



THE BUZZ

AMSTERDAM MAGIC SOCIETY

Happy 750th birthday, Amsterdam!

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As I write this, November has just begun — the month that follows Halloween, marks the passing of Houdini, and celebrates the anniversary of Amsterdam.

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I call this essay the compound movements of magic, since this idea is more familiar to people than the big 7. However, the main idea sprang from the big 7 of weight lifting. The Big What of Weight Lifting?

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The last three years of my life have been an emotional and psychological roller coaster. I went into exile after the death of mother. During this time alone, I came face to face with the source of my identity.

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, November has just begun — the month that follows Halloween, marks the passing of Houdini, and celebrates the anniversary of Amsterdam.

In the previous issue, I mentioned my trip to Oradea, Romania. You can now read all about my experience at the Transylvania Magic Festival in this edition.

On November 14, the third installment of *Now You See Me!* will premiere — I'm looking forward to seeing it.



[Watch the trailer](#)

Later this month, the Amsterdam Magic Show travels to Ghent, where we'll take over the House of Mysteries — a beautiful venue filled with history and, of course, mystery.

Meanwhile, Haarlem will host its very first English-language magic show.



[Tickets here](#)

This issue is packed with articles and inspiration for magicians everywhere.

P.S. Douwe sent me a great video on Sal Piacente — watch it [here](#). It's a perfect hook for any gambling routine: the casinos cheated the players.

ENJOY READING

Fritz with a Z

TRANSYLVANIA MAGIC FEST

Close to the Hungarian border, the city of Oradea—Romania's ninth largest—proved the perfect setting for the very first Transylvania Magic Fest. A vibrant city split by a river, Oradea blends Austro-Hungarian architecture with a warm, creative energy that sets the tone for a weekend of magic, laughs, and friendship.

The festival was organized by Eduard & Bianca, a powerhouse couple known for their magic shop Magic House (magic-house.ro). I've known them for years—they even performed at the Amsterdam Magic Show in February 2023—so when they invited me to be part of their debut festival, I happily said 'yes'. The last time I was in Romania was in 2013 and I was eager to see how the magic scene had evolved.

Arrival and First Impressions

I flew from Amsterdam via Munich, landing in Oradea early Friday afternoon. The airport is tiny—fifteen minutes after landing, I was at my hotel unpacking. After a quick refresh and some rest, I headed to Hanul cu Noroc, a traditional Romanian restaurant. I have an unwritten rule to always try local food and drinks wherever I perform.

At dinner, I sat across from Iulian, who had traveled all the way from Iași by train and bus just to attend the festival. We shared a few card tricks and I was thrilled to hear he went on to win first place in the stage competition the next day.

Friday Night: Wizard Wars

After dinner, we gathered at the convention hotel for the Wizard Wars challenge. Magicians were given just a few hours to create a routine from random props. I've played many times before, so I decided to push myself—ten minutes to invent an act.

The result? A drunk magic demonstrator performing a chaotic version of the classic Six Card Repeat. What did I win? A bottle of beer. A fair prize and after I made it disappear, I decided to return to my hotel at midnight.

Saturday: Competitions, Lectures, and Gala

Saturday began with Romania's first-ever junior magic competition, with many proud parents in attendance. Considering Romania is six times larger than the Netherlands, with mountains and long travel times, their presence was no small feat—many had journeyed hours by car or train to support their children. Hats off to them. After the juniors, the close-up and stage competitions followed, leading into the award ceremony, where I was honored to be named an Honorary Member of the festival.

After a short lunch break, three lectures followed. The Romanian duo Teatro Blu opened with a session on theatrical performance, inspiring both children and adults alike.

Their lecture was in Romanian, but thanks to Google Translate, I caught their key message: embrace silence, pauses, and emotion in your magic.

Next was Szabolcs Molnár (or Szabi) from Hungary, who spoke about walk-around mentalism and shared insights from his magic school in Budapest—several of his students even competed that weekend. Then it was my turn to close the lecture block. With only an hour, I packed in a fast-paced “best of” session, marking my first-ever lecture in Romania.

