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RORY FELDMAN

PAGE 36



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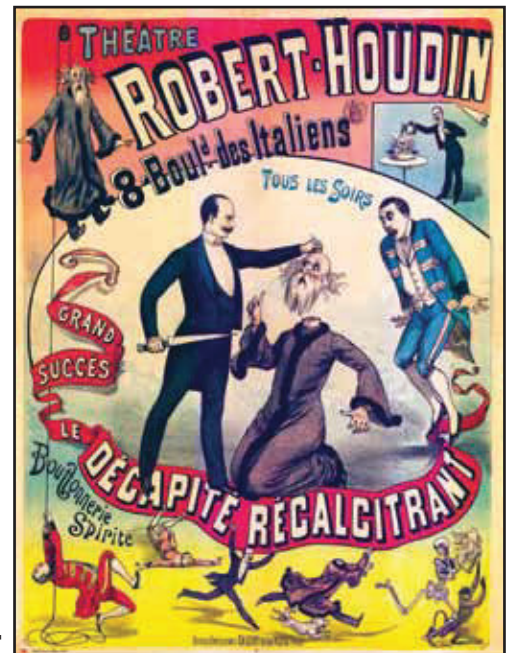
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By David R. Goodsell

The Hudson River Museum in Westchester County, New York, sits high above the Hudson River on the northern edge of Yonkers. In addition to their permanent collections, the museum features special exhibitions. Recently the “Gilded Age Magic” exhibit featured items from the collections of Rory Feldman and Bjorn Hanson. Visitors to the Hudson River Museum were struck by a huge twenty-sheet billboard of Howard Thurston, Kellar and Thurston memorabilia, and several large black-and-white photo enlargements that tied the displays to the reality of Thurston’s “Wonder Show of the Universe,” a show that played to sold-out crowds from 1900 till his death in 1936.

A year ago, magic collectors and historians attending the acclaimed Los Angeles Conference of Magic History were treated to a display of early twentieth century costumes worn by Howard Thurston and several of his assistants. Earlier that year, magician, historian, and collector Feldman mounted a handsome display at the Magi-Fest 2011, and two years before that the equally acclaimed Yankee Gathering displayed close to one hundred items from Feldman’s remarkable collection of Thurston memorabilia. A trip to The Museum of Magic website provides the visitor with a glance into Feldman’s vision of what he is determined will one day be the nation’s premiere display of the history of magic in America.

Wishful thinking? No more so than the early days of Facebook,



Rory with the Thurston Vignettes three-sheet poster.

Google, iMacs, and iPads, when youngsters in their teens and twenties kick-started those remarkable success stories. Google co-founder Larry Page was the first kid in his elementary school to use a word processor, and by the time he was twelve he knew that he would start a company one day. In his early teens Rory Feldman was buying and selling magic collectibles on his way to financing the world’s largest Thurston collection, with over 30,000 items and still counting. Wishful thinking? Perhaps not!

But...Why Thurston?

During the prosperous 1920s, American entertainment exploded. Every city of any size had at least one vaudeville stage as well as a cinema where silent films gave way to that new phenomenon, the talkies. It was the Jazz Age, and the emergence of network radio made it possible for people everywhere to be a part of it, dancing the Charleston to the tunes of Duke Ellington and Paul Whiteman. But the sound was scratchy and the broadcast sometimes faded. The airwaves were not the same as being there. In town auditoriums and rural tents, Chautauqua and Lyceum acts drew packed houses, as did local community concerts and plays. Thousands crowded city streets at mid-day to cheer as Harry Houdini wriggled free from a strait-jacket while suspended upside down like a trout on a hook, and Harry Blackstone escaped from a sealed packing crate

dumped into the local river or bay. People wanted to be a part of the performance. There was nothing quite like live entertainment.

The traveling circus and stage magic shows epitomized the public enthusiasm for live entertainment. When these two institutions came to town every bare wall and fence became a stunning display of the lithographer's craft. Circus and magic posters were a highly effective, and artistic, form of advertising and consistently drew audiences to tents and auditoriums. What set the stage magic show apart from the circus, and other forms of entertainment, was the magician. Throughout the show the magician was the focus of both attention and adoration. He was responsible for every miracle. The magician exercised "more than skill, more than deftness of [his] clever hand, more than the trick which seemed to do [his] will. The magician 'banished care and pain,' and 'touched old hearts, leaving youngsters there.'"

