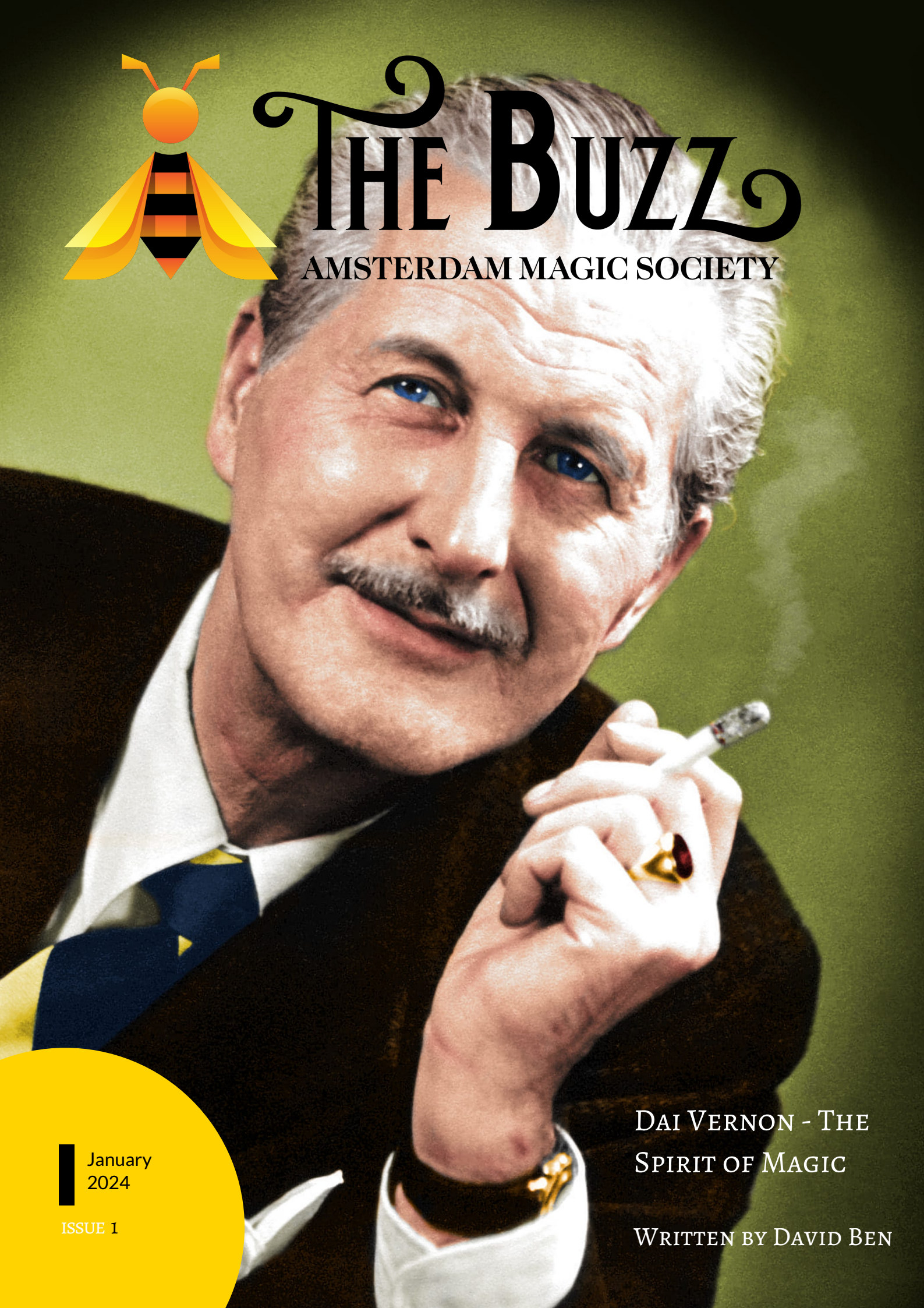




THE BUZZ

AMSTERDAM MAGIC SOCIETY



DAI VERNON - THE
SPIRIT OF MAGIC

WRITTEN BY DAVID BEN

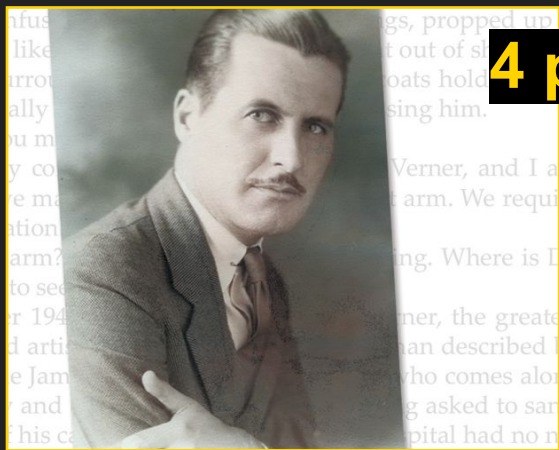
January
2024

ISSUE 1

1/ FRITZ WITH A Z

As I write this we are preparing for the first ever Amsterdam Magic Spectacular. A collaboration with the Amsterdam Magic Show to showcase the best of magic in Amsterdam. t.