The Gala Show

The evening gala show was a true highlight. Hosted by the charming and energetic duo Norbert and Cosmin, it featured performances by Christian DeNis (Bucharest), Christianis (Bacău), Eduard & Bianca (Oradea), Teatro Blu (Iași), Szabi (Budapest), and myself. The audience was in for a treat. Christianis amazed with stage illusions, Szabi performed elegant classical magic to music—a complete contrast to his earlier lecture—and Edu & Bianca showcased a mindreading act. I was honored to close the show.



I tried learning a few words in Romanian and composed my act with effects that could be easily understood even though I spoke in English. All of that went out the window, when I realized the audience understood English. What a fun time on stage! During the curtain call, the audience gave us a standing ovation.

After saying thank you to the audience and packing my act, dinner followed with my

Hungarian friends. We wandered through Oradea's lively streets, joining locals in celebrating the city's anniversary.

Sunday Farewell

Sunday was for sightseeing. Eduard and Bianca showed me some of Oradea's Art Nouveau architecture and then a lunch. Then they dropped me at the airport, just three minutes from the gate, for my flight home via Warsaw.

Reflections



Romania's magic scene has grown immensely since my last visit. There's a stronger sense of community, a spirit of collaboration, and a noticeable confidence among the performers. Perhaps it's the influence of Got Talent shows in Romania or maybe it's simply a new generation realizing that magic thrives when magicians support each other. The food, hospitality, and architecture of Oradea made this first edition of Transylvania Magic Fest unforgettable.

Next year's edition is already planned to coincide with the city's birthday around October 10th.

For more information, visit the [official website](#) or follow the festival's [Facebook page](#)

TEXT: FRITZ WITH A Z
PHOTOS: REMUS TODERICI





AGENDA

December 1 [Jamm - Just another Magic Monday](#) Gorinchem (NL), Theater Peeriscoop

December 2 [Amsterdam Magic Show](#) - Boom Chicago, Amsterdam

December 8 [Amsterdam Magic Society Meeting \(Showcase\)](#), Mascini, Amsterdam

December 11 [Amsterdam Magic Bar show](#), Café De Buurvrouw

January 5 [JAMM](#) Gorinchem, Theater Peeriscoop

January 9 - 11 [The Session](#) - London Heathrow

January 11-14 - [East Coast Spirit Sessions 9](#), Myrtle Beach, South Carolina

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

January 12 [Amsterdam Magic Society](#) Mascini Amsterdam

January 18 [NMU NIEUWJAARSTREFFEN](#) Haventheater IJmuiden

January 23-25 - [MagiFest](#) in Columbus, Ohio

January 24-25 [Turkish Magic Festival](#) Istanbul

January 30 - February 1- [Kapital Konvention](#) Washington

February 2 [JAMM](#) Gorinchem, Theater Peeriscoop

February 5 -7 [MagicArt Fest](#) Buhusi, Romania





Paul's philosophy goes even deeper. To a point where psychological functions and emotions are also connected to physical issues. As above, so below. Which means the opposite is also true. But this is a discussion for a different time.

You can forget all that I told you above except for one thing. The part where Paul views the entire body as a connected whole. We start to see that this is true also with recent research and something that is becoming a trend nowadays, which is fascia. This is a concept that's too deep to go into in this post, plus I don't nearly know enough about it.

The compound movements of card magic

I call this essay the compound movements of magic, since this idea is more familiar to people than the big 7. However, the main idea sprang from the big 7 of weight lifting. The Big What of Weight Lifting?

Recently, I started to get more interested in human movement. This isn't just weight lifting, but also locomotion, stretching, spinal movements, and weird ways of exercising. I basically would like to learn how the human body functions and which functional movements we can do.

When I was into a similar deep-dive five years ago, I came across a guy called Paul Chek. Paul is regarded as the father of holistic health. This means that he's approaching health from a perspective where things aren't just isolated instances.