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"Mrs. Feldman," said Rory Feldman's sixth grade teacher at a parent-teacher conference in 1992. "Rory gave a wonderful performance of magic for show-and-tell. However, you probably should talk with him about his overactive imagination. He told his classmates that his equipment, the top hat and the colorful tube, belonged to Howard Thurston, the greatest magician in the world." Mrs. Feldman replied with a smile and a sigh, perhaps anticipating this to be the first of many such explanations in years to come, "They did belong to Howard Thurston, Mrs. Stone."

David R. Goodsell: Rory, Thurston's hat and phantom tube?

Rory Feldman: When I was about ten, my mom began taking me to Tannen's every Saturday, where we became a fixture. Tony Spina even provided my mom with a chair off to one side. While I liked performing magic, and bought just about every video produced by L&L, I was also drawn to the romance of "the old days" of magic. I hung around the older magicians, listening to their stories. Before long they began to notice this little kid, all eyes and ears, always looking up at them. I asked questions and they talked. "I knew Walter Gibson," they would say, "and Walter always said that Howard Thurston was the greatest magician who ever lived." Occasionally I would meet someone who had actually seen Thurston. "That's right," he'd say, "Howard Thurston was the man. When he took the stage we knew we were watching a real magician."

One Saturday, as my mom and I were leaving Tannen's, Tony Spina took us into a back room. "Here Rory," Tony said, as he gave me a box of books. "You might enjoy these." They were history books that had been sitting around for some time. Christopher's *Panorama of Magic* and *History of Magic*, several other titles, and a small book with a black paper dust jacket with red letters titled *My Life of Magic*. There was also a drawing of the author's face, but it was split – the right side showed his actual face, while the left side showed a red devil! It was by Howard Thurston. That night I read that book and was convinced. Howard Thurston was the greatest magician the world had ever known, and he remains my passion.

As time went by I became the kid who loved old time magic, the "back in the day" magic that older magicians remembered with fondness and nostalgia. As older magicians have always done when they discover youngsters who share their love of magic, they took me under their wing. "Hey, Rory, this is what Dorny said about Thurston. Or Al Baker." And then one day, "Rory, I thought you might like to have these."

DRG: And you suddenly were in possession of Thurston's top

hat and phantom tube.

RF: It is remarkable how those kinds of things happened and how accessible these items were. Another time I acquired a box of memorabilia that actually contained locks and handcuffs that had come from Sid Radner, along with Houdini provenance; Houdini had owned them at one time. It was the perfect time to get involved with collecting. Prices were still very reasonable, and a huge amount of Thurston material had come into circulation in



Rory holds the very book that was acquired from Tony Spina.

the late 1980s. The monetary value at the time was quite modest – not like today.

DRG: And you became a collector.

RF: I didn't set out to become a collector. I am more like the "accidental collector." Maybe it was somehow programmed into my DNA, but it was very cool to be performing magic with Thurston's props! I remember when I was in the fourth grade we were asked to prepare a class presentation on someone we admired, some hero figure whom we hoped to emulate. My classmates chose professional athletes, rock stars, and a president or two. I had recently read an article in the January 1991 *Smithsonian* magazine about Ken Klosterman's Salon de Magie. The photographs in that article were captivating. At ten years old, that was what sparked my vision for the Museum of Magic.

DRG: It sounds a little like Google's Larry Page.

RF: Kind of, I suppose. Two or three years later I became friends with Fred Jurgensen, who had purchased several items from Don Hinz when he dispersed of the Heaney barn, including the entire Thurston estate. Jurgensen sold me a green velvet costume with tan mesh trimming from the Thurston show, similar to ones I had actually seen in old black-and-white photographs. Based on the photographs, it was missing a sleeve and matching cap, but I didn't care about that; it was the real thing. That costume had been worn on the stage of the greatest magic show on earth!

DRG: Rory, why would a thirteen-year-old boy buy an old costume?