3 p.



4 p.

2/ DAI VERNON - THE SPIRIT OF MAGIC DAVID BEN

David Frederick Wingfield Verner—known professionally as Dai Vernon—was a magician, but not just any magician. He was the most influential magician of the twentieth century.

3/ ADELAIDE HERRMANN THE QUEEN OF MAGIC

Women in magic. Why oh why are there so few of them?

9 p.



8 p.

4/ TEN QUESTIONS TO..... MARKUS TERVO



Markus Tervo is the star of The Amsterdam Magic Show on January 4, and Fritz with a Z ask him 10 questions

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 we are preparing for the first ever Amsterdam Magic Spectacular. A collaboration with the Amsterdam Magic Show to showcase the best of magic in Amsterdam. On the line-up are Olivier Henning, Nadav Roet, Zippo, Evan Kastor, Fritz with a Z, and Jaron Lammertink. Performing close-up magic are Omran, Freek, Jeffrey, Danny Urbanus, and Killian Petrick. And if you are a member, you can come and see the show for free. What? You are not a member yet? You can easily join us by filling out the form [here](#).

As the new year is about to start, do you have any new year's resolutions? Maybe finish reading that magic book? Or get a certain number of magic gigs? Or publish your magic? How about visiting the [Magic Castle](#) or going to [The Session](#). Whatever it is, you can do it. You need to make sure you surround yourself with the right people to attain your goals. Our magic community is very helpful, so do not be afraid to ask for help. What is my resolution? I guess I will finally finish my magic book.

In this issue of The Buzz, you can read all about Dai Vernon. Special thanks to David Ben and Julie Eng of Magicana for allowing us to publish it for our magazine.

Speaking of David Ben, he will give an exclusive lecture on Monday, March 11. At the moment, only members can sign up but in the first week of January, it will open up for everybody.

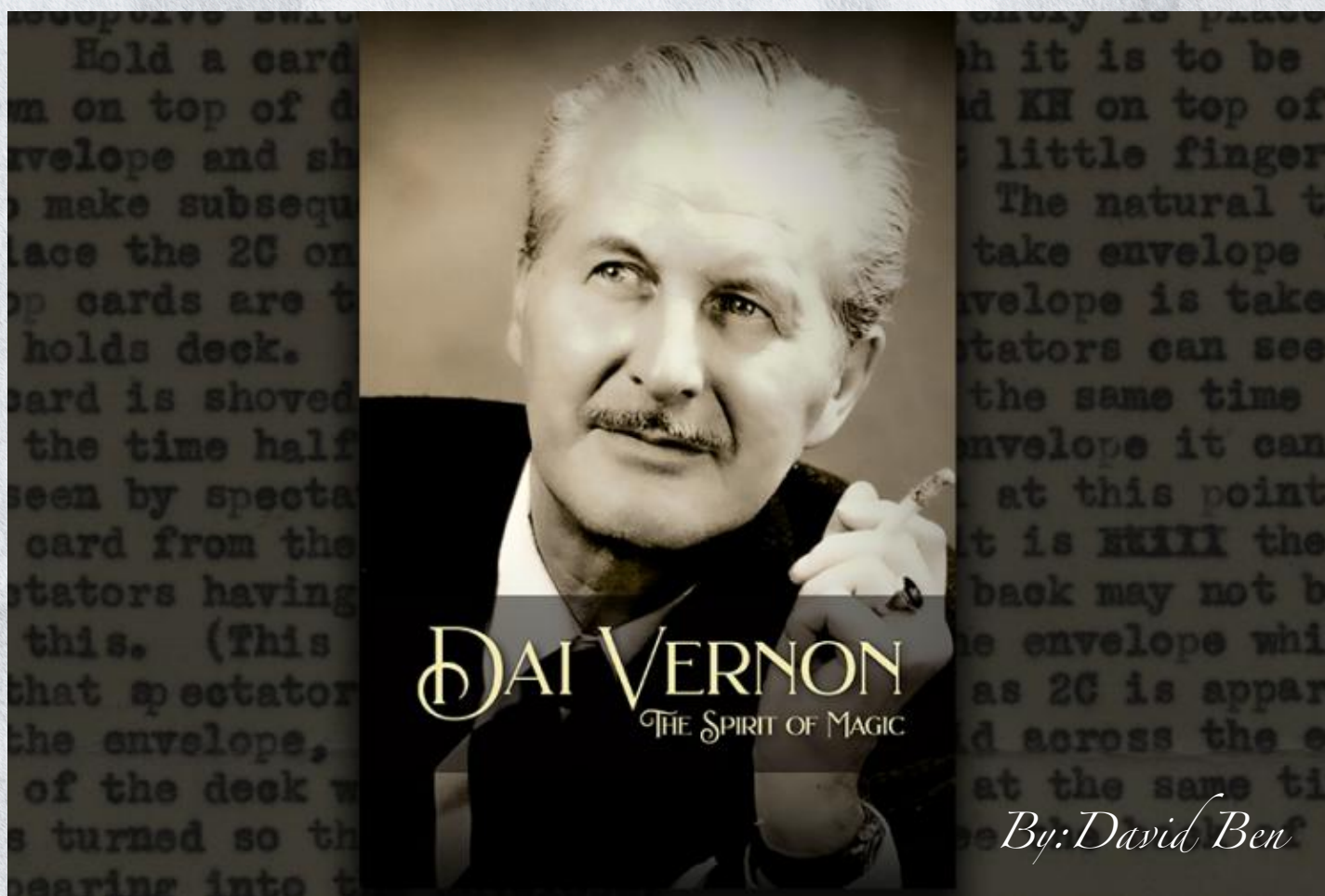
Happy New Year to you all, happy reading, and I wish 2024 will be magical for you!



