

THE CENTURY

The panorama broadens. Eleven more are added to the 100 people who have significantly affected the art in America during the 20th century. Those who have appeared since the series began in January are listed here.

MICHAEL AMMAR	ALEX ELMSLEY	DOUG HENNING	SERVAIS LE ROY	JIM STEINMEYER
THEODORE ANNEMANN	S.W. ERDNASE	JOHN NORTHERN HILLIARD	ED MARLO	HARLAN TARBELL
AL BAKER	DARIEL FITZKEE	PROFESSOR HOFFMANN	JAY MARSHALL	HOWARD THURSTON
HARRY BLACKSTONE SR.	URI GELLER	HARRY HOUDINI	CHANNING POLLOCK	EDDIE TULLOCK
HARRY BLACKSTONE JR.	WALTER B. GIBSON	RICKY JAY	RICHARDI, JR.	DON WAYNE
LANCE BURTON	A.C. GILBERT	WILLIAM W. LARSEN SR.	MARVYN ROY	MARK WILSON
BEN CHAVEZ	HORACE GOLDIN	BILL LARSEN JR.	P.T. SELBIT	
T. NELSON DOWNS	U.F. GRANT	MILT LARSEN	SIEGFRIED & ROY	
JOSEPH DUNNINGER	ROBERT HARBIN	RENÉ LAVAND	SLYDINI	

Many proclaimed Fred Kaps the finest all-around magical entertainer in modern times. Whether he was on the stage or at the close-up table, the Dutch master's sleight of hand was impeccable. Beginning with his 1950 World Championship, Kaps' deftly routined acts of manipulation led to the status of being the only three-time Grand Prix winner in FISM history.

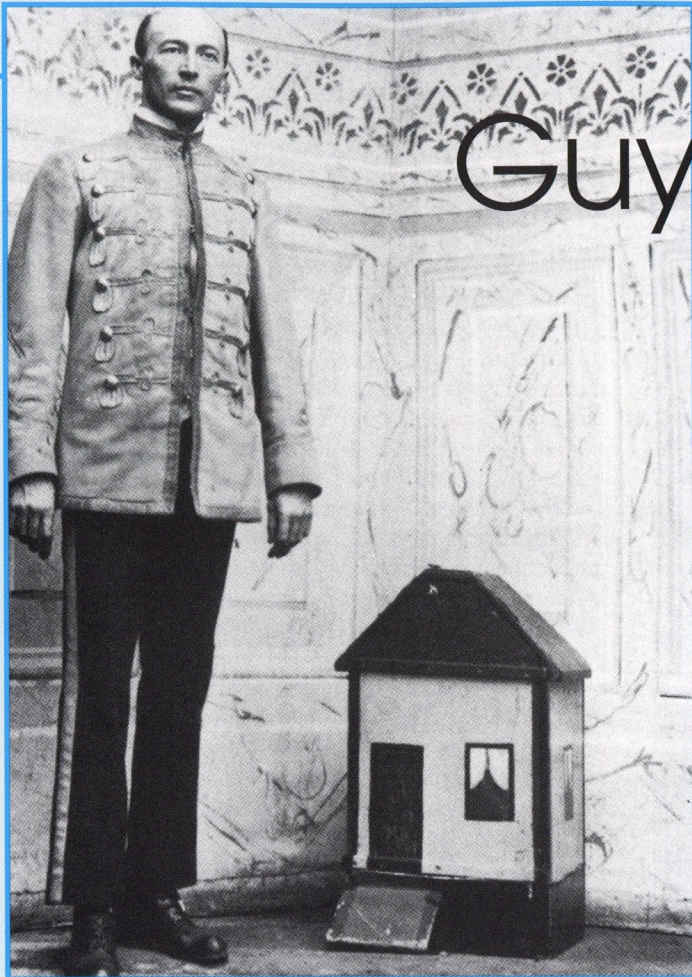
The United States first witnessed Kaps' virtuoso style on a 1954 *Ed Sullivan Show*. His act was a study in magical showmanship. Although he included exhibitions of proficiency in the form of fancy flourishes, he never revealed his expertise while producing miraculous effects. On another American television appearance, in 1964, when he shared Sullivan's studio stage with The Beatles, Fred was given a talking spot, showcasing his innate sense of comedic timing.

Kaps' playful presentations with sleight of hand were often imitated, yet never replicated. His artistry remained unique, not because of the sheer skill factor, instead, because of an infectious natural charm and genuine modesty that was pure Fred Kaps.



