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AUCTIONS

# SUMMER MAGIC AUCTION

JUNE 17, 2023



PUBLIC AUCTION #138

# SUMMER MAGIC AUCTION

## AUCTION

Saturday  
June 17, 2023  
10:00am CST

## INQUIRIES

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## PREVIEWS

June 15-16, 10am-5pm

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# POSTERS

LOT 5

1. ALEXANDER (Claude Alexander Conlin, 1880-1954). **Alexander The Man Who Knows.** Bombay: Av Yaga, [ca. 1915]. Three-sheet (approximately 81 x 42") color lithograph depicting Alexander's turban-clad head in the shape of a question mark on a black background. Linen backed. Creasing, with small losses at intersections, some with overcoloring, some light toning, soiling, some edgewear. B+.

600/900

2. ALEXANDER (Claude Alexander Conlin, 1880-1954). **Alexander Crystal Seer. World's Greatest Master of Mental Mystics.** Bombay: Av Yaga, ca. 1920. Color lithographed panel poster depicts the mentalist peering into a crystal ball held by a skeleton, with skulls hovering in the background. Matted, framed, and glazed. Sight 41 x 14". Several tears and creases (mainly near margins, a few in the interior) with visible overcoloring, but not examined out of frame. From the collection of Ray Goulet.

800/1,200

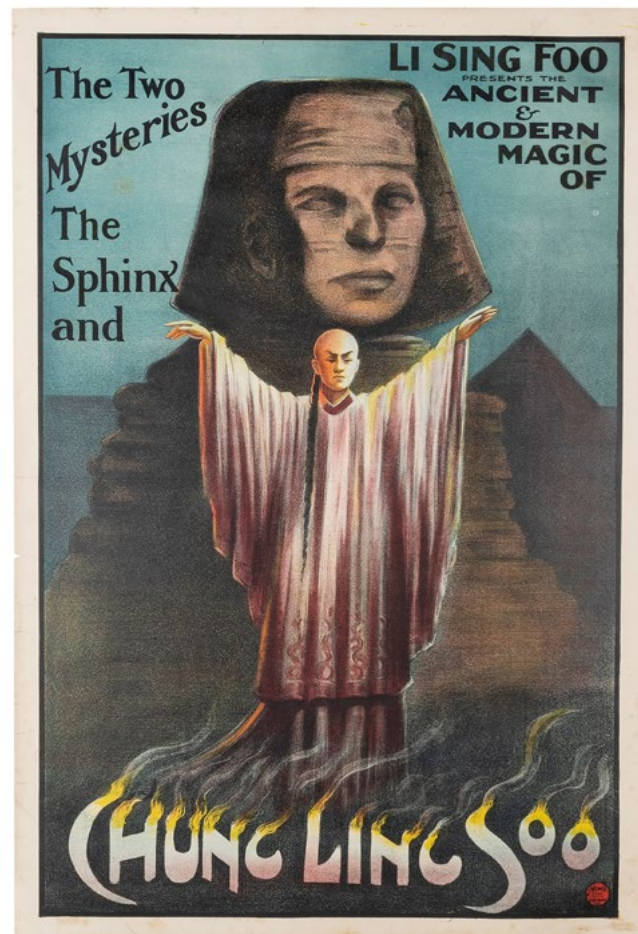


3. CALVERT, John (1911-2013). **A Group of 34 Lobby Cards for his Films, Nine Inscribed.** [Hollywood or New York, 1940s-1950s]. Three sepia and 31 color lobby cards, all approximately 11 x 14". Some general wear, soiling, several with tears and tape on verso. Inscribed cards bear later inscriptions to magician Douglas Kelm (Life Member of the Society of American Magicians). Movies represented include: *The Mark of the Whistler*, *Lawless Empire*, *Devil's Cargo*, *Appointment with Murder*, *Search for Danger*, *Dark Venture*, *The Return of the Durango Kid*, and *Cold Fever*. Generally, A- to B-. From the collection of Ken Klosterman and his Salon de Magie.

200/300



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4. [CHUNG LING SOO (William Ellsworth Robinson, 1861-1918)]. **A Dream of Wealth. Chung Ling Soo Mysteries.** London: Weiner's, [ca. 1918-1919]. Color stone lithographed poster of Soo producing endless coins and bank notes. Designed by Val Prince. "Li Sing Foo" overprint. (pseudonym of Arthur Hortopp, who took over the act after Soo's death). Linen backed. Approximately 30 ¼ x 20". Some occasional marginal creases, soiling, some minor toning. A.

3,500/4,500

5. [CHUNG LING SOO (William Ellsworth Robinson, 1861-1918)]. **Ancient & Modern Magic of The Two Mysteries The Sphinx and Chung Ling Soo.** London: J. Weiner Ltd., [ca. 1918]. Color stone lithographed poster of Soo standing before the Sphinx. Bearing the "Li Sing Foo" overprint. Linen backed. Approximately 30 x 20 ¼". Toned, some marginal foxing and soiling, several marginal tears, a few faint interior creases. A-/B+.

4,000/6,000

6. [CHUNG LING SOO (William Ellsworth Robinson, 1861-1918)]. **Chung Ling Soo Mysteries. A Rare Bit of Old China.** London: J. Weiner Ltd., [ca. 1915]. Color stone lithographed poster of Soo standing on a jade demon platform on stage, with the "Mysteries" overprint of "Li Sing Foo," Linen backed. Approximately 30 ¼ x 20 ¼". Slightly toned, several short marginal tears. A.

5,000/7,000

7. [CHUNG LING SOO (William Ellsworth Robinson, 1861-1918)]. **Suee Seen and Chung Ling Soo Marvellous Chinese Conjurer.** Birmingham: James Upton [ca. 1910]. Color lithographed poster of Suee Seen (pseudonym for Augusta Robinson, wife of William Robinson) standing behind a large urn with an image of Chung Ling Soo. Matted, framed, and glazed. Sight 29 ¾ x 19". A few short (barely visible and possibly repaired) marginal tears, some faint occasional creasing. Some wear to frame. Not examined out of frame. A. From the collection of Ray Goulet.

2,000/4,000



8



9



10



11

8. GEORGE, Grover (1887-1958). **George The Supreme Master of Magic. Carload of Scenic Effects.** Cleveland: Otis Lithograph Co., [ca. 1920s]. Half-sheet (26 ½ x 20") color lithograph depicting the magician overlooking a Buddha figure around which imps march. Linen backed. Some light toning, soiling. A. **300/500**

9. GEORGE, Grover (1887-1958). **George the Supreme Master of Magic. Triumphant American Tour.** Cleveland: Otis Lithograph Co., [ca. 1926]. Color lithograph heralding the magician's American tour. Cards cascade from his hands in front of the pyramids of Egypt. Approximately 40 ¼ x 26 ½". Linen backed. Some light toning, some minor occasional soiling, a few faint creases. A.

**400/800**

10. [GIBSON, Walter B. (1897-1985)]. [BOUCHAUD, Sally (1931-2022), artist]. **Original Oil Painting Portrait of Gibson Seated at His Typewriter.** 1979. Oil on canvas, small cloth mat with plaque ("Walter B. Gibson"). Framed to 38 x 32". Signed by Bouchaud at the lower right corner. On the verso of the painting is a taped note: "On Loan to Ray Goulet - Museum of Magic - Watertown, MA" with Rauscher's sticker beneath this note. Fine. **300/600**

*Author William Rauscher was a close friend of Gibson's who had commissioned this painting for Gibson. Gibson is best-known for his creation of the mysterious crime fighter, The Shadow, having written nearly 300 Shadow stories. Sally Bouchaud was a gifted oil painter and art teacher, and her artwork has been displayed in galleries throughout the United States.*

11. [RAYMOND-GIBSON, Litzka (1901-1996)]. [BOUCHAUD, Sally (1931-2022), artist]. **Original Oil Painting Portrait of The Great Litzka Performing with her Trained Rooster, "China Boy."** [N.d., ca. 1970s]. Oil on canvas, small cloth mat with plaque ("Litzka Raymond Gibson"). Framed to 43 x 31". Signed by Bouchaud at the lower right corner. On the verso of the painting is a taped note: "On Loan to Ray Goulet - Museum of Magic - Watertown, MA" with Raucher's sticker beneath this note. Fine.

**500/800**

*Author William Rauscher was a close friend of Raymond-Gibson's husband, Walter B. Gibson (1897-1985), who commissioned this painting for Gibson. Litzka was a successful stage magician and harpist in her own right (her act included "China Boy," who would assist her with card tricks).*



ICONIC HOUDINI IMAGE

12. [HOUDINI, Harry (Erich Weisz, 1874-1926)]. **Harry Houdini.** Cincinnati & New York: The Strobridge Litho. Co., 1911. Large three-sheet lithographed poster of Houdini with folded arms, from the waist-up (sometimes referred to as "Houdini for President"). His name appears below the likeness in block capital letters. Linen backed. Approximately 82 x 40". Seams and sheet breaks visible, some creasing, professional restoration, and color overpainting. B. SCARCE. **30,000/60,000**

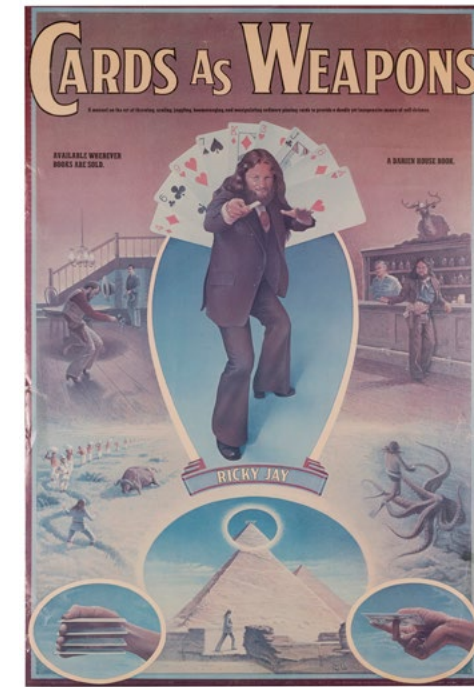
*Arguably the most recognizable portrait of Houdini, this poster has been dubbed "Houdini for President" by the collecting community thanks to similarities in its design to political advertising of the era. The poster is evidence of the worldwide fame and instant recognition Houdini had earned at the peak of his powers. The poster advertises only who he is, not what he did for a living. He was so well-known by the time Strobridge produced the image that the public knew he was the world's most famous magician. Houdini still is, and in 2002, the United States Post Office selected this image for use on a commemorative stamp.*



**HOUDINI ON TRIAL**

13. [HOUDINI, Harry (Erich Weisz, 1874-1926)]. *Ehrenerklaerung! Im Namen des Königs Wilhelm, II. Kaiser v. Deutschland.* Leipzig: Atelier J. Zier, [ca. 1902]. Bright stone lithographed poster depicting Houdini in handcuffs standing before a tribunal of judges, as helmet-clad police look on. Linen backed. Approximately 30 1/2 x 40 3/4". Extensive restoration and color overpainting in image and around perimeter. B-. SCARCE; one of only a handful known. **40,000/60,000**

The English text in the lower right of the poster explains the scene succinctly: "The imperial police of Cologne slanderously libeled HARRY HOUDINI, stating his advertised tricks were swindles! HOUDINI answered them by suing [sic] for "An Honorary Public Apology." The police lost the case in the three highest courts, as they were unable to fetter or chain HOUDINI in an inescapable manner. He was even successful in opening a special lock that they had constructed which after it had once been locked could not be opened! ... Having lost the case in all three trials the police were ultimately compelled to publicly advertise "An Honorary Apology" and pay all costs of the trials. By Command of Kaiser Wilhelm II. Emperor of Germany.



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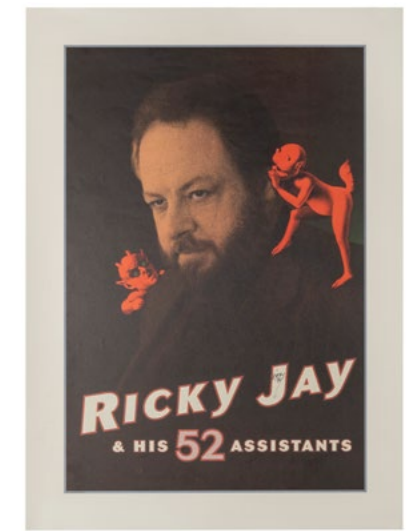
16

14. [JAY, Ricky (1946-2018)]. COOLEY, Gary (b. 1947). *Giclée Reproducing Cooley's artwork for Cards as Weapons, with an original poster.* Giclée depicts the artist's sketch for the poster advertising this cult classic book. Matted, framed and glazed. Number six of eight copies, signed by the artist. Sight 19 x 14", frame 25 1/2 x 20". With a printed letter from the artist describing his first meetings with Jay and the publisher in a plastic envelope on the verso. Fine. [Together with] A poster for *Cards as Weapons*. Darien House, [1977]. Unbacked. Rolled. Approximately 36 x 24". A bit faded, edgeworn with some chipping, several tears, a small piece of tape, creases, glue and tape markings on verso.

**1,000/1,500**

15. JAY, Ricky (1946-2018). *Ricky Jay and His 52 Assistants.* **Signed Poster.** [New York: ca. 1995]. Poster designed by Vigon/Ellis (after the classic Harry Kellar lithograph) depicts Jay with imps perched on his shoulders, whispering into his ear. Signed "Ricky Jay" in the first letter of his last name. 28 x 20". Rolled. Minor occasional wear to edges. A-.

**400/800**



15



17

16. LE GRAND DAVID AND HIS SPECTACULAR MAGIC COMPANY. *A Group of 14 Posters and Related Ephemera.* [Beverly, MA, 1970s-2000s]. 14 posters of various sizes (approximately 23 x 31" and smaller), most in color. Some general wear, soiling, creasing. Generally, A/A-. Sold with 12 original brochures and programs (in original wrappers) in generally fine condition. Also with: *Varietades*. Le Grand David and his own Spectacular Magic Company, [1998]. 8vo. Illustrated. Publisher's full brick cloth, front board and spine stamped in gilt (board a bit bowed, some minor occasional wear, soiling). Near fine. FIRST EDITION OF THIS RARE HISTORY OF LE GRAND DAVID.

**100/300**

Le Grand David and his own Spectacular Magic Company was the longest-running consecutive magic stage show in the world (as per Guinness World Records), performing at the Cabot Street Cinema Theatre and the Larcom Theatre in Beverly, MA. The troupe was founded in the early 1970s by Cesareo Pelaez (1932-2012) and was eventually taken over by the skilled magician, David Bull (Pelaez' apprentice), hence the name.

17. [LOBBY CARDS - HOUDINI]. *Four original lobby cards for the 1953 film, Houdini.* [Hollywood: Paramount Pictures, 1953]. Lobby cards for the classic biopic starring Tony Curtis and Janet Leigh in the lead roles. Cards approximately 11 x 14". Cards numbered 2, 3, 6, 8. Card 8 soiled, worn, the other cards a bit toned, rubbed. Some soiling to versos. Card 8 is B-, the other cards A-/B+. From the collection of Ken Klosterman and his Salon de Magie, without his ownership markings.

**200/300**



19

18. [LOBBY CARDS - MAGIC]. A group of 23 original lobby cards for magic-related films. [Hollywood or New York, 1950s-1980s]. Full color lobby cards, all approximately 11 x 14". Some wear, soiling, a few with tape marks. Condition generally A- to B-. Movies include *The Mad Magician* (with Vincent Price), *Two on a Guillotine* (with Connie Stevens, Caesar Romero), *The Long Night* (with Henry Fonda), *The Cincinnati Kid* (with Edward G. Robinson and Karl Malden), *House of Games* (with Ricky Jay, who is featured in the lobby card), *Hold that Hypnotist* (with Huntz Hall), *Knock on Wood* (with Danny Kaye), *The Hypnotic Eye* (with Jacques Bergerac), *5 Card Stud* (with Dean Martin), *Ricochet Romance* (with Marjorie Main), *The Juggler* (with Kirk Douglas), *The Geisha Boy* (with Jerry Lewis), *What's Cookin'* (with The Andrews Sisters). From the collection of Ken Klosterman and his Salon de Magie without his ownership markings.

100/200

19. THURSTON (Howard, 1869-1936). *Thurston Iasia!! Master Mystery Vanished in the Theatre's Dome Wonder Show of the Universe*. Cleveland: The Otis Lithograph Co., [ca. 1929]. Scarce color Lithographed poster showing Thurston shooting a gun at a woman in a curtained cabinet above the stage. Linen backed. Approximately 40 3/4 x 27 1/2". Somewhat toned, 2 horizontal creases, lower left corner creased, a creased tear near the "M" of "Master," with overcoloring, several marginal tears. B/B-. Uncommon.

3,000/5,000



20

20. THURSTON (Howard, 1869-1936). *Thurston. Do the Spirits Come Back?* Cleveland: The Otis Lithograph Co., [ca. 1928]. Oversize three sheet stone lithographed poster pictures the famous American illusionist conjuring spirits and demons from a skull clutched in his hands. Approximately 79 1/2 x 39 1/2". Linen backed. Creased, margins restored, fairly extensive overcoloring. B/B-. SCARCE.

4,000/8,000



18



21. **Dom-Dom-Domino.** Cornwall: Alan Warner, ca. 1995. The black spots on three large dominos change colors when placed in a wooden tube. Double-locking magnetic gimmicks. Dominos 9 1/2". Includes ribbon and instructions.

150/250

22. **Double-Trouble.** Middlesex: Alan Warner, ca. 1990. A sucker trick. The spots on a large domino change from white to orange. Just when the audience believes it knows the secret, the spots change - on both sides - to different bright colors. 12 3/4 x 6 1/2". With instructions. Fine.

100/200

23. **The Chinese Money Box.** Middlesex: Alan Warner, ca. 1990. A giant silver coin with a hole in its center is placed in a cabinet, vanishes, then transformed into a solid gold coin. Large stage version; 12 1/2 x 3 1/2 x 6 1/2". With instructions. Very good.

300/500

24. **Alphabet Antics.** Middlesex, Alan Warner, ca. 1980s. A blank wooden block magically prints letters and then becomes colored within the decorated wooden cabinet. 4 1/2 x 4 1/2 x 4 3/4". Includes instructions. Very good.

100/200

25. **School Daze.** Middlesex: Alan Warner, ca. 1980s. A teacher's blackboard is displayed and has three fruits on it that are shown to be white. Upon the children telling the performer what color they are, and some comedic antics, they end up colored correctly. 14 x 10 x 2". Handle repaired.

100/200

26. **Clown Caper.** Middlesex: Alan Warner, ca. 1960s. A book of cloth scraps is shown along with a blank black cloth which is rolled. A large pair of novelty scissors causes the cloth in the book to become cut into different shapes and appear in the form of a clown on the black cloth. Includes all props and parrot variation of finale. Very good.

100/200



# APPARATUS





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27. **Siamese Ribbon.** Middlesex: Alan Warner, ca. 1990. A ribbon runs through a small cabinet. It is cut in two and both doors of the cabinet are closed. Immediately both doors are opened, and the ribbon is seen restored. Hand-painted wooden cabinet. 4 x 1 ½ x 2 ½". Very good.

250/350

28. **\$1000 Challenge Dove Vanish.** Colon: Abbott's Magic, ca. 1990s. Two live doves are placed in a box, then a committee from the audience disassembles the box; the doves are gone. The magician offers \$1000 to anyone who can discover the missing birds. Cage, break-down box, and gimmicks.

250/500

29. **Box of Pam.** Colon: Abbott's Magic Mfg., ca. 1960s. A box is disassembled and both sides are shown, yet upon reassembly, a large production is made from within. Invented by Gerald Taylor of Australia. 12 ½ x 7 ½ x 8". With instructions.

150/300

30. **Buddha Tubes.** Colon: Abbott's Magic, ca. 1990s. A large production of silks is made from within the two painted wooden tubes previously shown empty by passing one through the other. Larger tube 10 x 5 ½ x 5 ½". Very good.

150/300

31. **Cabinet of Foo.** Colon: Abbott's Magic, ca. 1970. A small cabinet on a low stand is shown empty; after its doors have been closed, a substantial production is made from within. Operates identically to the Mignon illusion. 15 ½" high. Very good.

200/400

32. **Cabinet of Foo.** Colon: Abbott's Magic, ca. 1970. A small cabinet on a low stand is shown empty; after its doors have been closed, a substantial production is made from within. Operates identically to the Mignon illusion. 15 ½" high.

200/400



33



34

33. **Continental Cabinet.** Colon: Abbott's Magic Novelty Co., ca. 1990s. Handsome wooden cabinet is shown empty. Then, a large production is made from within. Lacquered in black, gold, red and green. 6 ¼ x 6 ¼ x 15".

100/200

34. **Duck Pan.** Colon: Abbott's Magic, ca. 1980s. A large spun metal pan used to produce a duck or other large animal from within after it is lit on fire. 14" diameter. Minor wear from use. Good.

150/300

35. **Elusive Bunny Box.** Colon: Abbott's Magic, ca. 1990s. A "haunted house" is shown empty before the production of a large rabbit is made from within. 12 ½ x 11 x 7". Very good.

200/400

36. **Flip Over Vanish.** Colon: Abbott's Magic, ca. 1970s. A rabbit or other small animal is placed within the box. The box is then revolved, opening the doors to reveal that the rabbit has vanished. 5 ½ x 12 x 9". Minor paint wear and chipping. Good.

200/300

37. **Gwynne Rabbit Vanish.** Colon: Abbott's Magic, ca. 1990s. Large wooden box beautifully stencil painted with brass fixtures, that vanishes a rabbit from within and may be shown through both ends. 14 x 9 x 8". Fine.

200/400



35



36



37



38

38. **Hippy Hop Rabbits.** Colon: Abbott's Magic, ca. 1950s. Stencil-painted set of wooden cut-out rabbits for the popular "sucker" trick popularized by Jack Hughes. Measure 13 ½" tall. Minor wear to paint. Very good.

100/200



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39. **Spectacular Finale.** Colon: Abbott's Magic, ca. 1960s. A decorated pagoda hang from the magician's stage throughout the performance, and at the conclusion of his show, on command, it springs open, producing matching colorful parasols, and four spring-loaded flagstaves on each pagoda, while paper coils cascade to the deck of the stage. Includes wooden pagoda with flags and parasols. Height of pagodas when closed, 23". Minor wear to finish and hardware, but very good overall, and possibly unused. Uncommon.

500/1,000

40. **Square Circle.** Colon: Abbott's Magic, ca. 1980s. A large production can be made from within the large screen and cylinder previously shown empty. Includes decorative base. 18 1/2" tall. Minor wear to paint. Overall very good.

150/250

41. **Talking Skull.** Colon: Abbott's Magic, ca. 1970s. Imitation skull raps out answers to questions, once for yes, twice for no. Grant-style gimmick. Very good.

200/300

42. **Twin Di Box.** Colon: Abbott's Magic, 1980s. Stencil-painted wooden boxes on a black stand, holding a yellow die which vanishes and reappears between the magician's hat and both boxes. With instructions. 10 1/2 x 6 x 7 1/2". Very good.

150/300

43. **Watch Your Step.** Colon: Abbott's Magic, ca. 1990s. A Jack Hughes creation where a number of cards with people printed on them vanish from within the hospital display and appear within the other decorated display stand. 13 x 12 x 1". Includes instructions. Very good.

150/300

44. **Chick Pan.** Azusa: Owen Magic Supreme, ca. 1970s. A small spun aluminum pan used to produce a chick or other small item from within. 5 1/2" diameter. Wear from use.

150/250

45. **Egyptian Water Box.** Azusa: Owen Magic Supreme, ca. 1980s. A glass of water placed in the box vanishes when both front and back doors are opened. It then reappears when the box is closed again. Scarab design on natural wood panels, red and gold borders. Height 8". Wear to paint. Uncommon.

200/400

46. **Hot Shot Lota/Hindu Water Mystery.** Azusa: Owen Magic Supreme, ca. 1980. Large spun copper vase filled with water is emptied, then refills over, and over, and over again. Height 8". Very good.

200/300

47. **Rice, Orange and Checkers.** Azusa: Owen Magic Supreme, ca. 1980s. Spun aluminum vase and two canisters containing shells and solid checkers for classic transposition effect. Canister height 7 3/4". Minor wear.

300/600

48. **Cube in a Tube.** London: Supreme, ca. 1970s. A large wooden die is "hammered" into a small metal cylinder. A Jack Hughes creation. 6 x 5 x 5". Very good.

200/300

49. **Die Box.** New Haven: Petrie and Lewis (P&L), ca. 1939. Wooden box from which a die vanishes, only to reappear elsewhere. With shell, double door, and solid die. 7 1/2 x 4 x 4". Shell in need of new paint. Good.

250/350

50. **Passé Passé Bottles.** New Haven: Petrie & Lewis (P&L), ca. 1940. A bottle and glass magically change places underneath two separate metal tubes. Glassware lacking. 12" overall. Wear to paint. Good.

100/200



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51. **Repeat Passe Passe Bottles.** New Haven: Petrie & Lewis, ca. 1940s. Includes a third bottle for a comedy "repeat" effect. Tubes 10" high. Glassware lacking. Minor paint wear. Good. **100/200**

52. **Billet Box.** Washington D.C.: Collector's Workshop, ca. 1990s. A solid brass box that has been custom milled to perform astonishing mental effects. 2 x 2 x 1". Includes original instructions. Fine. **100/200**



54



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53. **Card on Seat.** Washington D.C., ca. 2000s. The magician and audience member both sit on folding wooden chairs. They reverse roles and the audience member performs a trick for the magician, ending with the selected card appearing on the chair they're sitting on. Includes two folding chairs, jumbo deck, VHS and written instructions. Housed in ATA travel case. Very good. **600/1,200**

54. **Custom Perfect Time.** Washington D.C.: Collector's Workshop, ca. 1990s. A desk clock housed in a glass bell jar is used to predict any time named randomly by an audience member. 9 1/2" tall. A custom prop and the only one of its type made by the firm; the popular cataloged model was built inside a pocket watch. Very good. **300/600**

55. **Diabolo Machine.** Washington D.C.: Collector's Workshop, ca. 1990s. A spectator stops freely at any card in the shuffled deck and it is then found to be predicted on a previously recorded mini cassette tape. Includes instructions. Very good. **100/200**



57

56. **Flash Wand.** Washington D.C.: Collector's Workshop, ca. 1990s. A specialty manufactured wand used to emit a bright flash from its ends. Used in conjunction with flash bulbs. Includes two complete units. Each wand measures 14 1/2" overall. Includes original instructions. **150/300**

57. **Gift of Time.** Washington D.C. Collector's Workshop, ca. 1990s. A large antique clock is used to predict a time named by an audience member at random. Includes heavy duty road case. Measures 16 1/2 x 12 x 11". Includes instructions. Very good. Uncommon. **800/1,200**

58. **Jak's... or Better.** Washington D.C.: Collector's Workshop, ca. 1990s. A selected piece of information written by an audience member is divined by the performer while locked between two solid metal plates and swung from a chain. Includes wallet, plates and original instructions. Fine. **100/200**

59. **Simplex Card Frame.** Washington D.C.: Collector's Workshop, ca. 2000s. A custom made frame used to make a previously selected card appear within. 7 x 5 1/2 x 1". Very good. **100/200**

60. **Large Ball Vase Deluxe.** Viking Mfg. Co.: 2007. A red ball is removed from the vase, vanishes, and reappears inside. The ball also changes into a handkerchief and back. Finely turned mahogany. 9" tall. Original box, silk and instructions. Signed. Fine. **200/300**

61. **Marlin Coin Cups.** Washington D.C.: Collector's Workshop, ca. 2000s. Quarters pass back and forth between two hand spun wooden cups. Cups 5" tall. Includes original instructions. Very good. **100/200**

62. **Ringer.** Washington D.C.: Collector's Workshop, ca. 2000s. A borrowed ring vanishes and reappears on a black acrylic hand that has been covered since before the trick began. Includes all props and instructions. Fine. **100/200**



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63. **Shooting Gallery.** Middleburg, VA: Collector's Workshop, ca. 1990s. A borrowed watch is placed in a canister at the end of a swinging pendulum. Behind this are three inflated balloons. As the pendulum swings, a spectator shoots at the balloons, popping two, and in the process, apparently destroying his own watch. Parts of the watch fall from the canister. Yet when the centermost balloon is finally popped, hanging from a ribbon inside it is the very same borrowed watch. Original instructions. With custom-made Encore ATA case (22 x 39 x 8"). Uncommon. **1,000/2,000**



65



66



67

64. **Super Grinder.** Washington D.C.: Collector's Workshop, ca. 1990s. A highly comedic, stage sized version of the classic "grinder" style routine in which a borrowed watch is visibly ground into pieces on stage inside of the specially made stand with LED numbers. Housed in custom road case with full instructions and all props. Some wear and cracking to acrylic slide. Good. One of only a handful manufactured. **2,000/4,000**

65. **Deluxe Multiplying Billiard Balls.** Washington D.C.: Collector's Workshop, ca. 2000s. A set of turned wooden Multiplying Billiard Balls consisting of three solid red balls, a shell, one white ball, and a handkerchief ball. 1 3/4" balls. Housed in a finely made wooden case. Fine. **200/400**

66. **Brahmin Rice Bowls.** New Haven: Petrie & Lewis (P&L), ca. 1950. Copper bowls in which dry rice doubles in quantity, then changes into water. No disc required. Complete with miniature corks and original instructions. Hallmarked. Some wear and hand painted symbols on the bases. Very good **200/300**

67. **Eight Collector's Workshop Magic Props.** Ca. 1990s. A collection of effects from Rich Bloch and Nick Ruggerio's Collector's Workshop. Eight effects in total including Chronologue, Badlands Bob, Simon's Quest, Grandma's Recipe Cards, Royal Delight, Bender, and Golden Key. With instructions. Generally very good condition. **200/300**



68



70

68. **Card A Vision.** New York. Tannen's Magic, ca. 1970s. A previously selected playing card visibly appears beneath a ribbon within a wooden frame. Stands 10" tall. Includes all props and instructions. Fine. **100/200**

69. **Altar of Truth.** Len Belcher, ca. 1940s. A wooden block with oriental design vanishes and reappears on a solid rod. Sewell Block style effect. 14 x 13 x 6". Minor wear. Good. **150/250**

70. **Bill Tube Collection.** A grouping of four brass Bill Tubes in which a signed bill that previously vanished can be made to appear within. Four different models including versions with a lock, screw off top, and a Harry Stanley Double Bill Tube. Good. **100/200**

71. **Botania Square Circle.** Ca. 1970s. A custom Square Circle production containing a pair of nested feather flower Botanias. Outer box measures 14 x 8 x 8". Includes custom stand in which to perform the trick atop. Wear to prop from use. Overall, good. **100/200**

72. **"Break in Case of Show" Magic Wand.** Ca. 1990s. A spun wooden wand with brass accents in a novelty display frame with brass plaque: "In Case of Show Break Glass." Case made by Louis Gaynor; wand by Mikame. 21 x 7". Minor wear to frame. **100/200**



69



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72



73

73. **Card Spider.** 1960s. A spider's web sitting on a wooden easel is spun, revealing a previously selected card in its legs. Height 20". Minor wear from use. Good. **100/200**



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74. **Change Bag.** European: ca. 1930s. A cloth bag with painted brass handle, used to exchange objects placed within. 15" overall. Minor paint wear. Very good.

100/200

75. **Chick Pan.** European: ca. 1960s. A small spun metal pan used to produce a chick or other small item from within. 5" diameter. Wear from use. Good.

100/200

76. **Collection of Hoelite Pencils.** A grouping of ten "Hoelite" Pencils which can be "locked" onto an unsuspecting person's shirt. Also includes a number of promotional pens and pencils from other performers including Harry Stanley, Larry Becker, George C. Kaplan and many more. Very good.