theSession

12 - 14 JANUARY 2024

Fritz with a Z



David Frederick Wingfield Verner—known professionally as Dai Vernon—was a magician, but not just any magician. He was the most influential magician of the twentieth century. In reality, he was even better than that. For my money, I'd say he was the most influential magician in the history of this venerable craft.

So, who was Vernon and how come, if he was so influential, the public has rarely heard of him?

Vernon was born in Ottawa in 1894, and died in California in 1992 at the age of ninety-eight. He performed magic for ninety-one of those years. He often quipped that he had wasted the first seven years of his life. After moving to New York as a young man, he found that the locals, with their pronounced accents, had trouble pronouncing "Verner." He experimented with several variations before settling on the name that he would be known by for almost a century: Dai Vernon.

It was his father, a career civil servant—a registrar of copyright for the Canadian government—who, by performing a simple trick for his son, sparked young David's insatiable curiosity for magic. The

road less travelled, however, came into view in 1905 when, by happenstance, Vernon bought a small paperback book on sleight-of-hand, primarily concerning card cheating, called *Artifice, Ruse and Subterfuge at the Card Table*. Vernon studied it like the Bible. Distilled to its essence, the book's premise was that although sleight-of-hand was engineered, its machinations had to be cloaked in movement that was natural for the character and the context. Known today as *The Expert at the Card Table*, it is, thanks to Vernon's keen interest in it, the cornerstone of sleight-of-hand.

In 1908, Vernon left the Ottawa Normal School for Ashbury College. He most likely received financial assistance from Warren Sopher, a wealthy businessman who was a director of the college and a prominent, amateur magician. Back then, just as it is today, those who love magic tend to support others who share the same passion. And while Sopher may have been Vernon's initial patron, paving the way for him to attend Ashbury, there would be many others along the way who recognized Vernon as *sui generis*, an artist of such superb skill and insight into his craft, that he warranted their support.

By: David Ben



As a student at Ashbury, Vernon was average. He was, however, a gifted artist whose pen-and-ink drawings appeared in *The Ashburian*. (Vernon's uncle was Frederick Verner, the great Canadian painter of the Prairies.) He was also a superb athlete. He won numerous track and field events, played on the rugby team, and was, for a time, the captain of the Ashbury hockey team. His position: rover. Occasionally, Vernon would also tickle the ivories, playing ragtime on any piano that might be available.

But, to paraphrase Mark Twain, Vernon never let his schooling get in the way of his education.

His schooling certainly taught him, as he would say years later, "how to use a knife and fork," but his true education came from seeing celebrated magicians perform in Ottawa and Montreal, and more importantly, from tracking down card cheats who plied their trade in the lumber camps in and around the Ottawa Valley.