PHOTO COURTESY MIKE CAVENEY COLLECTION

FredKaps (1926-1980)



Guy Jarrett (1881-1972)

At an early age, Guy joined a traveling carnival. The pure and simple deception and hokum of the sideshow served as catalyst for his innate creativity — Jarrett began to devise his own world of wonders. He moved to New York, invented and built magic for others, and toured with the Thurston show for 40 weeks.

He soon became disillusioned with the illusionists of the day. Jarrett felt his creations deserved better than “drugstore magicians.” From his own workshop, he pitched his illusionary ideas to prestigious Broadway producers and experienced a reasonable stage success during the Roaring '20s. Being a sagacious stage mechanic, Guy could deliver any theatrical miracle he dreamed up.

During the depths of the Great Depression, he composed his *Jarrett, Magic and Stage Craft, Technical*. The 106-page book is filled with graphic descriptions and intriguing stories behind over 50 masterful stage effects and illusions. After hand printing and binding each and every copy, he slowly disappeared from the magic scene.

The thin volume is a legacy to a creative mind. It is important in the literature of magic, not so much because of the specific creations and principles it contains, but instead, because it graphically conveys Guy Jarrett’s incredible spirit of determination, pragmatism, and inventive genius.

In 1979, the year that the Sony Walkman hit the streets, Jeff McBride was a hit at New York’s Club Ibis, doing his martial arts magic to the beat of a different drummer. Jeff emerged from the American Mime Theater with a nightclub act that many — make that most — magicians found to be not only a little unusual, but downright bizarre. Jeff McBride’s highly theatrical act combined ceremonial mask and mythical costuming with pantomime magic and ritualistic dance, all enacted to new-wave soundtracks.

McBride’s performance-magic draws heavily on his spiritual quest for understanding “real” magic. His pursuit of Native American ceremonial magic and his study of the rites of shamanism is reflected on-stage. “The performance,” Jeff states, “becomes a much more authentic initiatory experience for the audience.”

Strongly believing that magicians should be apprenticed, McBride founded his Mystery School and Master Class learning experiences, encouraging students to elevate their performances to higher levels of excellence.

Jeff McBride





Once upon a time, actually less than a decade ago, Gary Ouellet was a high-powered Canadian attorney (Queen's Counsel), specializing in governmental relations. Then one day, an opportunity arose... the chance to consult (magically) with David Copperfield. Gary worked with David on *Flying*, *Fires of Passion*, and the development of Copperfield's two-hour retrospective special. Afterwards, Ouellet abandoned the practice of law, producing television specials became a new way of life.

Born in 1945, the very year the zoom lens was invented for cameras, Gary has always been interested in ways and means of getting performance magic on the tube. He recalls, "I wrangled my way onto an appearance on my local station at age 14." But it would be decades later before the network door would swing open.

When veteran TV producers Bob Jaffe and Gary Pudney were considering an NBC special featuring two hours of international magicians, they contacted Ouellet because of his Copperfield experience. Gary joined them, and *The World's Greatest Magic* (Ouellet's suggestion for a name) aired in 1994. The show enjoyed an exceptional ratings success. Ouellet's gamble to forego law had paid off.

The World's Greatest Magic's subsequent appearances on NBC, as well as Ouellet's ongoing production of other network and syndicated magic specials (in excess of 25 shows or 42-plus broadcast hours), have been instrumental in establishing Gary Ouellet as a leading exponent of television magic production.

Gary Ouellet

J.B. Bobo (1910-1996)

In his hometown of Texarkana, Texas, J.B. kept busy as a teenager by creating window displays for J.C. Penneys. He also managed to perform magic shows for charities, churches, and local events. Because fancy magical apparatus was too expensive, the Bobo repertoire tended to feature prestidigitation with pasteboards, thimbles, and coins.

Those hard-earned skills even came into greater play as J.B. Bobo & Lillian became one of the nation's leading school-assembly acts. "This type of audience," wrote Bobo, "is of 'inquiring minds' and appreciates a sleight-of-hand show over an apparatus show." Insisting that "money always fascinates people, and magic with money is eternally fascinating," Bobo, over the years, gathered, mastered, test-performed, and cataloged the very best coin effects. *Modern Coin Magic*, published in 1952 by Carl W. Jones, became one of the first treatises on a specialized subject of magic.

As a footnote to 20th century publishing history, the organizational structure of the International Brotherhood of Magicians was perhaps influenced by the printing of *Modern Coin Magic*. Bobo donated the very first copy to the Texas Association of Magicians, to be auctioned off at their 1952 convention. It sold for \$220. At the benevolence of T.A.O.M. founder Ren Clark, the proceeds were sent to the IBM. "We decided that if the IBM were interested..." wrote Clark, "we would like to start an IBM Welfare Fund." As J.B. Bobo avouched, "...magic with money is eternally fascinating."