RF: For the same reason I continue to buy old letters, photos, business ledgers, and whatever I can find about Thurston. Thurston is the heart and soul of The Museum of Magic. Every

piece is a part of the puzzle of Howard Thurston's life. While the scope of the museum will one day be quite broad, encompassing the whole of American magic, Howard Thurston will always be at the heart of the museum.

But Still, Why Thurston?

Two years ago Feldman and noted author/historian William V. Rauscher released their successful three-hour documentary DVD *When Thurston Came to Town*. Among the dozens of audio and video commentaries, rare video clips of Thurston performing and being interviewed, and hundreds of exclusive images are insightful observations about Howard Thurston by several magicians who attained fame in their own right and who saw Thurston's show. MacDonald Birch and John Booth both commented on Thurston's marvelous voice, not just the words, but the way he said them and the tone and quality of his voice. "It was something you did not forget."

"He did not appear to be reciting theatrical lines," George Boston wrote in *Inside Magic*. Thurston told stories as he presented his tricks, rather like sharing something that had happened to him. His audiences felt like he was telling the story for the first time, just for them.

"He was a master of the theater," recalled Ormond McGill. "He had incredible control of the audience." And he "...enchanted the audience," Booth added. They loved the way he looked, his grace as he moved about the stage.

Werner Dornfield, the sixth Dean of American Magicians knew Thurston well. He remembered Thurston's magnetic personality and marvelous showmanship. "When Mr. Thurston stepped on the stage you knew you were in the presence of a cultured gentleman," he said, "a nice man." He was gracious and polite to everyone, he truly loved his audience, and they loved him in return.

This was an era when those qualities were paramount in American society, including show business. You could believe a gentleman; you could trust him. Wherever he went, Thurston made it possible for the poor, the needy and infirm, and especially for children to enjoy his magic. Indeed, he had a special place in his heart for children. The public knew this, and loved him all the more for it.

For all of these reasons people went to the Thurston show again and again, looking forward each year with anticipation. Children grew to adulthood seeing the Thurston show and looked forward not only to taking their own children and grandchildren to see the greatest magician in the world, but to seeing the show again themselves.

In May 1926, Edgar A. Guest, acclaimed universally as the People's Poet, had lunch with his friends Howard Thurston and Harrison Davies in downtown Detroit. Guest penned a quartet of six-line stanzas to mark the occasion, and published it as part of his regular column in the *Detroit Free Press*. The third verse read:

*I watched you both and could not understand,
But in your magic there was more than skill,
More than deftness of your clever hand,
More than the trick which seemed to do your will;*



Displays are filled with ephemera, props and window cards. Highlights include items that belong to Thurston, such as his floating ball, top hat, Demon's Club hat that was passed down from Harry Kellar, production lanterns, and costumes from the Thurston show.

*There was that magic which could banish care,
Touch an old heart and leave a youngster there.*

And a bit later:

*I know I saw what you'd have me see.
But, oh, by such deception men are blessed!
Thanks for the magic which can banish pain
And make a tired old grownup young again.*

Edgar Guest understood the power of the world's greatest magician. It was the pageantry, the music, the gentle, refined humor that rivaled vaudeville and Broadway shows, the mystery unlike anything seen before, and different from the tricks and illusions of other magicians. But above all else, it was the man whom generations had grown to love and revere and who, beyond all other magicians, made "tired old grownups young again."



And *that* is “why Thurston.”

The Museum of Magic

DRG: The Museum of Magic. The website is impressive, but there is no brick and mortar.

RF: Not yet. I want The Museum of Magic to bring the story of magic to the people, to present the big displays and yet tell the hundreds of little stories that make history come to life. While I have multiple displays in my apartment and in other locations, there is no stand-alone museum – yet. But the vision is sharp and the plan moves forward.

DRG: However, you are a chartered museum.

RF: Yes, in 2007 we were granted a charter by the Board of Regents of The University of the State of New York, and the Museum of Magic is incorporated as a tax exempt 501(c)(3) not-for-profit educational organization. We had a great feature in the Brooklyn newspaper noting this accomplishment, which was exciting because it’s my hometown. That charter comes under review every five years, and was just recently renewed. The museum has a board of trustees (which includes William V. Rauscher), a mission statement, and an award-winning business plan, which we are eager to put into action.