50/100

77. **Commemorative Plates.** Ca. 1990s. A pair of commemorative dinner plates bearing the images of "Murray" and Robert Houdin. One 7 1/2" diameter and the other 8". Minor wear. Includes Murray brochure. Very good.

50/100

78. **Crystal Casket.** Ca. 1920s. A silk or other similar object instantly appears within the small brass and etched glass box after being shown empty all the way through. 4 x 4 x 4". Very good.

200/300

79. **Divination Chest.** Germany: Thomas Pohle, 2000s. The performer divines which star sign the audience member has selected using the decorated wooden box bearing an astrological dial. 5 1/2 x 5 1/2 x 3 1/4". Fine.

200/400



84

80. **Double Dribble.** Tennessee: Tom Vorjahan and Stephen Knowles, ca. 1990s. A basketball or other similarly sized object is produced from within the thin, leatherette briefcase. 17 x 12 1/2 x 4". Includes production basketball. Very good.

100/200

81. **Final Card.** Ca. 1990s. A version of the Abbott's "Final Card" effect where a deck of cards is whittled down by an audience member until the previously selected card is the only one remaining. Unmarked, but by Mel Babcock. 5" tall. Very good.

50/100

82. **Flip Over Box.** Kenosha: Nielsen Magic, ca. 1960s. A dove or other small animal placed within the box is caused to vanish when the box's doors are flipped open. 12 x 8 x 4 1/2". Decorated in the Okito style by Norm Nielsen. Minor wear to finish.

300/600

83. **Flip Over Box.** Alhambra: Owen Magic Supreme, ca. 1980s. Birds or objects placed in the chest vanish when it is flipped over, opening both doors in the process. Classic Thayer dragon stencils. 12 x 8 x 5".

200/400

84. **Genii Magazine 75th Anniversary Binder.** 2012. An exclusive binder given to attendees of the Genii Bash in 2012 that includes DVDs, gimmicks, manuscripts, notepads, and more. Most items were only available as part of this attendee gift. Very good.

50/100

85. **Gin Gan Gooly Bird.** York: Castle Magical Services, ca. 2000s. A wacky version of the classic Card Duck effect where the wooden bird dips down and picks out the previously selected card. 17" tall. One of fifteen made. Includes instructions. Fine.

150/300



87



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90

86. **Goodnight Candle Trick.** London: Harry Leat, ca. 1940s. A candle is lit when the performer exits the stage. It bursts open, revealing a banner that says "Good Night" and spins around to reveal another banner that says "Thank You". Stands 10 ½" tall. Good.

100/200

87. **Jewel Box Mystery.** Las Vegas: Nielsen Magic, ca. 2000s. A yellow decorated chest vanishes from within the red tube, only to appear elsewhere. Includes large blue cabinet, yellow chest, tube and gimmick. Decorated in the Okito style by Norm Nielsen. 6 ½ x 6 ½ x 9 ½". Very good. One of 25 manufactured.

400/600

88. **CALVERT, John (1911-2013). John Calvert Signed Wand.** Ca. 2000s. A heavy plastic and metal tipped wand signed by Calvert, the magician and actor who toured internationally for decades and lived to be 102 years old. 14" long and housed in a red velvet bag. Very good.

100/200

89. **Magician's Side Table.** Chicago: Roterberg, ca. 1910s. Portable conjuring table with nickel finish and three removable curved legs. Table top 20 x 15" and 35" tall. Uncommon design. Minor wear to base and modern velvet cover to top. Very good.

300/600

90. **The Masked Magician Costume.** Ca. 1990s. An original suit and mask of one of the most controversial characters in the magic community who starred in their own series of Fox TV specials titled "Breaking the Magician's Code". This suit and mask was worn by Val Valentino to hide his identity while revealing the secrets of many magic effects and stage illusions. These specials resulted in flack from the magic community at large and even attempts at lawsuits against the production for intellectual property. Includes suit and iconic mask. Mask worn from age.

2,000/4,000



92



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93



95

91. **Matter Through Matter.** Florida: Lembo, ca. 2010. A solid sheet of green silk is attached to an elaborate easel. A panel is lowered over the fabric. Immediately, solid objects pass through a hole in the panel and the fabric, yet no tears in the fabric are made. Elaborately decorated in the style of Okito, with decals over orange lacquer. Hallmarked. 15 x 23". Constructed by the manufacturer for his own collection.

500/1,000

92. **Mental Dial.** German: ca. 1930s. An uncommon German model of a Mental Dial style effect with the theming of "Uncle Locator". The points of the dial being labeled with various cities and one point, a photo of the "uncle". 4 ½" diameter. Includes original instructions. Very good.

100/200

93. **Mignon Cabinet.** Chicago: Okito, ca. 1940s. Decorated cabinet is shown empty by opening its eight doors. Then a gigantic production is made from within. Metal and wood. Finely decorated by Okito. 8 ¾ x 8 ¾ x 17 ¼". Hallmarked. Corner bumps and minor wear to finish. Very good.

1,500/3,000

94. **Mini Spirit Dial.** Dresden: Manfredo, ca. 1950s. A plastic and metal miniature spirit clock dial. Any time named by the audience is revealed when the dial is spun. 6" diameter. Dial yellowed. Very good.

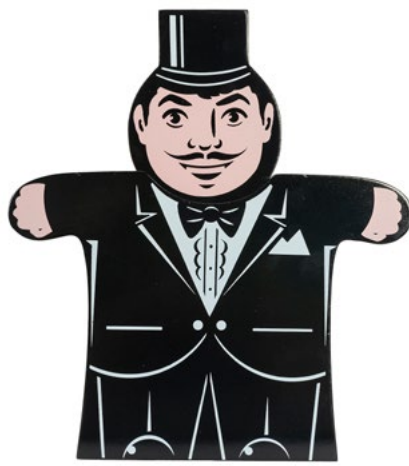
100/200

95. **Money Maker.** Germany: Willmann, ca. 1940s. A large, stage size set of rollers used to print money or small posters visibly when passed through. 11 x 12". Minor wear from use. Overall, very good.

200/400



96



97

96. **Morison Pill Box.** Johnston: Majic Brand Woodturning, ca. 2000s. A beautifully turned wooden ball appears within the vase from which was once removed. Stands 9" tall. In original packaging tube. Number 28. Fine.

400/800

97. **Mysto the Mighty.** London: Supreme, ca. 1960s. A small cut out of a character, changes costumes. At the end of the sucker effect, the cutout changes into a top hat. 10" tall. Includes all props and original instructions. Fine.

50/100



98



103



99



100



101



102

98. **Nielsen Magic Collection.** Las Vegas, ca. 1990s. A grouping of ten items made by Norm and Lupe Nielsen. Includes Fish Appear, two uncommon Vanishing Bottles, a latex dove, Multiplying Rabbits, and more. In varied degrees of condition. Overall, very good.

100/200

99. **Paul Fox Rising Cards.** Colorado Springs: Paul Fox, ca. 1945. Lucite houlette and gimmicks cause selected cards to mysteriously rise from the pack on the magician's command. 3 x 4 1/4". Hallmarked. Very good.

100/200

100. **Ping Pong Ball Vase.** Ca. 2000s. A finely turned version of the Ball Vase built with a ping pong ball in place of the classic wooden turned ball. Vase 6". Very good.

100/200

101. **Ring on Fan.** Vandalia, Ohio: Walter Shepard, 1990s. A large plastic ring links impossibly onto a fan placed into a decorated wooden box. Minor paint wear to exterior. Includes two rings, gaffed base, fan and box. Overall good.

150/250

102. **Robert Harbin Bending Pole.** Limited Edition Magic, ca. 2000s. A solid metal rod is placed onto a wooden tray and shown to the audience and examined. The rod is then picked up and bent at the magician's fingertips. Referred to as "Harbin's Final Effect" originally made for Harbin by Eric Lewis. Fine.

100/200

103. **Robert Harbin's My Lady's Ring.** Watertown: Raymond Goulet and Marco Garuh, ca. 1985. A borrowed ring is placed in a red box. A blue box is shown empty, and a carnation is placed inside. On the magician's command, the ring vanishes from the red box (held by a spectator) and appears in the blue box, wrapped around the flower. Two boxes and tray. Boxes 5 x 5 x 5". One of ten sets manufactured. A complete routine was published in *The Magic of Robert Harbin* (1970), pages 32-36. Very good.

1,000/1,500



104



107

104. **Silk and Clocks Act.** Ca. 1960s. A painted prop table display with a peacock that is used to produce six silks. It can also be rotated to show a painting of a tree from which ringing alarm clocks are hung. Includes two tables. One with painted display top and ringing base and the other a Black Art table. Includes stands, balls, silks, tabletops all housed in a custom road case. Act not apparent. Overall, very good.

200/400

105. **Silk Vanishing Wand.** Ca. 1945. Aluminum wand cleverly designed to aid the magician in the vanish of a silk handkerchief from a paper cone. The wand is used to poke the handkerchief into the paper, yet without the conjurer touching the silk, it vanishes without a trace. Length 15". Very good.

100/200

106. **Simplex Double Candle Production.** Medford: James Rainho, ca. 1970s. A pair of lit candles is produced from within a handkerchief. Candles measure 10". Includes original instructions. Very good.

100/200

107. **Spirit Dial Grouping.** A collection of three Spirit Dials that can be spun to reveal a time previously named by a member of the audience. Three different models. One with spindle, housed in custom wooden holder. Very good.

200/400

108. **Split A Drink.** New York: Richard Himer, ca. 1960s. A bottle of Canada Dry is split in half. 9 1/2" tall. In original box. Minor warping from age. Overall good.

100/200

109. **Sponge Ball Vase.** Cambodia: ca. 2000s. A finely made Ball Vase made to be used with a red sponge ball. Turned on a gas powered lathe in Cambodia. Stands 6" tall and uses a 2" sponge ball. Very good.

100/200



108



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110. **Squeeze Away Block.** E. M. Massey, 1947. An open framework containing three blocks – two yellow and one black – allows the performer to visibly ‘squeeze’ the center, black block into nothingness. The block is reproduced from a borrowed hat. Blocks measure 2 ¼” square. Light wear to finish. Very good.

100/200

111. **Swedish Reel.** Sweden: El Duco, ca. 2000s. A finely made reel used for penetration and a multitude of other effects with silks, ropes and ribbon. Regarded as one of the finest ever made. In original packaging with instructions and accessories. Fine.

100/200

112. **Tommy Wonder Lollipop Paddle.** Netherlands: Tommy Wonder, ca. 1990s. A red lollipop is shown empty on both sides before a coin suddenly appears “stuck” to the side of the lollipop. Ending with a number of “pocket items” appearing instantly all over the lollipop. Includes original instructions. Minor wear. Very good.

100/200

113. **Top Hat and Cane to Table.** London: Yimka, 1950s. A wood and metal cane is spun, revealing three legs. It is set onto the stage and a silk collapsible top hat is placed on top to form a table. Minor wear from use. Very good.

200/400

114. **Wessex Die Box.** London: Supreme Magic, ca. 1960s. A Sliding Die Box Style routine in which a large die vanishes from within the decorated wooden box, only to later appear within the wooden chimney previously shown empty. Ends with a spectacular display of the lid coming off and a tray of drinks being produced. Reproduction of Arthur Culpin’s original. Measures 10 x 6 x 5” when closed. Minor wear to interior and paint. Good.

300/500

115. **Wooden Magic Lot.** A collection of fourteen various classic close up magic props made from wood. Includes spun Ball Vases, Coin Block, Zig Zag Deck, Millet Bell, Coin Tray, Diminishing Egg, and many more from various makers. Zig Zag Deck and Penny to Dime by Michael Baker; Mini Die Tunnel by Babcock, Imp Bottle by Owen Magic Supreme. Varying degrees of condition ranging from fair to fine.

200/400



118



116



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120

116. **Two Magician's Side Tables.** Vandalia: Walter Shepard, ca. 1990s. A pair of two identical magician's tables with aluminum trim and felted tops and collapsible style table bases. Height adjustable. Tops measure 15 x 21”. Minor wear from use. Very good.

150/300

117. **Last Card.** California: Dave Powell Magic Company, ca. 2000s. A selected card is discovered through a very fair elimination process involving the inlaid, decorated wooden wheel. Stands 13” tall. Includes wheel, stand and cards. Very good.

200/400

118. **Otto Mauer Coin Casket.** California: Dave Powell Magic Company, ca. 2000s. Four coins vanish from the finely made wooden casket one at a time as the lid is opened and closed. 3 ½ x 2 ½ x 3 ¾”. Very good.

1,000/2,000

119. **Bean Box.** Kansas: Louis Gaynor, ca. 2000s. A signed coin or ring appears within a nested set of three finely made wooden boxes. The innermost box is surrounded by dry beans. Based on an effect created by Arturo called *Buried Treasure*. Outermost box 6 ½ x 5 ½ x 5”. Fine.

300/500

120. **Cover to Cover.** Kansas: Louis Gaynor, ca. 2000s. An Ed Massey classic effect in which a bottle penetrates through a solid book underneath a cloth. A small wooden stool. Stool measures 6 x 6 x 7”. Includes book, stool, bottle and cloth. Very good.

150/300





121



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121. **Dr. Jak's Prediction Impossible.** Kansas: Louis Gaynor, ca. 2000s. A jumbo card is selected under fair conditions. A deck of regular sized cards is opened, and one card is shown to be reversed and from another deck. The jumbo card is turned around and shown to match the prediction card. Includes all props and wooden stand in cloth carrying bag. Very good.

200/400

122. **Genie Tube.** Kansas: Louis Gaynor, ca. 2000s. A decorated wooden tube with inlaid magnets is shown empty before a production of silks is made from within. 12 x 4 1/2 x 4 1/2". Minor wear to paint.

100/200

123. **Ghost Ring Box.** Kansas: Louis Gaynor, ca. 2000s. A solid wooden ring is placed into a box. A wand is threaded through the box and the ring magically penetrates onto the wand. Includes a custom wand not included with other boxes. 6 x 6 x 8 1/2". Very good.

200/400

124. **Hung Too Restoration.** Kansas: Louis Gaynor, ca. 2000s. A cut and restored ribbon originally sold by National Magic brought back by Louis Gaynor. Two lengths of ribbon, threaded through two wooden blocks, are cut in half and restored at the performer's command. Blocks measure 2 3/4". Very good.

100/200

125. **Mirror Box.** Kansas: Louis Gaynor, ca. 2000s. A stained wooden box with glitter interior is shown to be empty. A large production of silks or other items is then made from within. 9 x 5 1/2 x 5 1/2". Very good.

100/200

126. **Mystic Card Frame.** Kansas: Louis Gaynor, ca. 2000s. A new version of the Thayer Presto Card Frame. A selected card appears within the decorated wooden frame after being covered with a handkerchief. Finely made wooden frame stands 7" tall. Fine.

100/200

127. **Nest of Boxes.** Kansas: Louis Gaynor, ca. 2000s. A set of nested boxes in which a ring, coin or borrowed watch can appear. Based on the Joe Berg nest of boxes. Includes 4 boxes and a bag. Largest box measures 6 x 6 x 6". Very good.

600/800

128. **Old English Wrist Stocks.** Kansas: Louis Gaynor, ca. 2000s. A set of solid wooden stocks with vintage style. Simple method built in for escaping the stocks quickly. 13 x 5 1/2 x 2". Includes two keys and legitimate lock. Very good.

200/300

129. **Sucker Vanish.** Kansas: Louis Gaynor, ca. 2000s. A dove vanishes from within two nested tubes. The table is turned around and it is revealed how the vanish occurred. The trick is then repeated but this time the audience is fooled worse than before. 38 x 12 x 12". Minor paint wear. Very good.

400/600

130. **Ultissimo Deluxe.** Kansas: Louis Gaynor, ca. 2000s. A finely made wooden stand for performing a version of a Paul Curry trick called *Touch*. Two spectators' cards are predicted on blank face cards that were put into the stand before the audience selected their cards. Completely free choice. 12 x 8". Includes cards. Very good.

150/250

131. **All Seeing Eye.** Chatsworth: Joe Porper Originals, [ca. 2000s]. Performer inserts three prediction slips into numbered holes on the "Eye." Each prediction is proven to match choices or decisions made by a spectator with complete accuracy. Anodized mechanical device approximately 5" wide at each edge, housed in custom-made wooden box, with instruction booklet, as issued. Fine. Based on Hen Fetsch's classic *Mental Epic*. Uncommon.

300/600

132. BERGERON, Bev (1930-2020). **Appearing Golf Club Used by Bergeron in his Comedy Magic Act.** [Chicago: Russ Walsh (?), 1960s]. Spring-loaded club opens when a switch is depressed, ala the venerable *Appearing Cane*. Minor wear, else fine. With COA from Bergeron on his stationery. Also with brochures, handbills, and other promotional materials for Bergeron's comedy magic act ("*The Professional Goofer*").

100/200

133. **ABC Blocks.** Cashmere: House of Babcock, ca. 1990s. A decorated block vanishes from between two other stacked blocks within a wooden tube, only to appear elsewhere. 2 1/2" blocks. Stands 9" tall. Fine.

200/300



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134. **ABC Blocks.** Cashmere: House of Babcock, ca. 1990s. A decorated alphabet block vanishes from between two others while isolated within a painted wooden tube, only to appear elsewhere. Stands 10" tall overall. Minor wear to paint. **200/400**

135. **Block Release.** Cashmere: House of Babcock, ca. 1990s. A large version of the classic pocket effect. Two colored blocks selected by the audience penetrate a solid wooden rod that is threaded through the inlaid wooden box. 11 1/2 x 5 x 5". Very good.

**200/400**

136. **Block and Silk Transposition.** Cashmere: House of Babcock, ca. 1990s. A silk placed into a hat and a large alphabet block placed into a glass sided stand change places. Pedestal stands 13" tall. Block 4". Very good.

**300/500**

137. **Buddah Tubes.** Cashmere: House of Babcock, ca. 1990s. Two nested, inlaid wooden tubes are shown empty by passing one through the other. A large production is then made from within. Outer tube 7 x 4 x 4". Very good.

**150/300**

138. **Die Tunnel.** Cashmere: House of Babcock, ca. 2000s. A die turns over within a tube that is just large enough to fit the die within. 10 x 2 1/4 x 2 1/4". Very good.

**100/200**

139. **Finger Chopper.** Cashmere: House of Babcock, ca. 2000s. A finely made wooden finger chopper with metal blade that passes through a spectator's finger without harm. 6 x 3 x 1". Very good.

**150/300**

140. **Flip Over Box.** Cashmere: House of Babcock, ca. 2000s. A finely made inlaid wooden box used to vanish a dove or other small objects. Created by Jack Gwynne. 8 x 6 1/2 x 3 1/2". Fine.

**200/400**



141



142



143

141. **See Through Block Reproduction.** Cashmere: House of Babcock, ca. 2000s. A ball turns into a large wooden block when the box is tipped back and forth. Box measures 4 1/2 x 4 x 7". Very good.

**200/400**

142. **Fraidy Cat Rabbit.** Cashmere: House of Babcock, ca. 1990s. A jumbo wooden version of the Gene Gordon classic sucker effect. The audience thinks they know how the painted rabbit is changing color within the wooden cabinet before the sucker ending. 14 1/2 x 8 1/2 x 1 1/2". Minor wear. Overall good.

**200/400**

143. **Mini Phantom Die.** Cashmere: House of Babcock, ca. 2000s. A large white die vanishes from within the framework box only to be discovered elsewhere. Includes die, box, gimmick and pedestal. Box 2 1/2 x 2 1/2 x 2 1/2". Fine.

**100/200**

144. **Rabbit Mirror Box.** Cashmere: House of Babcock, ca. 2000s. A large, decorated cabinet is shown empty before a large production can be made from within. Cloth covered sides with dragon images. 13 x 10 x 10". Minor wear. Overall good.

**300/600**

145. **Oriental ABC Blocks.** Cashmere: House of Babcock, ca. 2000s. A decorated oriental block vanishes from between two other blocks while housed within the decorated wooden tube. 9 1/2" tall. Minor wear to paint.

**150/300**

146. **Oriental Square Circle.** Cashmere: House of Babcock, ca. 1990s. A set of decorated wooden tubes are shown empty, from which a large production can be made. 13 x 9 x 9". Very good.

**200/400**

147. **Phantom Die.** Cashmere: House of Babcock, ca. 2000s. A large white die vanishes from within the framework box only to be discovered elsewhere. Includes die, box, gimmick and pedestal. Box 3 1/2 x 3 1/2 x 3 1/2". Fine.

**150/300**



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148. **Pivoting Load Box and Tray.** Cashmere: House of Babcock, ca. 2000s. A one-of-a-kind production box in which a large load can be produced from within the decorated box with no top or bottom. 12 x 10 x 6". Minor wear to finish.

200/400

149. **Balloon to Dove.** Cashmere: Magic House of Babcock, ca. 1990s. A balloon resting atop a perch bursts, leaving a live dove in its place. 19 x 15 x 3". Very good.

150/250

150. **Well Box.** Cashmere: House of Babcock, ca. 2000s. A large wooden die is caused to vanish from within the wooden box. Designed to be used in conjunction with a Die Box and a well table. 12 x 7 x 7". One of six made. Very good.

150/300

151. **Switch Tube and Genie Tube.** Kansas: Louis Gaynor, ca. 2000s. A decorated Genie Tube for the production of silks and a wooden Redmon/Okito style switching cabinet. Genie Tube 12 x 4 1/2 x 4 1/2". Switching tube 4 x 4 x 6 1/2". Very good.

200/400

152. **Three Magician's Tables.** A grouping of three various side tables to place magician's props atop. Felt or velvet covered tops, one containing a Black Art trap. Heights adjustable. Largest table measures 28 x 14". Condition varies from good to very good.

150/300

153. **Michael Baker Close Up Magic.** ca. 2000s. A collection of over fifteen close up effects from Michael Baker/The Magic Company. Includes tricks with matches, cards, dice, cups, and more (It's a Baffler made by Paul Lembo). All includes props and instructions. Very good.

100/200



154

154. **Card Pedestal.** Alabama: Michael Baker, ca. 2000s. A finely turned wooden card pedestal used in a number of effects including the rising cards. Ungimmicked. 7 1/2" overall. Very good.

100/200



155



156



157

155. **Flip Over Vanish.** Alabama: Michael Baker, ca. 2000s. A small object or animal is shown to have vanished when the doors of the decorated wooden box are flipped open. 14 x 10 x 5". Very good.

150/300

156. **Garden Gazebo.** Alabama: Michael Baker, ca. 2000s. A large production of flowers is made from within a large fouldard. Includes custom Spring Flowers, two large bowls, and cabinet. 10 x 9 x 11". One of a kind. Very good.

150/300

157. **Handkerchief Box.** Alabama: Michael Baker, ca. 2000s. A number of handkerchiefs are produced from within the decorated, bottomless wooden box placed onto the thin base after being shown completely empty. 8 x 5 x 6". Very good.

100/200



158

158. **Clock Prediction.** Paul Lembo, ca. 2000s. A clock dial is turned to a time named by the audience. A second prediction clock is then shown to match with the clock's hand taped down. 8 x 8 x 2 1/2". Very good.

100/200

159. **Skeleton in the Closet.** Peoria Heights: Michael Baker, ca. 2000s. A set of three skeleton blocks is shown within a coffin. One is removed and caused to vanish within a small "tombstone" and reappear within the coffin between the other blocks. Coffin 14" tall. Includes all props. Very good.

100/200



159



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171

160. **Mini Transposition Card Boxes.** Alabama: Michael Baker, ca. 2000s. A pair of stained wooden card boxes with locking magnetic flaps used to vanish and transpose mini cards. 3 x 1 1/2 x 2 1/4".

150/300

161. **Mirror Box.** Alabama: Michael Baker, ca. 2000s. A large box with oriental decals is shown empty before a large production is made from within. 10 x 9 1/2 x 9 1/2". Minor wear to paint. Good.

200/400

162. **Nest of Boxes Pair.** Alabama: Michael Baker, ca. 2000s. A pair of decorated Nest of Boxes sets. Includes one with Halloween décor and one with a Christmas theme. A ring appears within the innermost of four nested boxes. Largest box measures 6 1/2 x 5 1/2 x 5 1/2". Minor wear. Good.

50/100

163. **Okito Confetti to Silks.** Alabama: Michael Baker, ca. 2000s. Confetti placed into an empty tube turns into a large number of silks. Cylinder stands 13" tall. Includes box and cylinder. One of thirteen made. Very good.

300/600

164. **Oriental Plate Mystery.** A china plate is shown to be blank. An oriental décor disc magically transposes and ends up attached to the center of the plate. Made by Supreme, and redecorated by Michael Baker (ca. 2000s). 9 1/2" diameter. Very good.

100/200

165. **Oriental Vampire Block.** Alabama: Michael Baker, ca. 2000s. A solid yellow block with oriental designs magically penetrates the solid brass bar locking it within the wooden cylinder. 9" tall overall. Very good.

150/250

166. **Production Box.** Alabama: Michael Baker, ca. 2000s. A finely decorated box with "open bottom" is shown empty before a large production is made from within. 11 x 7 1/2 x 7". Very good.

150/300

167. **Stadleman Livestock Vanish.** Alabama: Michael Baker, ca. 2000s. A rabbit or doves vanish from within the decorated wooden box when a large wooden sword is placed within. 12 x 8 3/4 x 8". Minor wear to paint. Overall good.

200/400

168. **Sand Frame.** Alabama: Michael Baker, ca. 2000s. A skull and bone-themed Sand Frame used to produce an image. Includes multiple photos of a witch to remove, destroy and make reappear within the frame. 11 x 9". Very good.

100/200

169. **Tear Away Vanish.** Alabama: Michael Baker, ca. 2000s. A skull and bone-themed Sand Frame used to produce an image. Includes multiple photos of a witch to remove, destroy and make reappear within the frame. 11 x 9". Very good.

100/200

170. **The Wishing Silk Box.** Alabama: Michael Baker, ca. 2000s. One of four colors is named freely. The magician opens the decorated wooden box to reveal a silk of the same color. Four outs. 4 1/2 x 4 1/2 x 4 1/2". Very good.

100/200



172



173



174

171. **Transposition Card Boxes.** Alabama: Michael Baker, ca. 2000s. A pair of stained wooden card boxes with locking magnetic flaps with sturdy brass hinges. 4 x 3 x 2". Minor wear from use.

200/300

172. **Visible Ribbon Restoration.** Alabama: Michael Baker, ca. 2000s. An updated version of a Clint Reidel trick in which a ribbon cut in two, visibly restores within the decorated cabinet. 8 x 8 1/4 x 10". Very good.

150/300

173. **Copper Duck Pan.** St. Louis: Rings 'N Things, ca. 1975. Empty pan is covered, then a live duck appears when the lid is removed. Instructions. Minor wear to copper colored finish. 14" diameter.

200/400

174. **Apple and Orange.** Azusa: Owen Magic Supreme, ca. 1980s. A transposition effect with a wooden apple and wooden orange. Includes apple, orange, and turned orange wooden shell. 2 1/2" diameter. Minor wear from use. Good.

100/200



174A



175



176

174A. **Ball Stand.** Los Angeles: F.G. Thayer, ca. 1940s. A finely turned wooden stand used to display billiard balls during a manipulation routine. 12" tall. 14" across. Minor wear to paint. Good.

500/700

175. [AUTOMATON]. **The Old Wizard with Four Changing Objects.** Azusa, CA: Owen Magic Supreme, [ca. 1980s-1990s]. Automaton wizard in brocaded robe with long white hair standing in front of a table; when activated, his eyes and hands move, and the object on the table before him transforms four times (becoming alternately a jewel, mouse, squirrel, or frog). Approximately height 38". Right hand lacks pinky finger and cup used to hide the transformation, head bent low (not interfering with movement of eyes or hands). Good working condition. Owen brass hallmark/plaque. A very good example of this rare and charming automata.

4,000/6,000

176. **Ball Stand.** 1980s. A finely turned wooden stand that enables the production or vanish of five 1 3/4" red billiard balls. 12" tall. Very good.

200/400



177



179

177. **Breakaway Fan.** Azusa: Owen Magic Supreme, ca. 1990s. A cloth and study metal fan that breaks away into pieces when the audience member tries to open it, yet it can be opened in one piece by the performer at will. 11" long. Fine.

100/200

178. **Candle to Flowers.** Azusa: Owen Magic Supreme, ca. 1980s. A large white candle is covered with a silk and when removed, the candle has turned into a bouquet of feather flowers. 20" tall. Some wear from use. Good.

300/600

179. **Card Switching Tray.** Azusa: Owen Magic Supreme, ca. 1990s. A finely made wooden tray with recess in both sides to accommodate switching of cards. 6 x 8 x 1 1/4". Good.

100/200

180. **Card Sword.** Colon: Abbott's Magic, ca. 1970. A selected card is impaled on the blade of the sword when the pack is thrown in the air. 31" long. Chrome plated, with wooden storage box.

200/300

181. **Carnation Sleeve Bouquet.** Colon: Abbott's Magic, ca. 1960s. A bouquet of five, red, feather "carnations" that can be produced at the performer's will. 12" tall. Very good.

150/250

182. **Chick Pan.** Azusa: Owen Magic Supreme, ca. 1990s. A small spun aluminum pan is shown empty, lit on fire and when the lid is removed, a small animal or object is produced. 5 1/2" diameter. Hallmarked. Very good.

200/300



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183. **Coin of the Realm.** Alhambra: Owen Magic, ca. ca. 1960s. A coin penetrates a glass plate even after it has been shown to the spectator and replaced in the closed walnut box. 4 ½ x 3 ½ x 1 ". Very good.

200/400

184. **Color Vision.** Azusa: Owen Magic Supreme, ca. 2000s. A finely made example of the Martin Sunshine classic Color Vision with a modified methodology. 2 ¼ x 1 ⅞ x 2". Fine.

100/200

185. **Curse of the Undead.** Alhambra: Owen Magic Supreme, ca. 1950s. A small wooden voodoo doll rises in the magician's palm on command. 4 ½" tall. Minor wear from age. Good.

100/200

186. **Dove Egg.** Azusa: Owen Magic Supreme, ca. 2000s. A large spun metal egg used to house a dove for production. 6 ½" tall. Splits into halves. Very good.

100/200

187. **Synchronized Magic Timepiece.** Flein: Rüdiger Deutsch, ca. 1988. A wooden clock with wooden cover rests on a base holding a drawer containing another timepiece. Whatever time the clock in the drawer is set to is instantly set on the larger clock. Height 16". From a limited edition. A few chips to dial of larger clock, else very good. Described in *Classic Magic Apparatus Supplement II* (Albo), at page 36.

1,000/2,000

188. **Eli's Die Box.** Los Angeles: F.G. Thayer, ca. 1930. Finely turned wooden box allows the operator to control the roll of two dice inside, no matter how vigorously the container is shaken.

150/300

189. **Billiard Ball Stand.** European, ca. 1900. Heavy metal cast stand outfitted with red shells to facilitate the production of billiard balls from thin air. Height 17 ½". Expected age related wear, a few dents, paint chips to shells, but overall good antique condition. A heavy and early example of this classic prop

500/700

190. **Glamour Garter.** Azusa: Owen Magic Supreme, ca. 1990s. The performer removes his assistant's leg garter and places it into a box. Upon opening, the garter has vanished and reappeared on the assistant's leg.

200/400

191. **Haunted Candle.** Azusa: Owen Magic Supreme, ca. 1990s. A lit candle rises from its gilt holder, spins in a full circle while still lit, and sinks back into its original position. Height 16 ½". Very good.