John Scarne

(1903-1985)

Born Orlando Carmelo Scarnecchia, “Johnny,” as he was soon renamed by his father, grew up in a Damon Runyonesque neighborhood near Hoboken, New Jersey. Men shot dice on street corners before a day at the races. After dark, they played cards in the back rooms of smoky saloons. A gambler’s life held a fatal fascination for Johnny. While other kids were shooting marbles at sandlots, he sat in the shade practicing false shuffles.

Instead of growing up to be a grifter, John Scarne became the nation’s expert in gambling protection. “My business is teaching card and dice players how to get a better run for their money.” He went on to publish over a half-dozen books on gambling, beginning in 1933 with *John Scarne Explains Why You Can’t Win*.

His avocation was performing card tricks. By 1938, along with fast company such as Leipzig, Rosini, Cardini, and Vernon, Scarne was recognized as one of the top ten card magicians in *Greater Magic’s* chapter “Card Stars of the U.S.A.” When talk shows became a mainstay of black-and-white TV, Scarne was a regular on the late-night programs of Steve Allen and Jack Paar. Throughout his career, Scarne took great pride in giving card-trick lessons to celebrities, and among his students were the Prince of Wales, Orson Welles, Joe Di Maggio, Conrad Hilton, Joe Louis, and Milton Berle.

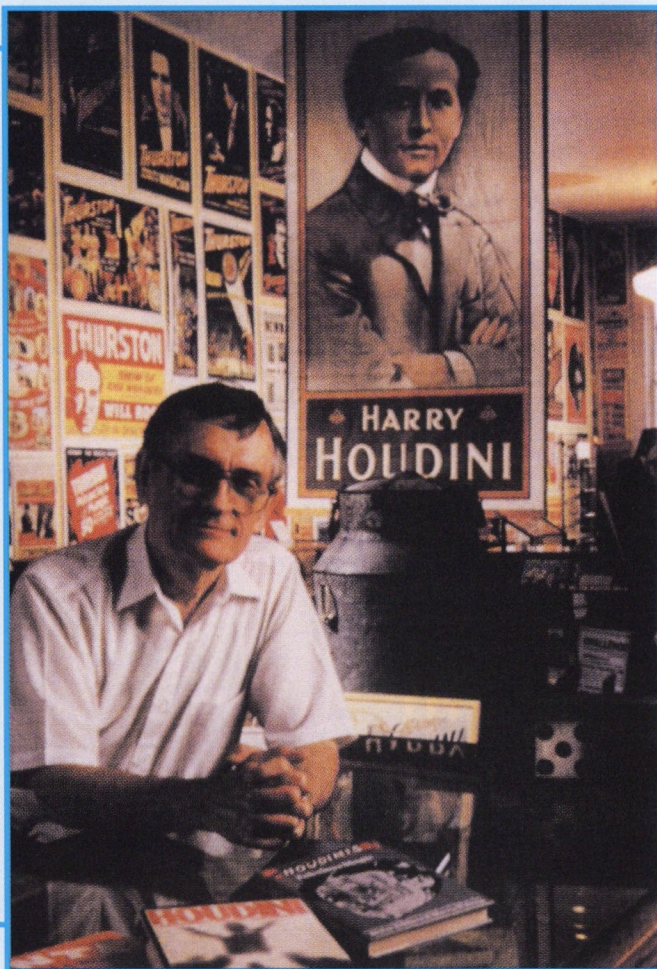
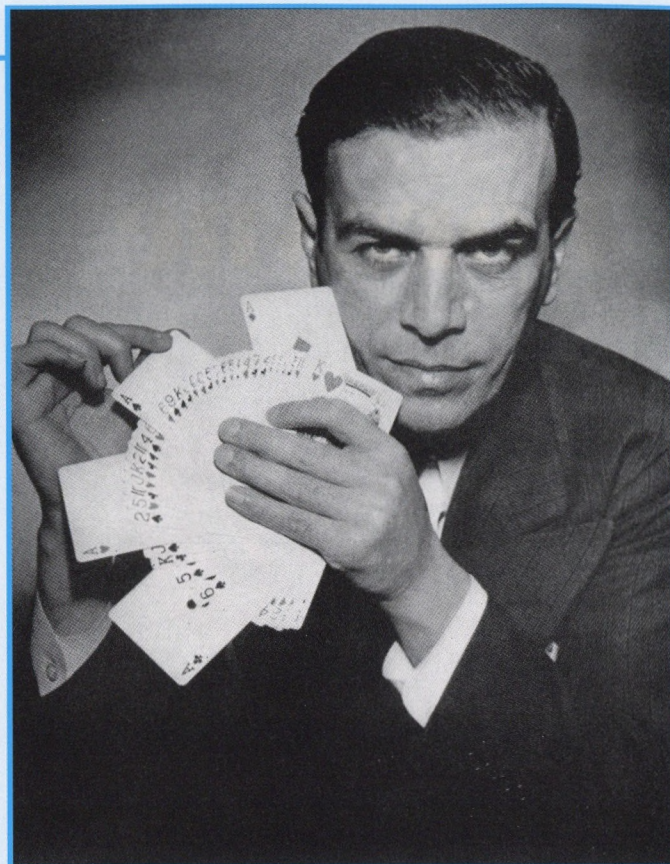