DRG: Rory, I think it is important for readers to understand that you actually function as a museum, and that this is not just a paper tiger. It is important to walk the talk. We’ve been talking a lot about the Museum of Magic, but you yourself have been working on many projects related to magic and Thurston. For example, you were directly involved with the restoration of the Green Lawn Abbey Mausoleum, where Thurston is entombed, and in addition to the exhibits mentioned at the beginning of this article you are actively involved with several museums around the country for future exhibits. You are also considered an expert consultant, as well, and you or your collection have appeared on or been referenced on mainstream outlets, such as NPR, *Wired* magazine, *Slate*, *Coast to Coast* and *The Los Angeles Times*. Most people recognize how difficult it is to get press in *The New York Times*, but you have been featured twice in two years, with photos, on the cover of the real estate section and in the antiques section. You also contributed to the 2009 Taschen book on magic history and many other magazines and books.

RF: Yes, I really enjoy being able to share the collection through these opportunities. I also consulted with ABC on their

magic episode of the hit series *Castle* and various other magic TV episodes, and have appeared on various television shows myself, on PBS, A&E, and CBS. One of the projects I am most proud of is the *When Thurston Came to Town* DVD, which I worked on with William V. Rauscher. To date, the DVD has sold over five hundred copies and is what we believe to be a major contribution to magic history. But of special importance is that the collection serves as a resource for serious academic research.

DRG: Like for Jim Steinmeyer.

RF: Yes, I was honored to host Jim Steinmeyer as he researched his excellent book *The Last Greatest Magician in the World*. It has also been my pleasure to host several noted magic historians and collectors. Recently, the visitor book has been signed by such guests as Eddie Dawes, Ray Goulet, and Stanley Palm, just to name a few.

DRG: Rory, I am really struck by the large Thurston poster. What’s its story?

RF: The Thurston Vignettes three-sheet is one of my favorite Thurston posters. There are actually two versions of it, made a few months apart, that bookend May 16, 1908, when Kellar passed the mantle of magic to Thurston at Ford’s Opera House in Baltimore. In the version I have on display, the text reads “Mr. Kellar says: Thurston is the greatest magician the world has ever known.” The earlier version featured portraits of Kellar and Thurston in the upper corners and the text read: “Mr. Kellar says: Thurston will be the greatest magician the world has ever known.” The vignettes, the small pictures, show seven mysteries that Thurston featured in his show throughout the rest of his life.

DRG: It is a great poster! I can see it and blowups of the photos as a museum display one day, maybe with both posters – a little history lesson, right there.

RF: That is what museums are about. I have photographs of Thurston performing each of those effects and restored video from Thurston’s shows. It would be a multi-media display.

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DRG: Rory, I understand that you have acquired over two hundred collections from Thurston’s descendants, family members of people who worked with Thurston, magicians who worked and were friends with Thurston, as well as the estates of several magicians. Tell me about your favorite recent acquisition.

RF: I have a photograph of Jack Jones. He was Thurston’s

Thurston and Company, circa 1910. Woman at the far right of the photo is Jack Jones’s wife, Polly.



show manager for almost ten years, starting not long after Kellar retired. Those were the formative years of Thurston's rise to fame as the greatest magician in the world. While reading David Bamberg's book, *Illusion Show*, I came across a rather obscure reference to Jones. Bamberg, then the famous Fu Manchu, wrote, "Another man who went out of his way to be very kind to me in those days [referring to the days when his father, Okito, toured with Thurston] was Jack Jones, Thurston's manager. [When Jack] left the show, I felt that I had lost a great friend. I never saw or heard of Jack again."

The show manager was an extremely important person, for he was the man who made things run smoothly. He made sure the show was offloaded at the railroad station and transported to the theater. He was responsible for harmony among the troop, from the stagehands and carpenters to the assistants to Thurston himself. He was the liaison between the troop and the theater, the town, the railroad – you name it. Jack Jones was a genius as a show manager and was greatly loved and admired by everyone who knew him. But, I didn't know that until recently.