The problem in your shoulder joint might not just come from a shoulder mobility issue, but it's likely to also come from an imbalance in the lower body. The idea is that the whole human body is connected, everything works together in order to make us move like we were designed.

But Rico, what does this have to do with magic? I'll get to that in a bit.

It's important to see the whole body as a connected whole because that also means that plenty of exercises that were doing in the gym are not designed for the human body. In the gym people are using countless machines, the machines are made to have muscles work in isolation; however, the human body is not made to have muscles work in isolation. Muscles always work together in a group in order to achieve "primal movements". (It's not wrong to work on machines if you want to isolate the growth of certain groups, however, if you would like to train and get a generally strong body, there are better ways). While looking at Paul Chek's system for exercise in his book "How to eat move and be healthy", he discusses the idea of primal movement patterns. In other words, movements which the human body is made to do.

These movements are:

- Push
- Pull
- Squat
- Lunge
- Lift
- Twist
- Gait

Most of them are kind of obvious, but what the fuck is gait?

Gait is the movement of walking or sprinting. So with that out of the way, again, what does this have to do with magic?

The idea of training primal movements is to move in accordance to the design of the body. If you train only these movements, you have a well-rounded training schedule and the most efficient way to train the entire body. Which lead me to think, "Are there movements such as this for card magic? Movements, or rather techniques, that allows us to do all basic plots in magic. But even more, allow us to Jam and make up new plots?". Are there "most efficient

However, I do think it's essential to list visible and invisible control, and switch as a different category, as they achieve different things and also communicate something different to the audience.

A visible control, for example, such as a jog shuffle, communicates that the card is lost. It has been shuffled into the deck and is now hopelessly lost.

Whereas an invisible control such as a pass communicates that the card is left at the place where we all know it is, in the middle of the deck. Would we be able to tell the exact numerical location of the card? Probably not, however, we would be able to say "the card is in the middle", a quality that the visible control doesn't have.

The Big 7 of Card Magic

techniques" that if we only know those 7 techniques, we will be able to be a skilled and well-rounded card magician?

Yes, I believe that there are!

This idea is by no means new, while thinking about this I remember conversations that I've had with Michael Vincent, Daniel Prado, and many other magicians. The idea of the 7 most important techniques in card magic have been around for ages, but it's always nice to see a reminder. The big 7 are:

- Visible Control
- Invisible Control
- Palm
- Double Lift (visible switch)
- Top Change (Invisible Switch)
- Peek
- Force
- Yes, I do realise that this list could've been 5 points long in the following manner:
 - control
 - Palm
 - Switch
 - Peek
 - Force

This is also true for the visible and invisible switch.

The visible switch, such as a double lift, shows us that the deck was near the card, this isn't necessarily bad, and in many instances it's much safer, more economical, plus it will get the job done.

However, an invisible control such as a top change communicates that the deck never even came near the card which was changed. We could also refer to these switches as "full contact switch" and "no contact switch". Of course, using those names looks at them from the perspective of the spectator.

Note: A color change such as a shapeshifter change or an Erdnase Change is also a visible switch, or full contact switch.

What Does This Knowledge Bring Us?

Now that we know the big 7 of card magic, what does this knowledge bring us? It brings us multiple things;

1. Direction
2. Understanding
3. Freedom
4. Being able to (eventually) teach

DIRECTION

Understanding the big 7 allows us to have direction in our practice. We might be a new magician who's just learning card magic. In that case, knowing these techniques gives us a direction to focus on.

As a beginner

The world of magic can be so overwhelming, there is so much material out there, so many tricks and gimmicks, where do you start? And how do you build a framework to become a good magician?

Well, in the case that you are keen to learn about card magic, it's best to first master the big seven. Not only will the big seven allow you to nearly all the tricks in card magic (I say nearly because you can't do packet tricks; however, we could also consider packet tricks as a subcategory of card magic). But, It also allows you to pick up most magic books and straight away perform the trick. This doesn't mean that the trick will look good straight away. It also doesn't mean that you don't have to work on the trick. However, you will have a strong enough basis that with hard work, you can get a trick performable for people within a few days. Note how I say performable, to master a trick is an entirely different subject, it will take many hours of performance and refinement.