200/400

192. **Improved Devil's Pillars (Stage Size).** Los Angeles, F.G. Thayer, ca. 1940. One cord running through the wooden pillars is chosen and cut in two by a spectator. The pillars and cord are placed together momentarily, then separated; the cord is restored. Length 17 ½". Good.

100/200

193. **Jumbo Slat Card Frame.** Norm Nielsen, ca. 1960s. Slatted frame visibly changes, produces or vanishes a jumbo card. Finely made. 8 x 5 ½". Very good.

100/200

194. **Pedestal Reader.** Azusa: Owen Magic Supreme, ca. 1980s. Gimmicked stand on which rests a crystal gazing ball. Pedestal conceals questions or information revealed by the thought-reader in performance. 6 ¼" high, with 3" diameter ball. Minor wear to finish and felt. Good.

400/800

195. **Rice Vase.** Azusa: Owen Magic Supreme, ca. 1990s. A spun aluminum vase used to transform rice into an orange. Stands 10" tall. Gold finish wearing off in places. Good.

150/300



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196. **Silk Casket.** Azusa: Owen Magic Supreme, ca. 1980s. A silk visibly appears within the glass sided wooden casket instantly. 5 1/2 x 5 1/2 x 5 1/2". Two of the glass panels are detached. Overall good.

300/600

197. **Slate of Fate.** Alhambra: Owen Magic Supreme, ca. 1970s. A small wooden slate specially gimmicked to reveal three selected cards. An Ed Massey creation. 4 x 5". Fine.

200/400

198. **Tarbell Orange Vase.** Azusa: Owen Magic Supreme, ca. 1990s. A Harlan Tarbell creation in which a handkerchief changes places with an orange, the orange multiplies, vanishes and appears within the finely spun vase. 5 1/4" tall. Very good.

800/1,000

199. **Thumb Stocks.** Alhambra: Owen Magic Supreme, ca. 1980s. Wooden stocks from which the magician can escape easily, despite their sturdy appearance. Hardwood frame with metal hardware. 3 3/4 x 2 x 1/2". Very good.

200/400

200. **Abbott's Collection.** Colon: Abbott's Magic, ca. 1970s. A collection of more than fifteen items including many iconic Abbott's Magic items. Includes a Zinab Fanning Deck in original box, Squash, Troublewit, Match to Flower, Spotted, Canary Cats, and many more. Condition varies. Overall very good.

200/400

201. **Abbott Dove Vanish.** Colon: Abbott's Magic, ca. 1970s. A dove or other small animal is placed within the decorated wooden box and caused to vanish without a trace as the box is taken apart piece by piece. Minor wear from use. Very good.

150/250

202. **Abbott Flower Production Basket.** Colon: Abbott's Magic, ca. 1940s. An empty tray becomes instantly full of paper spring flowers at the command of the performer. 10 x 9 1/8 x 3". Minor paint wear. Very good.

100/200

203. **ABC Blocks.** Azusa: Owen Magic Supreme, ca. 1990s. A large letter block vanishes from between two others and appears elsewhere. 3" block. 13" tall. Minor wear to block shell. Overall good.

300/500

204. **Aluminum Cups and Balls.** Owen Magic Supreme, ca. 1970. Set of three spun aluminum cups for the Cups and Balls trick. Height 3 3/8", mouth diameter 2 1/8". Wear to finish. Good.

100/200

205. **Animated ATM.** California: Don Wayne, ca. 1990s. A custom made wallet that appears to come alive. It rolls over, opens, and dispenses cards and cash. Includes all accessories and instructions. In original box. Very good.

100/200

206. **Anniversary Prediction Chest.** Azusa: Owen Magic Supreme, ca. 2003. An accurate prediction of headlines, or any other future event is found locked in a brass strongbox secured inside a hardwood chest. Outer box crafted of purple heart, with hammered copper accents, 6" wide. With keys and resetting tools. Hallmarked. Some wear to outer finish. Built to commemorate the 100th anniversary of Thayer and Owen magic in 2002.

2,000/4,000

207. **Appearing Candle.** Alhambra: Owen Magic Supreme, ca. 1970s. A tall white lit candle appears without cover, in a low spun copper candlestick. Height 16 3/4". Hallmarked. Paint chipped, else good.

100/200

208. **Appearing Silk on Candle.** 1970s. A silk handkerchief appears in a flash, tied onto the candle. Chromed candlestick stands 13" tall. Very good.

150/250



199

# APPLAUSE

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209. **Applause/Apple Sauce.** Colon: Abbott's Magic, ca. 1970s. A large white plastic applause sign is slid open to reveal. 19 ½ x 4 ½". Minor toning from age and some cracking of plastic edges. Overall good.

100/200

210. **Arrowhead.** Colon: Abbott's Magic, ca. 1960s. A spectator's head is caused to vanish from within the decorated box when the box is skewered with a number of arrows. 12 x 12 x 12. Includes arrows. Very good.

150/300

211. **B'Tsumani.** West Richland: Wolf's Magic, ca. 2000s. A massive set of the Phil Goldstein modern classic B'Wave. A named card is found reversed, from another deck and among a packet of all blank cards. 17 x 12". Includes carrying case. Very good.

150/300

212. **Bakerise.** Chicago: National Magic, ca. 1940s. Multiple selected cards rise out of a small finely made wooden box. 5 ½ x 4 ¼ x 4". Very good.

150/300

213. **No lot.**

214. **Ball and Silk Vase.** Japan: Mikame, ca. 1990s. A ball and silk transpose between the magician's hands and a spun wooden vase. Vase stands 6 ½" tall. Includes hollow ball, solid ball, vase and gimmick. Wear to finish. Good.

200/400

215. **Ball Vase.** Pennsylvania: Majic Brand Woodturning (Angelo lafrate), 2011. Maple vase from which a blue ball is removed. It vanishes, then reappears inside. Turned in the Thayer style. Height 4 ½". Signed by the maker. Number 18. Fine.

300/600

216. **Ball Vase.** London: Merlin's of Wakefield, ca. 1980s. A red snooker ball appears and vanishes from within the spun wooden vase. 7" tall. Very good.

150/300

217. **Ball Vase and Mallet.** England: Inzani-Henley, 1950s. A ball vanishes from a turned wooden vase when hit by a wooden mallet. It later reappears. Vase stands 2 ½". Mallet 7 ½" overall. Very good.

200/400

218. **Billiard Ball Grouping.** Circa 1900s. A grouping of different styles of the classic Multiplying Billiard Balls trick. Includes a finely turned wooden set, a glitter set, and a more modern Vernet set. Also includes *Diminishing Balls*, a Hank Ball and a ball production gimmick. Various sizes in varying degrees of wear. Over twenty pieces overall.

150/250

219. **Block Go.** Colon: Abbott's Magic, ca. 1960s. A wooden block dropped into the upper tube visibly penetrates the glass separating it from the lower tube. Each tube measures 9 x 3 x 3". Very good.

100/200

220. **Blocks of San Yen.** England: Colin Hughes, 1978. A Robert Harbin creation in which a ribbon running through three blocks is visibly cut in two spots between the blocks. The blocks are pushed back together, and the ribbon is pulled free, completely restored. 14" overall. Minor wear. One of fifty original sets made.

200/400

221. **Blow Yur Stack.** West Richland, WA: Wolf's Magic, ca. 2000s. Magician and spectator compete to stack cups on a stand designed to resemble a block of cheese; the spectator's stack continually falls over. A mouse puppet pops out of the board, apparently responsible for foiling the spectator's attempts, then vanishes and reappears on the spectator's back. Length of board 22 ½". With all accessories and mouse. Near fine.

600/1,200

222. **No lot.**

223. **Brahmin Rice Bowls.** New Haven: Petrie & Lewis (P&L), ca. 1950. Chrome plated copper bowls in which dry rice doubles in quantity, then changes into water. No disc required. Uncommonly finished. Hallmarked. Very good.

150/300





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224. **The Buddha Fantasy.** London: Harry Leat, ca. 1930s. A dragon printed on a silk vanishes when placed within the Buddha shrine and appears printed on the fan previously shown blank. Shrine 14 1/2" tall. Includes all props and instructions. Minor wear and repair. Good.

150/250

225. **Burning Handkerchief Globe.** London: Hamley, ca. 1920s. Brass vase which exchanges one object for another, or transforms burning cotton into silk handkerchiefs. 8" high. Minor wear to finish, overall very good.

300/500

226. **Busking Table.** California: School for Scoundrels, ca. 2000s. A finely made, folding wooden table with a padded felt top. 32 x 19 x 34". Minor wear. Overall, very good.

400/600

227. **Calculator and Prediction Book.** Arizona: Richard Gerlitz, 2008. After several calculations are entered, the performer is able to display the first four serial numbers of a spectator's dollar bill on the screen of an electronic calculator. Alternate routine uses prediction date book to produce a card associated with the calculator's total. With original instructions. Calculator 2 1/2 x 1 3/4". Fine.

200/300

228. **Round-Top Vanishing Birdcage.** German, ca. 1920. Fine brass cage visibly vanishes from between the magician's hands. Clever locking/release mechanism in hanging ring at top allows the cage to stand rigid. Height 14". Similar to the Martin version, but the first example in this form we have seen.

400/600

229. **Michael Baker Card Boxes.** A pair of Card Boxes approximating the look of a cigarette case makes possible the vanish, production, or change of objects that fit inside. 3 x 4".

200/400

230. **Card Castle.** Florida: Paul Lembo, ca. 1990s. A castle of bridge sized playing cards appears atop a previously empty tray. Stands tall. Minor wear. Good.

100/200



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231. **Case of the Mysterious Zombie Ball.** Colon: Abbott's Magic, ca. 1960s. A specially made wooden box used for the classic Joe Karson Zombie effect. A large metal sphere floats in and out of the box without any means of support. 4 3/4 x 5 x 5". Very good.

100/200

232. **Champagne Chop.** West Richland: Wolf's Magic, ca. 2000s. A close-up Chop Cup style routine with a miniature champagne bucket, corks and bottle. 3 1/2 x 2 1/2". Includes DVD. Very good.

100/200

233. **Chandelier Production.** England: Penguin Magic, ca. 1960s. A large metal and plastic, lighted chandelier is produced from within a bunch of silks. 15" diameter. Includes instructions and storage case. Not tested with batteries.

150/300

234. **Change Bag.** New Haven: Petrie and Lewis (P&L), ca. 1940. Faux cheetah cloth bag with tassel on the bottom used to vanish, produce or transform objects. Metal handle and rim. 15" long. Uncommon. Very good.

100/200

235. **Chinese Chopper.** Colon: Abbott's Magic, ca. 1960. A guillotine-like device with an Asian motif. The steel blade chops the objects on either side of a volunteer's head, but leaves his neck unharmed. 48" high. Breaks down for packing. Very good.

200/400

236. **Ching Soo Firecracker.** California: Milson Worth, ca. 1980s. A lit candle is placed in a brass tube and transforms into a silk handkerchief. The candle is later found hanging from a spectator's back. Includes all props and instructions.

100/200

237. **Chink A Chink.** ca. 1960s. Two sets of "weights" used in the classic "Chink A Chink" teleportation effect, by Owen Magic Supreme and Colin Rose (Five of Hearts Magic). Includes one wooden set with metal shell and one plastic set. Wooden set measures 1 1/4" diameter. Very good.

100/200

238. **Chrome Paul Fox Cups.** Phoenix: Danny Dew, ca. 1970. Three chrome plated spun copper cups manufactured and sold by Danny Dew. 2 3/4" openings. Minor tarnishing. Very good.

400/600



239. **Church Silk Cabby.** Colon: Abbott's Magic, ca. 1980s. A small wooden "church" is shown empty all the way through before a large production or vanish of silks is made from within. 8 x 3 1/2 x 7". Very good.

100/200

240. **Clarence and the Thingammyjig.** London: Ken Brooke, ca. 1960s. An Ali Bongo invention in which a specific toy soldier, "Clarence" is divined by the use of the "Thingammyjig". 7 1/2" tall. Very good.

150/300

241. **Clatter Box.** Missouri: Ickle Pickle, ca. 1990s. A solid wooden box that comedically collapses into multiple pieces when the audience tries to open it. 6 1/2 x 5 x 4 1/2". Minor wear. Very good.

100/200

242. **Coffee and Milk Trick.** American, ca. 1920. The magician scoops bran or confetti into two nickel-plated cups and clamps lids on them. When removing the lids a moment later, one cup is now full of hot coffee and the other is full of milk.

150/300

243. **Coffee, Milk, and Sugar Trick.** Sweden: Harries Magic, ca. 1940. Cotton, silk, and confetti placed in the separate pieces of a metal coffee service transform into hot coffee, sugar, and cream. Handsome construction, the largest item 9" high. Includes specially prepared coffee pot, creamer, and sugar bowl with lid. Minor tarnishing. Very good.

500/1,000

244. **Watch Mortar and Cover.** European, ca. 1910. Handsome turned oak mortar into which a spectator's watch is dropped, then ground to pieces. Later, the watch is found restored in any one of a number of improbable locations. Height 6". With fabric cover for steal; inner shell method. Excellent condition.

250/350

245. **Coin Cascade.** London: Jack Hughes, ca. 1950s. A decorated wood and acrylic board used in a Coin Ladder style production of coins. Coins produced one at a time cascade down into a glass at the base of the apparatus. 20 x 12". Includes glass. Very good. Uncommon.

300/600



246. **Coin Tray.** American: ca. 1960s. A small metal tray used to secret extra coins when the contents are dumped off of it. 4" diameter. Minor wear to paint. Good.

100/200

247. **Coin Wand.** Colon: Abbott's Magic, ca. 1950. Mechanical metal wand measuring 13" long, with painted exterior that produces or vanishes a half-dollar at one end. Minor paint wear. Very good.

150/250

248. **Color Vision Collection.** 2000s. A grouping of four different models of Color Vision, one by John Dahms two by Michael Baker. Largest measures 4 x 4 x 4" and the smallest 2 x 2 x 2". Very good.

150/250

249. **Collectors Rabbits.** Middleburg: Collectors Workshop, ca. 1998. Miniature set of wooden cut-out rabbits for the popular "sucker" trick popularized by Abbott's Magic Co. as Hippity-Hop Rabbits. Original instructions. Height 6 1/2". Very good.

200/400

250. **Comedic Pipe Production.** Colon: Abbott's Magic, ca. 1960s. A large wooden pipe is produced from within the performer's coat. 9 1/2". Includes "dropper". Minor wear.

50/100

251. **Comedy Umbrella.** Colon: Abbott's Magic, ca. 1970s. A full sized umbrella is comedically placed completely within the performer's hat. 27" overall. Paint chipping on tip of umbrella. Good.

50/100

252. **Confetti to Goldfish.** Colon: Abbott's Magic, ca. 1960s. A large glass filled with confetti is covered and changes into a live goldfish swimming in the glass now filled with water. Glass 8 1/2" tall. Includes smaller example made of plastic without watertight seal. Very good.

100/200

253. **Copper Lota Canister.** Ca. 1920s. Copper canister fills with water and is emptied, only to refill itself again and again. Uncommon model with handle and pour spout. 5 1/2" tall. Very good.

100/200



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254. **Crystal Casket.** Colon: Abbott's Magic, ca. 1960s. A silk or similar objects appears in an instant within the clear sided box. 6 x 6 x 6". Very good.

100/200

255. **Giant Change Bag.** German, 1920s. Plush bag supported by a wooden handle and nickel-plated rim which changes, produces or vanishes items inside. A giant example, diameter of the rim 9". The handle marked "Bluemel's Motorbike" and the rim marked "Ford Brown." Very good working condition.

300/500

256. **Cuban (Cube-On) Release.** Colon: Abbott's Magic, ca. 1970s. A sturdy block is tied to a wooden frame by two ropes running through holes in the block and frame. With a tug, the block penetrates the ropes as if by magic. 5" block. Very good.

200/400

257. **Cups and Balls.** Florida: Paul Lembo, ca. 2000s. A set of three spun wooden cups and balls made of layered hardwoods. 3" tall by 3" wide. Includes bag and balls.

200/400

258. **Cups and Balls.** Spaulding: Five of Hearts Magic, ca. 2000s. A set of three chopped cups for the classic Cups and Balls. Various routines possible with this set. Spun wooden cups stand 3 1/4" tall and have a mouth diameter of 2 1/2". Very good. Includes bag.

150/250

259. **Cups and Balls.** Japan, Mikame Craft, ca. 1990. Set of three lathe-turned wooden cups for the popular sleight-of-hand trick. Includes one solid "kicker" cup. 3" high, mouth 2 5/8". Fine.

150/250

260. **Dancing Hank.** California: Don Wayne, ca. 1990s. A white silk handkerchief apparently dances under its own power behind a large black foulard. Includes all props and accessories in original box with instructions. Minor wear to gimmick. Very good.

100/200



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261. **Deluxe Die Box.** Colon: Abbott's Magic, ca. 1970s. A large red die vanishes from within the painted wooden cabinet after much "sucker" byplay with the audience. Includes sliding sound effect and double door. 7 1/2 x 4 x 4". Very good.

150/250

262. **Demon Frame to Cage.** London: Davenport's, ca. 1920. A small black frame transforms into a birdcage with parakeet within. Originally used for a tasteless, racist joke. 9 x 9" frame. Very good.

150/250

263. **Production Tubes.** European, ca. 1930s. Two metal tubes are shown empty by passing one through the other, then a production is made from within the nested pair. Blue and red lacquered tubes with numbered exteriors. Very long specially prepared silk production garland included. A few paint scratches to finish, else in good condition.

150/250

264. **Dice Tower.** Germany: Future Magic, ca. 2000s. A stack of loose dice are turned around and still remain stacked in the same order. As a kicker finale the dice change color. 12 x 5 x 5". Very good.

200/400

265. **Divination.** Azusa: Owen Magic Supreme, ca. 1960s. A solid steel bar is placed into one of three compartments in a hardwood box. The mind reader instantly knows the location of the bar without touching the box. Subtle working. 4" high. Hallmarked. Good.

400/600

266. **Divination Box.** London: Davenports, ca. 1950s. The performer is able to divine the order of four colored discs housed within the finely made box. Sliding panel methodology. Fine.

150/250

267. **Dove Pan.** Colon: Abbott's Magic Company, ca. 1960s. A large spun aluminum pan to facilitate the production of doves or a rabbit from within. 12" diameter. Very good.

150/300



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268. **Dove Pan.** Colon: Abbott's Magic, ca. 1960s. A dove or other item is produced from within the flaming pan when the lid is used to extinguish it. Includes removable wooden handle. 10" diameter. Very good.

150/250

269. **Dove Pan.** New Haven: Petrie and Lewis, ca. 1960s. A spun metal pan used to produce a dove or other item from within when the lid is replaced. Double load. 8 1/2". Minor wear. Very good.

150/250

270. **Drawer Box.** Birmingham: Walter Wandman, ca. 1940. An oak box with sliding drawer is shown empty, but is completely filled moments later. 3 x 4 x 2 ". Drawer locks after production is made. Handsome dovetailed design. Very good.

150/250

271. **Droopy Daisy.** London: Jack Hughes, ca. 1960s. A drooping flower in a flower pot is watered and magically comes back to life; eventually it droops again and the effect is repeated. 9 x 5 x 7". Very good.

100/200

272. **Drop Model Production Cabinet.** California: Milson Worth, ca. 1980s. A small box atop a pedestal is shown empty by dropping the side open. After being reassembled a large production is made from within. 26 x 9 x 9". Repainted in the Okito style by Norm Nielsen. Some wear from use. Good.

400/600

273. **Duplex Glass Production.** Colon: Abbott's Magic, ca. 1960s. A number of silks and two shot glasses are produced from within an empty, single sheet of newspaper. Shot glass 2 1/4 x 1 3/4". Includes all props and original instructions. Very good.

100/200



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274. **Egyptian Peg Box.** Florida: Paul Lembo, ca. 2000s. A number of wooden clothes pins magically attach themselves within the decorated wooden box bearing Egyptian decals. Originally a Jack Hughes creation. 11 x 6 x 7". Good.

200/300

275. **Elusive Clock Box.** Colon: Abbott's, ca. 1950s. A version of the classic die box effect, in this case using a wooden clock in place of a die, vanishing from the box and reappearing elsewhere. 9 x 5 x 3". Very good.

150/250

276. **Fairy Coin Glass.** Paris: Voisin ?, ca. 1900. Blue tinted glass conceals a metal compartment, which holds a stack of coins that may be released through a button on the side of the vessel. 4" high. Very good.

200/400

277. **Farmer and the Witch.** Colon: Abbott's Magic, ca. 1960s. A comedic transposition effect between two members of the audience when wearing humorous masks and robes to tell a story. Includes all masks, robes and instructions. Fine.

100/200

278. **Find the Lady.** Colon: Abbott's Magic Mfg., ca. 1965. Giant mechanical version of the Three Card Monte. No matter how closely they look, they can never find the Queen of Hearts. With original instructions and pack-flat easel that doubles as a carrying case. 16 x 11 x 3".

200/300

279. **Find the Lady.** Colon: Abbott's Magic, ca. 1950s. Giant mechanical version of the Three Card Monte. No matter how closely they look, spectators can never find the queen. Includes storage case. 12 x 16". Very good.

150/300

280. **Finger Chopper.** London: Vampire Magic, ca. 1960. Precision-layered sheet metal chopper (5 x 2 1/4") cuts through a cigarette or other object but leaves a spectator's finger unharmed. Hallmarked. Minor surface imperfections; very good. Uncommon.

150/250



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281. **Firebowl to Flower.** Colon: Abbott's Magic, ca. 1960s. A spun metal bowl full of fire is produced from under a cloth. The fire then visibly changes to a bowl of spring flowers. Fire gimmick is of the chemical type. 8" diameter. Very good.

150/300

282. **Flat Model Money Maker.** Columbus: U.F. Grant, ca. 1960. Blank sheets of paper transform into real bills when rolled through the "machine." 8 x 3 1/2 x 1". Includes original box and scan of instructions. Very good.

100/200

283. **Four Wrongs Make a Right.** Monett: Gimpy's Magic, ca. 2000s. Four times in a row, the magician incorrectly guesses the card selected by spectator – but upon showing the opposite side of the stand, reveals the correct card in jumbo size. 1" tall. Very good.

100/200

284. **Four and a Half of Clubs.** West Richland: Wolf's Magic, ca. 2000s. A classic close up comedy magic trick updated for the stage. A selected card, divided in half is said to be predicted on a jumbo metal playing card. The prediction is off by one and the magician causes one of the pips to comically split in half. 17 x 23". Very good.

150/300

285. **Fraidy Cat Rabbit.** Indiana, PA: Kline, for Gene Gordon, ca. 1970s. A two-sided plaque showing a black rabbit turns to white and back again several times, before one side transforms entirely to show the rear of the black rabbit. Handsomely built wooden cabinet 11 x 6". Fine.

100/200

286. **Gammatration and Cosmvision.** Norwood: John Snyder, ca. 1936. A jumbo card displayed in a slatted frame is penetrated by a magic wand. The card is removed unharmed. It subsequently visibly changes places with another card in the spectator's hands. With original frame, stand, deck, instructions, and case. Good.

200/300

287. **Genie Tube.** Japan: Mikame, ca. 1990s. A large production is made from within the finely decorated wooden tube previously shown empty. 11 x 4 x 5 1/2". Double load model. Includes loading device. Very good.

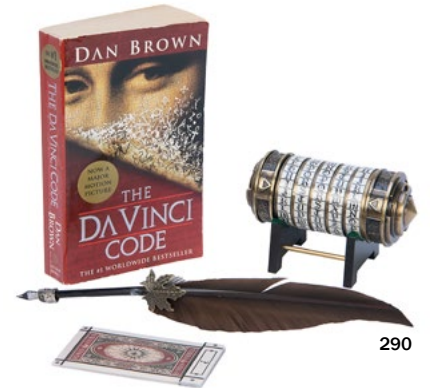
150/300



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288. **Gerlitz Card to Money Clip.** Arizona: Richard Gerlitz, ca. 2000s. A special date is named by the spectator. The playing card at the corresponding date is found and matches a folded card in the magician's money clip that has been on the table the entire time. Includes gaffed clip, date books and original instructions. Very good.

200/300

289. **Gerlitz/Stull Prediction Watch.** Arizona: Mantle Magic (Richard Gerlitz), ca. 2005. The magician predicts what time the hands of a pocket watch stop at when the watch's case is closed and the stem is spun. Dial slightly cracked. Fine handmade mechanism incorporated into the working of the watch. Includes watch, and full instructions. Very good.

1,000/2,000

290. **The DaVinci Code Book Test.** Arizona: Richard Gerlitz, 2022. A page selected in Dan Brown's *The DaVinci Code* vanishes from the book, only to later be found within a mechanical metal cryptex the audience opens. Cryptex measures 5 x 2 1/4". Includes all accessories. Very good.

200/400

291. No lot.

292. **The Complete Gerlitz Magic Collection.** Arizona: Richard Gerlitz, 2007. Portable media player containing photos and slideshows of Gerlitz apparatus, as well as videos of Gerlitz explaining and performing his tricks. Housed in custom box. Includes instructions for The MP4 Magic Card Dealer, a digital card trick that incorporates the device; Gerlitz-Stull Prediction Watch construction DVD; Gerlitz Magic Collection DVD; and a back-up CD and charger for the media player. Very good.

200/300

293. **Ouija Prediction Watch.** Arizona: Richard Gerlitz, ca. 2010s. Mechanically complex watch with concealed internal device allows the performer to pre-program the watch so the hand will spell out words or reveal other information chosen by a spectator apparently at random, simulacrum of a Ouija Board or similar "talking boards." Instructions included. One of only a limited number manufactured by hand.

3,000/6,000



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300



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294. **Richard Gerlitz Original Molds.** Arizona: Richard Gerlitz, 2005. Three original molds used to produce Sea Ling's Three Sisters. Includes resin pours within all three molds. Each 3 x 2". Minor erosion to silicone on interior of molds. Overall good condition.

100/200

295. **Whispering Dragons.** Arizona: Richard Gerlitz, 2002. The performer is able to predict which dice is placed in his hand by allowing it to "whisper" in their ear. 2 x 1 1/2 x 2". Includes original instructions. Very good.

200/300

296. **Giant and the Dwarf.** London: Jack Hughes, ca. 1950s. A classic kid show transposition of height effect involving a giant and a dwarf. 16 x 8 x 2". Very good.

150/250

297. **Giant Changing Canister (Niffen Tube).** Ca. 1900. Silver decorated canister changes, vanishes, or produces items inside. Two load chambers. Very large example, height 7", diameter 4 1/4". Early model with seamed construction. Good.

100/200

298. **Gimmicked Glass Collection.** ca. 1960s. A grouping of three gimmicked glasses including a Bottomless Glass, Okito Glass and a Mirror Glass in original packaging with instructions. Glasses 4" tall. Very good.

100/200

299. **Glass Penetration.** Florida: Paul Lembo, ca. 1990s. A glass of liquid is removed from the cylinder from which it is locked in place with a large nail. Measures 5 1/2 x 3 1/2". Good.

100/200

300. **Gobi Bowl.** Texas: Fred Story, ca. 1980s. A classic Okito effect in which a bowl of confetti changes into a bowl of water. Bowls spun from the same chuck as the original Okito model. Box 9 x 9 x 5". Includes bowls, box and gimmick. Made for Joe Stevens by Fred Story. Minor wear.

400/800



301



302

301. **The Hand of Cleopatra.** London: Ace Place/Ken Brooke, ca. 1980. A spectator thinks of one of six cards or objects placed around a small pyramid; a hand balanced on the pyramid spins, stopping on the thought-of item. Hand 2 3/4" long. With instructions. Good.

200/400

302. **Handkerchief Box.** Mel Babcock, ca. 2000s. A box is shown empty all the way through before a number of handkerchiefs are produced from within. 8 1/2 x 7 x 6". Two load chambers. Very good.

150/250

303. **Handkerchief Burning Globe.** Ca. 1915. Nickel-plated vase exchanges one object for another, or transforms burning cotton into silk handkerchiefs. 8" high. Minor tarnishing. Base bent and cracked. Mechanism in need of repair. Fair.

100/200

304. **Harry Riser Morrison Pill Box Routine.** Macomb: George Richbark, ca. 1980s. A finely spun Morrison Pill Box for the routine performed by Harry Riser. Includes four solid balls and leather cone. Housed in wooden display box measuring 8 x 3 x 3 1/2". Good.

400/800

305. **Himber Ring.** Rhode Island: Bruce Kalver, ca. 1980. Signet-style ring devised by Richard Himber. Can be magically linked together with other borrowed rings. Plated. Previously owned by Peter Scarlett, UK magician known for the Pimpernel Wallet. Engraved "P.S.". Minor tarnishing.

200/400



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306. **Himber Wallet.** California: Johnson Products, ca. 1970s. A leather Himber Wallet that includes the paper bills and routine for Xerox Money by Rob Bauer. Wallet measures 7 x 3 1/4". Purchased from the Don Alan Estate. Very good.

100/200



307



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307. **Hippity Hop Rabbits.** Germany: Future Magic, ca. 1990s. A pair of rabbits change places within decorated boxes. At the finish the backsides of the rabbits are shown to have changed color. 15" tall. Very good.

150/250

308. **Imp Box.** Florida: Paul Lembo, ca. 1990s. A production or transformation of silks can be performed within the small decorated wooden box shown previously empty. Based on an Ed Massey design. 4 x 4 x 1 3/4". Very good.

100/200

309. **Improved Round Circle.** Colon: Abbott's Magic, ca. 1970s. A number of silks are produced from within the nested metal tubes previously shown to be empty. All metal construction. Uncommon crackle finish. Tubes 4 x 7 1/4". Includes instructions. Very good.

200/400

310. **Jumbo Balloon Wand.** West Richland: Wolf's Magic, ca. 2000s. An updated version of the Warren Stephens Card in Balloon routine featuring a bamboo pole to hold the balloons and jumbo deck houlette. Bamboo pole length 30". Very good. One of only two examples made by Chance Wolf.

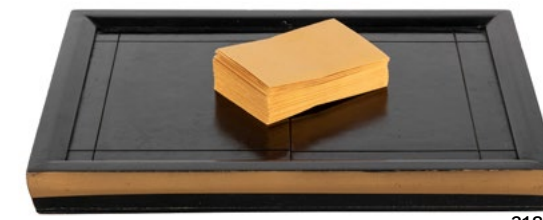
300/600

311. **Jumbo Deck Switching Tray.** Florida: Paul Lembo, ca. 1980s. A large mechanical top tray that facilitates the switching of one jumbo deck for another. 18 x 10 x 3". Some wear from use.

150/300

312. **Jumbo Four Wrongs Make a Right.** Monett: Gimpy's Magic, ca. 2000s. Four times in a row, the magician incorrectly guesses the card selected by spectator - but upon showing the opposite side of the stand, reveals the correct card in jumbo size. 16" tall. Very good.

100/200



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313. **Jumping Card Box.** European: ca. 1920s. A selected card flies out from within the finely made wooden houlette. Originally published in the Hoffmann books. 4" high. Very good.

150/300

314. **Knife-Er.** Colon: Abbotts Magic, ca. 1970. A gruesome-looking knife is thrown at a young lady standing in front of a target. The knife passes through her body and lodges in the bulls-eye behind her. Target 18 x 13". Includes all props and accessories. Very good.

200/300

315. **Knife Through Note.** Spalding: Five of Hearts Magic, ca. 2000s. A one-of-a-kind brass letter opener is pushed through a borrowed bill, torn free and restored without harm. 11" long. Includes custom carrying bag. Very good.

150/250

316. **Linking Coat Hangers.** Pasadena: Mike Caveney, ca. 1980s. A set of four custom made aluminum coat hangers for use in Mike Caveney's longtime, signature comedy magic effect in which coat hangers link and unlink at the magician's will. A modern classic of stand-up magic. Includes photocopy of original instruction manual. Some wear from use. Overall good.