Upon graduating in 1913, Vernon went on to the Royal Military College in Kingston. He left after a mere six months—"at his parents'

request"—and within a year, Vernon had persuaded his mother and father to allow him to study at the Art Students League in New York City. It was in New York that he then met the renowned artist Charles Dana Gibson, who advised Vernon, after seeing him perform some magic, to follow his fortunes in that field rather than pursuing the commercially tenuous and potentially soul-crushing career of a visual artist. Like Gibson, Vernon was deft at cutting silhouettes, and he would later support himself and his family at times as a "shadow cutter." He eventually was recognized as one of the preeminent masters of that once-popular, now almost-forgotten art form.

Vernon would go on to perform magic for the public at private parties during the Twenties and Thirties for the New York 400, at Billy Rose's Casino de Paree, on cruise ships to South America in the Forties and Fifties; and at the Magic Castle in Los Angeles, among other venues, in the Sixties and Seventies. Yet, he always preferred to describe himself as a student of magic.

So, what made Vernon so influential?

First, he had unparalleled technique, the finest all-around sleight-of-hand skills of any modern magician—and he retained much of his skills through his entire long life. Regardless of whether people saw him first in the Twenties,

goal of directing the mind of each spectator, step by step, to defeat itself with its own logic. Vernon's magic was simply the epitome of the impossible.

The Vernon legacy is that, there is probably not a performer today who does not feature something of Vernon's art in his or her repertoire. Regardless of where in the world you may be, when you see a magician perform the Cups and Balls or the Linking Rings, or if that magician simply divines the name of a playing card that someone has merely thought of, they are most likely using elements, or entire handlings, devised by Vernon.



Thirties, Forties, Fifties Sixties, Seventies or beyond, they could all say that they saw in his prime—an extraordinary achievement for any artist.

Second, Vernon composed the most beautiful magic, and his compositions—really, arrangements of various techniques that create magical effects—still remain the most elegant and most frequently performed in the cannon of magic. He exercised, as Jay Marshall, one of his contemporaries, so aptly put it, “perfect editorial judgment.”

The hallmark of a Vernon composition was his choreography: each movement or action was made consciously and ingeniously, with subtlety and artifice, in a natural manner, always with the

Third, his passion. Vernon lived to be ninety-eight and was passionate about magic his entire life. And that passion was contagious. Vernon became the hub of the magic wheel wherever he lived and wherever he went. That included extended stints in New York and Los Angeles, as well as sojourns to other major cities—London, Paris, Munich, Rome, Tokyo, Sydney, Buenos Aires—along side smaller cities and towns in countless countries throughout the world. Magicians forever flocked to him in order to learn from him. He mentored dozens of magicians who, in turn, influenced many more. (In 1971, Doug Henning received a travel grant from the Canada Council for the Arts to take lessons from Vernon in Los Angeles.) The archive of his work, both in print and on digitized video, is extensive and carefully studied throughout the entire world.

And fourth, he was indefatigable when it came to time to pursue perfection.

So, why have so few members of the public heard of him?

Although he has been profiled in many books, magazines, and on online, and while he has inspired movies and been the subject of an award-winning documentary, Vernon just isn't quite as famous to the wider world.

It still remains true today that, when asked to name a magician, most people quickly call out Houdini. But there is a distinct difference between fame and acclaim, between brand awareness and brand influence. Houdini was a marvel in so many ways, and although their careers overlapped briefly—Houdini, the established megastar, and Vernon, the young ultra-enthusiast—when it comes to documenting the impact of Vernon versus Houdini, or any other magician for that matter, it is the work and creations of Vernon that endure. This will likely remain so for decades, if not for centuries, because no other magician can claim to have influenced, altered, and

transformed magic the way Vernon did, the very artistic universe that they themselves helped to create.

This publication is published with kind permission of Magicana.



"Dai Vernon: The Spirit Of Magic"

Directed by Daniel Zuckerbrot. Narrated by Patrick Watson.

Featuring interviews and performances by (in order of appearance) Max Maven, Derek Verner, Jackie Flosso, Herb Zarrow, David Ben, Edward Verner, Ricky Jay, John Carney, Persi Diaconis, Steve Freeman.

[Click on the picture to start](#)



MARKUS TERVO
STAR OF THE
AMSTERDAM
MAGIC SHOW IN
JANUARY



10 QUESTIONS TO Markus Tervo

1) Most memorable show you performed at?

The Magic Temple (Taikatemppele). It's my and Toomas Pitkänen's very own theater in the heart of Helsinki. It seats just 35 people. I still remember the awe and atmosphere of our very first shows. And my disbelief of actual people having bought tickets and now sitting in the seats we ourselves screwed to the floor.

