum 300

XP. For more of the benefits for each of these tiers, go [here](#).

This is only the tip of the airplane. I didn't even have time to discuss codesharing, status matching, transferring miles from other programs, etc. I didn't want to make you fall asleep. Speaking of sleep, let's talk about hotels.

COME SLEEP WITH ME

Over the years, I've spent my share fair of time in hostels, B&B's, and motels. And I loved it. However, I'm now in a phase in my life where I can afford a bit more comfort. And maybe you are too.

At the moment, I have elite status with two hotel chains: I'm Diamond with Hilton Honors (HH) and Gold with Accor Live Limitless (ALL). ALL has several types of hotels, which you can read about [here](#). Ibis, Mercure, and Novotel are the most well-known ones. HH has properties, such as Hilton, Conrad, DoubleTree, etc. and you can read about others [here](#).

The good part is that you can buy Gold Status with ALL for €70. Having Gold with ALL gets you the following perks: a welcome drink, an upgrade (if available), a discount at their restaurants and bars, etc. Furthermore, my ALL account is connected to my Flying Blue account, so I get points for both programs when I fly AF or KL or stay at one of the ALL hotels. You can connect your accounts [here](#). You'll even get 5 XP and 1 Status Night after your first flight and 5 XP and 1 Status Night after your first night at an eligible ALL hotel.

EARN POINTS

Earning points is simple: book a hotel room and stay there. You don't have to stay at the magic convention hotel; you can decide to stay in a hotel a bit further down the road, but you'll have a corner suite and access to the lounge. How nice! Make sure you book your room directly via their websites. OTA's like Expedia

or booking.com might offer the same rooms, but you will not get the points. Furthermore, keep an eye on promotions. For ALL and HH, you can sign up for them and let the points collect in your account when staying at their properties.

SPENDING POINTS

With ALL it's very straightforward: 2000 points equals €40, 4000 points equal €80, etc. For example, if you want to visit the Magic Circle in London and you have 2000 points, your hotel will only cost you €75 instead of €115.

Hilton has a different system. Each hotel room is worth certain points and it fluctuates depending on how busy the hotels are at a certain time in the year. The best way to maximize your points is to book a standard stay of five nights and get 5th night for free. Let's say you want to stay at a hotel during FISM and the room is 25000 worth of points. If you stay five nights, it will cost you only 100000 instead of 125000. Pretty sweet deal.

And I didn't even have the chance to talk about day stays, pooling points, filling in surveys to earn points, etc.

TOUCHDOWN

I hope you got a sneak peek behind the curtain of the magical world of travel hacking. If you're interested in this, I recommend following bloggers who document their travel hacking. That cheap business class ticket to Las Vegas and staying at a luxurious hotel might be closer than you think.





AGENDA

December 7 [Amsterdam Magic Show](#) Boom
Chicago

December 11 [Amsterdam Magic Society](#)
Mascini, Amsterdam

January 4 [Amsterdam Magic Show](#) Boom
Chicago

January 8 [Amsterdam Magic Society](#) Mascini,
Amsterdam

January 11-13 - [Gator Gate Gathering](#),
Orlando, Florida - USA

January 12-14 - [The Session](#) London, England

January 25-27 - [MagiFest](#) Columbus, Ohio
USA

January 27 - [Hocus Pocus - 14e Festival de
Magie de Nivelles](#), Nivelles (Nijvel)(B)

February 12 [Amsterdam Magic Society](#)
Mascini, Amsterdam

February 16-18 - [Blackpool Convention](#) in
Blackpool, England.

February 17-19 - [Kapital Konvention](#) in
Washington, DC USA



LONDON MAGIC CONVENTION

FRANS DE GROOT

There were a lot of reasons to make a trip to London. I like smaller conventions, and I like London. I had never seen Charlie Caper, and I am a massive fan of Marc Paul.

Andy and Preston Nyman organised for the third time the London Magic Convention in the beautiful Lyric Theatre, Hammersmith, in the centre of London. The venue has everything to make a magic convention a success. Built as an opera house in 1895, they modernised it in 2015, and in 2018, the main house was refurbished, and all the plasterwork was restored. The result is fantastic! There were two dealer rooms, and all the other things happened in the main house.



Marc Paul

Marc Paul gave the first lecture. Marc Paul is a mind reader, psychological magician, and corporate event speaker who has entertained and amazed audiences on stage and cruise ships. His experience guarantees that we were amazed and thoroughly entertained. He uses no complicated props, but some envelopes, blank system cards, and some billets do the job perfectly. His billet switch is the best I have ever seen! And, lucky we, he explained it in detail! If you want to learn some of his work, buy the Penguin lectures or his latest project with The 1914, The Anywhere Act. You won't be disappointed. As far as I know, he never lectured in



The Netherlands, so organizers of conventions, what are you waiting for?