100/200

317. **Linking Ring Box.** Dallas: Woodmagic Studio, ca. 1995. Handsome box decorated in the Okito style holds a set of Linking Rings. Padded interior 10 1/2 x 10 1/2". Modeled after a Bob Kline design. Signed by the maker.

150/250

318. **Lottery.** Colon: Abbott's Magic, ca. 1960s. A small decorated wooden tray used for the classic Bank Night style effect in which multiple envelopes are selected by members of the audience, the envelope left over is the one with a \$100 bill in it. 8 1/2 x 11". Very good.

150/250

319. **Lottery.** Colon: Abbott's Magic, ca. 1980s. The performer invites four spectators to each pick an envelope from a group of five, one of which contains a \$10 bill; no matter what envelopes the spectators choose, the performer always has the \$10 bill in the remaining fifth envelope. Wooden tray painted black and gold. Tray measures 12 x 8 x 1 1/4". Very good.

100/200



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320. **The Magic Frame.** California: Milson Worth, ca. 1990s. A playing card appears within a small finely made wooden frame previously shown empty. 5 1/2 x 4 1/2 x 1/2". Includes instructions. Very good.

100/200

326. **MechaniCups and Balls.** Colon: Abbott's, ca. 1950s. A set of three plastic cups with gimmicked interiors that can make a solid ball appear or vanish from within. Cups 4 x 2 3/4". Includes three cups and three balls.

100/200



322

321. **Michael Baker Magic Paddle Collection.** 2000s. A grouping of 10 different paddle effects of various styles. Includes Jumping Gems, Hot Rod, Money Paddle, a chalk paddle and more. Varying degrees of condition. Overall very good.

100/200

327. **Vanishing Lamp.** Circa 1960s. A metal lamp with cloth shade sitting atop a nickel-plated table visibly vanishes on command. Tears to shade. Height (inclusive of lamp) 51". Good.

400/600

322. **Magic Paint Box.** London: Jack Hughes, 1950s. A picture becomes magically painted when the paints vanish from within the paint tray. Main portrait box 12 x 10 x 1". Minor wear. Very good.

150/250

328. **Milk Pitcher.** Hollywood: Merv Taylor, ca. 1955. Lucite pitcher used to vanish a quantity of milk or other liquid. Small version. 5" high. Light surface wear; good.

150/300



324

323. **Magicians Chafing Dish (Dove Pan).** New Haven: Petrie and Lewis (P&L), ca. 1950. Empty metal pan magically fills with live birds or other objects after the lid with which it has been covered is removed. Claw feet. Double load. 8 x 4". Crackle finish. Hallmarked. Minor wear. Very good.

250/350

329. **Mini Card Duck.** Washington D.C.: Collector's Workshop, ca. 1990s. Painted wooden duck with spring mechanism controlling movement of neck and bill picks chosen cards from a deck placed in a feed box in front of it. Approx. 7 x 4 3/4". Some discoloration to finish. Instructions. Near fine.

150/250

324. **Martin Handkerchief Pull Replica.** England: Granville Taylor (Faust), ca. 2010. A replica of the Jon Martin design for the classic Handkerchief Pull made by Granville Taylor. 3". Fine. Hallmarked.

100/200

330. **Mirror Box.** Colon: Abbott's Magic, ca. 1970s. A number of silks or other objects are produced from within the wooden cabinet previously shown empty. 11 x 7 1/2 x 7 1/2". Very good.

150/250

325. **Mechanical Bird.** Paris: Guy Bert, ca. 1940. A mechanical bird with brown feathers finds a previously selected card. Housed in a custom-made box previously owned by Granville Taylor (Faust). Very good.

150/250

331. **Mirror Glass.** Kansas City: Donald Holmes, ca. 1940s. A heavy duty glass with a removable mirror within, used to secretly exchange, vanish or produce items within the glass. 4 1/2" tall. Very good.

100/200



331



332

332. **Modernistic Water Bowls.** Colon: Abbott's Magic, ca. 1960s. A pair of bowls, one plastic and one glass, used to facilitate the production of water from beneath and cloth. Includes small gimmick used to hang a bowl within the coat. 7" diameter. Very good.

100/200





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343A



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333. **Morrison Pill Box.** Florida: Paul Lembo, ca. 2000s. A red wooden ball appears within the spun wooden vase. Black painted finish. 7" tall. 1 3/4" ball. Includes bag. Very good  
200/400
334. **Morrison Pill Box.** Florida: Paul Lembo, ca. 2000s. A wooden ball reappears within the large decorative wooden vase. Stands 13" tall. Very good.  
300/600
335. **Morrison Pill Box.** Florida: Paul Lembo, ca. 2000s. A white wooden ball reappears within the spun wooden vase. Stands 8 1/2" tall. Includes bag. Very good.  
200/400
336. **Morrison Pill Box.** Macomb: George Richbark, ca. 2000s. A wooden ball reappears within the finely spun wooden vase with brass base. 6" tall. Includes glass front display case. Fine.  
300/600
337. **Morrison Pill.** Germany: Conradi, 1920s. A red wooden ball reappears within the finely spun wooden vase. Stands 6" tall. Refurbished by Michael Baker in the ca. 2000s. Very good.  
150/300
338. **Morrison Pill Box.** A red spun wooden ball reappears within the wooden vase. Stands 7" tall. Minor wear to finish. Very good.  
100/200
339. **The Mystic Coffin.** London: Hamley's, ca. 1900s. A container of beans is shown and a large needle plunged to the bottom. The lid is replaced and the beans are then changed into rice. Minor wear to paint. Very good.  
200/400
340. **The Mystic Tubes of Sea-Ling.** Arizona: Richard Gerlitz, 2004. When the student drops a ball into two brass tubes, it falls quickly out the bottom; when the teacher does the same, the ball defies gravity and slowly moves through the tubes. Brass tubes with dragon decal 6" ea. With original instructions and three steel balls. Very good.  
200/300
341. **Abbott's Miracle Cage Vanish.** Colon: Abbott's, ca. 1960s. A beautifully made bird cage containing live doves is covered with a cloth and made to vanish. Includes super sonic table base and cloth. Height 31". A very nice example. Minor wear. Very good.  
400/600
342. **No Dice.** Spalding: Five of Hearts Magic, ca. 2000s. A large black die vanishes from within the wooden box and reappears elsewhere. Box measures 4 x 4 x 4". Fine.  
150/300
343. **Orange, Rice, and Checkers.** Colon: Arturo, 1950s. An orange, a quantity of rice, and a stack of checkers magically transpose under three painted cylinders. An early model. Cylinders stand 8" tall. Minor wear from age. Very good.  
300/500
- 343A. **Oriental Dice Box.** Arizona: Richard Gerlitz, ca. 2002. The magician predicts the sum of three dice after being shaken inside the box. Plastic with Oriental-themed decals on both sides. 2 3/4" diam., 1" high. Fine.  
200/300

344. **Oriental Production Box.** Florida: Paul Lembo, ca. 1990s. A decorated wooden cabinet is rotated and shown empty. A number of items are produced from within including a fan, chop sticks and ending with a take out food container. 17 x 7 x 7". Some wear to paint. Good.  
200/400
345. **Orrin's Tennenpin.** Florida: Paul Lembo, 1990s. A large wooden ball teleports between two decorated metal tubes. Tubes stand 8" tall. Minor wear to finish.  
300/500
346. **Parasol Production.** Colon: Abbott's Magic, ca. 1960s. A Howard Albright production of a small parasol. 17" long. Includes original instructions and holder. Good.  
100/200



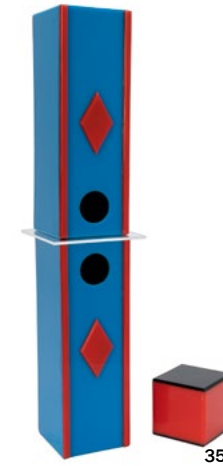
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347. **Gimmicked magicians' candle collection (11).** Including production candles (with original lighters and caps), self-lighting candles, a chrome Candle Tube, and an unusual Topsy-Turvy Candle on which the flame travels from one end to the other when the candle is turned end-for-end. Some wear, overall good condition.

200/300

348. **Passe Passe Bottles.** New Haven: Petrie and Lewis, ca. 1960s. A set of two nested bottles and two covers used for the classic transposition effect involving a glass and a bottle. Cylinders stand 11 3/4" tall. Some wear and chipping to paint. Overall good.

150/250

349. **Passe Passe Bottles.** Colon: Abbott's Magic, ca. 2000s. A transposition between a bottle and a glass within two metal cylinders. Cylinders stand 11" tall. Cylinders nest. Minor wear. Very good.

100/200

350. **Passe-Passe Bottles.** New Haven, Petrie and Lewis, ca. 1935. Stage-size set of two red painted tubes and three faux bottles which allows the magician to magically transpose the position of the bottle and glass when covered with the tubes. Tubes 11" high. Bottles lightly worn. Very good.

150/250

351. **Modern P&L Table Base.** New Haven: Petrie & Lewis, ca. 1930. Traditional P&L slim metal table base which breaks down and folds for packing, with fringed and decorated table top. 12 x 10" top and 32" tall. Hallmarked. Very good.

150/300

352. **Peacock Phantasy.** London, Jack Hughes, ca. 1967. Four small grey birds on paddles change colors, then the large bird on the stand behind them changes into a peacock with its bright and colorful tail feathers spread wide. 24 x 16" when opened. Includes accessories and instructions. Very good.

150/250

353. **Pentablock.** Scotland: Silray Magic, 1950s. A large red plastic block penetrates a solid clear acrylic sheet. identical to Block Go, completely made out of colored acrylic. Very good. Each tube 9 x 3 x 3". Very good.

100/200

354. **Penta Checkers.** Colon: Arturo, ca. 1960s. A stack of colored checkers transposes between two tubes. Redecorated by Paul Lembo in 2014. Cylinders stand 5 x 3 1/4". Very good.

100/200

355. **Perfect Prediction.** Sedona: Signature Illusions, 2000s. Any three items are named. The performer retrieves a clear acrylic box containing a prediction. The prediction is dumped out and shown to be a perfect match. Includes table, all props and instructions.

1,000/1,500

356. **Performers Frame Penetration.** Illinois: Douglas Wayne Illusioneering, ca. 2000s. A sheet of solid acrylic is penetrated by a solid brass rod. Can be examined before or after. 12 1/2 x 11 x 3". Includes instructions. Very good.

150/300

357. **Phantom Tube.** New Haven: Petrie and Lewis, 1960. Tissue paper placed over both ends of an empty tube is burst and a large silk production is made from within. 4 1/2" tall. 1 3/4" wide. In original box with instructions. Very good.

100/200

358. **Phantom Tube.** Connecticut: Petrie and Lewis, 1960. Tissue paper placed over both ends of an empty tube is burst and a large silk production is made from within. 10" tall. 3" wide. Very good.

100/200



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359. **Dragon Table.** New Haven: Petrie & Lewis (P&L), ca. 2000s. Portable magician's table with legs in the shape of dragons. Nickel finish. Round wooden top, with fringe accent. 29" high. Very good.

300/400



361



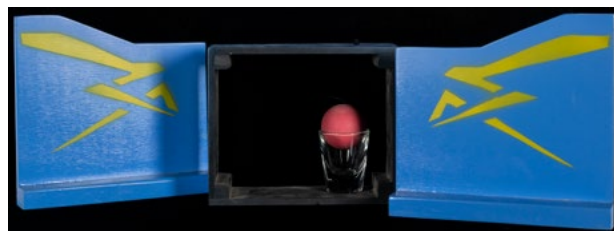
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360. **Phantom Tube.** Ohio: Mak Magic, ca. 1960s. A large production of silks is made from within the decorated cylinder previously shown empty. Stands 9 1/2" tall. Minor wear to paint. Very good.

100/200

361. **Phone-ale.** West Richland: Wolf's Magic, ca. 2000s. A previously borrowed and destroyed cell phone reappears within a tin can telephone attached to a cloth bag, all housed within a sealed wooden box. 4 x 4 x 6 1/2". Very good.

300/600



362

362. **Pogo Ball.** Colon: Abbott's Magic, ca. 1960s. A rubber ball jumps within the shot glass placed within the decorated wooden cabinet that can be shown completely empty. 7 x 7 1/4 x 5". Very good.

100/200

363. **Presto Box.** Las Vegas, Okito-Nielsen, ca. 2003. A handsomely decorated box is shown empty. Both doors are closed and a production of articles is made from within. Attractive Asian motif in the Okito style. Doors measure 9 x 9". Hallmarked. Light paint wear, otherwise very good.

300/600



364

364. **Presto Card Frame.** Alhambra: Owen Magic Supreme, ca. 1965. Hardwood frame on a heavy metal base in which a vanished card reappears. 7 x 4". Crackle finish base. Very good.

100/200

365. **Dragon Silk Cabby.** Michael Baker, ca. 2000s. A small box with dragon decoration is shown empty before a production is made from within. Produced as a tribute to Warren Hamilton. 5 x 5 x 4". Very good.

150/300



366



367

366. **Production Ball Set.** Germany: 1910s. Seven cloth covered spring production balls are produced from within a hat, followed by the production of a giant 5" diameter ball. Giant ball made from metal and covered in cloth. Some minor moth holes. Good.

150/300

367. **Prognosto.** Colon: Abbott's Magic, 1960s. A clever playing card prediction involving a gaffed slate with clips around its exterior. Slate measures 7 1/2 x 10". Includes accessories and instructions. Very good.

100/200

368. **Rabbit Side Table.** Colon: Abbott's Magic, ca. 1960s. Side table painted to represent a head-on view of a white rabbit. Wooden top and rear support fold flat. Finish worn. Good.

100/200

369. **Rabbit Wringer.** Colon: Abbott's Magic, ca. 1960s. A rabbit placed in the box is wrung out of the rollers on its side in flattened condition. The box is then flipped open to show that the live animal is indeed gone. 12 x 10 x 5". Includes flat rabbit. Minor wear. Good.

150/250

370. **Rice Vase.** American, ca. 1980s. A large spun aluminum vase used to vanish a quantity of rice or change it into an orange. 11 1/2". Minor wear. Good.

100/200

371. **Ringin Alarm Clock Production Stand.** New Haven: Petrie & Lewis, ca. 1939. Six alarm clocks are produced from an empty hat and hung on this stand one at a time. Facilitates ringing sound by means of five clock bell gimmicks on back of the stand. Stands 22" tall by 20" wide. Minor wear to finish. Very good.

1,000/2,000



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374. **Safety First.** Colon: Abbott's Magic, ca. 1960s. A wooden stand used to perform the classic Razor Blade Swallowing routine in which they all end up threaded together in the performer's mouth. 12" across. Includes a number of razor blades. Very good.

100/200

375. **Salt Dragon.** Arizona: Richard Gerlitz, ca. 2000s. A small dragon is produced from the magician's bare hands and then vanishes, leaving a pile of salt in its place.

100/200

376. **Sand Frame.** Japan: Tenyo, ca. 1970s. A small wooden frame is shown empty, after which a playing card can be made to appear within. 5 x 4". Very good.

100/200

377. **Sand Frame.** Colon: Abbott's Magic, ca. 1970s. A small wooden frame that can be used to make a playing card or small photo appear or vanish from within. 6 x 5 x 1". Minor paint wear. Includes original instructions. Very good

100/200

378. **Sand Frame.** Alhambra: Owen Magic Supreme, ca. 1960s. Chosen card, photograph, or billet appears in or vanishes from an empty hardwood frame. Handsome dovetailed hardwood construction, 8 x 7". Hallmarked. Fine.

150/250

379. **Sensational Rabbit Vanish (Disintegrator Box).** California: Milson-Worth, ca. 1985. A rabbit or other object placed in the box visibly vanishes. The box is then disassembled piece-by-piece. Based on Ed Massey design. 9 1/2" high. Minor paint wear. Overall good.

200/400

380. **Sefalaljia.** Tabman Creations, 2009. A miniature spirit cabinet devised by Stewart James in which bells ring, knots untie themselves, balls roll as if pushed by invisible hands, and more. Finely made poplar model. Dovetail construction. 13 x 8 x 8". Includes all accessories. Minor wear. Good.

600/800

381. **Shell Game Collection.** Roscoe, ca. 2000s. A collection of three complete Three Shell Game sets made to resemble skulls. Includes "Eye-Gore", "Marie Antoinette" and "The Beast" sets. All housed in three wooden coffins. Coffins measure 6 x 3 x 2". Very good.

100/200

382. **Shenanigan Die Box.** Colon: Abbott's Magic, ca. 1960s. Bud West's approach to the classic Sucker Die Box, with no sliding weight, and a three-sided wooden shell. 7 x 4 x 5 1/2". Very good.

150/250

383. **Silk Cabby.** Silk Cabby. Norm Nielsen, 1960s. A small cabinet is shown empty by opening doors on opposite sides. A large production or transformation is then performed from within. Minor wear to finish. Good.

100/200

384. **Silk Pedestal.** American: ca. 1970s. A metal pedestal built to cause a handkerchief to appear within a covered glass sat atop it. Used in conjunction with a bottomless glass. 7 1/2" tall. Minor wear to paint. Manual method.

100/200



385



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385. **Silk Pistol.** Germany, The Magic Hands, ca. 1988. A silk handkerchief is draped over the barrel of an imitation pistol. When the gun is fired, the cloth vanishes, reappearing anywhere the magician desires. Includes setting device. Very good.

150/250



390



391

386. **Silk to Egg.** California: Mark Wilson, ca. 2000s. A simplified handling of the classic Silk to Egg routine from Mark Wilson of the Magic Land of Alakazam. Includes all props and additional signed ephemera including copies of The 50th Anniversary Celebration program and The Magic Magazine. Glass measures 7 1/2 x 3 1/2". Very good.

100/200

387. **Silk Wonder Box.** Colon: Abbott's Magic, ca. 1960s. A number of silks are produced from within the small metal box previously shown empty. Originally put out by Davenport's as the Demon Wonder Box. 3 x 2 x 2". Includes extra load chamber. Very good.

100/200

388. **Soup Plate and Handkerchiefs.** Los Angeles: Thayer, 1930s. A silk handkerchief is caused to vanish and appear beneath a soup plate that was previously shown empty and overturned on top of a newspaper. 9" diameter. Spun wood. Very good.

100/200

389. **Spirit Clock Dials.** A pair of vintage dials, specially made for the Spirit Clock effect in which a selected time is landed on by a dial after being spun. One with brass fittings. Both 11" overall. Minor wear from age. Overall very good.

150/250

390. **Spirit Slates.** Birmingham: Walter Wandman, ca. 1950. Set of two slates constructed similar to the "Dr. Q" slates of Thayer. "Spirit" messages appear on the blank slates. 11 x 8". With one flap, instructions, and carrying bag. Very good.

150/300

391. **Spirit Slates.** New York: Tannen's Magic, ca. 1970s. A set of three Spirit Slates used to make spirit messages appear. One gimmicked with a locking flap and two slates with classic spirit slate (no locking methodology). 9 x 7 1/2". Very good.

100/200



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392. **Pagoda Production.** Pennsylvania: Reidel, ca. 1960. The magician covers a drumhead with paper and hangs it in an open framework. When he punches through the paper, he produces from it a large quantity of silk handkerchiefs. Framework measures 24 x 28" and breaks apart for packing. Minor wear to finish. Very good.

100/200

393. **Square Circle.** Pennsylvania: Clint Reidel, ca. 1960s. A cylinder and bottomless box are shown empty. A large production is then made from within. Decorated with oriental stencils. Good.

100/200

394. **Rice Box to Lantern.** Pennsylvania: Clinton Reidel, ca. 1960s. A pair of Clint Reidel's decorated wooden rice box that instantly changes into a lantern. 7 x 7 x 4" when closed. Minor wear from use. Overall good.

100/200

395. **Squaring the Circle to Cane.** German: ca. 1970s. A large metal square instantly snaps into a circle, which instantly changes into a cane. Squaring the Circle gimmick measures 11". Housed in custom made box, once owned by Faust (Granville Taylor). Very good.

100/200

396. **Steen's Superior Bran Glass.** New York: Steen Manufacturing Corp. 1930s. Cut glass on short foot is filled with bran and covered with a paper tube. When the tube is lifted, the bran has changed to wrapped candy. Cylinder 6 1/2" tall. In original box with instructions. Good.

100/200

397. **Strange Cabinet of Deodar.** Florida: Paul Lembo, ca. 2000s. A glass is placed within a wooden cabinet and pierced with wooden spikes. Also includes "Refrigerator" prop made to vanish and reproduce a glass of milk. 8 x 4 1/2 x 4 1/2". Very good.

200/400

398. **Stocks of Soloman.** Colon: Abbott's Magic, ca. 1970s. A pair of wooden stocks gaffed to easily escape from when locked within. 13 x 6 x 1 1/2". Very good.

100/200



395



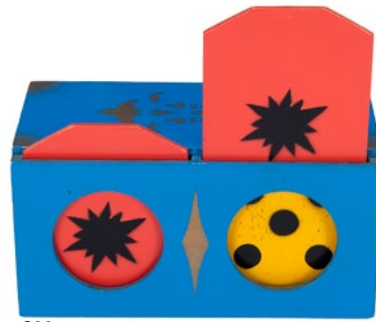
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411

399. **Sucker Die Box.** Chicago: Joe Berg, ca. 1940. Classic sucker trick. Sliding front panels. Sucker sliding sound effect. Yellow die vanishes from within box, only to appear elsewhere. 6 1/2 x 3 x 3". Very good.

150/250

400. **Sucker Glass Vanish.** California: Milson-Worth, ca. 1980s. A glass full of milk is shown to vanish from within a spun metal tube. The tray the magician is holding is turned around to show that the glass is simply resting beneath the tray. The effect is then repeated and the drape is ripped from the tray to show that the glass has completely vanished. Tray measures 13 x 8". Some wear to interior of gimmicked acrylic glass. Good.

150/300

401. **Switching Tray.** Colon: Abbott's Magic, ca. 1960s. A small decorated tray used to facilitate the switching of one deck of cards or other small object for another. 10 x 6 x 2". Very good.

100/200

402. **Sympathetic Napkin Rings.** Colon: Abbott's Magic, 1940s. A "Silk Dying" routine in which a chrome tube is placed within color napkin rings and the silks become dyed the coordinating colors of the tubes. In original box with instructions and all props. Some chipping to paint. Overall good.

100/200

403. **Tambourine Production.** Kansas City, Donald Holmes, ca. 1929. The magician creates an impromptu tambourine by securing a piece of tissue paper between two nesting nickel-plated rings. From inside the tambourine, he then produces a gigantic quantity of handkerchiefs and other objects. Spun load chamber and two rings nickel plated. 7 3/4" in diameter. Good condition.

100/200

404. **Takagi Cup.** Florida: Paul Lembo, ca. 2000s. A "solid" wooden cup used for the Shigeo Takagi One Cup routine. A basic cup and ball routine ends with a solid kicker and jumbo load finale. Includes balls and bag. Very good.

150/250

405. **Telekinetic Electric Bulb Destruction II.** Germany: Hardini, ca. 2000s. An incandescent light bulb is placed into a wooden base and covered with a bell jar. After a few moments the bulb explodes and shatters. Clockwork mechanism. 8" tall overall. Very good.

150/300

406. **Tele-Number Box.** Florida: Paul Lembo, ca. 2000s. A box containing five numbered cubes used in an impressive mental display. Box measures 7 x 3 x 2". Very good.

100/200

407. **Thoughts in Time.** Lancashire: Taurus Magic Supply, ca. 1990s. A small travel alarm clock is set to a specific time as a prediction. It is shown to match any time named by the spectator. Includes instructions. 3 1/2 x 3 1/2 x 1". Good.

100/200

408. **Thread It.** Colon: Abbott's Magic, ca. 1960s. A giant faux spool of thread and giant chrome-plated needle are displayed. The needle is placed in the spool, and a length of ribbon is threaded through the needle's eye. On the magician's command, the needle penetrates the ribbon. Spool 2 3/4". Minor wear to finish on needle head. Good.

100/200

409. **Topsy-Turvy Bottles.** Colon: Abbott's Magic Novelty Co., ca. 1950. The spectator's bottle and the magician's are never in sync as the tubes are turned back-and-forth. Mechanical version with metal bottles. Paint chipped. Good.

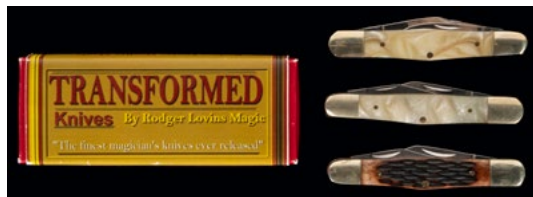
150/300

410. **Torturette.** Colon: Abbott's Magic, ca. 1970s. The magician penetrates his arm with a gruesome looking board outfitted with solid steel spikes. 14 x 6 x 4 1/2". Very good.

200/400

411. **Traditional Aluminum Cups.** Circa 1940. Large set of three spun aluminum cups for the Cups and Balls effect. Deep saddles. Height 4 3/4". Mouth diameter 4". Minor wear. Good.

100/200



412



413



414



415



415A

412. **Transformed Knives.** Kentucky: Rodger Lovins, ca. 2000s. A set of Color Changing Knives consisting of three finely made pocket knives with brown stag and white "pearl" scales. 3 1/2" long. In original box. Fine.

100/200



416



417

413. **Translucent Cups.** Baltimore: Lubor Fiedler, ca. 1980s. A die visibly transposes between two translucent cups. Cups 4 x 2". Includes dice, close up mat, cups and gimmick. In original box with instructions. Very good.

100/200

414. **Traveling Die.** American: ca. 1990s. A large wooden die vanishes from within one finely made wooden box, only to appear within the second wooden box. Larger box 4 x 4 x 4 1/2". Very good.

200/400

415. **Triangular Production.** Chicago: Okito (for Joe Berg) ca. 1946. Three flat panels rest on a black easel. When assembled into a triangular box on a low stand, the magician produces a large quantity of silks and flowers from its interior. Lacquered in green and black with Okito's trademark Asian decals. Panels stand 12" tall. Minor wear from use. Overall good.

1,200/1,800

415A. **TV Card Frame.** Colon: Abbott's Magic, ca. 1990s. A card instantly appears trapped between two panes of acrylic. 10 x 9 1/2 x 2". Very good.

150/250

416. **TV Card Frame.** Alhambra: Owen Magic Supreme, 1950s. A spectator's selected card appears mysteriously within two sheets of glass within the frame. 15 x 10 x 3". Very good.

200/400

417. **Twin Fire Bowls.** Sweden: Tim Star, ca. 1990s. A pair of copper bowls full of fire are produced from within a silk. The bowls of fire then visibly extinguish and leave spring flowers or silks in its place. Two finely spun copper bowls. 4 1/4" diameter. Very good.

150/250



418



421



419



420

418. **Twin Vanishing Lit Candles.** Florida: Fantasio, ca. 1960s. A pair of candles are lit and picked up beneath two 24" silks, they then visibly vanish at the performer's command. House in original box with all accessories. Very good.

100/200

419. **Ultra Four Ace Effect (Jumbo).** New Haven: Petrie & Lewis, ca. 1950. A mechanical stand crafted from metal and wood, the special construction of which facilitates the well-known four-ace assembly trick. 18" tall. Light paint wear; good.

300/400

420. **Val Evan's Jumbo Stop Trick.** Massachusetts: Val Evans, 1940s. A jumbo deck is shuffled and placed into a wooden houlette. One by one the cards are removed from the houlette until the spectator calls stop. The card is turned around and is shown to be the one previously selected. 7 x 8 x 3". Very good.

100/200

421. **Vanishing Candle.** Hollywood: Merv Taylor, ca. 1960s. A coiled metal Vanishing Candle that can be lit and caused to vanish at the performer's fingertips at will. 16" tall when opened. Includes candlestick. Good.

100/200

422. **Vanishing Candle.** California: Milson Worth, ca. 1980s. A white candle which can be lit is placed into a brass tube and caused to vanish. 5 1/2". Housed in cloth bag. Very good.

100/200



424

423. **Vanishing Radio.** Pennsylvania: Bob Kline, 1950s. A portable radio is covered by a cloth, lifted from the tray on which it rests, then vanishes in mid-air. Tray 16 x 16". Very good. For the design and performance of this effect, Bob Kline was awarded the Caryl Fleming award for originality in 1960.

300/500

424. **Vest Pocket Wand Set.** Colon: Abbott's Magic, 1950s. A set of three wands that vanish, breakaway and rise from the performer's hands. In original bag with instructions. 7". Good.

100/200



425



431

425. **Wacky Weasel.** West Richland: Wolf's Magic, ca. 2000s. An action-packed variation of the classic Jack Hughes Snake Basket featuring Wesley, your performing weasel assistant. Height 11". Very good.

1,000/2,000



426

426. **Warlock's Amazing Frame.** London: Davenport's, 1939. A large pane of glass is visibly penetrated multiple times by large wooden stakes and a large needle with a ribbon, which is threaded through the glass. At the finish the pane of glass is removed from the stand it's threaded within. 16 x 16 x 5". Very good.

300/600



427



428

427. **Water and Silk Tube.** Colon: Abbott's Magic, ca. 1960s. Water is poured into the large decorated tube, after which a large quantity of silks is produced from within. 10 1/2 x 5". Minor wear to paint. Good.

150/250

428. **Watch Mortar.** Circa 1910. Faux marble mortar and pestle used to apparently destroy a borrowed watch by grinding it to bits, yet the timepiece is later discovered - intact and working - in an impossible location. Spring-loaded mechanism. 5 3/4" high. Some cracking and paint wear to walls of mortar.

400/600

429. **Will Ayling's Rod Through Body.** London: Will Ayling, ca. 1960s. A rod is passed through the body of an assistant while bound within the wooden stocks. Notable apparatus collector and performer Will Ayling's own apparatus for the trick bought from his estate. Stocks measure 21 x 21 x 2 1/2". Minor wear from use. Housed in original wooden case with Ayling's contact info. This trick appears in Ayling's *The Art of Illusion*.<sup>3</sup>

200/400



429

430. No lot.

431. **Wonder Clock.** London: Davenports, ca. 1930. Walnut box with encased clock; performer predicts the hour that the spectator has moved the clock's hand, even though the clock is covered with a sliding door. 6 x 3 1/2 x 1 1/2". Very good.

200/300



432

432. **Zella Nite Club Cylinders.** Colon: Abbott's Magic, ca. 1960s. A set of three tubes are shown completely empty before a large production of pretzels, potato chips and a full glass of beer are made from within. Includes all props and original instructions. Cylinders stand 8" tall. Very good.

100/200

433. **Coin in a Ball of Yarn.** Alhambra, CA: Owen Magic Supreme, [ca. 1970s]. Two wooden boxes, one nesting within the other, are on display. A borrowed coin, marked by a spectator, vanishes, only to reappear in the smaller box, inside a large ball of yarn, which is found inside the locked, nested hardwood boxes. Lock and key. Largest box a 5 1/2" cube. Finely made in the Owen tradition.

400/600



433



434

434. **Color Chip Divination Box (Edler Box).** [N.p.: Karl Elder, ca. 1935]. Small chest (approximately 1 1/2" x 2 1/2") with lock and key. The Magician is able to divine the color of the chip hidden inside. Chest finely constructed of wood, with metal key and lock, and small black plastic chip. Subtle secret allows examination of all props at any time during the routine. Rare.

400/800

435. **Conjuring Tricks Magic Set.** Bavaria: J.W. Spear & Son, [ca. 1935]. Handsome pre-war magic set from the famous German toy manufacturers. Includes a wooden Marble Vase, Jumping Toothpick paddle, Obedient Ball, magic wand, and Finger Through Hat, as well as paper props, among them an unusual Vanishing Stamp Album. Apparently complete, the box with an attractive color label on the lid. 12 x 9 x 2".