2) What is one of your hobbies?

When I'm home alone I tend to pick up the guitar and play some chords and sing out of tune. It's like therapy. I also like to write my own songs, but I tend to keep them to myself.

3) Favorite city?

Madrid. I was actually born there and it's full of great magic.

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

The Simpsons. If it's on, I'm watching. I basically grew up on it and so did my brothers. We can have conversations just in lines from the show.

5) Who inspires you as a magician?

I love magicians who perform classic magic with a creative touch. I love Tommy Wonder and his poetic miracles. Mike Caveney's perfect blend of commercial and artistic. And many of the Spanish school: Mario Lopez, Giancarlo Scalia, Dani DaOrtiz. And I want to mention my two favorite magic books: Magic and Showmanship and Designing Miracles.

6) One magic item you cannot live without?

Solo! I just bought one a year ago and it has really improved my show. It's a unique way of controlling the music cues for your show and it's not a remote.

There's lots of room to play in the software and it really has improved my gigs!

7) What trick or routine are you working at the moment?

Right now I'm working on several things. A new version of Anniversary Waltz, a trick where two volunteers both choose an end from a bunch of rope and by coincidence they choose the ends of the same rope, etc. I love to take ingenious gimmicks from the magic market and try to figure out how to improve them or find new ways of using them. The fun part is creating new material, but I also try to be disciplined and hone my gig set.

8) Derren Brown or David Copperfield?

David Copperfield. He's the reason I started magic. When I was six my dad was channel surfing. Suddenly we came upon a startling image of a giant saw blade tearing through a man. Then as if by magic, he came back to life, turned back the wheels of time and resurrected! I still remember the visceral sensation I felt and that was when the seeds were planted. Unfortunately I still haven't seen him live, and Derren I've seen twice!

9) What country would you like to visit?

The United States. I would love to visit and perhaps perform at the Magic Castle. While I'm there, I should at last see David Copperfield live.

10) One piece of advice you give to somebody who wants to start a theater show.

When you choose your team, do so carefully! Remember, you will be working long and hard with them and there will be problems and tensions. So make sure you choose people you love and trust and with whom you can communicate freely and openly. And that you truly want the best for each other and see the success of the other as the success of all!



The Queen of Magic

Women in magic. Why oh why are there so few of them?

General believe seems to be that 'women are not interested in magic', 'women are not ambitious enough to enter the stage' and 'because it is a man's world'. Well, the same could be said about the IT industry some years ago. I have been working in IT for fifteen years now and I can tell you none of these arguments still holds ground these days. It was quite different at the beginning though. At IT conventions I had the bathroom almost for myself, it felt like a ballroom, all that space, all the peace and quiet... Meanwhile the men where lined up in long lines. Now that is a rare sight indeed... Nowadays I have to wait in front of the ladies room, just like everybody else.

But why has this same shift not happened in the magic world? In a profession that is much older than IT? Why is it that a magic conventions I get asked if I am actually a magician myself or if I am just somebody's wife?

And her name was...

"But I personally don't know any female magicians" people told me. Well I know plenty! Let me tell you

a story about a truly astonishing woman who ruled the Golden Age of Magic for more than fifty years. And yet nobody seems to remember her. Her name was Adelaide Herrmann.

Adelaide Herrmann was born in 1853 in London of Belgian parents. She was a girl who wanted to be anything but ordinary. So she learned how to dance and became a prima ballerina. She was astonishingly good, but she herself thought it was still a bit ordinary. So she picked up a new skill: she learned to ride the boneshaker, or the velocipede. She performed in London, Brussels, Paris..

Getting into magic

And then she set sail to America. It was there that she met Alexander Herrmann, or Herrmann the Great, one of the greatest magicians of his time. The two fell in love and they married in New York. She soon became part of the show and the pair toured the world together. Adelaide was really a key part of many illusions, performing as a levitating sleeper, a human cannonball, a bicycle rider, and a dancer who swirled around in red silk like a pillar of fire. And they hired other performers too, so the audience would experience more variety.

Adelaide wasn't afraid of anything new to learn, to perform... but there was one thing she was terrified off: The-Bullet-Catching-Trick. Magicians have died trying to perform this dangerous trick and she feared for her husbands life. So she begged Alexander to not do that trick. Alexander luckily agreed.

But fate was not so lucky one december night when they travelled by train to their next performance. Disaster struck. Alexander's heart stopped beating... and Adelaide became

a widow. With not enough money to retire and a list of performers to pay... what would she do?