PHOTO COURTESY DAN WALDRON

Bob Lund

(1925-1995)

For over half of this century, Bob Lund accumulated everything he could find on the subject of magic: books, apparatus, magic sets, magazines, manuscripts, letters, scrapbooks, photographs, programs, posters, ticket stubs, films, record albums and tape recordings, sculpture and paintings, and much, much more. He amassed at least a half-million items that eventually, with the devoted help of his wife Elaine, created a life for the American Museum of Magic in Marshall, Michigan.

There’s a German proverb that roughly translates: “Joy shared is joy doubled.” It expresses a philosophy similar to Bob’s idealism of sharing his collection. “I wish it was not necessary to charge admission, because it seems to me it should be the other way around — that I should pay for the privilege of walking visitors through the building and talking about magic...”

“I love magicians for the joy they have brought to the world. I love them because they have kept the wonder-of-it-all alive at a time when that commodity is in short supply. I love them because they have shown me a place beyond the rainbow.”

Harry Lorayne



Somehow, he recalls every elaborate set-up. At his fingertips are all the moves and sleights. He's spontaneously recollects the patter and presentations for an unending aggregate of card tricks. He's even remembered the routines long enough to write them down — in either the 25 magic books he's authored, or in *Apocalypse*, the close-up monthly that Harry Lorayne published for 20 years. Aside from the fact that he's spent his lifetime successfully establishing himself as the world's foremost teacher of memory (something most magicians forget about), Harry's just wild about learning, performing, and teaching card tricks.

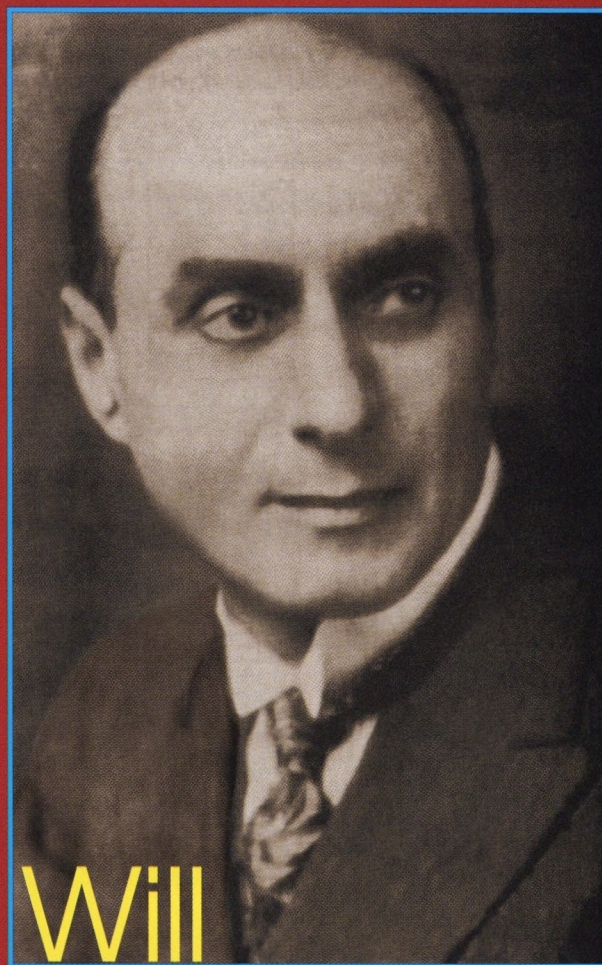
Most of Harry's lessons in legerdemain are written in a style that's rambling ("I'm absolutely sure it is impossible to describe this move in print, but let me try."), occasionally adversarial ("So, if you're just starting to learn card magic and you're reading this paragraph — put the book down!"), often breezy ("This trick fits the theme of this book like a bikini fits Racquel Welch!"), sometimes presumptuous ("I've been accused of having some ego... but modesty is a drag."), yet, consistently insightful ("When executing the sleight, if a spectator feels that *something* happened, it's as bad as if he knows exactly *what* happened!").