In February, 2010, I received an email from a lady named Cathy Hamm in California that led to one of my most prized acquisitions. Jack Jones was her great, great uncle and she had some material that had belonged to Jones. It was an amazing array of memorabilia, including annual ledgers for the show – expenses, income, profits – from the years Jones was with Thurston, and a box filled with marvelous letters and photographs. It became clear that Thurston and Jones were great friends, and after Jones left the show and began running theaters and producing shows, the two men kept in touch. But in addition, it seems that everyone in professional magic knew and liked Jack Jones, and that he was considered "the guy" when it came to running a show. Look at these letters, which support his friendship with Thurston, Kellar, Adelaide Herrmann, Houdini, Okito, David Bamberg, and many others.



Remember the curious comment about Jones in the Bamberg book? Theo Bamberg, "Okito," was with the Thurston show for about six years, beginning in 1910. When the show played near Boston, New York, or Philadelphia, young David would troop along with his father. David became a favorite of Thurston and of Jones. There is a tiny photo of a boy with a tie and a book opened at a desk. Written on the back is a message: "To Mr. and Mrs. Jones, with love, from David."

There is another photo of David when he became Fu Manchu. It is signed: "With my very best wishes to Mr. Jack Jones and some pleasant memories of my youth. Magically, David." I have a letter David sent to Jack from Barcelona, Spain, dated June 21, 1933. It reads, in part: "I remember in the old days when you were manager for Thurston; I used to sit in the front and watch him. He fascinated me in those days and thru' him I was inspired to do the same thing. I'm glad now that I did...If I should ever touch the states maybe you could manage my show like you did Thurston's. It would be a pleasure working together with you. Do you remember the night in Flatbush when you told me not to waste food and chew each piece of bread? I still remember that night as



From top: Rory with a newspaper clipping featuring Jack Jones, photo of a young Jack Jones, a ledger from the Jack Jones collection.

if it was yesterday." You clearly get a sense of their long friendship.

DRG: The details do bring out the humanity of history. Thurston's show was the inspiration for the Fu Manchu show, which later inspired Cesareo Pelaez and *The Le Grand David* show. There is another museum wall display someday – photos of all three shows, with text linking them all together – not to mention the colorful posters that could enhance the display! And all from an email out of nowhere.



Letters and photos from David Bamberg (Fu Manchu) to Jack Jones.

The Dean of American Magicians

RF: Other times I come across great finds on the Internet, like this 1922 letter from Brooklyn magician William Meyenberg to Dr. A.M. Wilson, the editor of *The Sphinx* magazine. Dated October 8, it was about the question of who should be the next Dean of American Magicians, Howard Thurston or Harry Houdini. Harry Kellar, first Dean of American Magic, had died in March of that year and discussion was heated. In his letter, Meyenberg told of suggesting Thurston's name at a recent meeting of the S.A.M. and being met with doubt. After all, the S.A.M. was Houdini's domain. His friends were surprised, if not incensed, that Meyenberg would suggest Thurston.

In the very next issue of *The Sphinx*, dated October 15, 1922, Wilson began an editorial with Meyenberg's words: "Word has come to me that 'a movement is on foot to declare a Dean of Magic to fill the place left vacant by our lamented Dean Kellar.'" Wilson editorialized that "not until years of ripe experience and on retirement and resting on the laurels of a richly earned honor that such an exalted title should be bestowed." He chose at that time not to take sides.

Some of the doubt stemmed from an advertising promotion Thurston had recently launched called Thurston's Magic Box of Candy. Walter Gibson, who often worked for Thurston, designed fifty simple tricks, each enclosed in an actual candy box, along with instructions and chocolate taffy kisses wrapped in white paper. Twenty thousand of each of the fifty tricks were produced for a total of a million boxes. Some of the pro-Houdini camp misstated the promotion and accused Thurston of exposing magic. Wilson accepted the exaggerations as fact and spoke out against Thurston in the pages of the March 1923 *The Sphinx*. Houdini was traveling with show engagements during this time and was not part of this attack on Thurston. In fact,

Houdini was in the middle of his ten-year term as president of the S.A.M. with Thurston as second vice president. Thurston would soon chair a committee to honor Houdini for his service to the S.A.M. Houdini and Thurston were friendly rivals, and Thurston would become president of the S.A.M. two years after Houdini's untimely death in 1926.