200/300



435

436. DE LAND, JR., Theodore (1873-1931). **Two Trick Booklets and Other Ephemera.** [Philadelphia?, 1910s.] Including: *The Devil's Dream or What Science Can Do with a Pack of Cards.* Small folding sheet on cardstock with spinning wheel (spine reinforced with tape, some toning, soiling); *Did the Devil Invent a Deck of Cards?* Pamphlet printed in red and black in original printed wrappers. Some toning, wear, a few tears at spine; two advertising sheets for *De Land's Rainbow Card Cremation Trick.* Some toning, occasional wear; *De Land's Dollar Deck* instruction sheet on thin paper, with instructions for several tricks with the deck. Some general wear. With three photocopied letters or instruction sheets for De Land's tricks.

200/400



436





437

437. **Divination Box.** Wien: S. Klingl, [ca. 1920s]. A beautiful example of a double divination box, with Klingl's hallmark at the bottom of the larger box. Two nested polished wooden boxes with hinged lids (the larger is approximately 7 x 3 1/2 x 2"), the interior containing wooden numbered cubes. The order of the cubes is instantly determined by the performer despite the locked and nested condition of the containers. With metal handle and locks. Some light soiling to lid of larger box, else fine. Previously from the collection of Burt Speber. See Albo's *Classic Magic* series, Vol. V., p. 226.

1,000/1,500



438

438. **Foo Can and Por Mor Vases.** India: D. A. Tayade, ca. 1970s. Two metal gimmicked pitchers, including a Foo Can (height 8 1/2") with handle which causes liquid within it to vanish and reappear, and a Por-Mor pitcher (height 5 1/2" tall) which can produce a seemingly unending quantity of liquid after being repeatedly emptied. Both in good to very good condition.

150/300



439

439. [FORCE BOOKS]. A group of **Force Books and Gaffed Book Tricks.** Including: *Running the Numbers* by Keith Fields (2007, with instructions); *Insight* by Keith Fields (1997, with instruction booklet); *Famous Quotations* by James M. Klein (Steve Dusheck, 1994, instructions printed inside book). And *You Don't Have to Slay a Dragon* by J. Marberger Stuart (1975, Mentalist's Dream! trick book with instruction booklet); *... And the number is?* by Rob Kasparvich (2004, with gaffed phone directory booklet, accessories, and instructions); *Sudoku: The Ultimate Mental Workout* by Justin M. Monehen (Mentalism Inc., 2005, including accessories and instruction sheets). Some minor occasional rubbing, a few price stickers on books.

200/400



440

440. HUGARD, Jean (Gerard Rodney Boyce, 1871-1959). **Original trick blindfold and TLS.** [Brooklyn: Hugard's Magic Monthly, ca. 1940s]. Trick blindfold with original instruction sheet and order sheet for *Hugard's Magic Monthly*, as well as typed letter signed by Hugard (November 11th, 1943, addressed to J. A. Boers on Hugard's stationery). Sold with an ungimmicked blindfold. Some general age wear, toning. Uncommon.

100/300



441

441. MARTIN, Jon (1882-1968). **Butterfly Silk Production.** [England: 1930s]. Lazy tong-like metal frame with large hand-sewn colorful butterfly design silk, with original sequined accents. Size when extended approximately 5 x 4 1/2'. Some minor occasional rubbing, else fine. Lacking the original harness, but with original black cloth load bag. This effect was originally conceived by Karl Germain, this apparatus was constructed by Martin in 1933. See Albo, Vol. VII, pp. 12-13, 197. Rare.

2,000/4,000

442. **Mirage.** [N.p., n.d., ca. 1920s] A glass of water is set on a small table and covered with three tubes. These are removed one at a time from the stand. The glass has vanished. Suspecting that the water is hidden under the stand, the magician removes its drape. The glass is gone. Stand height 14 1/2" high. Includes second matching stand. Some general wear and soiling, due to age and use. Good. Scarce.

400/600

This version of the Mirage trick is thought to pre-date the scarce Thayer/Loyd model of the 1930s.



442



443

443. **Okito Checker Cabinet.** New York: Okito (Tobias Bamberg, 1875-1963), [ca. 1911]. Club-size model of the prop, long considered the finest piece of apparatus manufactured by Okito, decorated in Chinese style, with checkers and tube. In performance, a stack of checkers and a glass full of rice or goldfish magically transpose locations, from one of three compartments in the cabinet to underneath the decorated tube beside the box. Hand-painted finish and decal work, with engraved brass maker's plate to rear. 14 x 5 1/4 x 15" (to peak of roof). Unusual flared foot design. Wear and scratching to finish and decals, but sound in operation.

4,000/8,000

*Okito manufactured these cabinets in three sizes; this is the smallest and easiest to transport, hence the term "club size," likely a reference to the preference of magicians playing "club dates," i.e. local shows for small and medium-sized groups, preferred compact props over more elaborate and complicated stage-size props. This cabinet was formerly owned by Dr. Hugo Pulgarri, an Argentine magic collector who purchased many choice props from Fu Manchu (David Bamberg), Okito's son and successor.*



444

444. **Razor Blade Stand.** North Hollywood: Merv Taylor, [ca. 1950s]. Decorative metal and wooden stand holds a quantity of loose razor blades around its perimeter and a spool of thread. The magician swallows the blades and a length of thread, then regurgitates them; the steel blades are now strung on the thread. Copper, steel, brass, and wooden construction. Hallmarked. With original instructions (rubber-stamped with Owen Magic Supreme/Owen Bros. information) and Merv Taylor Box.

150/250



445

445. [SILKS]. **Five Silks by Tannen's.** New York: Louis Tannen, ca. 1960s. Three identical silks of a rabbit in a top hat, and one of a rabbit's rear end, captioned "The End." All approximately 36 x 36". Creased, soiled, The End silk chipped at corners with interior tears.

80/100



447

446. [SILKS]. **Four large silks and 25 smaller silks.** [V.p., v.d.] Colorful silks of various designs. The large silks are approximately 6 x 6'; the smaller examples approximately 36 x 36" and smaller. Some soiling, some general wear, some tears. Manufacturers include P. & A., N[at] Litt, etc., with several Japanese or Indian silks (uncredited). Designs include several playing card-themed and a few Disney-themed silks.

200/300



446

447. **STONE, Sol (1922-2021). Sol Stone's Chop Cup.** Metal cup approximately 3" tall, 3" in diameter. With a business card COA of Stone, signed on verso by one of his children (Bob) with a note stating that chop cup was owned and used by his father. Minor wear from use, else fine. Stone was a clinical psychologist, but his professional success didn't dim his incredible achievements as a magician and magic author.

150/300



448

448. **STONE, Sol (1922-2021). Sol Stone's Close-up Kit with manuscript pages of magic trick instructions.** A black fabric bag filled with tricks and paraphernalia, including a color-changing pocket knife, folding Liberty half-dollar, fake cigarette prop, expanding cigar case, half-dollar coin (for "One to Five" or "One-Coin Tenkai"), short ropes (for The Strung Coin trick), Thumb Tip, decks of cards, and much more. With two COAs signed on verso by one of his children (Bob), one for the folding Liberty half-dollar, and the black fabric bag. Offered with 22 pages of manuscript notes in pen or pencil on lined paper and a 16-page booklet with lined paper, all with pen or pencil notes. Much of this material was the basis of various passages of *The Magic of Sol Stone* from Harry Lorayne's *Apocalypse* (1980s), with a collected offprint of these articles (1993). An excellent group of tricks and manuscript material by a noted an inventive modern close-up and coin magician, and one of the mentors of David Roth (1952-2021), one of the greatest coin magicians of modern times.

200/400



449

449. **Magic Rabbit The Beast is Alive!** Japan: Tenyo, ca. 1995. Stuffed rabbit puppet with gloves, used with magic acts and tricks (finding cards, etc.) Clever design allows the performer to apparently control the puppet without putting his hand inside it. Approximate height 12". In the original manufacturer's box with handle. Box is worn and torn, puppet virtually as new.

300/500

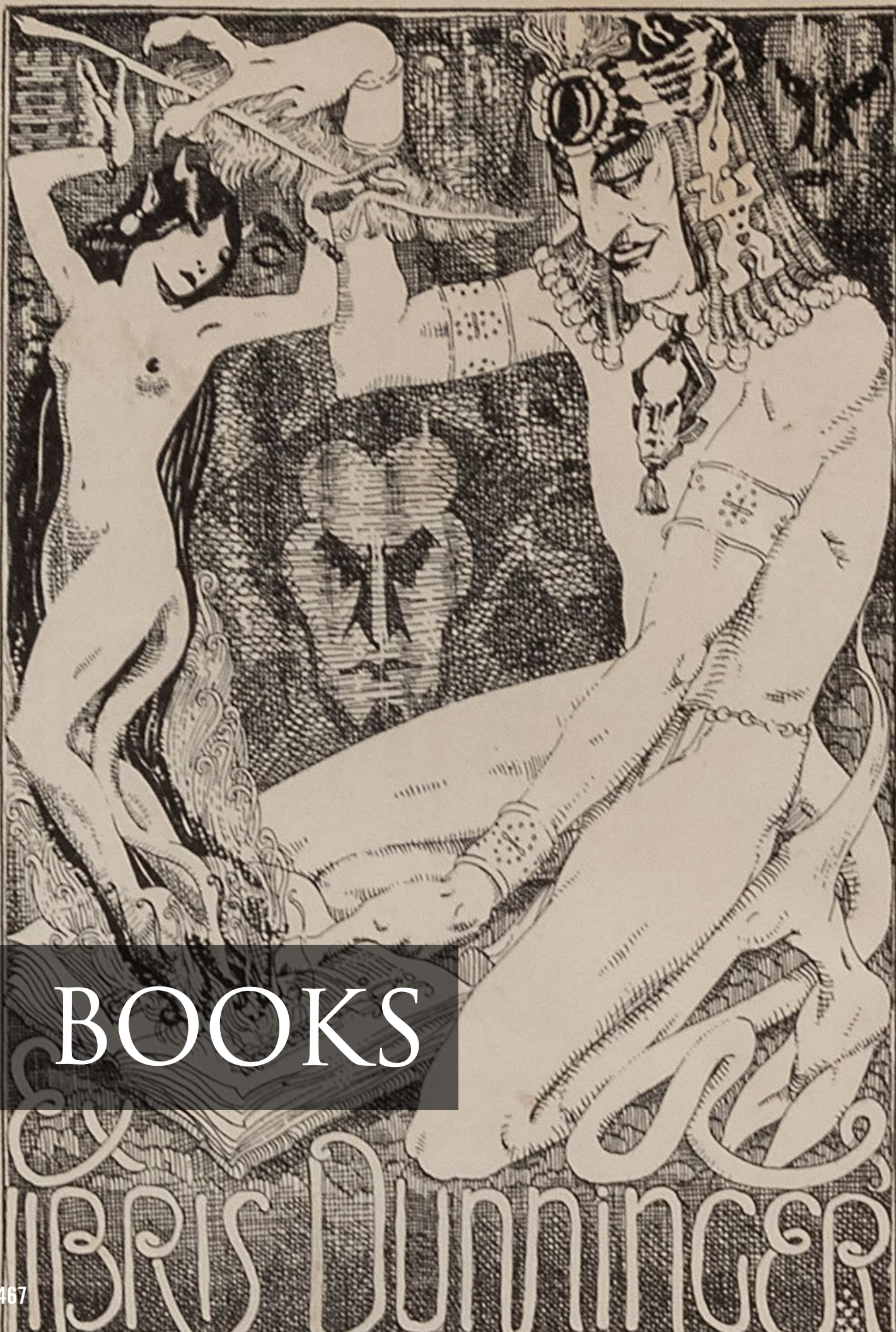
450. **Utility Tube.** New Haven: Petrie & Lewis (P&L), [ca. 1940]. Short glass tube framed in nickel-plated brass; silk handkerchiefs or other objects appear, vanish, or change inside the device. With original instructions and box. Height 7 1/2". Near fine condition, with near-mint box. Among the finest examples we have encountered.

100/200



450

# BOOKS



451. ACKERMAN, Allan (b. 1947). **Las Vegas Kardma**. A-1 Multimedia, 1994. DELUXE COLLECTOR'S EDITION, AN UNNUMBERED COPY SIGNED BY THE AUTHOR ON THE LIMITATION PAGE. Illustrated. 4to. Full crimson leather, gilt-lettered, with slipcase. Fine.

100/150

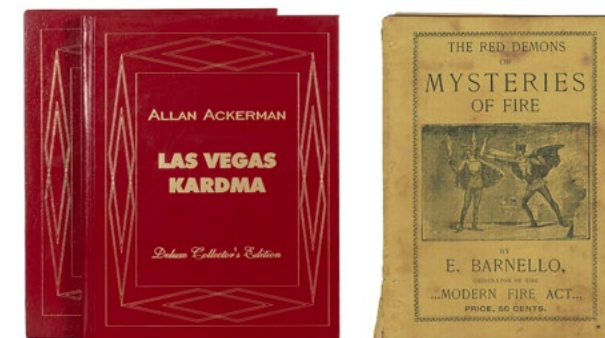


452

452. ALAN, Don (1926-1999). **Four Signed or Inscribed books by Alan, and Two Unsigned Titles**. Including: *Pretty Sneaky* (two copies, 1956, 1982), *Rubber Circus!* (1980), *Close Up Time* (1951), *Devano Card Rise* (1999, unsigned), "Just Good Fun" (ca. 1999, unsigned). 8vos and one 4to. Illustrated. Original publisher's wrappers (some mild rubbing). VARIOUS EDITIONS, THE SIGNED COPIES ARE INSCRIBED TO KEN KLOSTERMAN. Fine. From the collection of Ken Klosterman and his Salon de Magie, with his ink ownership stamps.

100/300

Alan was a pioneer of close-up magic on television and made many such appearances on shows including *The Ed Sullivan Show*, *The Tonight Show*, *Playboy After Dark*, and *The Mike Douglas Show*, and more.



451

453

453. BARNWELL, Edward ("Signor Barnello") (1857-1910). **The Red Demons or, Mysteries of Fire**. Chicago: E. Barnello, [1900]. 12mo. Publisher's mustard pictorial wrappers (staining, worn, scuffing, binding staples missing, all pages present but loose). Fair. One of the first and most comprehensive pamphlets ever printed on fire magic. From the collection of Ken Klosterman and his Salon de Magie, without his ownership markings.

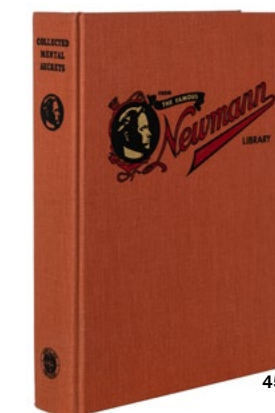
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454

454. BAUER, Ron (b. 1938). **A group of 34 magic trick pamphlets**. Michigan: E-GADS and Magic by Mail, ca. 2000s. 8vos. Illustrated. All in original wrappers. Numbers 1 to 18 (inclusive) from the E-GADS magic series, and numbers 1-12 (inclusive) of the Magic by Mail series (all of the Magic by Mail pamphlets are review copies). Also with *The Complete Don Alan's Chop Cup*, *Don Alan's Devano Card Rise*, *Basic Cups & Balls Technique*, *Chick Trick*. Fine. From the collection of Ken Klosterman and his Salon de Magie, with his ink ownership stamps.

100/200



455

455. BEHNKE, Leo (b. 1933, editor and illustrator). **The Collected Mental Secrets of C.A. George Newmann**. South Pasadena: Daniel's Den, 1990. NUMBER 75 OF 250 COPIES. Tipped-in colored frontispiece, supplemental materials laid inside. Illustrated. 4to. Orange cloth stamped in three colors. Fine.

400/600

456. BLACKSTONE, Harry, Sr. (1885 - 1965). **Blackstone's Secrets of Magic**. New York: George Sully and Company, 1929. FIRST EDITION. Publisher's brown cloth decorated in white and black with skeleton and bat motif. Frontispiece, illustrations. 8vo. Rubber stamp of Tom Auburn. INSCRIBED AND SIGNED on the flyleaf by Blackstone to Canadian magician Tom Auburn.

150/250



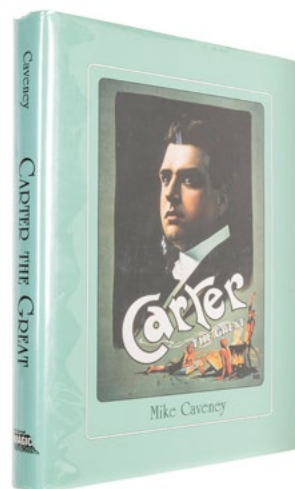
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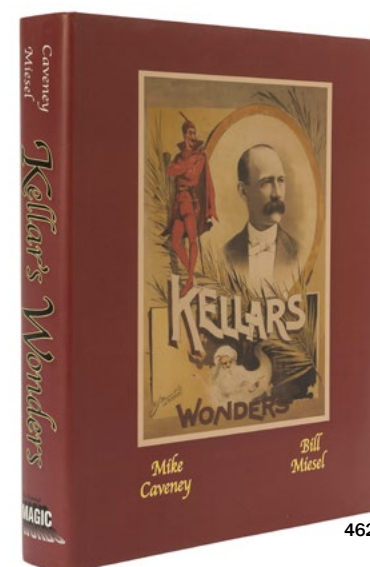
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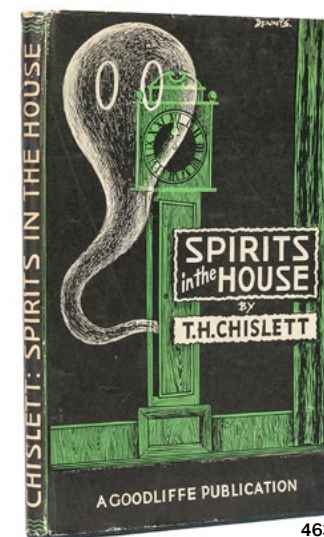
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461



462



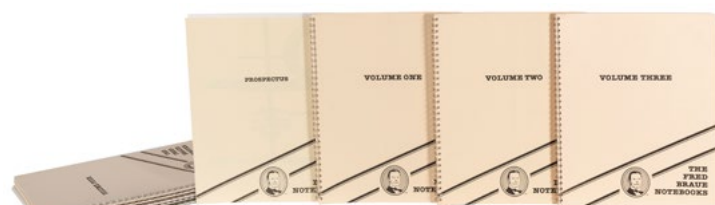
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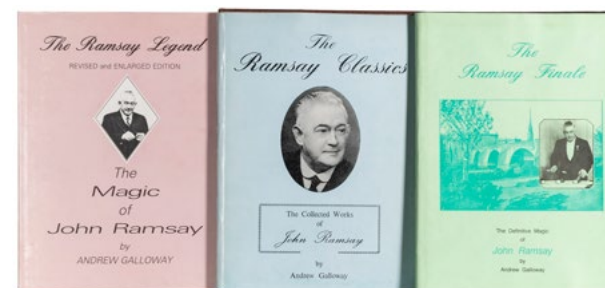
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458



460



464



466

457. BLITZ, Signor (1810-1877). **Signor Blitz's Instructions in Sleight of Hand.** New York: E.E. Benedict, [ca. 1875.] Hand-colored pictorial wraps. Woodcuts in text. 12mo. [16 pp]. Light soiling and wear to wraps and text as expected. Scarce. From the collection of Ken Klosterman and his Salon de Magie, without his ownership markings.

400/600

458. [BOOKLETS - MAGIC]. **Lifetime Collection of Approximately 500 Instructional Magic Booklets and Lecture Notes From the collection of Ken Klosterman.** [Ca. 1940s-2000s]. 8vos and 4tos. A huge archive of instructional works by Michael Ammar, Edward Marlo, Roy Walton, Mark Walker, Nick Trost, Stephen Minch, Eric C. Lewis, William Larsen, William Rauscher, John Novak, Paul Osborne, Ian Adair, Scorpio, and many more. Subjects treated include all branches of conjuring, including close-up, stage, and mentalism. Approximately 500 items in all, most in pictorial wrappers and illustrated. The usual wear, creasing, that you would expect for this kind of material. From the collection of Ken Klosterman and his Salon de Magie, with many booklets bearing his ink ownership stamp. An impressive collection.

1,000/2,000

459. BRAUE, Frederick (1906-1962). **Fred Braue on False Deals.** Oakland: Jeff Busby, 1978. FIRST EDITION, number 78 of 300 copies. Comb bound, in printed wrappers in three colors. 4to. Some rubbing, marginal toning. Fine. With the bookplate of John Braun on inner front wrapper. From the collection of Ken Klosterman and his Salon de Magie without his ownership markings.

80/100

460. BRAUE, Frederick (1906-1962). **The Fred Braue Notebooks. Vols. 1-8.** Oakland, 1985-97. Eight spiral-bound volumes, pictorial covers. Illustrated with line drawings. 4tos. With publisher's prospectus. Fine. From the collection of Ken Klosterman and his Salon de Magie without his ownership markings.

200/300

461. CAVENEY, Mike (b. 1950). **Carter the Great.** Pasadena: Mike Caveney's Magic Words, 1995. FIRST EDITION. Copy 371 of 1,000. Publisher's cloth with gilt-stamped title and spine. Dust jacket. Photographs and color plates. 4to. INSCRIBED AND SIGNED by the author.

250/500

462. CAVENEY, Mike (b. 1950) and MIESEL, Bill (1935-2012). **Kellar's Wonders.** Pasadena: Mike Caveney's Magic Words, 2003. FIRST EDITION, NUMBER 875 OF 1,000 COPIES. 4to. Profusely illustrated. Publisher's full burgundy cloth, front board and spine stamped in gilt, publisher's dust jacket. Fine.

200/400

463. CHISLETT, T. H. (1886-1979). **Spirits in the House.** Birmingham: Goodliffe, 1949. FIRST EDITION. Frontispiece, illustrated with plates. Slim 8vo. Dark blue pebbled cloth stamped in gold, with unclipped pictorial dust-jacket. Very good.

200/300

464. GALLOWAY, Andrew (b. 1940). **The Magic of John Ramsay Trilogy.** Including *The Ramsay Legend* (1969), *The Ramsay Classics* (1977), and *The Ramsay Finale* (1982). Illustrated, large 8vos. Publishers' cloth with matching pictorial jackets. *The Ramsay Classics*, and *The Ramsay Finale* signed to Barry Murray by the author. Includes letter from Galloway to Barry Murray. Very good.

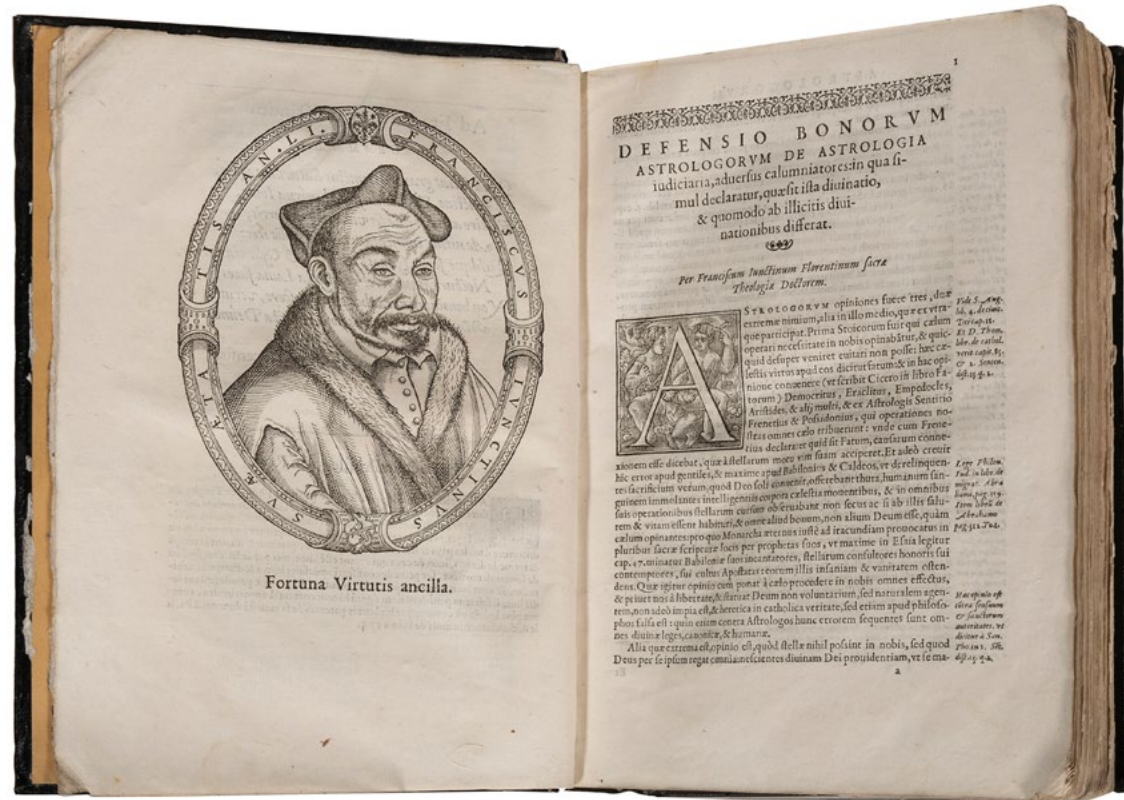
300/400

465. GANSON, Lewis (1913-1980). **Dai Vernon's Ultimate Secrets of Card Magic.** Tahoma: L&L Publishing, 1995. NUMBER 80 FROM THE LIMITED, DELUXE EDITION, SIGNED AND NUMBERED BY DAI VERNON. 4to. Bound in gilt stamped black leather with matching slipcase. Fine condition.

200/400

466. DUDGEON, Frank and GOULET, Ann. **Ray Goulet Recollections of a Renaissance Man.** Watertown: The Magic Art Book Company, [2011]. Proof copy in loose sheets. Sheets approximately 11 x 8 1/2". Profusely illustrated with color and black and white photos. Fine. Sold with a first trade edition of this book (minor rubbing, else fine), and some ephemera (two brochures, an issue of *The Linking Ring* featuring Goulet, and a business card).

50/100



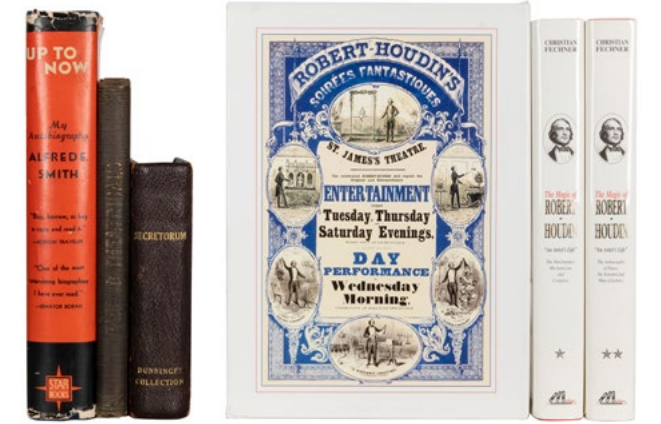
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467. [DUNNINGER, Joseph (1892-1975), association]. JUNCTINUS, Franciscus (1523 (?)-1590). **Speculum Astrologiae quod attinet ad iudiciariam rationem nativatum atque annuarum revolutionum.** [Bound with:] Tabulae reso-lutae astronomicae de supputandis siderum mofibus, secundum observationes Nicolai Copernici, Brutenicaeque tabulae ad longitudinem civitatis Florentiae... [Lyon: Petrus Roussin, 1573]. 4to. [2-6], 1-320; [116] fols. Printed in two columns. Approximately 9 5/8 x 1 1/4". Bound to style in modern plain black morocco, spine with four raised bands, modern endleaves (some rubbing to binding, some occasional wear to text, first present leaf (fol. 2 in the first part) chipped at top margin with no loss of text), occasional ink notes throughout, ink mathematical notes in an unknown hand on the verso of fol. 116 in the second part. Lacking title-page (date for first part taken from fol. 6, which also has the author's woodcut portrait on the verso). FIRST EDITION OF THIS RARE AND COMPREHENSIVE TEXTBOOK ON ASTROLOGY. Junctinus based his work on Copernicus' Heliocentric view of the Cosmos. "His work is of the highest importance, as it contains the whole theory and practice of the Art, elaborated with the most perfect precision; the foundation of it is taken from a Greek work, by Claudius Ptolemy, one of the last of the grand succession of Initiates who espoused the Alexandrian School of Philosophy. The original manuscript enunciated the Hermetic traditions of Egyptian Oriental Magic, while our Author's commentary contains the result of his life-long researches among the profundities of Chaldaic Astrology, Jewish Cabbalism, and Arabian Theurgy" (Gardner II, S. 60). The Joseph Dunninger copy, with his bookplate on the front pastedown. Very good. Wellcome I, 3517. Houzeau-Lancaster 4917.

1,000/2,000

468. [DUNNINGER, Joseph (1892-1975), and BRAUDE, Benjamin (1902-1992), association]. **Two books owned by Dunninger, and one owned by Braude. Including:** LONGINUS, Caesar. *Trinum Magicum sive Secretorum Magicorum Opus.* Frankfurt: Conrad Eifradi, 1630. 24mo. 498 pp. Approximately 5 x 2 1/2". Bound in twentieth century full dark brown morocco, spine lettered in gilt ("Secretorum Dunninger Collection"). Some wear, soiling to binding, text toned, occasionally soiled. Very good. And SMITH, Alfred E. (1833-1944). *Up to Now.* Garden City: Garden City Publishing Company, Inc., [1929]. 8vo. Illustrated. 434 pp. Publisher's cloth binding (some wear, soiling), publisher's printed dust jacket (price-clipped, worn, chipped, soiled). Good. REPRINT. PRESENTATION COPY, INSCRIBED BY SMITH TO DUNNINGER ON THE FRONTISPICE: "To Joseph Dunninger with best wishes of Alfred Smith". And *Parlor Theatricals.* New York: Dick & Fitzgerald, [1859]. 12mo. 152 pp. plus publisher's ads. Publisher's cloth-backed pictorial boards (some wear, soiling to bindings, a few gutters overopened). FIRST EDITION, WITH THE BOOKPLATE OF BEN BRAUDE. A good group.

100/200

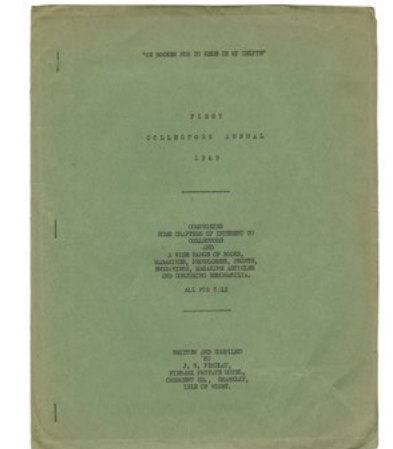


468

469

469. FECHNER, Christian (1944-2008). **The Magic of Robert-Houdin: An Artist's Life.** Boulogne: F.C.F., 2002. FIRST EDITION. Two volumes in red cloth with jackets, in original slipcase. From the limited English edition of 1,000 copies. Copiously illustrated. 4to. A fine set. With the publisher's prospectus.

250/350

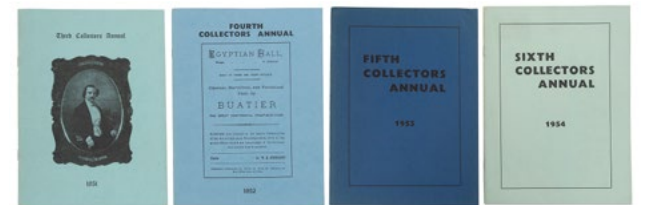


470

470. FINDLAY, James (1904-1973). **First Collectors Annual.** Shanklin, Isle of Wight: Author, [1949]. FIRST EDITION OF THIS SCARCE ITEM. Green printed wrappers, staple bound. 24pp. 4to. Some marginal toning, wear. Very good. From the collection of Ken Klosterman and his Salon de Magie, with his bookplate on the inner front wrapper.