The sheer numbers of effects that Lorayne has explained in the two-dimensional medium of print tallies into the quadruple digits. His teachings via video and three-dimensional lectures, where he actually demonstrates the stuff he writes of, are literally countless. And the opinions that Harry Lorayne expresses on the state of the art and its so-called practitioners extend into the fourth dimension... in fact, *ad infinitum*.

Young Wolf Goldstone learned from reading, with his first magic text being Professor Hoffmann's *Modern Magic*. At age 17, he was performing professionally as "Carl Devo," a stage act of black-art mysteries. By 1903, as Will Goldston, he had written his first book, *Secrets of Magic*. He would go on to author close to 50 books and bound volumes, in addition to over a half-dozen magazines and periodicals, establishing Goldston as perhaps the century's most prolific publisher.

His famous "locked book" series, which began with *Exclusive Magic Secrets*, helped create a Goldston mystique and embellished his reputation as the supreme purveyor of magical knowledge to the world's English-speaking population. His famed magic shop, the Aladdin House, which he operated from 1914 until 1948, was frequented by such greats as Harry Houdini, Arnold De Biere, Carl Hertz, and Horace Goldin.

Goldston's books were filled with hundreds of magical ideas, and he was often accused of publishing too many pipe dreams. However, because of their artistic styles — a la the lavishly illustrated catalogs of yore — the descriptions aroused speculation as to true methods and awakened ingenuity in many a young magical mind. His memoir, *Sensational Tales of Mystery Men*, enhanced the legendary status of many greats of magic, including that of Will Goldston.



Will
Goldston
(1878-1948)



The last two members of the six-generation, two-century-old Bamberg Dynasty of magicians, Tobias and his son David, chose stage names that, within their own lifetimes, became symbolic of stage magic that was extremely inventive, and above all, artistic

Okito

Tobias "Theo" Bamberg (1875-1963)

At age 17, he created a colorful pantomime act. Costumed in lavish Oriental robe and disguised by elaborate make-up and wig, he adopted a stage name that was an anagram of either Tokyo or, the then-capital of Japan, Kioto. As Okito, Theo Bamberg charmed and amazed the most sophisticated audiences of Europe and England. In 1907, while appearing in the *Folies Bergeres* in Paris, Okito was approached by American theatrical impresario Martin Beck and offered 26 weeks on the Orpheum Circuit. After completing the tour, Okito declined further bookings; however, he desired to stay in the United States. Having built up a sound financial base, he quit performing and founded the Bamberg Magic and Novelty Company in New York. Theo invented and constructed a line of exclusive magical apparatus of a quality that surpassed anything built in this country at the time.

Bamberg soon returned to the stage, creating the act that included the "Floating Ball," as well as the giant bowl-of-water production. Throughout his long and varied performing career, he continued his artisan endeavors. Much of Okito's superbly crafted and beautifully decorated apparatus could well be exhibited in museums as works of art.

David Bamberg's *nom de théâtre* did not come as early as that of his father. In fact, David would spend his teenage years performing as "Syko, The Beetle with a Superhuman Mind," before much later deciding upon the stage name of Fu Manchu, the fictional villain he'd read about in Sax Rhomer novels.

After completing his education in England, he worked as chief assistant on the Okito show, but it wasn't until he trouped with The Great Raymond that he envisioned his own magical extravaganza. The Raymond tour was the vehicle that delivered David to South America, the continent that he would soon conquer as the formidable Fu Manchu.

David knew that a Chinese character had the element of intrigue that would draw theatergoers. But unlike the silent act of Okito, he wanted to add patter, comedy, and, more importantly, drama to the show of his dreams. By fully scripting his productions — extravaganzas of scenery, costumes, music, and lighting effects — the very name of Fu Manchu became theatrically magical. Being a consummate writer, David Bamberg contributed numerous articles on his performance-proven theories in many magical periodicals of his day, as well as the chapter "Stage Presentation," which appeared in *Greater Magic*. His biography, *Illusion Show*, is a legacy to a lifetime of magical stagecraft.

FuManchu

David Bamberg (1904-1974)



Next month, "The Century" continues...

A journey back in time to the fabled Isle of Malagoola (somewhere near Coney Island); a visit to the shop of an imaginative illusion builder who rediscovers and revitalizes magic's lost mysteries; and some choice words about a dealer and prolific writer who once suggested that to be happy in magic "it helps to be crazy."