Charlie Caper

The second lecturer was Charlie Caper from Sweden. There are no tricks, but there is a lot of



advice on street magic, how to be creative, and how to do an act to succeed. And that he can do that, we saw that later in the Gala Show..

London Close-Up Competition

After lunch was the London Close-Up Competition. Jake Allen's competition win was well deserved and a great result, with the other competitors also doing well. Jake performed a



Competition. Jake Allen's competition win was well deserved and a great result, with the other competitors also doing well. Jake performed a card routine with many decks and was very entertaining and skillful.

John Lovick

The third lecturer was John Lovick from the USA. I was a little bit disappointed. His tricks were OK, but he wears a black baseball cap. The stage lights mainly came from above. So his face was a black spot and couldn't be seen through the cap's peak. It focused all my attention on that point and not on the tricks he performed. What a pity!

Gala Show

The evening was a mixture of different events. It started with "THE £4 GALA SHOW"—anyone who wants can do a 4-minute set. But there is a catch: if the act comes in between 3 minutes 45 seconds and 4 mins, they will receive a Certificate, the hefty sum of £4, and the respect of all their peers. If, however, you go so much as one second under or over the 15-second 'Cash Zone'...you get nothing! A timer will be running, and the audience will be watching, leaving the performer as the only person unaware of what time they're at. And last. But not least your act must end with these words - "...and that is the end of my act!" It was hilarious and entertaining, but nobody won that £4, and nobody was disappointed.

Two days before this convention, David Berglas died at 97. So, there was a moment of silence and a standing ovation.

There was a secret lecture. I was surprised that The Great Kovari entered the stage! He talked about his magic life and his tricks. He received the Patrick

Page Award for excellence in magic from the daughter of Patrick!

3D film

Andy and Preston showed us a BRAND NEW 3D-movie being made exclusively for the London Magic Convention 2023, featuring lots of magical guests. Every attendee got a pair of limited-edition LMC-3D Glasses to watch the film in three glorious dimensions (3D was the convention's theme). The 3D film worked very well and was very funny! Thank you for showing us that Elvis Presto sketch; you should now be known forever more as Presto Nyman!

Charlie Caper Show

After the interval, there was the Charlie Caper Show. It's a 45-minute show of his best material. It was a pleasure to see him live at work. All we learned this afternoon we see him do now live on stage. It was not a show but an experience of real magic, which I always remember. He performed well-known tricks such as The Multiplying Bottles, the Cups and Balls, but also tricks with robots and lightbulbs. It was an act that was sheer



magical genius from start to finish.

Thank you, Andy and Preston, for a fantastic day and your permission to publish the convention poster on the next page.

Next year, I will be there, and I hope that I am not the only one from The Netherlands because this convention is a real treat.

Andy & Preston Nyman
Present



LONDON MAGIC CONVENTION

3D



*Don't delay,
book today!*

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Out of sight out of my mind

Naturalness



One of the most used quotes in magic is the quote of Dai Vernon: “Be Natural”.

This is advice that Vernon gives in the Dai Vernon Book of Magic. Weirdly enough, the full advice is rarely used and the quote “Be Natural” is often misinterpreted and misquoted.

The full advice is: “Use your head and be natural”. The use of the head part is the part that people often misquote and deliver for “be natural”.

Using your head is what Vernon referred to as identifying each action and figuring out why you’re doing them. Then after, you figure out what the most natural way for you to do them would be (this is probably why “be natural” gets misquoted so often).

By being natural Vernon wasn’t talking about bodily movements, or well, he wasn’t only talking about bodily movements. He was mostly talking about the demeanor in which a person behaves. The demeanor and intention with which a person moves and what the person says. Many magicians will project a move both verbally and non-verbally by changing the way that they talk and the way that they move when they’re about to perform a move or when they are performing a routine. In other words, they don’t behave the way they normally would.

Pit Hartling talks about setting up routines between “performance modes” (Card Fictions, 2003, p. 30). He suggests that there is a mode during and between performances, the audience can notice this by noticing when you’re on. When you’re on, they will focus; when you’re off performance mode, they will relax. At least, that is the theory. So Pit suggests that you do sneaky set-ups during the “off” moment so that it will not register with the audience.

Vernon's suggestion is to have no performance mode; this means that you are always yourself and always natural. This way, the audience will not see the move coming.

Regarding this, I will leave you with a quote from Erdnase (Expert at The Card Table, 1902, p. 84) that always reminds me of this:

“The art of card palming can be brought to a degree of perfection that borders on the wonderful. It is very simple to place one or several cards in the palm and conceal them by partly closing and turning the palm downward, or inward; but it is entirely another matter to palm them from the deck in such a manner that the most critical observer would not even suspect, let alone detect, the action.” that the most critical observer would not even suspect, let alone detect, the action.”



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