200/400

Findlay, a pioneering collector from Scotland, owned and operated the Firbank Private Hotel on the Isle of Wight. His collection was of legendary proportions, and his *Annuals* were among the earliest on the subject of *Magicana*. This *Annual*, the first, is one of but a handful we have encountered (it is believed that only around 25 copies were produced, solely for the attendees of a magic convention held at the Isle of Wight).



471

471. FINDLAY, James (1904-1973). **Four Collectors Annuals.** Shanklin, Isle of Wight: Author, 1951-1954. The Second, Fourth, Fifth, and Sixth *Annuals*. FIRST EDITIONS. 4tos. Illustrated. Publisher's printed wrappers. Some rubbing, occasional soiling. A very good group. From the collection of Ken Klosterman and his Salon de Magie, each with his bookplate on the inner front wrappers.

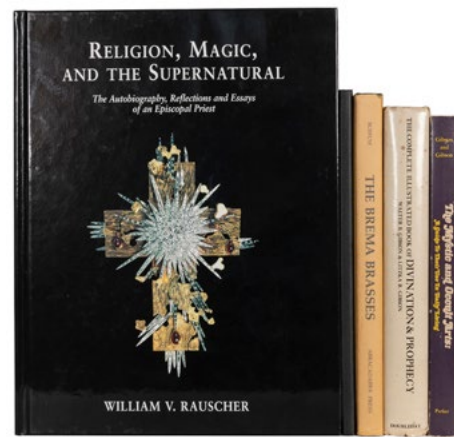
150/250



472

472. FINDLAY, James (1904-1973). **Four Works Regarding Magic Collecting and History.** FIRST EDITIONS unless noted. Including: *Magic Coins of Czechoslovakia* (1969). INSCRIBED by Findlay on the title-page to John Mulholland (editor of *The Sphinx*), with the inkstamp of O'Dowd on the title-page. Original wrappers. And *Magical Bibliographies: a Guide* by Farelli with Appendix by Findlay (1953). Original wrappers. And *Anderson and His Theatre* (1967). Original wrappers with facsimile broadside laid-in. And *Palming Coins, Tokens, Medals* from *The Magic Circular*. 1960. Photocopied pages, copied from the original magazine article. Bound in a later paper binder. Some light rubbing, soiling. Fine. From the collection of Ken Klosterman and his Salon de Magie, each with his ink ownership stamp or bookplate.

150/300



473

473. **Five Magic Books.** [V.p., v.d.]. Various editions. In publisher's bindings, dust jackets (where called-for). Generally good or better. Including *The Complete Illustrated Book of Divination and Prophecy* by Walter B. and Litzka R. Gibson (with Ray Goulet's bookplate), *The Mystic and Occult Arts* by Litzka R. and Walter B. Gibson (paperback with Ray Goulet's bookplate), *The Brema Presses* by Richard Buffum, *Sonderauktion Zauberkasten* by Wittus Witt (inscribed by him to Ray Goulet with Goulet's bookplate), *Religion, Magic, and the Supernatural* by William V. Rauscher (inscribed by Rauscher to Dave Cresey).

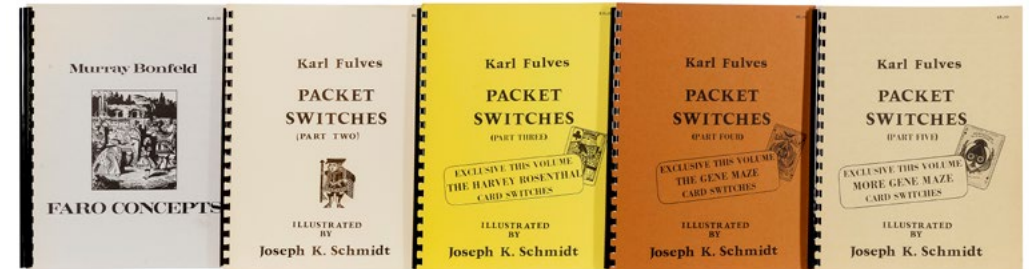
100/200



478

474. FORTE, Steve (b. 1956). **Gambling Sleight of Hand. Forte Years of Research.** [Las Vegas: Steve Forte, 2020]. FIRST EDITION, SECOND PRINTING, EACH VOLUME INSCRIBED BY FORTE ON THE HALF-TITLE TO DAVE CRESEY. Large 4tos, 2 volumes. Profusely illustrated. Publisher's full black cloth, front boards and spines stamped in silver. Some light rubbing, else fine.

150/300



479

478. FULVES, Karl (b. 1939). **Four Books about Riffle Shuffles and Related Concepts.** Including: *Faro & Riffle Technique* (1976 - third printing), *Riffle Shuffle Control* (1979), *Riffle Shuffle Set-Ups* (1973), *Riffle Shuffle Technique* (1975). All bound in publisher's spiral-bound wrappers. Fine. FIRST EDITIONS unless noted. All from the collection of Ken Klosterman and his Salon de Magie (no ownership stamps or bookplates).

150/250



479. FULVES, Karl (b. 1939). **Five Magic Books Written or Published by Karl Fulves.** Including: *Packet Switches* (Parts Two-Five, inclusive; 1973-1975). And BONFELD, Murray. *Faro Concepts* (1977). All in publisher's spiral-bound printed wrappers. Minor rubbing, occasional soiling, else fine. FIRST EDITIONS. From the collection of Ken Klosterman and his Salon de Magie without his ownership markings.

200/300



480

480. FULVES, Karl (b. 1939). **Five magic books by Karl Fulves.** Including: *Curioser* (1980), *Gene Finnell's Card Magic* (1973), *Methods With Cards Part Three* (1975), *Transpo Trix* (1978), *Color Quik* (1980). Sammelband consists of photocopied copies of *Four Color Problems*, *Gambler's Third Lesson*, *Mexican IV* (photocopied title-page lacking), *Impromptu Opener*. All bound in publisher's spiral-bound wrappers (sammelband is in plain wrappers). Fine. FIRST EDITIONS unless noted otherwise. All from the collection of Ken Klosterman and his Salon de Magie, sammelband, *Curioser*, and *Color Quik* with his ownership stamp, the other titles without ownership markings.

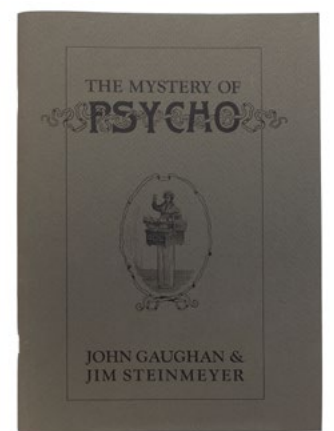
200/300

481. No lot.

482. No lot.

483. GAUGHAN, John (b. 1940) and STEINMEYER, Jim (b. 1958). **The Mystery of Psycho.** Los Angeles: John Gaughan & Associates, 1987. Tall 8vo. Tipped-in color frontispiece, illustrated. Printed wraps. Fine. LIMITED EDITION ("PRESENTATION COPY") ONE OF 500 COPIES, INSCRIBED BY JOHN GAUGHAN TO KEN KLOSTERMAN ON THE TITLE-PAGE: "Ken-Thanks for all the help over the years! John Gaughan". From the collection of Ken Klosterman and his Salon de Magie with his ink ownership stamp on the half-title.

100/300



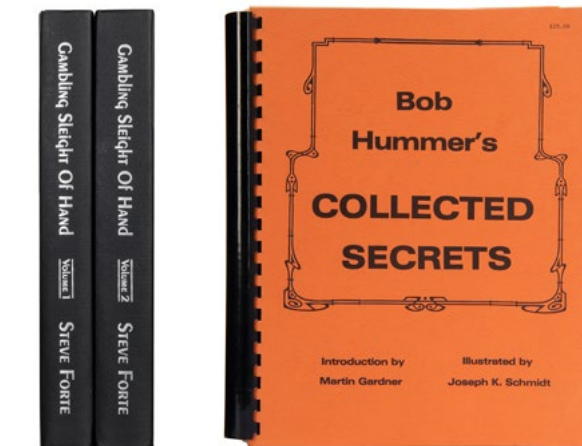
483

476. FULVES, Karl (b. 1939). **Bob Hummer's Collected Secrets.** Teaneck: Karl Fulves, 1980. FIRST EDITION. 4to. Illustrated. Publisher's spiral-bound binding over printed wrappers (minor rubbing, bookplate of John Braun on inner front wrapper). Fine. From the collection of Ken Klosterman and his Salon de Magie without his ink ownership stamp.

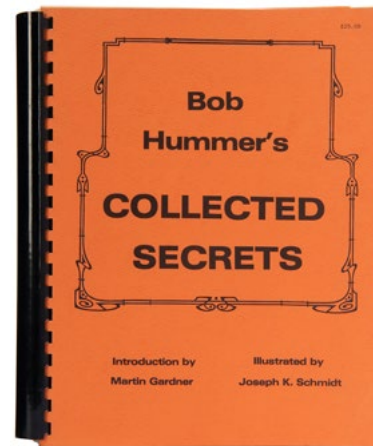
150/250

477. FULVES, Karl (b. 1939). **Five magic books by Karl Fulves.** Including: *Curioser* (1980), *Impromptu Holdouts* (1977), *Methods With Cards Part One* (1975), *Methods With Cards Part Two* (1975), *Close-Up Mental Magic* (1974). All bound in publisher's spiral-bound wrappers. FIRST EDITIONS. Fine. All from the collection of Ken Klosterman and his Salon de Magie (no ownership stamps or bookplates).

200/300



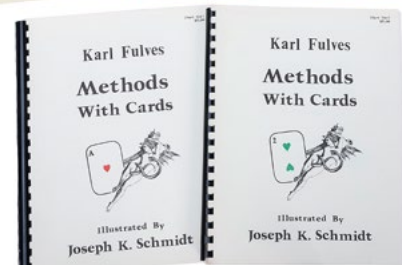
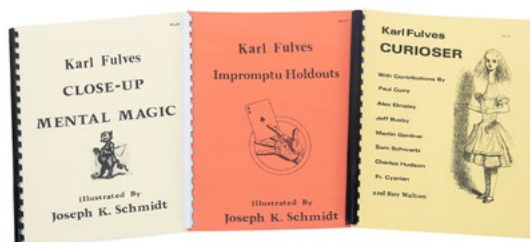
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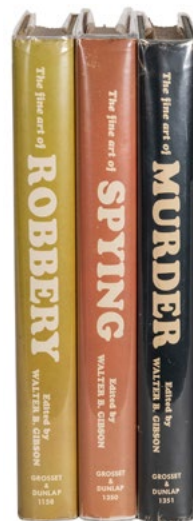
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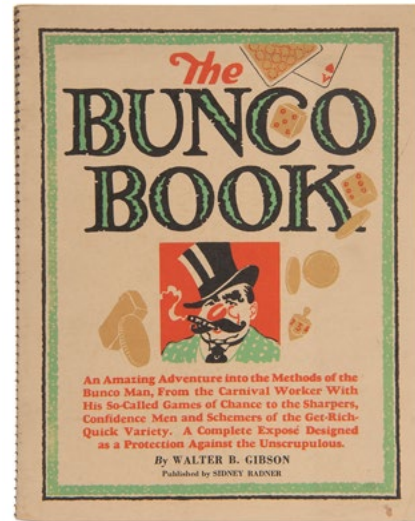
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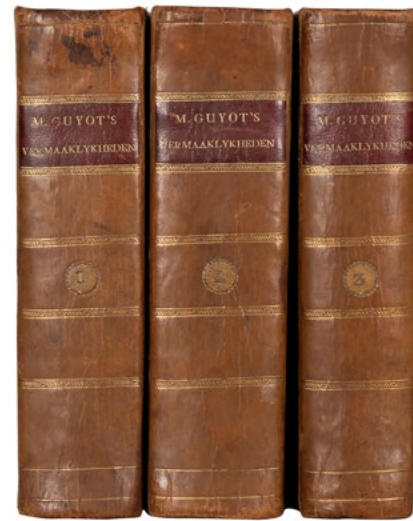
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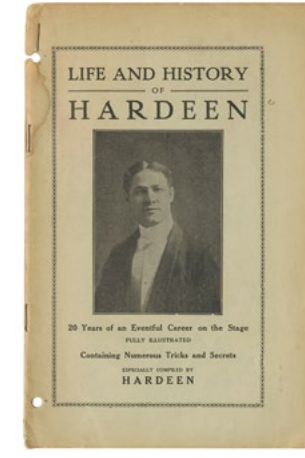
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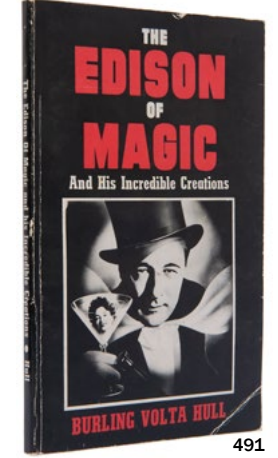
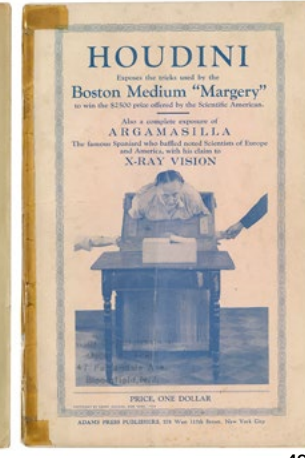
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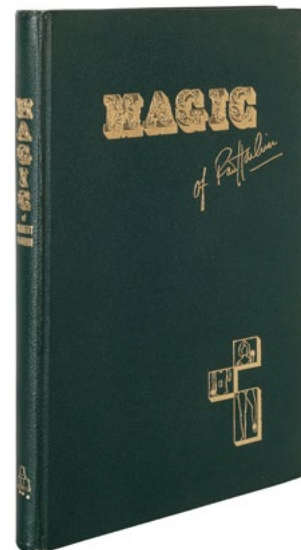
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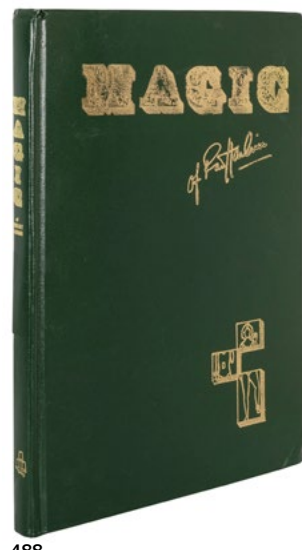
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491



487



488

484. GIBSON, Walter B (1897-1985). **Three short story books edited by Gibson, two inscribed.** New York: Grosset & Dunlap, [1965-1966]. 8vos. All in publisher's cloth (some general rubbing), publisher's printed dust jackets (two price-clipped, some rubbing, toning). All with the bookplate and embossed ownership stamp of Ray Goulet. Titles are: *The Fine Art of Spying* (INSCRIBED to Goulet), *The Fine Art of Robbery* (INSCRIBED to Goulet), and *The Fine Art of Murder*.

80/125

485. GIBSON, Walter B (1897-1985). **The Bunco Book.** Holyoke: Sidney Radner, 1946. Profusion of illustrations. 4to. Wire-bound pictorial color wrappers (minor rubbing, toning, soiling). Near fine, better than usually encountered. A classic compendium on cons, crooked gambling devices, and "schemers of the get-rich-quick" variety. From the collection of Ken Klosterman and his Salon de Magie (without his ownership markings).

80/125

486. GUYOT, Edme-Gilles (1706-1786). **Nieuwe natuur- en wiskonstige vermaakelykheden, betreklyk den zeilsteen, de getallen, de Gezigtkunde, de scheikunde en eene meenigte anderen nooit voor dezen in 't licht gegeven.** Rotterdam: Reinier Arrenberg, 1771-1774. ENLARGED DUTCH EDITION OF GUYOT'S BOOK ON MATHEMATICAL AND PHYSICAL CURIOSITIES, AND MAGIC TRICKS. Small 8vos. Illustrated with 63 fold-out copperplate illustrations (including 57 hand-colored plates, 6 uncolored plates). Three volumes. Approximately 6 x 3 3/4". Nineteenth-century half mottled calf over mottled boards, spines with burgundy gilt morocco lettering labels, yellow morocco numbering labels. Some wear, light soiling, two plates in Vol. 3 creased and extend out of text block, faint ink ownership stamp on the versos of the title-pages. Near fine. The first three volumes of an eventual four volumes, with all plates as called-for. Waller 650. Bierens de Haan 1856.

300/400

487. HARBIN, Robert (Ned Williams, 1908 - 78). **The Magic of Robert Harbin.** [London: Author], 1970. Number 69 of 500 copies from the first and only edition. Pebbled dark green cloth stamped in gilt. Color frontispiece, profusion of illustrations and photographs. Numbered and signed by Harbin on the limitation page. Minor wear. Very good condition. One of the most important and influential works on stage magic and illusions published in the twentieth century. 322\_001

1,500/2,500

488. [HARBIN BOOK - PIRATED EDITION] Harbin, Robert (Ned Williams, 1908 - 78). **Magic of Robert Harbin.** [Mexico City: Al Mann, n.d.]. A counterfeit copy (see note below). Smooth dark green cloth stamped in gold. Illustrated. 4to. Spine chipping, else good. 322\_002

500/800

*As demand for copies of this book grew in the 1970s, Al Mann, likely in collaboration with Craig Snader, produced an unknown quantity of this counterfeit edition. Several points distinguish this pirated version from those published by Harbin. The ersatz edition is of distinctly poorer quality in nearly every respect than the original, and includes a ribbon page marker not present in the authorized publication. See previous lot.*

489. HOFFMANN, Prof (Angelo Lewis, 1839 - 1919), et al. **Eleven Early Magic Books books.** [V.p., v.d.]. Various editions. Including: *Herman's [sic] Book of Black Art Magic Made Easy*, *Hermann's Art of Magic* (two copies), *Hermann's Book of Magic Black Art Fully Exposed* (two copies, one with tape repairs), *Tricks with Watches, Rings, Flags & Gloves*, *Tricks with Handkerchiefs* (two copies), *The Conjuror's Outfit & Accessories* (two copies), *The Haunted Hat* (later edition issued by Abracadabra Press). All in original wrappers. Worn, a few loose front wrappers, chipped, soiled, tears. From the collection of Ken Klosterman and his Salon de Magie, each with his ownership stamp or bookplate. A good group.

200/400

490. HOUDINI, Harry (Erich Weisz, 1874-1926) and HARDEEN (Ferenc Weisz, 1876-1945). **Two pamphlets by Houdini or his brother, Hardeen.** Including: *Houdini Exposes the tricks used by the Boston Medium "Margery"...* New York: Adams Press, 1924. 8vo. Illustrated. Publisher's printed wrappers (spine repaired with tape, binding sunned, soiled, creased, some creasing in text). And HARDEEN. *Life and History of Hardeen.* [New York: ca. 1920]. 8vo. Illustrated. Publisher's printed wrappers (spine with 2 hole-punches, wrappers toned, soiled, later staple near upper edge of spine, some soiling in text, O'Dowd stamp). From the collection of Ken Klosterman and his Salon de Magie, his ink ownership stamps in each.

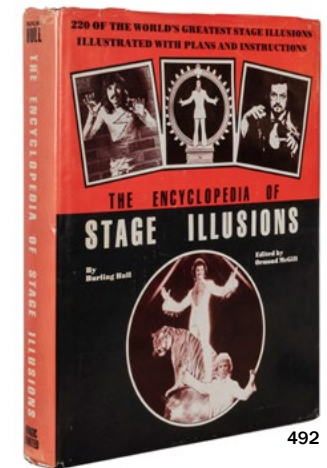
100/300

491. HULL, Burling Volta (1889-1982). **The Edison of Magic and His Incredible Creations.** FIRST EDITION, FIRST PRINTING. Tavares: Samuel & Lee Smith, [1977]. 8vo. Illustrated. Publisher's printed wrappers (some wear, creasing to wrappers). Very good. INSCRIBED BY HULL ON THE INNER FRONT COVER: "Best wishes for continued success in our magic arts Burling Hull Volta". The inscription is shaky (Hull was blind by this time), was inscribed several years after the publication date (ca. 1980). Hull invented many magic tricks, including the Svengali Deck. From the collection of Ken Klosterman and his Salon de Magie.

100/200

492. HULL, Burling (1889-1982). **The Encyclopedia of Stage Illusions.** Oakland: Magic Ltd., 1980. EDITION OF 500 COPIES, OF WHICH MANY WERE WITHDRAWN BY THE PUBLISHER DUE TO COPYRIGHT INFRINGEMENT. Illustrated. 4to. Plush black hardcovers, pictorial dustjacket price: \$100. Tears to jacket, otherwise very good.

400/600



492



493

493. [INTERNATIONAL BROTHERHOOD OF MAGICIANS] **Five Elaborate I.B.M. Souvenir Programs.** Kenton, Ohio, 1926-1930. These programs, from the organization's first five gatherings, feature lavish photo montages and tributes to early members of the I.B.M., as well as past luminaries including Kellar, Robert-Houdin, Heller and Blitz. The 1928 program includes a lithographed frontispiece of Kellar reading from the book of knowledge. Near fine. The 1926 I. B. M. gathering was the world's first magic convention. From the collection of Ken Klosterman and his Salon de Magie (no ownership markings).

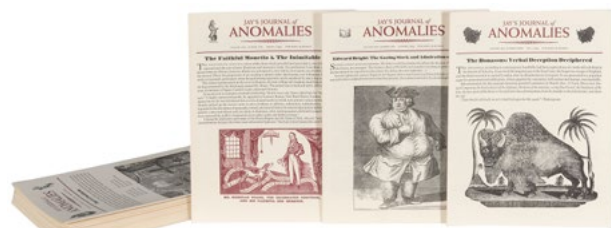
200/400



494



495



496



497



498

494. [IRELAND, Frances (1910 - 2002), editor] **44 Ireland Year Books.** [Chicago: Ireland Magic Company, 1934-1957]. Twenty-five annual issues. 4tos. Illustrated. Original publisher's staple-bound wrappers. Some wear, soiling, occasional dampstaining, a few issues with detached rear wrappers. Years included: 1934 (two copies, one a 3rd printing), 1935 (two copies - New Card and Coin Manipulation), 1936, 1937 (three copies), 1938, 1940, 1942 (two copies), 1943 (three copies), 1944 (three copies), 1945 (two copies), 1946 (three copies), 1947, 1948, 1949 (two copies), 1950 (two copies), 1951, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1963-4, 1965-6 (now known as Magic, Inc.), 1967-8, 1969-70 (two copies). Includes *Ireland's Famous Lessons in Dishonesty*. From the collection of Ken Klosterman and his Salon de Magie, with some issues having his bookplate or ink ownership stamp.

500/700

495. JAY, Ricky (1946-2018). **Cards as Weapons.** New York: Darien House, [1977]. FIRST EDITION OF RICKY JAY'S FIRST BOOK. 4to. Profusely illustrated in black and white. [96] pp. Publisher's full brown cloth, front board and spine stamped in black (some minor occasional rubbing to binding); publisher's printed dust jacket (minor rubbing, some toning to jacket flaps). Fine. INSCRIBED BY HIM ON THE TITLE-PAGE: "To Saul Bass with admiration Ricky Jay".

300/600

*Saul Bass (1920-1996) was a graphic designer, as well as an Academy Award winning documentary filmmaker. He is most famous for his title sequences for classic films, including Vertigo (1958), North by Northwest (1959), Psycho (1960), Goodfellas (1990), Cape Fear (1991), and Casino (1995). He won an Oscar for the short subject, Why Man Creates (1968).*

496. JAY, Ricky (1946-2018). **Jay's Journal of Anomalies.** Quarterly. V1 N1 (Spr. 1994) - V4 N4 (2000). COMPLETE FILE OF ORIGINAL ISSUES. Letterpress printed on heavy Rives paper with tipped-in color illustrations, text illustrations. 4to. Fine. Fernandes 30555. From the collection of Ken Klosterman and his Salon de Magie.

500/1,000

497. [BLOW BOOK]. JAY, Ricky (1946-2018). **The Magic Magic Book.** New York: Whitney Museum, 1994. Two perfect-bound volumes in original wrappers, one of text, the second a Blow Book with artwork by Vija Cemsins, Jane Hammond, Glenn Ligon, Justen Ladda, Philip Taaffe, and William Wegman. 4tos. Original drop-spine box, geometric suit symbol pattern in red and silver. Fine condition. FIRST EDITION, ONE OF 300 COPIES (#278) SIGNED BY RICKY JAY AND THE ARTISTS.

900/1,200

498. JOHNSON SMITH COMPANY. **A group of 7 catalogues of magic tricks and assorted toys, novelties.** [V.p., 1959-1989]. 8vos. Profusely illustrated catalogues. Original color wrappers, two with order forms outside the wrappers, as issued (the other catalogues, except for the 1959 issue, have internal order forms). Some general wear. A very good group. From the collection of Ken Klosterman and his Salon de Magie, most with his ink ownership stamp.

100/300

499. KAUFMAN, Richard (b. 1958). **Tenyoism.** Washington, D.C., 2015. DELUXE EDITION, ONE OF A LIMITED NUMBER FROM THE DELUXE LIMITED EDITION PUBLISHED. Two heavy 4to cloth volumes, plus separate envelope of packet tricks and demonstration DVDs, in original slipcase. Fine.

200/400

500. KENNER, Chris and LIWAG, Homer. **Magic Man Examiner, Vols. 1, 2, 4.** Indianapolis: Chris Kenner, 1991-1992. FIRST EDITIONS. Nearly complete run (only four issues were published). 4tos. Illustrated. Printed wrappers. Minor thumbsoiling. Fine. This magazine is well-regarded for its excellent magic instruction and its satirical tone. Sold with KENNER, Chris. *Band Across the Globe.* [Indianapolis]: Chris Kenner, 1990. FIRST EDITION. 8vo. Illustrated by Kenner and Dan Ferrulli. Original wrappers. Fine.

80/125

501. LAUREAU, Marcel ("Erix"). **Le Théâtre Robert-Houdin a la "Belle Époque."** Auxerre: Imprimerie Moderne, 1948. FIRST EDITION, ONE OF 100 COPIES ("010"). 4to. Illustrated. 8pp. Original publisher's printed wrappers (some rubbing, sunning, a tear at spine). Very good. THIS COPY INSCRIBED BY THE AUTHOR ON THE INNER FRONT WRAPPER: "A Monsieur et Madame Paul Fleming un souvenir de notre rencontre a Paris Avec mon amical menage Laureau "ERIX"." From the collection of Ken Klosterman and his Salon de Magie, with his ink ownership stamp on the inner front cover.

150/350

*Paul Fleming (1890-1976) was an economics professor and a magician; he was an assistant to Eugene Laurant and Paul Germain (eventually taking over Germain's tour when Germain retired to pursue the legal profession).*

502. LORAYNE, Harry (1926 - 2023). **Close-Up Card Magic.** New York: Louis Tannen, 1962. FIRST EDITION. Publisher's green cloth, spine stamped in gilt. Lacks jacket. Illustrated by Ed Mishell. 8vo. Very good. INSCRIBED AND SIGNED on the flyleaf by Lorayne: "To Dai Vernon / Thanks for the introduction! / Best / Harry Lorayne." Underneath the signature is the ex-libris stamp of Vernon's student and protégé, Bruce Cervon. An important association copy.

250/500

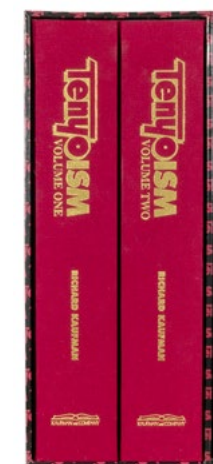
*Vernon, widely regarded as the greatest sleight-of-hand artist of the twentieth century, described Lorayne as "one of the best" in his introduction to this seminal work, which introduced the author, some of his greatest card effects, and his conversational style of writing to the magic world at large. Following on the success of this volume, he would go on to author dozens of other works, and edit the influential periodical, Apocalypse, for more than a decade.*

503. MANN, Al (1924-1999). **43 Mentalism Manuscripts by Al Mann.** Freehold, NJ: Al Mann Exclusives, [ca. 1980s]. 4tos. Illustrated. All spiral-bound printed wrappers. Some occasional rubbing, soiling. Overall, a fine group. Some titles include: *Six Columns, The Kolophon, Inner-Space Odyssey, Master Slate Secrets Part I (and Parts II, III), The Incredible Feats of Jason Michaels, Double Incidence, The Sibylline Messages, None So Blind, The Invisible Men, Seance A Heavenly Odyssey, The Thinking Machines (2), The Psychic Rings,* and many more. From the collection of Ken Klosterman and his Salon de Magie, with his ink ownership stamps.

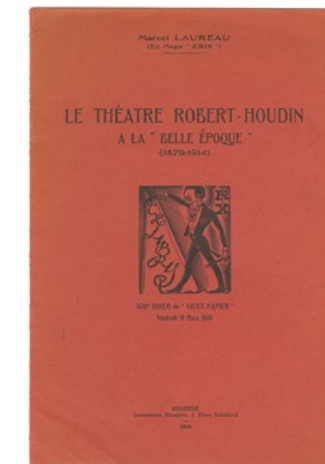
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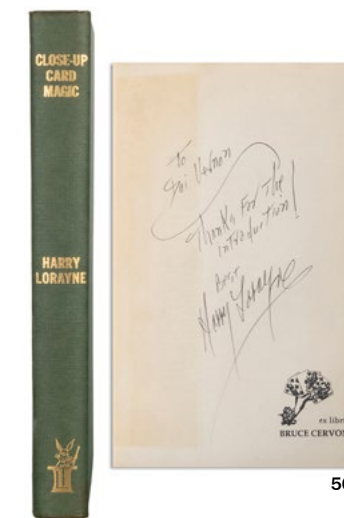
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499



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503





504

504. MARLO, Edward (Edward Malkowski, 1913-1991). **Fourteen magic books or lecture notes by Marlo.** [Chicago: 1940s-1970s]. 4tos. Various editions. Most are illustrated. Most in original wrappers, some mimeographed lectures are in later acetate covers. Some general wear, soiling. Very good or better. Some titles include: *Amazing – Isn't It?* (two copies), *Card Fan Productions* (two copies), *Treasure Chest (Marlo's Phantom Deck)*, *Unknown*, *Pasteboard Presto* (by "Eddie Marlow"), *The "M. S." Deck*, *The Marlo Miracle Deck*, *Discoveries* (two copies), *The Shank Shuffle*, *Edward Marlo's Further Flight a yod manuscript*, *Notes of The Marlo Magic Lecture* (photocopy), *Card in the Wallet* (photocopy in loose sheets). Most photocopies were most likely done by Marlo himself. From the collection of Ken Klosterman and his Salon de Magie.