New beginnings

Well the show must go on! And Adelaide truly loved magic. She could not imagine stopping these great Herrmann & Co tours. But one hundred years ago a woman magician was unheard of. So she asked Alexander's nephew Leon to take over. But after just three seasons it seemed he was not really a good fit for the role and they parted ways. What to do now?

'I will do it myself!' she stated. Driven by despair and a love for magic and performing she did what no woman did before. She decided to be the magician. But would people come to see a woman on stage, all by herself? She needed something strong to really draw the public in. Something dazzling, something death-defying maybe.. Something so strong that even her male colleagues would not doubt a woman can in fact perform magic.

And so it came to be... that just a month after the death of her beloved husband, she herself performed The-Bullet-Catching-Trick. The one thing she was so afraid of. And instead of just one person shooting at her, she would invite six

men to fire their guns at her, and "catch" the bullets with her teeth. She did excellent. She made a name for herself practically overnight and became the Queen of Magic. People loved her work so much, she performed magic longer than her husband ever did, and even longer than most men ever did in the Victorian Era.



Astonishing magic

Her favourite illusion was "The Phantom Bride," about loss and marriage. By "hypnotism," she made a bride's body, draped in white, rise on a brightly lit stage. She passed a hoop over her hovering form, showing there were no wires, then pulled away the white silk... and the bride was gone.

She started a new act called Noah's Ark, where she amassed a collection of 200 animals. It was her greatest act. An ark was shown empty, then buckets of water symbolizing the flood were poured down the chimney. Then two cats, one black and one white, climbed from the chimney, while a gangplank emerged over which prowled a parade of dogs in costumes of birds, leopards, lions, tigers, zebras, and elephants. White doves flew from the windows, and the biblical boat opened to reveal a lounging woman dressed in white.

Disaster

In 1926 disaster struck again... everything from Adelaide Herrmann's magic act burned to the ground when her storage buildings caught fire. She was in her 70's, and she lost absolutely everything, including the 200 animals she used for Noah's Ark. One man even died in the fire, as well.

Despite all this, she decided to rebuild and start over from scratch. She created completely new

acts with things she could pull together quickly. Some magicians also came to her aid, like the then young Harry Houdini. She called her new show 'Magic, Grace and Music', highlighting the three elements at which she'd excelled in her career. Audiences still loved her act, and were impressed that she was able to make a comeback. She continued to practice magic until her death, at 79.

Forgotten

And why do we not remember the name of this remarkable lady? Why is she not remembered amongst the likes of Harry Houdini? The reason for this is likely because most of her belongings were burned, so there was no market to sell her items. Part of the reason why magicians like Houdini were remembered is because auctioneers played up his memory to make his items seem extremely valuable. And there was no shocking or tragic end to her life that was a juicy story for the newspapers. Without any financial motivation to keep her memory alive, everyone stopped talking about Adelaide Herrmann after a few years.

More ladies please!

I want to finish this article with the words of Adelaide Herrmann: "I shall not be content until I am recognized by the public as a leader in my profession, and entirely irrespective of the question of sex."

Hopefully this article will help keep her memory and what she stood for alive. One hundred years after this inspiring story I would love to see more women in magic, more female faces on magic posters and more women included in shows, conferences, lectures and contests. And I hope this story inspires each and every one of you to not give up when things get tough and keep on performing magic. The show must go on!

Used sources and further reading:

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[victorian-era-dove-into-stage-magic-when-her-magician-husband-suddenly-died/2/](https://www.victorian-era-dove-into-stage-magic-when-her-magician-husband-suddenly-died/2/)

<https://www.magicana.com/exhibition/adelaide-herrmann>

<https://www.kirkusreviews.com/book-reviews/adelaide-herrmann/adelaide-herrmann-queen-of-magic/>

https://en.wikipedia.org/wiki/Adelaide_Herrmann

Interesting books:

<https://www.bol.com/nl/nl/p/adelaide-herrmann-queen-of-magic/9200000001648152/?>

[bltgh=vADj4g8II75izR5RrTdEcA.2_6.7.Product Title](https://www.amazon.com/Anything-But-Ordinary-Addie-Adelaide/dp/0763668419?bltgh=vADj4g8II75izR5RrTdEcA.2_6.7.ProductTitle)

<https://www.amazon.com/Anything-But-Ordinary-Addie-Adelaide/dp/0763668419>

Read also in "The Buzz" issue 4, June 2023, page 8 "Adelaide Herrmann, The Queen of Magic" by Mergan.