As an intermediate

I've met many magicians throughout my life, and very few of them were able to do all the big seven well. The magicians we usually love and praise can do them, and a few of my friends are able to do them. However, a lot of us seem to get stuck on the dopamine train. We see this cool way to control a card, or this new cool switch and lose a lot of time trying to master that move, but eventually giving up the process towards perfection, once we can do the move "well enough".

Because of this, I see a lot of lacking passes, poor double lifts and badly executed top

changes. Knowing the big seven will allow you direction of what to truly focus on.

The good news is also that you don't need many different techniques to achieve these moves. If I look at my card magic, I only use three different invisible controls; the spread pass, the turnover pass, the side steal. Furthermore, I only use a jog or mahatma shuffle as a visible control in 90% of the cases and for the other five I usually revert to only 1 technique in each category.

You don't need to be able to do many different double lifts or top changes. You just need to be able to do one technique exceptionally well. For me, knowing about the big seven gives me direction as to what to focus on in my personal practice. Which techniques to drill. But, especially, when being short on time, I know that I will get the most bang for my buck if I practice the big seven.

In another essay, I talked about going back to the basics, how the people that excel in their arts are always the one's that are the best at the basics, well, the big seven is your basics.

UNDERSTANDING.

I like to think of magic in terms of systems. It's kind of like playing the piano or any musical instrument. You begin by learning different chords, notes, scales, etc.

Finally, you learn how to combine those things and to make music.

After you've been imitating people for a while, you will slowly start to understand how to make your own music out of this. How all of it fits together into creating a song.

It's the same in magic. We first learn all the basic techniques of magic, what they achieve, but also what they communicate towards the audience. Then after a while we will start to realise how these techniques can flow together into a routine.

The ambitious card is a good example of this, since in the ambitious card all of the big seven can be used. What's even more is that we can

use the big seven to start to jam with the ambitious card. Which brings us to our next point.

FREEDOM

With an increased natural understanding and ability to execute the techniques comes a larger freedom. We now reach a point where we can start to make up magic tricks, play with magic in the moment, also considered to be "Jazz Magic", and where we can get ourselves out of sticky situations. Since the big seven allow us to do so many things, and create all effects in card magic, except for packet tricks (although, the elmsley count could be considered a top change). It will also allow you to do just about anything that you can imagine. Because of this, you can start to just play with ideas once they come up in the moment, and you will discover how much fun it is to combine random magical moments in front of an audience.

BEING ABLE TO TEACH

Finally, when you have a more profound understanding, you will begin to develop the ability to teach people. To teach is to learn. To learn is to teach. When teaching someone else you will start to gain an even more in-depth understanding of your magic, techniques and movement. You automatically gain by giving.

Since we first need a solid understanding before we're able to teach, the best way to build this understanding is to master the big seven, and to then learn many different routines that incorporate these techniques. What's more, you could also read routines and then think about ways to achieve the same effect using only the big seven.

Understanding how the big seven flows together will automatically build an intuition for magic, and what's possible.

This intuition and understanding will be a great friend while teaching people.

Conclusion

In a world where attention is scattered, it's more important than ever to be able to focus our mind, attention, and time. This can especially be difficult when we don't know what to focus our attention on. The big seven allow us a clear path to focus on and clear goals to achieve.

We want to master at least one technique within each of seven different categories. Mastery is not just being able to execute the technique in isolation, but also in a routine, together with other techniques to achieve a deeper level of magic.

Just changing a random card with a top change can be magical, however, changing a card that was introduced and placed aside before into the spectator's selection reaches miracle levels.

Combining techniques will allow you to layer your magic. This will make your magic more deceptive and impactful.

Finally, mastery over the big seven doesn't just make you a better magician, it also makes you a better magic teacher. By becoming a better teacher, you will gain an even better understanding over magic, which again makes you a better magician.

Master your craft, share the joy of magic, give and you shall receive.