A few weeks later Thurston played St. Louis and invited Wilson, who lived in Kansas City, to attend his show as his guest. In the following issue of *The Sphinx*, Wilson applauded Thurston and his show, and declared that he had been mistaken,



The only known existing box of Thurston's Magic Box of Candy. The box in his collection is number 37, which included the "Ring Rising on the Pencil" trick.

that Thurston did not and never would expose magic. The tricks that were a part of the Thurston Magic Box of Candy promotion were similar to those found in beginning magic booklets sold by traveling magicians everywhere. In fact, Thurston sold similar booklets at his own shows from time to time.

DRG: A million Thurston Magic Boxes of Candy! How many exist today?

RF: Just this one. This is the only complete box of candy that I know of. The trick was the rising ring and pencil trick. It came with a little rubber cap to trap the thread on the end of the pencil. It could be removed and the pencil could be handed out.

DRG: The S.A.M. Ethics Committee considered the Thurston advertising promotion, but it must have dismissed it because there is no mention of it in the minutes of the New York chapter, the Parent Assembly, for all of 1923.

RF: You know, David, the connection of Meyenberg to Thurston, Houdini, and Wilson as outlined in Meyenberg's letter is of mild interest, but here is what we collectors and historians dream of: That letter links to the debate over what is or is not exposure in magic that has existed for over a hundred years. Houdini was accused of exposing magic, as was Joseph Dunninger, Blackstone, and others.

DRG: That could be the subject of still another museum display one day, Rory – exposure in magic.

RF: It would be a great display, but we would not expose anything more than one or two of those simple beginner's tricks. But, we would sell magic books in the gift shop!

DRG: By the way, Rory, within a few years William Meyenberg, writing under his stage name of Frazee, would become a popular gadabout columnist for *The Sphinx* under the heading of "Squawks!"

RF: The connections are endless. Kellar died, but the S.A.M. was slow to name the next dean.

DRG: Throughout 1922 and well into 1923, discussion



Rory standing with his favorite Thurston illusion, The Swords of Damocles.

continued over the possibility of Houdini and Thurston, and probably others, as candidates for the deanship. A careful reading of *The Sphinx* for 1922, 1923, and 1924 reveal a remarkable sequence of events.

After several months in Texas caring for his ailing wife, the venerable Frederick Eugene Powell, in his mid-sixties at the time, returned to New York City. Her continued need for care would keep Powell from ever returning to traveling a full show, although



Thurston on stage with Jane and assistants, circa 1928.

he did some Chautauqua and Lyceum work. Meanwhile, the National Conjurers' Association, established around 1910, and which claimed a membership nearly as large as that of the S.A.M., was quick to honor Powell with a life membership in March of 1923, and followed that by naming him Dean of American Magicians on April 18, 1923.

The N.C.A. numbered among its active members Harry Blackstone, Frank Ducrot, Al Baker, and a number of other well-known magicians, several active in the S.A.M., as well. A quick review of *The Sphinx* from 1910 to 1926 gives little information about this once vigorous New York based organization, which had several satellite clubs, or locals, in major eastern cities. N.C.A. reports in *The Sphinx*, which were common throughout the early 1920s, ceased to appear after 1924.

The earliest evidence we find of the S.A.M. referring to "Dean Powell" is a casual mention in a report in *The Sphinx* of the "recreation hour" of the Society's twenty-first annual meeting, June 2, 1923. From that date forward the reference appears in various reports in *The Sphinx*.

Rory, I think that Powell was clearly the popular choice, and quite possibly the inevitable choice. On April 5, 1924, at the 234th regular meeting of the Parent Assembly of the S.A.M., "Frederick Eugene Powell was unanimously and enthusiastically invested with the honored title of 'Dean of American Magicians.'"

RF: But notice that Dean Powell did meet the requirements suggested by Dr. Wilson in response to Meyenberg's letter. It all ties neatly together.

DRG: Another episode of magic history. Rory, most of the great small museums in this country exist because of benefactors.