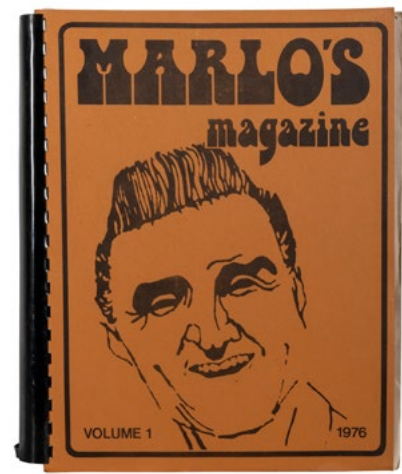
200/400

505. MARLO, Edward (Edward Malkowski, 1913-1991). **Marlo's Magazines, Vols. 1 - 6.** [Chicago]: Edward Marlo, 1979-1988. Spiralbound pictorial paper wrappers. Illustrated. 4tos. FIRST EDITIONS. ALL VOLUMES SIGNED AND INSCRIBED BY MARLO, including inscriptions to: John L. D'Abate (vol. 1, with errata pages), Dr. Coenraad (vol. 2, this volume has the bookplate of Ray Goulet), Ray Goulet (vols. 3-5, each with his bookplate and embossed stamp), Milton P. Maio (vol. 6). Some general wear, foxing. Overall, a near fine set of this uncommon magic periodical.

1,000/1,500

506. MARLO, Edward (Edward Malkowski, 1913-1991). **Two first editions by Marlo.** Including: *Faro Controlled Miracles* (1964); this copy marked "Checking Copy" in pencil on plain front cover. And *Advanced Finger Control* (1970); Copy #3, inscribed by Marlo on the inner front cover to John Braun (1896-1988), magician and editor of *The Linking Ring* magazine. Both bound in spiral-bound wrappers. Some light rubbing. Fine. From the collection of Ken Klosterman and his Salon de Magie.

300/500



505

507. MARLO, Edward (Edward Malkowski, 1913-1991). **Two first editions inscribed by Marlo to John Braun, including: The Ten Hand Poker Stack** (1974). And *The Unexpected Card Book* (1974). 4tos. Illustrated. Original spiral-bound bindings in original wrappers. Some rubbing, Unexpected Card Book has Braun's bookplate beneath the Marlo inscription. Some occasional soiling. Fine. From the collection of Ken Klosterman and his Salon de Magie (without his ownership markings).

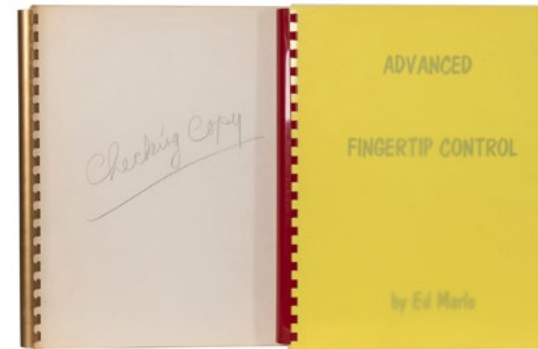
100/200

508. ORBEN, Robert (1927-2023). **Twenty-one books of jokes and one-liners for magic acts.** [V.p., ca. 1950s-1960s]. 8vos. All in original printed wrappers. Some rubbing, soiling, 7 books with bookplates and signatures of Byron J. Gregory. FIRST EDITIONS, except *Classified Comedy* and *The Exclusive Comedy File*, which are both second editions. Titles include: *Comedy Caravan*, *Sight Bits*, *One Liners*, *Comedy Technique*, *Crack Comedy*, *Bits Boffs and Banter*, *Gag Bonanza*, and more. Orben was a comedy writer and magician, and these books include jokes and one-liners for magic acts; he was also President Gerald R. Ford's chief speech writer. From the collection of Ken Klosterman and his Salon de Magie, with his ownership stamp.

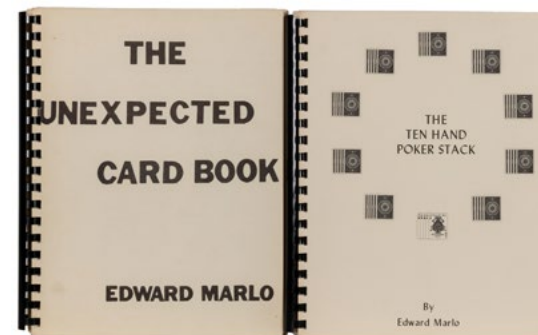
100/200

509. [MAGIC]. **Group of over 35 Paperback Magic Books.** [V.p., v.d.]. Various editions. In publisher's wrappers. Some general wear, some soiling. A very good or better group. Some titles include: *The Big Book of Rising Cards*, *Jean Hugard Testimonial*, *Houdini's Strange Tales* edited by Patrick Culliton and T. L. Williams, *Magic: the Complete Course* by Joshua Jay, *Selling with Magic* by Michael Jeffreys, *The Magician's Assistant* by Jan Jones (inscribed by the publisher to Ken Klosterman), *Popular Card Tricks* by Walter B. Gibson (two copies, one a first edition, one a reprint), *The Wizard Exposed*, *The Billion Dollar Bait* by Hull (Review copy), *Psychic and Other ESP Party Games* by Hoy (two copies), *Children Laugh Louder* by Ginn (two copies, one first printing, one second printing), *Colorful Magic* by Ginn, *Juggling* by Ingalese, *Card-Sharpers* by Robert-Houdin (first American paperback), *A Modern Handkerchief Act* by Hull, and more. From the collection of Ken Klosterman and his Salon de Magie, with his ownership inkstamp or bookplate.

200/400



506



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509



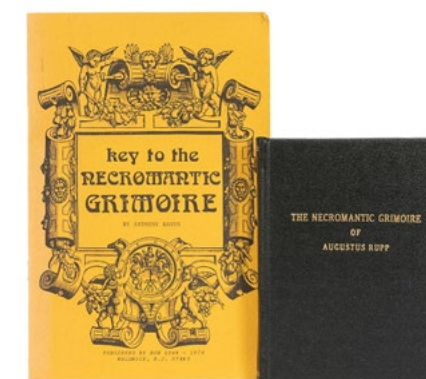
510



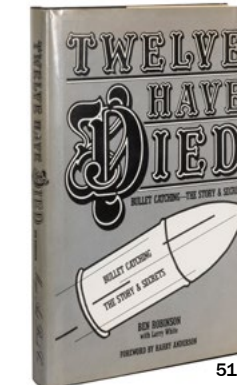
511



508



512



513

510. [PARIS, John Ayton, 1785-1856]. **Philosophy in Sport Made Science in Earnest...** London: Longman, Rees, Orme, Brown, and Green, 1827. THE RARE FIRST EDITION. Three volumes, 8vos. Illustrated. 12 pp. ads at the end of vol. III. Publisher's plain green boards, printed paper labels on spines. Joints worn and starting, boards a bit loose, vol. I split in half at p. 96/97. Worn, soiled, dampstained, foxed. Fair.

150/300

511. PRICE, David (1910-1998). **Magic: A Pictorial History of Conjurers in the Theater.** New York: Cornwall Books, 1985. Black and white illustrations, 4to. Publisher's black cloth; dust jacket. Very good.

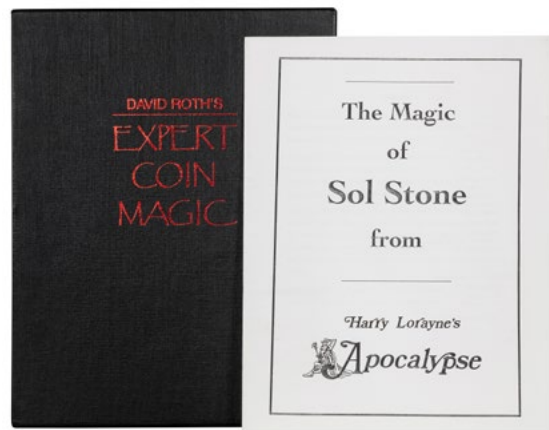
150/250

512. RAVEN, Tony (pseudonym of Bob Lynn, 1930-2005). **The Necromantic Grimoire of Augustus Rupp.** Waldwick: Bob Lynn, 1974. NUMBER 400 OF 500 FIRST EDITION COPIES. Illustrated. 8vo. Gilt-stamped buckram. With instructional "key" booklet explaining the effects of each part of the book. Fine.

200/300

513. ROBINSON, Ben and WHITE, Larry. **Twelve Have Died... Bullet Catching - The Story & Secrets.** Watertown: Ray Goulet's Magic Art Book Co., 1986. FIRST AND ONLY EDITION OF THIS RARE BOOK ABOUT BULLET CATCHING. 8vo. Illustrated. 191 pp. Publisher's full black cloth, spine lettered in silver (minor rubbing to spine), publisher's printed dust jacket (some rubbing, toning to upper edge of jacket, some creasing to front flap). Fine. INSCRIBED on the front pastedown from the publisher, Ray Goulet, to Chet Karkut: "To Chet + Helen My Two Very Dear Friends. Chester! I'm Indebled [sic] To You Forever For your Support In The World Of Collecting (magic) Love Always Ray." With Karkut's reflective bookplate and embossed ownership stamp on the ffp. Additionally INSCRIBED by Ray Goulet to later owner, Roger Dreyer, president of *Fantasma*, on the copyright page. Laid-in is a small cardboard token of the International Brotherhood of Magicians, with Karkut's name on the reverse. Also laid-in are original photos of Ray Goulet with Ben Robinson (the author), and Goulet with Karkut.

250/350



514

514. [ROTH, David (1952-2021)]. KAUFMAN, Richard (b. 1958). **David Roth's Expert Coin Magic.** [New York:] Richard Kaufman and Alan Greenberg, [1985]. FIRST EDITION. 4to. Illustrated. [371] pp. Publisher's full black cloth, front board and spine lettered in metallic red (upper corner of front board a bit bumped), in publisher's black cloth slipcase lettered in metallic red (one corner of slipcase with some minor wear). Fine. PRESENTATION COPY INSCRIBED BY DAVID ROTH TO HIS MENTOR SOL STONE ON THE HALF-TITLE: "4/15/85 To Sol-Thanks for all your support all these years. I couldn't have done it without you. Thanks for everything. David Roth. Additionally inscribed by Kaufman to Stone on the same page: "4/17/85 To my dear Friend and Teacher, Sol Stone, with much love For your Help and guidance over the years... Rich Kaufman". An excellent copy with a wonderful association.

200/300

*Sol Stone (1922-2021) was a clinical psychologist and an inventive and well-regarded close-up magician who specialized in coin magic, who learned the art from his uncle, vaudeville strongman and comedy magician Emil Jarro. David Roth was one of his proteges. Sold with a copy of The Magic of Sol Stone from Harry Lorayne's Apocalypse (1993).*

515. SHARPE, S. H. (1902-1992) **Neo-Magic Artistry.** Seattle: Miracle Factory, 2000. FIRST EDITION. Illustrated. 8vo. Cloth with jacket. Very good.

200/300

516. STEINMEYER, Jim (b. 1958). **Three first editions, two signed or inscribed, including: The First Law of Gyronomics [1998]. And Antonio Diavolo A Souvenir of the Performance (1986, inscribed to Ken Klosterman). And Artificial Confusions (2003, signed).** All in original wrappers. Minor occasional rubbing, else fine. From the collection of Ken Klosterman and his Salon de Magie, all with his ownership stamp.

200/400

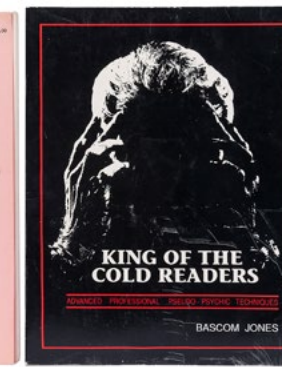
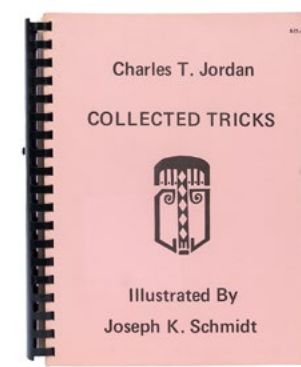
517. STERANKO, James (b. 1938). **Steranko on Cards.** Chicago: Ireland Magic Company, [1960]. FIRST EDITION. 4to. Illustrated by the author. Publisher's spiral-bound printed wrappers with acetate covers. Minor rubbing, else fine. From the collection of Ken Klosterman and his Salon de Magie with his ink ownership stamp.

100/300

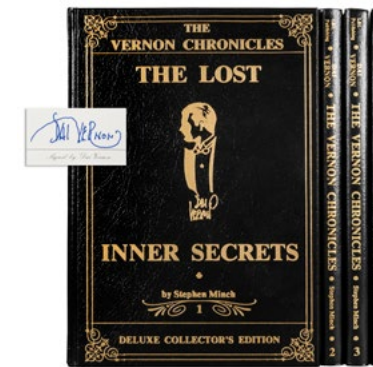
*A true renaissance man, Steranko began his career as a stage illusionist and escape artist (his father had been a stage magician), and car thief. He eventually entered the comics field, becoming one of the legendary comic creators of the Silver Age, creating Nick Fury, Agent of S.H.I.E.L.D. for Marvel Comics. His art style is credited with bringing comics a contemporary feel, employing psychedelic motifs, giving his comics a wider audience. He also worked for film and television as a conceptual artist and writer.*



519



520



521

519. [THURSTON, Howard (1869-1936), contributor]. **Tales of Magic and Mystery. Volume 1 Number 1.** (December 1927). Colored pictorial wrappers (rear lacking). 64 pages. Illustrated. Front wrapper detached (yet present), binding worn, creased, chipped, text toned, soiled, creased. A good copy of this scarce first issue of this pulp magazine. From the collection of Ken Klosterman and his Salon de Magie, with his ink ownership stamp on the verso of the front wrapper. Alfredson/Daily 6595.

150/350

520. **Two Rare Paperback magic books, including:** JONES, Bascom (1924-1994). *King of the Cold Readers.* Bakersfield: Bascom Jones, 1989. FIRST EDITION. 4to. Publisher's printed wrappers (some wear, creasing, a few short tears to wrappers, including at spine). Good. And JORDAN, Charles T. (1888-1944). *Collected Tricks.* Illustrated by Joseph K. Schmidt. Teaneck: Karl Fulves, 1975. FIRST COLLECTED EDITION. 4to. Illustrated. Publisher's spiral-bound wrappers (some toning, rubbing, light soiling to wrappers. Bookplate of John Braun. Very good. Both books from the collection of Ken Klosterman and his Salon de Magie, each with his bookplate or ink ownership stamp.

200/400

521. [VERNON, Dai (1984-1992), subject]. MINCH, Stephen (b. 1948). **The Vernon Chronicles, volumes 1-4.** Tahoma: L&L, 1987-89. FIRST EDITIONS. Complete set, each from the publisher's limited, deluxe, numbered and signed edition (all are #1, except for volume 2, which is #2). All publisher's copies. Black leather stamped in gold with matching slippcases. Illustrated. Tall 8vo. Fine. Each volume signed by Dai Vernon. With various publisher's enclosures including a facsimile booklet of Vernon's notes on card table artifice and a portrait postcard.

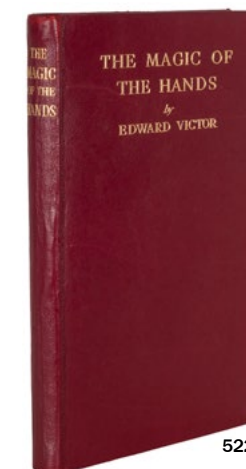
700/1,000

522. VICTOR, Edward (1887-1964). **The Magic of the Hands.** London: Author, 1937. DELUXE PRESENTATION COPY PRESENTED TO THE PHOTOGRAPHER F.C. HUDSON. Illustrated. 8vo. Bound in full maroon roan, spine and front board stamped in gilt. Includes two original photos from the book. Spine and extremities rubbed; very good. Rare.

300/600



518



522

518. SWISS, JAMY IAN (b. 1953). **Eleven signed first editions.** Wheaton: Author, 1987-2003. 4tos. Illustrated. All spiral-bound with printed wrappers. Fine. All are signed by Swiss on the inner front wrapper or title-page. Titles include: *Thoughts, Theories, Theories III, An Interesting Application of That Principle, Another Interesting Application of That Principle, Theurgical Thread II, Magic Castle Lecture Notes, Shattering Illusions, Theatrics, Theatrics II.* From the collection of Ken Klosterman and his Salon de Magie, most with Klosterman's ownership inkstamp.

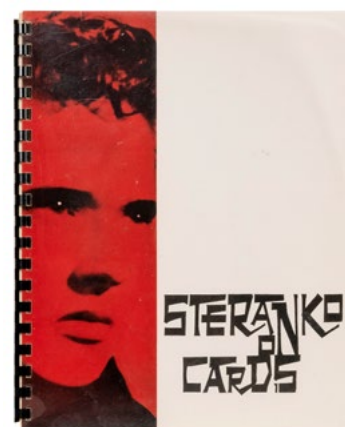
200/400



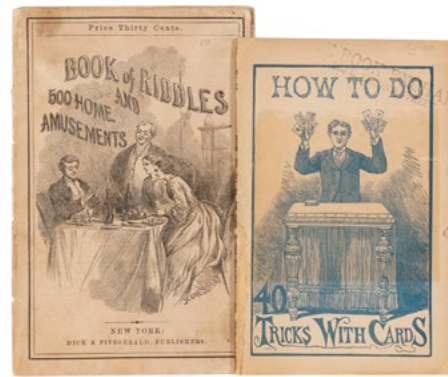
515



516



517



523

523. [MAGIC]. **Two Victorian Conjuring Books.** Including: *Book of Riddles and Five Hundred Home Amusements...* New York: Dick & Fitzgerald, [1863]. 8vo. Illustrated. Publisher's printed wrappers (rear wrapper lacking). Spine perished, gatherings a bit loosed, front wrapper worn, soiled, text foxed. And ANDERSON, A. *How to Do Forty Tricks with Cards.* [New York: Frank Tousey, 1902]. Illustrated. Publisher's printed wrappers. Inkstamp on front wrapper, wrappers worn, toned, with some tears, chips, front wrappers nearly detached, text toned. Generally good.

100/300



524

524. WILLMARTH, Philip R. (1931-2014). **A group of six first edition magic books by Willmarth.** Including: *Jim Ryan Close-Up...* 1980-1981. Parts 1-4. 4tos. Illustrated. Original publisher's printed wrappers. And *The Magic of Matt Schulien.* [1959]. Publisher's spiral-bound printed wrappers, acetate covers. And *The Ring & Rope Book. Volume One.* [1975]. Presentation copy. Some occasional rubbing, sunning. Fine. ALL INSCRIBED BY WILLMARTH. From the collection of Ken Klosterman and his Salon de Magie, each with his ownership stamp.

100/200



525

525. CHRISTOPHER, Milbourne (1914-1984). **Milbourne Christopher's Thumbcuffs and Signed Actor's Equity Membership Card.** Framed presentation includes the September, 1948 cover of *The Sphinx* featuring Christopher wearing thumbcuffs, the original chrome-plated restraints shown in the cover photograph, and another ad showing Christopher in later years wearing the cuffs from a performance wherein he portrayed Houdini at Lincoln Center. Framed together with Christopher's Actor's Equity signed membership card (dated May 1, 1968). Card approximately 2 x 3 1/4". Frame 20 1/2 x 24".

400/600

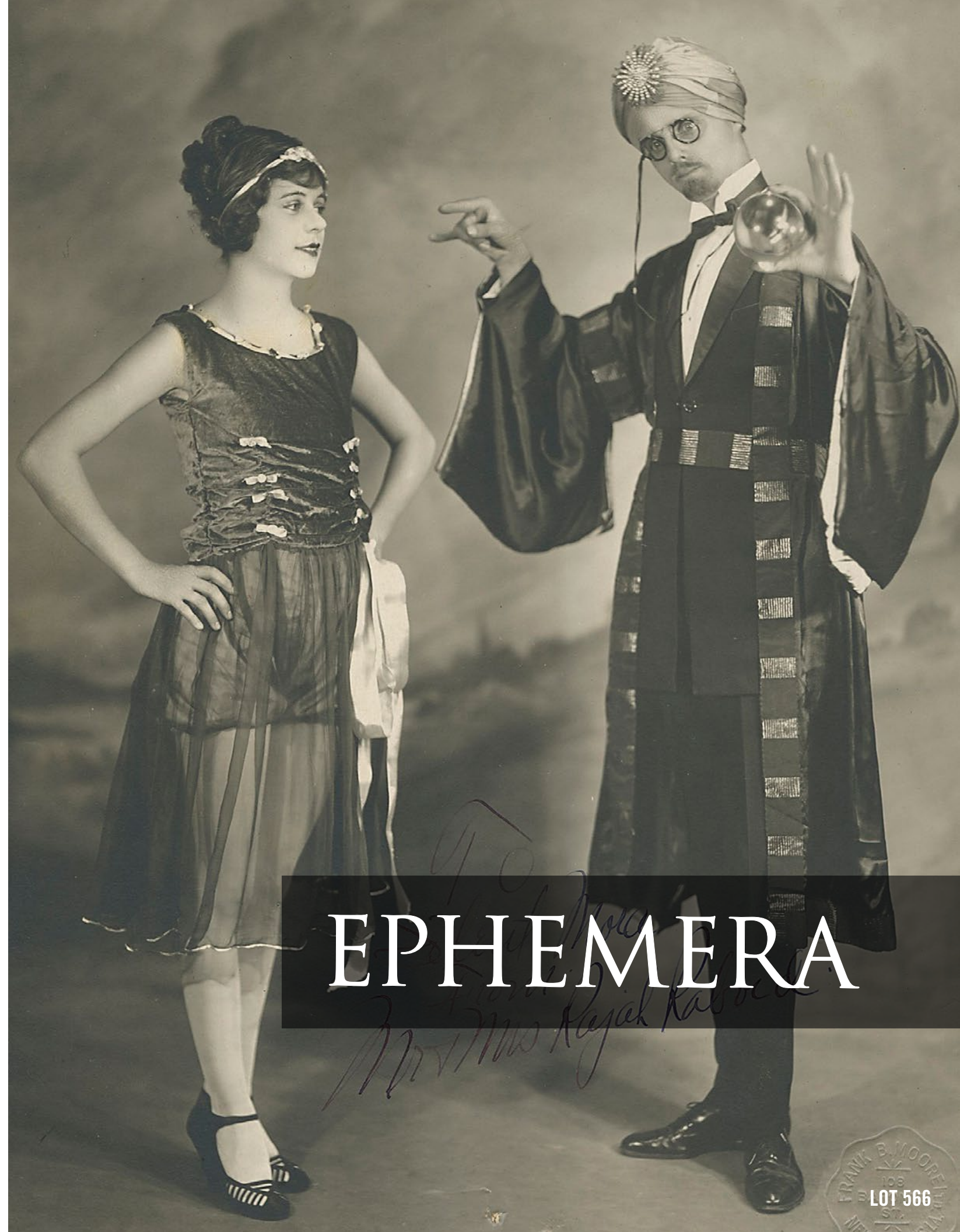
*Christopher was one of the most prominent illusionists and magic authors of his time, serving as President of the Society of American Magicians, and was a founding member of the Committee of Skeptical Inquiry. He wrote many books on magic tricks and magicians, including The Illustrated History of Magic (1974).*



526

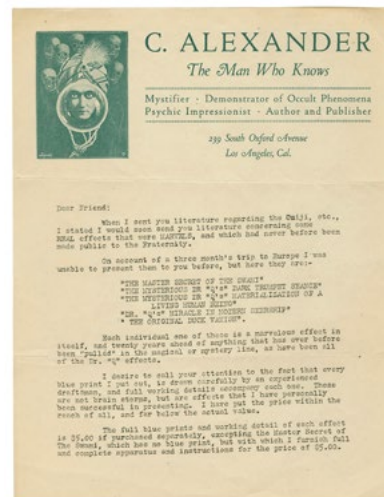
526. CHRISTOPHER, Milbourne (1914-1984). **Christopher's Original Coin Pail with Ephemera.** Metal pail approximately 7" high and 7 1/2" in diameter, with handles on sides. Some light wear, soiling. With the remnants of the sticker from Swann Galleries' Christopher sale on the bottom. Sold with the Milbourne Christopher issue of *Genii* (September, 1961), an advertising brochure for Christopher (the "Marco Polo of Magic"), two small photos, as well as a postcard COA for the coin pail signed by Roger Dreyer, president of *Fantasma*, dated 2/5/10.

250/500



EPHEMERA

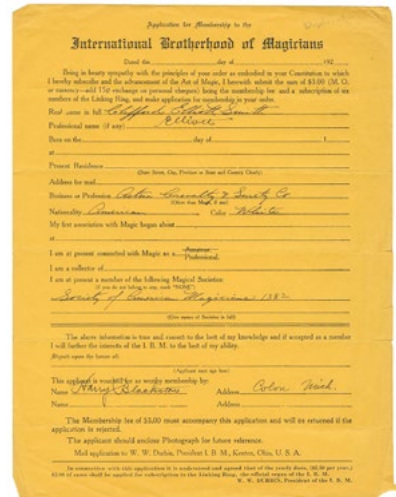




527



528



530



532



533



534



529



531

527. ALEXANDER (Claude Alexander Conlin, 1880-1954). **Typed Letter with Secretarial Signature and Catalogue Letter.** Typed letter addressed to C. C. LeBey (who performed under the stage name, Frederick Barrington). Nov. 29, 1920. One 4to page on Alexander's colorful stationery. Letter addresses a problem with shipping a package to LeBey. Signed "G. M. Coughlin." Toned, old folds. With a two-page catalogue on 4to sheets on Alexander's stationery. Mimeographed text. Some toning, horizontal creases, marginal wear. An interesting group. **300/600**

528. BAKER, Al (1874 - 1951). **Inscribed and Signed Portrait of Al Baker.** [New York, ca. 1940s]. Classic black-and-white bust portrait of the Dean of American Magicians in tie and coat. 10 x 8". Faint soiling and creasing. INSCRIBED AND SIGNED in the upper left, "To my good friend Silent Mora - in a class by himself. Sincerely, Al Baker / June 13, 1944." **150/250**

529. BAMBERG, Papa (David Tobias Bamberg, 1843 - 1914). **Papa Bamberg Postcard.** Amsterdam, [ca. 1900]. Pictorial postcard bearing a full-length image of the famous Dutch magician and father of Okito (Tobias Bamberg, 1875-1963), standing amidst a stage laden with props, including a Talking Skull, Humboldt and the Globe, and more. Printed back. Good condition. Uncommon. **400/600**

530. BLACKSTONE, Harry, Sr. (1885-1965). **Signed application to the International Brotherhood of Magicians.** [Ohio, ca. 1930s]. Original yellow application form, SIGNED by Blackstone at the bottom as an endorsement for membership (Blackstone lists his address in his hand as "Colon Mich.") Sheet approximately 11 x 8 1/2". Creased, several tears. Good. Sold with a Western Union telegram from Blackstone to Geo Johnstone, inviting Johnstone to join him in Milwaukee. Dated Aug 12, 1944. On Western Union telegraph paper with text affixed to paper. Approximately 6 x 8". Creasing, some toning, light wear. Very good. And including a program for Blackstone's performance at the Colonial Theatre in Boston [ca. 1948] and *Popular Science Monthly*, May 1930 (with an article by Blackstone, "Fake Hypnotism"). Both in original wrappers (some general wear, soiling). **200/400**

531. BLACKSTONE, Harry, Sr. (1885-1965). **Four illustrated Blackstone Souvenir programs.** Circa.= 1940s. 4tos. Original color illustrated wrappers. Programs include instructions for tricks, as well as photos of the stage performance. Lot includes two examples of *Souvenir Program* and *Illustrated Trick Book* (one is worn, torn, with loose wrappers). Generally very good. From the collection of Ken Klosterman and his Salon de Magie, two programs with his ownership stamps. **100/200**

532. [BUSINESS CARDS]. **Large Collection of Magicians' Business cards and casino club cards.** A three-ring binder filled with business cards for various magicians and magic shops (Harry Blackstone, Jr., Toto, Fred Rosenbaum, Ray Bedard, David Cresey, Joel & Dona, David Charvet, and hundreds of others). Numerous membership cards for the International Brotherhood of Magicians and Society of American Magicians (for David Cresey). With casino club cards for Tropicana Diamond Club, Bally's Atlantic City, Riviera Hotel & Casino, Club Palms (Playboy 50th Anniversary), Hard Rock Casino (All Access), Bally's Park Place, Mohegan Sun, The One Club, and hundreds of others. Some occasional wear. An excellent and very large collection! **200/400**

533. CARDINI (Richard Valentine Pitchford, 1895 - 1973). **Double Exposure "Trick" Lobby Photo of Cardini.** [Ca. 1945]. Sepia tone playing-card-like image of the magician considered by many to be the greatest manipulator and sleight-of-hand artist of his generation, picturing him in white tie and tails, and holding three burning cigarettes in his hands. His trademark monocle, top hat, and SAM medallion complete his ensemble. 13 1/4 x 10 3/8". Old penciled notations to verso, creases at corners, abrasions in image, but good condition overall. A large-format version of this image we have not previously encountered. RARE. **800/1,200**

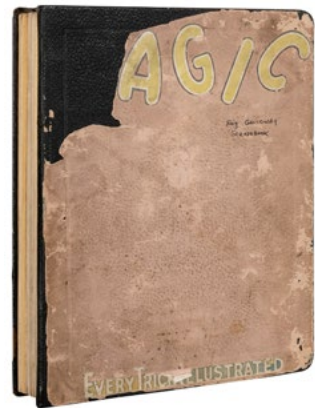
534. FOX, Imro (Isidore Fuchs, 1862 - 1910). **RPPC of Imro Fox, Inscribed and Signed.** [Ca. 1905]. Three-quarter-length matte-finish portrait of Fox, manipulating billiard balls in his hands. Divided back. INSCRIBED AND SIGNED, "Yours truly, Imro Fox." Near fine. **400/800**



535

535. GEORGE, Grover (1887 - 1958). **Signed Photograph of The Supreme Master of Magic on Stage.** [South America?, ca. 1930s]. Full-length image of the Zanesville, Ohio-born illusionist producing a scantily clad assistant in an upright cabinet amidst a panoply of conjuring apparatus on the stage. 8 x 10". INSCRIBED AND SIGNED in ink, "Always Best Wishes, Anita S. George / Grover G. George / Jan 10, 1936." RARE. **200/400**

*Though thousands of George's magnificent full-color lithographs have survived the years - thanks to the fact that they were never used - this is one of only a handful of photographs of George we have offered for sale, and only the second signed portrait we have encountered.*



536



538

536. GALLOWAY, Roy. **Magician's reference scrapbook with instructions and autograph items.** [Ohio, ca. 1930s-40s]. Contemporary leather-bound notebook with leaves bound-in with three screws. Dozens of magic tricks taped to leaves from instruction books or magazines. With the International Brotherhood of Magicians symbol glued to front inner cover. AUTOGRAPHS INCLUDE A SMALL CARD SIGNED BY HARRY BLACKSTONE (1885-1965) "Howdy from Harry Blackstone 1937". WITH AN ORIGINAL CARTOON BY COMIC STRIP ARTIST AD CARTER (1895-1957) featuring 3 children talking about magician Dell O'Dell (1902-1962) with a manuscript caption: "To a real artist Dell O'Dell from an admirer Ad Carter". Cartoon approximately 5 1/2 x 6" on green cardstock on the back of a magic trick instruction. All autograph items are taped to leaves. About a dozen business cards taped to some leaves. Pink paper affixed to front cover (chipped and soiled). The usual wear, soiling one would expect for a working magician's reference and scrapbook. Very good. Galloway was apparently a magician who toured Ohio and other locations in the 1930s. From the collection of Ken Klosterman and his Salon de Magie without his ownership markings.

300/500

537. GENE AND JO, MAGICIANS (EISENBARTH, Eugene and Florence Josephine). **Ephemera from the magic and Dog act of Gene and Jo.** During WWII, this couple toured Army and Navy bases extensively, as well as schools nationwide (they traveled in a mobile home with their six Chihuahuas). This group includes dozens of letters from various base commanders and entertainment officers, dozens of letters from teachers and principals, all of whom thanked them for their performances. Also included are many photos of them and their dogs throughout their careers, numerous newspapers and clippings, metal printing plates for ads, and Jo's passport. The usual wear due to age and use. An interesting group. Gene and Jo began their careers as assistants and musicians for the legendary Howard Thurston (1869-1936). See also lot 657.