RICO WEELAND



Mediation, Silence & Peace

The last three years of my life have been an emotional and psychological roller coaster. I went into exile after the death of mother. During this time alone, I came face to face with the source of my identity. This time alone and on my own revealed to me a secret access to peace. Cultivating the ability to embrace being alone and on your own is a key component of meditation. To sit and be quiet with yourself is an access to peace and stoic power.

As a practicing performance artist, this alone time has impacted my performance and self-expression in a big way. As magicians we are part of a noisy environment. This is a big issue to contend with. Stop and think for a moment; when was the last time you actually stopped to process your own thinking?

I say this because our attention is being bombarded with so much input from the internet, the news, the global climate. We are consuming and processing so much of other people's thoughts. And let's be real, we have to take responsibility for the thoughts we choose to share with the world through the internet. This is not to make the internet wrong, it's about bringing a focused eye on the impact all of this consumerism is having on our mental health.

My time alone has allowed me to embrace stillness, aloneness and peace. This process has expanded my meditation practice. As I type these words I am in complete silence. I have not watched television for almost a year. My world is profoundly silent. Losing my hearing 10 years ago played a big role in me coming to terms with silence. Silence has become my super power. I love silence



I read a book by a Norwegian Explorer named Erling Kagge - his book was called Silence. It documents his time on his own out in the frozen wilderness of the South Pole. Can you imagine spending 50 days in the South Pole cut off from all technology and connection?

He did it and shared his experience, it was a big turning point for me.

"silence isn't merely about blocking external noise; it's about gaining clarity, staying true to one's path, and finding contentment in the present moment".

Erling Kagge

His book had a big impact on me. I deliberated, my meditation because a celebration of SILENCE, STILLNESS & GRATITUDE for my life. In fact, just being on my own and accepting I am truly on my own transformed my relationship to life.

Just sitting quietly for one hour everyday is very magical. It's energising and spiritually fulfilling. Letting go, surrendering to the stillness within reveals our connection to the source of life.

As practicing Magicians, how much joy do you get from the stillness that comes when working on a new routine? This is a beautiful space to find oneself - for me it's my description of heaven. Time gets distorted, my consciousness enters a new realm and I feel alive in the stillness.

This time alone becomes precious because you get to meet yourself as you are. Being around too much noise it's easy to forget. Elin Kagge spoke of carrying this silence with you everywhere. He wrote about his experience and aloneness in a barren landscape surrounded by ice in his tent. In this experience he truly met himself - he heard his heart beat and in the stillness he experienced all of himself.

We magicians can achieve this through focused discipline, an appreciation for what aloneness can make available, gratitude for the present moment and the space our physical presence takes up in the world.

A whole week can go by and I have not spoken to single person. Sending text and email don't count, I am referring to an exchange of energy with another human being. I don't feel like I am missing anything. The stillness gives me everything I need, I came from the stillness through my parents.

I encourage you; if you have read this message, take time out of your day and sit quietly for 10 minutes. Start the practice, 10 minutes - no more - just breath slowly and deeply. The next day, do 20 minutes, the following day 30

minutes. Pretty soon you will hit that magical space where time gets distorted - one hour will fly by and you will be astounded by this. Your consciousness will have entered a realm of no time. I have experienced this - it's beyond magical.

I once experienced 5 hours of "no time" and it felt like 5 minutes. No kidding. What does this mean for us and our magic? I can only speak for myself and my experiences; it has given me confidence to bring my stillness to my audience.

This peace-full stillness has a lot of power. It means I am confident, I don't need anything from my audience, I am here to love, serve and contribute to their well being through my craft and self expression. I know my audience will feel this from me. It's often called "being comfortable in your own skin", I frame it differently; to me it means "I accept myself and all that I am, I choose myself, I love myself exactly as I am, I share myself exactly as I am. The audience will feel this - I know this to be true.

To bring this to a close; meditation, stillness, silence are all part of the natural order. It's perfectly natural and yet, it will take a lot discipline to embrace this because the world and our lives have become so noisy.



MICHAEL VINCENT

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