RF: That is true, which is why we are focusing our outreach not only within the magic community, but also to the general public. It is not uncommon for someone who has been to our website to contact me with tales of a love of magic that originated in their youth, and a wish to share that with their own children and grandchildren. When we explain that we are in the early stages of development many ask how they can help. Most are good-hearted people with modest means.



Dean Frederick Eugene Powell

DRG: But one of these days...

RF: Yes, one of these days. And until then, we will continue to provide the services we are able to: gathering information, collecting artifacts, producing traveling exhibits, and opening our archives for academic research.

DRG: I encourage our readers to read more about The Museum by logging on to www.museumofmagic.org. Readers will also enjoy Rory's other website: www.ThurstonMasterMagician.com.

Rory, this has been a fascinating venture into your Museum of Magic and the world of collecting. We will watch your future with both interest and anticipation. Are there any last words you would like to leave with us?

RF: Remember the costume I purchased from Fred Jurgensen that had originally come from Don Hinz? Over the years I got to know Don as a friend and fellow collector. We had many great discussions about the future of magic and the Museum of Magic. I feel thankful to have gotten to know him before he passed away. This past February, seventeen years after acquiring that costume, Don's wife Margaret informed me that she had stumbled upon some boxes of Thurston show costumes, which she thought might include the two tailcoats that she remembered Don telling me about many times. It was a meaningful acquisition; and what turned out to be forty boxes later, I reached in to find a lone green velvet sleeve, the tan mesh trimming still intact – and the matching cap! That costume I purchased seventeen years ago is now complete.

DRG: Not a big thing for most people.

RF: But a small miracle for The Museum of Magic. ★

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David Goodsell is Editor Emeritus of M-U-M magazine, and a Past National President and Honorary Member of the S.A.M. His feature articles and reviews appear frequently in the magic literature.