AGENDA

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 1 - [Amsterdam Magic Show](#) Boom
Chicago

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

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

February 10 [Brocante De Kleine Joker](#) à
Winksele-Delle (B)

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

March 1-2 - [NEMCON](#) (New England
Magicians' Conference.

March 2-3 - [Zauberkongress der
WunderAkademie](#), Berlin

March 7-9 - [Winter Carnival of Magic](#) in
Pigeon Forge, Tennessee.





Out of sight out of my mind

Vernon and originality



In magic these days, originality seems to be the new current. Don't get me wrong; I also make myself guilty of this. I want to be original and share new ideas with people. Originality and creativity are something that should flow and can be a wonderful and beautiful. However, sometimes we put it in the wrong context. I feel that often when we talk about originality and creativity in magic, we focus only on the method, yet rarely on the presentation, which is weird. It's strange that if we consider the Invisible Deck, a trick we all do, its origin is a presentation. Originally, it was the Ultra-Mental deck, and one day Eddie Fields came up with the presentation of making this the invisible deck.

We can also be creative or original in terms of our presentations and in the ways we use certain methods; we don't always have to create new methods. It's always better to use a good method, rather than an original method. A good method will likely result in good magic, whereas an original method is more like a stroke for your ego.

Having said all this above, what does this have to do with Vernon? Well, Dai Vernon, the most praised magician in the history of magic and one of the most sought-after magicians in the 1900s, was not the most original magician out

there. However, Vernon was a very good curator of magic.



Vernon would travel far and wide to learn cheating moves from crooked gamblers and he would spend weeks just to learn a certain move, like the center deal. Vernon was very good at recognizing the strengths of sequences and moves and how they could be used to create great magic. Was Vernon the most original magician? No. However, Vernon made all the magic he touched better. That was his true strength: to curate good magic and make it better for his style.

When we read the opening sequence to the Dai Vernon 'Book of Magic,' Vernon gives us two pieces of advice, where one is 'use your head.' Here, it is explained that you should adapt routines and moves in such a way that would fit you best. A way to do the routine

that would look most natural to you. Now, we should never confuse naturalness with difficulty. Sometimes a move can be too difficult for you at this moment, but it would look correct. In those cases, keep practicing. But once you've mastered the move, you might find touches in your mannerisms and in your movement that can elevate the routine to new heights.



But I'm digressing from the point. Magic these days seems to have an obsession with originality. Sometimes, we see this as the only way to make a reputation for ourselves. However, as we can see, this is not true. The most sought-after magicians of the 1900s weren't necessarily the most original. They all took existing things and made them better, more natural, and just more amazing for the style in which they were performing.

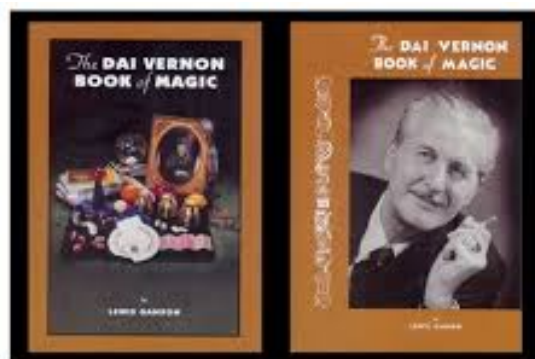
It is always good for the student to go back to the old magic books and learn the routines exactly as they were written. Now that you've learned the routine, try to understand why they made those choices and why every technique is in the position it is.

An example of this is the following, recently I started to read Dai Vernon's "Book of Magic" again. It is one of my favorite books in magic and I try to read it every few years. This time, however, was completely different. This time while reading it, I had been thinking a lot more about the construction of my routines and

why I do the things I do. This resulted in me being able to appreciate every routine much more and what the routine is projecting to the audience. An example is the Penetration of Thought. When performing this routine, you're indirectly reading someone's mind. That is a thought that will come up "How did he know I was thinking about that card?". Another touch I could never appreciate was the use of the ring in the coins trough table. It's not just a marker to mark what is where. It also enforces that everything is as it should be while giving you a logical reason to do the Han Ping Chien.

Understanding why things were done is important to learn the true secrets of magic, and old books are a great place to start. We have to consider how much easier it is to release a book these days. Anyone with a laptop can self-publish, however, books written in the 1900s had to go through a large process before even being published, so it better be good.

With books from that time, we see a lot more A-game material coming up. Sometimes also just material for interest, like 'The Cervon



Files,' but from the same magician, we might also get a book full of workers such as 'Ultra Cervon'.

With that in mind, try to focus less on being original and more on curating beautiful and powerful magic.