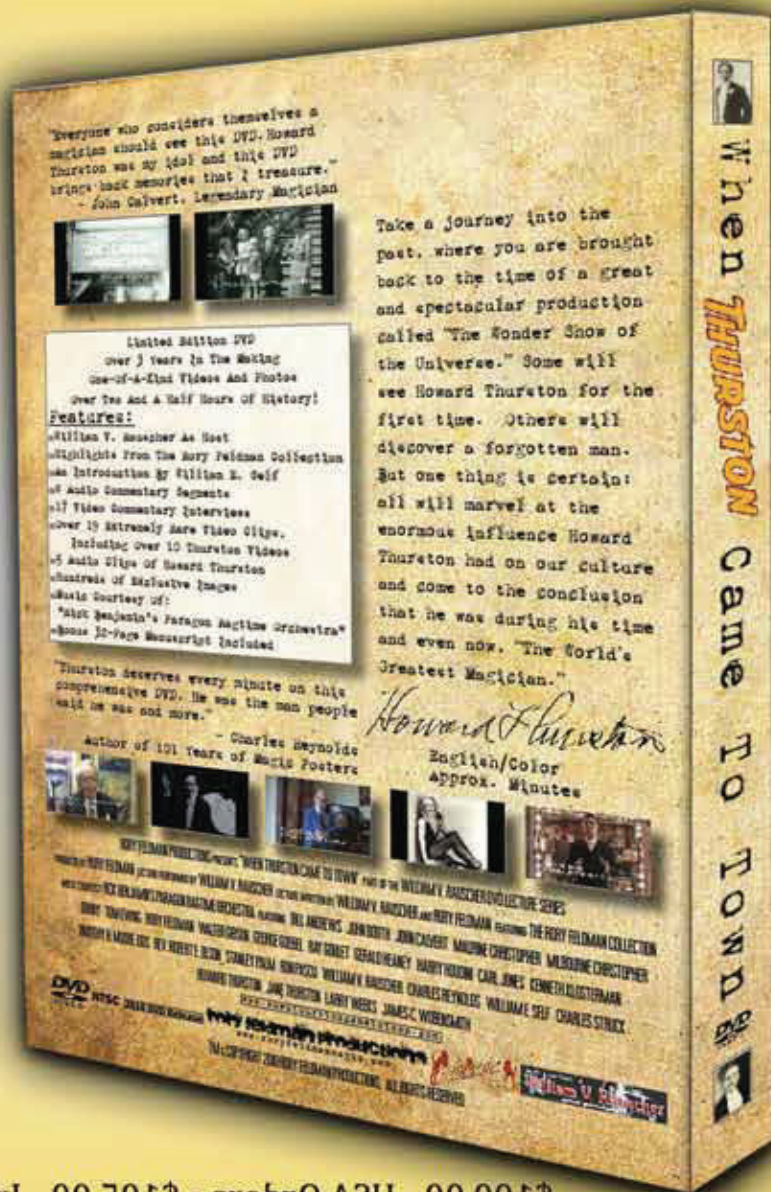


It was my honor to reintroduce Thurston to a new generation of magicians. But Rory Feldman, William Rauscher and a cast of magic luminaries have given us something I once thought was impossible -- the experience of actually seeing, knowing, and hearing Howard Thurston. This is a fascinating DVD, and amazing history for every magician.

- Jim Steinmeyer, author of The Last Greatest Magician in the World



We are always buying Thurston material and entire magic collections for future projects. Please email us at: RoryFeldmanMagic@aol.com if you have items for sale.



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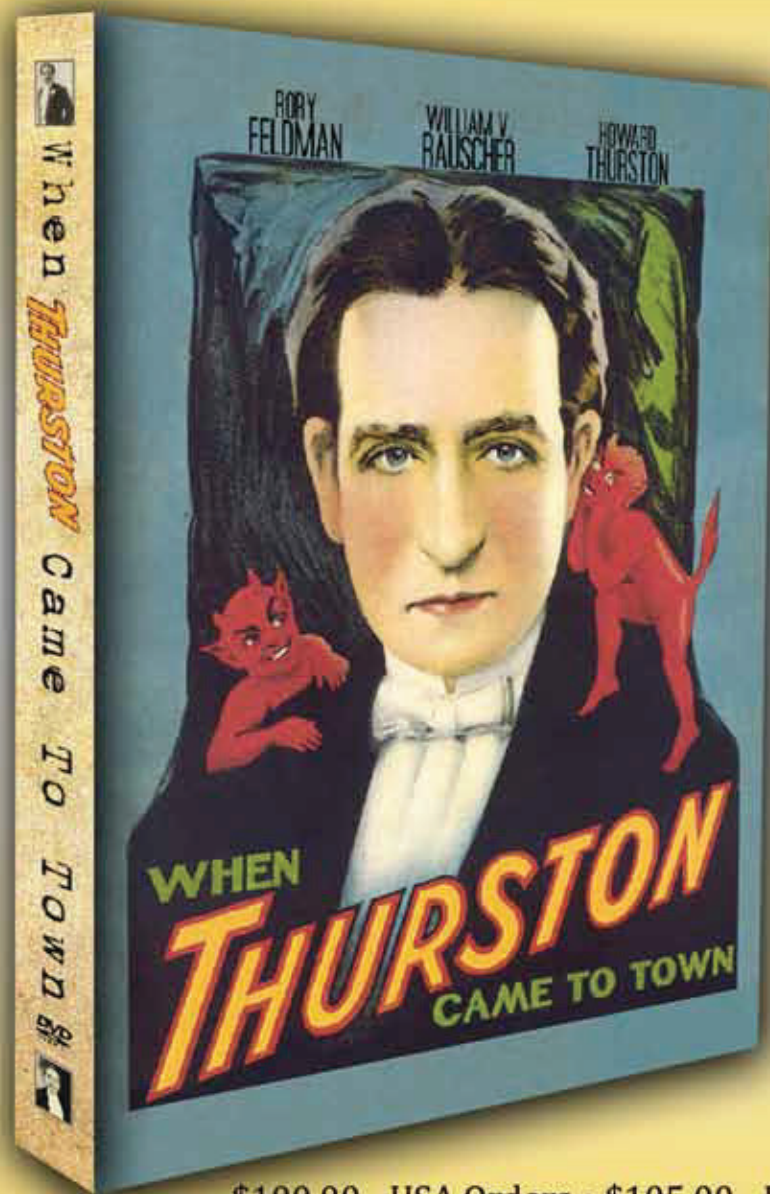
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- Jim Steinmeyer, author of *The Last Greatest Magician in the World*



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