RICO WEELAND

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DECEMBER 17TH



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Dutch Illusionist Victor Mids' Newest Book: Worth Knowing About

Victor Mids, a Dutch illusionist and doctor, just released a new book in his best-selling MindF*ck series.

We're working hard to expand our magic news coverage beyond the English-speaking market. Over in The Netherlands, one magician (or illusionist, as they like to say there) has a long-standing TV series and multiple best-selling books.

Victor Mids's new book MINDF*CK CHALLENGES brings a unique mixture of bar bets, illusions, and brain teasers. Yes, this is a book filled with tricks you can show off to your friends, but if you were to only categorize it as such, that would be underselling its worth. Victor Mids is a Dutch magician and a doctor (non-practicing), and both sides of his knowledge are on display in his performances. A lot of his style includes breaking down the psychology of what's going on at any given moment and giving a supposed peek behind the curtain. He even coined the term "Neuromagic", which is the crossroads of magic and science. He is most known for his television show Mindf*ck, where he presents illusions to unassuming strangers while showing the audience the underlying principles that make the tricks magic.

His new book MINDF*CK CHALLENGES, named after his television show, promises 103 illusions, brainteasers, and bets. Instructional videos are also included to help readers visualize each bet or trick performed in a live environment. Mids' creative partner Oscar Verpoort is a co-author of the book and has helped direct the television show over the years.

This is the next instalment in his trilogy of "Mindf*ck" books, and each volume includes entirely new material. The first book starts off with 101 illusions, the next 102, and now you can probably see how we are now at 103. This volume promises to teach you how to light a candle remotely, guess someone's age by having them stand on one leg, and many more unique impossibilities.

While the book isn't intended primarily for magicians, we think it's important to cover due to the impact it's having on how magic is perceived in different parts of the world. Victor is very much the David Blaine or Derren Brown of The Netherlands, and it's interesting to see how he's been able to build this additional revenue stream in ways magicians elsewhere haven't quite been able to crack.



Where can I get Victor Mids' MINDF*CK CHALLENGES?

Good thing for you; the book was just made available on November 17th of this year. The easiest way to get the book is right off of Victor's [website](#). If you reside in the Netherlands, shipping is free. Currently, the book is not printed outside of the Dutch language, and there is no indication if there will be a future publication in a variety of languages.

If I am not a Dutch speaker, how can I still read MINDF*CK CHALLENGES?

If the book interests you, but you do not speak Dutch, it is still worth your time to go through the book with the Google Translate camera app. If that still seems like too laborious of a task, you can familiarize yourself with Mids's work by watching old Mindf*ck clips on YouTube with English subtitles. Although it isn't as extensive of tricks, it still gives you a good basis for how the book is. If this is your first time hearing about Victor Mids, don't expect it to be your last. His work is taking over The Netherlands, and we can expect his material to seep into the global magic conversation. endure. This will likely remain so for decades, if not for centuries, because no other magician can claim to have influenced, altered, and transformed magic the way Vernon did, the very artistic universe that they themselves helped to create.

JAKE STRONG

This article from "One Ahead" is published with the kind permission of Rory Adams (OneAhead)

ONE AHEAD

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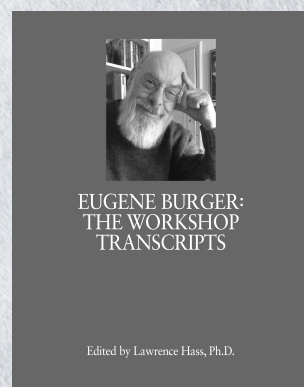
Eugene Burger's New Book!

Finally, it's time for the big surprise. Larry Hass is delighted to unveil that on October 31, 2023, is released a new and unforeseen book: "Eugene Burger: The Workshop Transcripts."

As he explains in the introduction, no one is more surprised by this book than he is. In 2021, when he published "Eugene Burger: Final Secrets" he was certain the "posthumous project" was finished. But in the wake of its release ... conversations with some of Eugene's trusted friends helped him realize there would be interest in the publication of complete transcripts of his 1985-1986 workshops—the ones he had on audio. For one thing, these word-for-word transcripts would keep the record straight about what Eugene taught at these events—there has been some confusion about the details. But they would also provide, in effect, a workbook for magicians who really wanted to absorb Eugene's exact techniques.

This book is only available from "Theory and Art of Magic Press" in this hardcover edition limited to 850 copies, each one signed/numbered by Lawrence Hass.

Click [here](#) for more information.





Amsterdam Magic Society

Zeedijk 24

1012 AZ Amsterdam

www.amsterdammagicsociety.com

amsterdammagicsociety@gmail.com