200/400



537



539

538. [GOULET, Raymond, 1930-2017]. [MAGICIAN'S CORRESPONDENCE AND AUTOGRAPHS]. **An Enormous Group of signed items, autograph letters signed, typed letters signed, post cards, greeting cards, etc.** [V.p., v.d.] Nearly 300 signed items by magicians, magic prop suppliers, etc., all from the archives of magician and publisher, Ray Goulet (not all items are signed to him). Some general wear, soiling, creasing. Overall, an incredible collection. Some of the signers include: David Booth, William Rauscher, Slydini (signed napkin!), Walter Gysden, Ken Klosterman, Dr. Edwin Dawes, George Johnstone, Phil Temple, Ace Gorham, John Mulholland, Max Maven, Tex McGuire, Sid Lorraine, George Daily, Clinton Burgess, James Yoshida, Bev Bergeron, Larry White, Tim Felix, Michael Ammar, John Booth, Prof. N. Massicotte, Ben Robinson, and many more. An expansive and impressive collection.

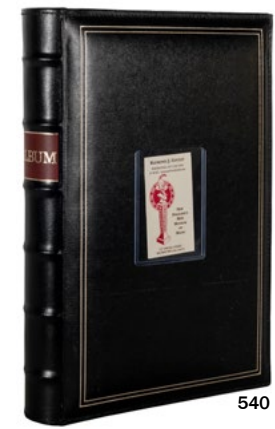
1,000/2,000

539. [GOULET, Raymond, 1930-2017]. **Gigantic Collection of Magician's Ephemera from the collection of Ray Goulet.** [Ca. 1940s-90s]. Contained in 61 binders or portfolio cases, and comprising a huge archive of perhaps 1000 items or more, including magic trade catalogues (Abbott's, Miracles, Die Zauberwelt, Gilbert, Rauscher, Crest, etc.), programs, newspaper clippings and articles, magazines, brochures, instruction sheets, correspondence (unsigned copies), sample book with draft photos of William Rauscher's *The Mystery of the Houdini Code*, handbills, monthly newsletters (*Magica Moderna*, *Maddock-Magic*, *The Magic Digest*, etc.), a computer printout of a tribute to Goulet by Larry White, and much, much more. Usual wear, creasing as expected. This archive shows the breadth and depth of Goulet's love of modern magic, and is both a remarkable and expansive record of the history of modern conjuring. Among the magicians featured include Siegfried and Roy, William Rauscher, Harry Blackstone, Jr., Robert Albo, Joseph Dunninger, David Copperfield, Sorcar, Doug Henning, Ricky Jay, Harry Kellar, Darwin Ortiz, Penn & Teller, George Schindler, Harlan Tarbell, and perhaps hundreds more.

2,000/3,000

540. [GOULET, Raymond, 1930-2017]. **Raymond Goulet's personal Photo Album.** [N.p., ca. 1970s-2000s]. Over 300 color photographs (nearly all approximately 4 x 6") of magicians, props, decorations, etc. Many of these photos were never published. Including photos of Dai Vernon, Slydini, Blackstone, Mark Wilson, Ricky Jay, Norm Nielsen, the Le Grand David troupe, Irv Weiner, Gen Grant, David Cresey, as well as his personal photos of his museum, magic conventions, shows, and more. Goulet was a professional magician, and was the owner of The Magic Art Book Co., The Magic Art Studio, and the Mini Museum of Magic.

300/500



540

541. [GOULET, Raymond, 1930-2017]. **A group of magic-themed letterhead, stationery, envelopes, etc.** [V.p., v.d.]. Letterhead is generally 10 x 8". Some occasional toning, a few sheets with tears at creases, or old folds. Included is colorful letterhead for Carter the Great, an unused ticket, postcard, and envelope for Carter, letterhead for The Great Raymond, several sheets of letterhead for Buelaine The Prince of Magic, The Amazing Doctor Hess, The Great Mandroop, Martinka & Co., Palace of Magic (with envelope), Kalanag, Puzzling Pierson, Final Classic Magic with Apparatus, Boxley & Marie (several sheets), Ackero (two sheets with different designs, two envelopes with different designs).

150/300



541

542. [GOULET, Raymond, 1930-2017]. **A large group of nearly 100 photos of magicians, magic props, some collages, all from the collection of Ray Goulet.** Photos consist of original images (both staged and candid), 8 x 10" promotional photos (a few are larger brochures with portraits), a few negatives, collages with smaller (5 x 7", 4 x 6", etc.) color and black and white photos. Some general wear, soiling, some with pin-holes, a few are inscribed by the artist. Overall, an excellent group. Several duplicates. Some are newspaper clippings, mounted for use on a display board. Some magicians include Paul Fleming, George Johnstone, Walter B. Gibson, Ray Goulet, John Calvert, Houdini (a later 8 x 10"), Gen Grant, Peter Rolston, Al DeLage, Odyssey in Illusion, Irv Weiner, Jerry and Ann Fields, David Hoy, Bill Holliday and Jo-Jo ("America's Finest Sepia Ventriloquist Act"), Tod Petrie, Dorothy Young, and many, many more.

200/400



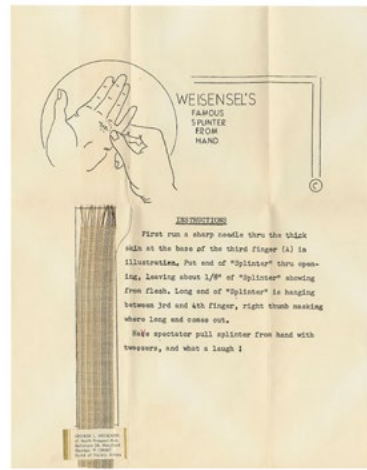
542

543. GRANT, U.F. (1901 - 78). **Original Pen-And-Ink Catalog Artwork.** 1950s. Two drawings, including the original illustration by Nelson Hahne for the Real Radio Vanish, ca. 1954, depicting a radio vanishing from a wooden box; and Tom Lawless's illustrations for a series of tricks with a lightbulb, featuring his rare signature in full (he typically initialed his illustrations). The larger 6 1/2 x 10 1/2" and bearing the U.F. Grant rubber stamp to the verso.

150/300



543



544



545



546



547



544. HAHNE, Nelson. **Original Illustration Art for Weisensel's Splinter from the Hand.** Ca. 1930s. Original pen-and-ink illustration for the effect in which a seemingly giant splinter – some seven inches long – is removed from the performer's hand. Initialed "NH" in the lower right. Old crease, else good. Approximately 5 x 5 1/4". Ireland Magic Co. rubber stamp to verso. Sold together with the original instructions, envelope, and gimmick for the trick.

100/200

545. GWYNNE, Jack (1895 – 1969). **Three Signed and Inscribed Portraits of Jack Gwynne and his Family.** New York and Chicago, [ca.1920s – 30s]. Three sepia-tone portraits of the famed vaudeville and nightclub magician, his wife Anne Apel Gwynne (in Asian garb), and four members of the Gwynne family, taken during their heyday as performing magicians. Each 10 x 8". Each photograph is INSCRIBED AND SIGNED to "Silent" Mora by Gwynne and/or members of his family.

200/400

546. HAN Ping Chien (1891 – 1930). **Portrait of Chinese Magician Han Ping Chien.** Atlanta: Nelson, [ca. 1915]. Full-length image of the vaudeville magician who introduced several novelties to American magicians including the famous sleight-of-hand maneuver that bears his name. He stands beside a chair covered with an embroidered drape bearing a crane pattern. 9 1/2 x 7 3/8". Photographer's stamp to verso. Corner pinholes. SIGNED in the left margin in Chinese by Han. Uncommon.

150/250

547. HERRMANN, Alexander (1844 – 1896). **Autograph and Portrait of Herrmann the Magician.** [Ca. 1882]. Handsome three-quarter length rotogravure-type portrait of Herrmann striking a Napoleonic pose, with one hand in his jacket and a spotted tie around his neck, printed on thick stock; sold together with a fine autograph of the great magician on a stiff card, stating, "Your truly, A Herrmann." The larger 6 1/2 x 4 1/4". Both with mounting remnants to versos, but very good condition overall. Scarce.

1,000/2,000

A penciled caption below the portrait identifies Herrmann as appearing at the Boston Horticultural Hall during the last weeks of December 1882.



550

548. HOUDINI, Harry (Erich Weisz, 1874-1926). **Houdini Letter and Photograph, and Houdini-era Handcuffs.** Framed presentation includes a typed letter by Houdini's secretary on his stationery, dated 1st June 1920, addressed to Mr. Ben Beyer. The warm letter reminds Beyer that he and his wife are to be Houdini's personal guest at the Magician's Club (of London), and requests that Mrs. Beyer "do some shopping for Mrs. Houdini." Sight approximately 8 1/2 x 7". Old folds, some wear, several marginal tears. Framed with an original promotional silver gelatin photo of Houdini with a stamped signature (from Houdini's own authorized stamp). A few faint creases to lower right corner. Sight approximately 6 1/2 x 4 1/2". Also framed with Houdini-era Hiatt handcuffs. Stamped "Hiatt Best 32" on one cuff, and "Hard" on the other. Minor wear to patina. Frame lacks glass. Not examined out of frame. A handsome display.

1,500/2,500

549. HOUDINI, Harry (Erich Weisz, 1874-1926). **Houdini Key, and Houdini-Era Handcuffs.** Framed presentation includes a Houdini-owned key, later prints of Houdini (photographs from various points in his career), and a signed COA from Roger Dreyer. In a custom frame, said by previous owner to have been made for The Grateful Dead. Frame size 27 x 22". Not examined out of frame. Fine.

1,500/3,000

550. KEATING, Fred (1901 – 1961). **Inscribed and Signed Portrait of Magician Fred Keating.** [New York?, ca. 1930]. Large-format photographic reproduction of a sketched bust portrait of the famed vaudeville magician, emcee, and motion picture star, the original sketched by Murray Korman. 10 x 8". INSCRIBED AND SIGNED humorously to Louis McCord ("Silent" Mora) by Keating: "To the Silent One – Radical – Artist – Genius – Gentleman and general lunatic – Fred Keating / Boston – 8/2/30."

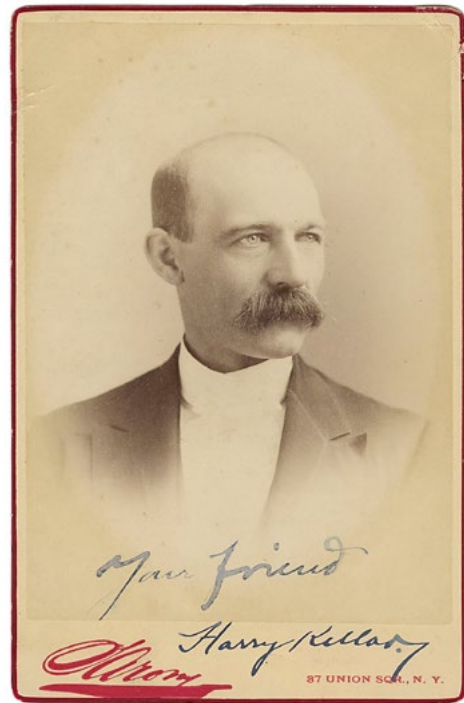
150/250



548



549



551



554

551. KELLAR, Harry (Heinrich Keller, 1849 – 1922). **Inscribed and Signed Cabinet Card Portrait of Kellar.** New York: Sarony, [ca. 1880s]. Handsome right-facing bust image of the famous American magician with his thick mustache, in white tie and coat. Cabinet card format, on photographer's red-bordered printed mount. INSCRIBED AND SIGNED, "Your friend / Harry Kellar" below the likeness. Minor wear and rubbing around perimeter, else very good.

1,500/2,500

An uncommon and early image of the man who would later serve as the inspiration for the wizard in L. Frank Baum's classic book. It was from this photograph that a classic lithographed poster of Kellar was rendered by Strobridge of Cincinnati.



552

552. KELLAR, Harry (Heinrich Keller, 1849 – 1922) and Ching Ling Foo (1854-1922?). **Photograph of Kellar and Ching Ling Foo.** New York: Moody, [ca. 1915]. Classic matte-finish gelatin print, a three-quarter length portrait of the two great magicians, their signatures are printed in the negative. Studio stamp to verso. 10 x 8". Corners rounded.

400/800

553. [KLOSTERMAN, Ken, 1933-2020]. **Ken Klosterman's Honorary Membership card for The Chicago Round Table of Magicians, Signed by dozens of magicians.** [Chicago: ca. 1960s]. Approximately 2 1/4 x 4". Some edgewear, a few signatures faint or a bit smudged. Very good. Klosterman had signed on the member's line; the other magicians signed on both sides. Magicians include Mike Rogers, Charles Miller, Jay Marshall, Bill Dodson, Inez Blackstone, Carl Rosini, Great Lester, and many others. From the collection of Ken Klosterman and his Salon de Magie.

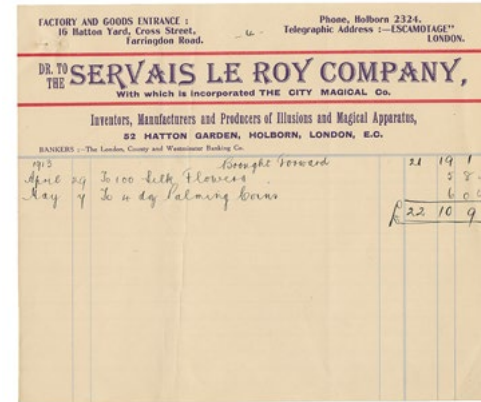
100/200



553

554. LEPAUL, Paul (Paul Braden, 1900 – 1958). **Portrait of LePaul Inscribed and Signed to "Silent" Mora.** New York: Progress, [ca. 1925]. Half-length sepia tone youthful image of the famed manipulative magician, seated and smiling directly at the camera. 10 x 8". One corner soiled, else very good. INSCRIBED AND SIGNED in the upper right, "To my friend "Mora" Best wishes "LePaul.""

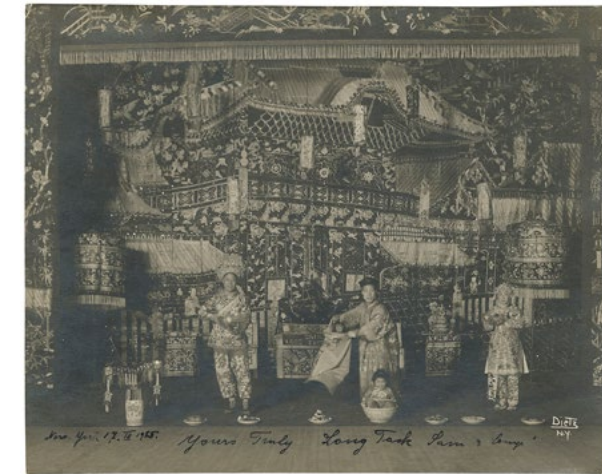
150/250



555

555. LEROY, Servais (1865 – 1953). **Servais LeRoy Company Receipt.** London, 1913. Printed ledger-type receipt in three colors recording the sale of "100 Silk Flowers" and 4 dz Palming Coins" to an unknown customer (likely Davenport), accomplished in black ink. An uncommon and ephemeral item from the short-lived but legendary magic manufacturing firm operated by LeRoy.

100/200



556

556. LONG TACK SAM (1884 – 1961). **Full-Stage Photo of Long Tack Sam and Company.** New York: Dietz, [ca. 1915]. Full-length matte finish photograph depicts the magnificent stage setting of the famed Chinese conjurer. Before him rest six plates laden with objects he has produced, and in a large basin before him sits a child, just produced from a foulard in his hands. Assistants flank Long, and elaborate Chinese scenery fills out the image. 7 1/2 x 9 1/2". SIGNED in the lower margin, "New York 17 III 1915. Yours truly Long Tack Sam & Compy." Uncommon.

200/300



557

557. [MAGICIANS' PHOTOGRAPHS] **Collection of Vintage Photographs of Magicians, Many Signed.** [Ca. 1910s – 50s]. Full-stage, publicity portraits, and other images of American magicians from the early and mid-twentieth century, including pictures of Harry Blackstone Sr. (two different, one a later printing), Ho-Yam (William Mayoh), Karl Germain with Dell O'Dell and John Grdina, Jack Chanin, Jimmy Ray, Ed Fernandez, Mr. Wong, Bill Schreiber, Lady Frances with Max Katz (two different images), Stowell's Oriental Oddities (two full stage images), Roberta and Marion, Paul Carlton, and others. Several images by Irving Desfor and bearing his stamp to the verso. Primarily 10 x 8". Scattered wear, pinholes and creasing, old tape or remnants to versos, but very good condition overall. Many images INSCRIBED AND SIGNED by the subject. Nice lot.

250/500



558

558. MANUEL (Manuel Robert Thomas, 1883 – 1934). **Signed and Inscribed Portrait of the "Master of the Mighty Dollar."** Georgia [?]: Stephens Studio, [ca. 1920s]. Three-quarter length sepia tone matte finish portrait of the vaudeville magician who presented a manipulative act with silver coins said to rival that of T. Nelson Downs. 10 x 8". One corner clipped, pinholes at corners, minor soiling. INSCRIBED AND SIGNED to "Silent" Mora: "To a real lover of magic and magicians "Silent" Mora from your Pal Manuel. August 17th 1925 / Chicago."

100/200



559



560

559. MARSHALL, Jay (1919-2005). **Personally-Owned Plaid Jacket.** Southwick for Albert Ltd., [n.d.]. Multi-colored plaid jacket, lined, with manufacturer's tag (with care instructions) and label. With hand-written COA by Roger Dreyer, president of *Fantasma*, and the previous owner, stating that this jacket was purchased at the Jay Marshall auction in Schaumburg, Illinois. Sold with a large photographic portrait of Marshall SIGNED by him in gold ink (approximately 14 1/2 x 10 1/2", left margin neatly folded without spoiling the image), a Marshall "Necromantic Coin" souvenir, and a promotional envelope with a photographic image of Marshall, proclaiming him the "Dean of the Society of American Magicians". A wonderful item owned by one of the most successful American magicians.

300/500

Marshall's 60-year career included over 14 appearances on the Ed Sullivan Show, as well as opening for Frank Sinatra, Milton Berle, and Liberace (Marshall was Sinatra's first opening act when he first performed in Las Vegas).

560. [MEMBERSHIP CARDS]. **A large group of over 300 magician's membership cards.** [V.p., ca. 1940s-70s]. Membership cards in various magician's organizations, including the International Brotherhood of Magicians, Magician's Round Table, The Magic Circle, Society of American Magicians, Magic Dealer's Association, Inc., Invisible Lodge, and more. Cards are generally 2 1/4 x 4". Some general wear, soiling, due to age and use. Many cards are signed by the magicians. Some magicians include Virgil Anjos, C. B. Yohe, John Braun, John Sznok, George Daily, Prof. E. A. Dawes, William Endlich, John H. Grossman, Roy P. Galloway, Paul Koch, James Wobensmith, Robert P. Wurtzel, Jack T. Leick, and more. Fine. From the collection of Ken Klosterman and his Salon de Magie without his ownership markings.

200/400

561. RAYMOND-GIBSON, Litzka (1901-1996). **Stage-Worn "Fu Dog (Guardian Lion)" Robe.** [N.d.]. Woman's full-sized green silk costume robe, elaborately embroidered in colors, featuring 5 "Fu Dogs", several Lotuses and purple flowers (Peonies?), as well as Chinese circular symbols. Some occasional soiling, wear, several tears, a few snaps missing, a later repair under the arm on the right side. Very good. With signed COA from Roger Dreyer, president of *Fantasma*. Sold with a souvenir Litzka coin, and a handbill on thin board ("Coming! The Great Raymond Miracle Man of Magic and Company", some wear, sunning at top).

400/800

Litzka Raymond-Gibson (born Pearl Beatrice Gonser) became the assistant of her first husband, Maurice Raymond ("The Great Raymond"), and eventually began her own magic and musical act. After Raymond's death, she married the author and magician, Walter B. Gibson (1897-1985), creator of *The Shadow*.



561

562. "SILENT" MORA (Louis McCord, 1884 - 1972). **Archive of Personal and Performance Photos of Magician "Silent" Mora.** [Ca. 1910s - 60s; most 1920s - 40s]. A collection of over 70 black-and-white photographs from the personal collection of "Silent" Mora, including many full-length images of the famed sleight-of-hand magician presenting his act in both Asian and Western garb, and performing some of his best-known effects including the Balls in Net, Chinese Sticks, and balancing a ball on the edge of a fan. Several unpublished, both in studio settings and on stages, and other candid photographs with fellow magicians, among them Shirley Quimby, John Mulholland, Howard Thurston, Adelaide Herrmann, Walter Floyd, Tarbell, Frank Ducrot, and Walter Gibson. Many of these images bear notations in ink or pencil on their versos and are SIGNED by Mora. Also Included are several images of other magicians and entertainers, INSCRIBED AND SIGNED to Mora, including pictures of Beatrice Lille (two, both SIGNED), Jay Palmer, Joe and Anne Karson, Irv Weiner (an early bust portrait), Rouclere Jr., Rita Rio, Cliff Hard, Al Munroe, Lady Frances, John Grdina, and others. Bulk 10 x 8" with glossy finishes, most in good condition or better with age-expected wear and faults. A unique and important collection related to the life and career of this important American magician.

1,500/2,500

Now best remembered for his "Balls and Net" routine and the Wand Spin that bears his name, "Silent" Mora was an accomplished magician who flourished in the vaudeville era, performing in Asian garb and presenting a wide range of tricks, including feats accomplished by delicate sleight-of-hand maneuvers, as well as apparatus tricks. He also worked in Chautauqua and Lyceum fields, and in later years, in the school show field. Mora's later years were spent in and around Boston, where he became a fixture at local magic events. It was in those days he constructed several specialties, most notably a version of the Chinese Sticks made from real bamboo, painted by hand, and typically inscribed by Mora on the flat side with one of several "wise" aphorisms, among them, "More men drown in the bowl than in the sea."



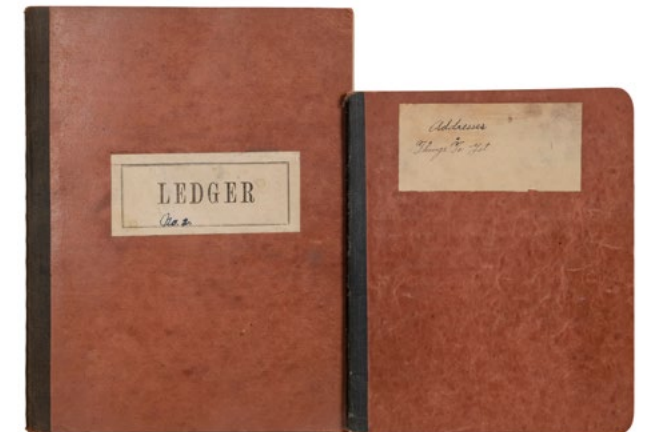
562

563. MORIN, John. **Two manuscript notebooks of magic trick instructions and a source book of addresses to magic shops and Magicians.** [N.p., 1915]. A ledger (approximately 10 1/4 x 8") with alphabetic tabs at the outer margin (from "M" to "Z"). With extensive notes (in pen and occasional pencil) on tricks, including "Passes", "Palming", "Forces", "Stacking 3 Cards", etc., with notes about patter during the act. A few hand-drawn sketches, and several pages with printed or mimeographed pages of instructions affixed. Original cloth-backed plain stiff-paper wrappers (rear wrapper has about 1/4 neatly cut out. Printed label ("Ledger") on front cover. Some wear, soiling. Very good. With Morin's address book (approximately 8 1/4 x 7"). Manuscript pencil notes of addresses and "things to get", mainly organized alphabetically, on lined paper. A few blank or partially-used pages. Original cloth-backed plain stiff-paper wrappers (manuscript label on front). Some wear, soiling. Very good. An interesting look at a magician's personal notes and source book from the early twentieth century.

200/300

564. NIXON, WJ ("Doc") (1884 - 1945). **Portrait of "Doc" Nixon, Inscribed and Signed.** [Ca. 1928]. Bust portrait of the Brooklyn-based plumbing contractor who went on to perform Okito's act and popularize the "Where do the Ducks Go?" effect. Sepia tone with matte finish. 10 x 8". Stains in lower margin. INSCRIBED AND SIGNED to "Silent" Mora, "To my dear Clever Mora, Successful Pal, always, Doc Nixon. "No Duck. No Duck.""

100/200



563



564

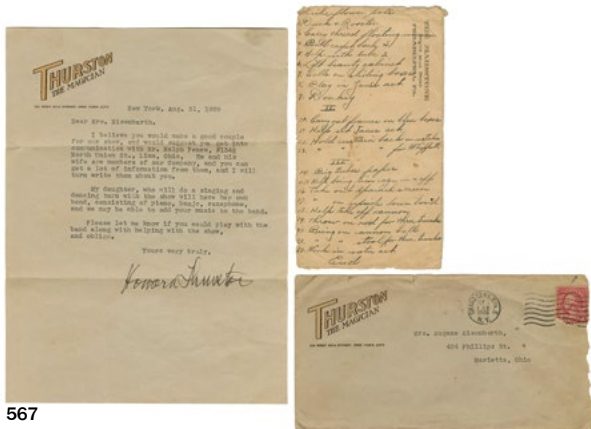




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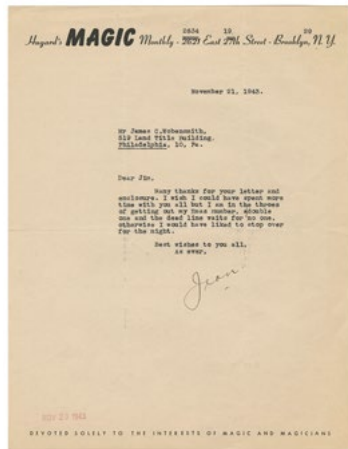
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567

565. [ROBERT-HOUDIN, Jean Eugene (1805-1871)]. **Porcelain Magician Statuette.** Spain: Lopez Moreno, ca. 1884. Hand painted sculpture based on a likeness of the French “father of modern magic”, Jean Eugene Robert-Houdin. A boy stands behind the magician, assisting him by handing items to him for production. Approximately 20” high. Hallmarked on bottom. Some mild wear, statuette is missing a dove and a prop bottle on the left side, crystal ball has been re-attached. Very good.

700/900



568

566. RABOID, Rajah (Maurice Kitchen, 1896 – 1962). **Inscribed and Signed Photograph of Crystal Gazer Rajah Raboid.** [Ca. 1915]. Full-length matte-finish portrait of the mind reader in turban and costume, holding a crystal ball in one hand while his assistant looks on from the left. 10 x 8”. INSCRIBED AND SIGNED boldly in ink to “Silent” Mora by Raboid. Near fine.

100/200

567. THURSTON, Howard (1869-1936). **Typed Letter Signed to Mrs. Eugene Eisenbarth.** New York: Aug. 31, 1928. On Thurston’s personal stationery, one page, 8vo. Approximately 9 x 7”. Toned, some occasional thumbsoiling, old folds. Thurston offers Gene and Jo a job as musicians and assistants (“I believe you would make a good couple for our show, and would suggest [sic] you get into communication with Mr. Ralph Pence... My daughter, who will do a singing and dancing turn with the show will have her own band, consisting of piano, banjo, saxophone [sic], and we may be able to add your music to the band.”). With the original mailing cover. Together with a manuscript list of jobs/tasks performed course of the Thurston show, presumably in the hand of either Gene or Jo (Eugene Eisenbarth or Florence Josephine Eisenbarth), with act breaks and enumerating 22 total jobs (“1. Strike Flower Pots 2. Duck + Rooster 3. Carry thread floating woman. 4. Pull carpet back 5. Help with tube 2.”) With a Thurston throw-out card, and an excerpt from *The Saturday Evening Post* about Thurston. See also lot 537.

500/1,000

568. WOBENSMITH, James C. (1879-1973). **A group of autographs and photos by and to Wobensmith.** Including: Autograph Letter Signed. Philadelphia: August 3, 1956. Addressed to Mr. Mell Missmer. Although this is on his law firm’s letterhead, this letter is about directions for a magic trick. Signed “Jim Wobensmith” at the bottom. Approximately 11 ½ x 8”. Some toning, 1 horizontal crease, light wear. And HUGARD, Jean (1871-1959). Typed Letter Signed. Brooklyn: November 21, 1943. Addressed to James C. Wobensmith. On Hugard’s letterhead. Signed “Jean”. Toning, 2 vertical and 1 horizontal creases, inkstamp in lower left corner; in this letter, Hugard is thanking Wobensmith for his letter. With two photographs of Wobensmith, one in later life (approximately 7 x 5”), and another (cut into an oval) of Wobensmith in his Harvard sporting clothes (approximately 5 ½ x 4”). Some general wear, else very good.

200/400

*Wobensmith was the personal attorney for Howard Thurston (1869-1936). He was also an excellent magician in his own right, and famous for his version of the venerable Afghan Bands trick.*

END OF SALE

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Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$4,999.00	\$200.00
\$5,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

**Note: the auctioneer may modify the increments at any time.**

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**Third-party shipping.** Certain large, high-value, and fragile items will require the services of a professional packing and transportation company, or pick-up directly from our gallery. We suggest that you contact our Shipping Department before the sale for advice on the shipping and handling requirements that apply to the lots of interest to you.

If third-party shipping is chosen by the buyer or required by Potter & Potter, the buyer will arrange for removal of the merchandise from P&P within 15 days following the sale and must communicate and coordinate removal arrangements with P&P during regular business hours (Monday – Friday, 9am – 5pm).

Arrangements for third-party transportation are the responsibility of the buyer. We will not be responsible for the acts or omissions of carriers and packers whether recommended or not by us. Property will not be released to the shipper without the buyer's written consent and until payment has been made in full. Unless otherwise agreed, all purchases should be removed by the 15th day following the sale.

**Risk of loss or damage in shipment.** Any risk of loss or damage to the shipment through a third party carrier, once the item is removed from Potter and Potter, is at the risk of the buyer, and Potter & Potter is not liable for loss or damage of these items.

**Ship to address.** The winning bidder is responsible for providing Potter & Potter with an accurate address for the order destination as well as specific instructions for delivery.

**Shipping costs.** Shipping costs include charges for labor, materials, insurance, as well as actual shipper's fees. Buyer agrees to reimburse Potter & Potter the difference if actual shipper's fees exceed the invoice amount.

**Storage fees.** Potter & Potter will charge a storage fee of \$50 per week for any orders awaiting payment and/or removal for more than 15 days following the auction date. This cost shall constitute a lien against such property, which may be removed to a public warehouse at the risk, account, and expense of the purchaser.

**International shipping.** Potter and Potter ships internationally. All shipments will include an itemized invoice with the actual and correct purchase totals including the buyer's premium and shipping cost. International buyers are responsible for knowing their country's laws on importing items as well as paying all customs and duties fees on purchased items.

**Non-Payment** – If we do not receive payment in full, in good cleared funds, within seven (7) business days following the sale, we are entitled in our absolute discretion to exercise one or more of the following measures, in addition to any additional actions available to us by law: (1) to impose a late charge of one and a half percent (1.5%) per thirty (30) days of the total purchase price, prorated to commence on the date of the sale; (2) to hold the defaulting buyer liable for the total amount due and to begin legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law; (3) to rescind the sale; (4) to resell the property publicly or privately with such terms as we find appropriate; (5) to resell the property at public auction without reserve, and with the purchaser liable for any deficiency, cost, including handling charges, the expenses of both sales, our commission on both sales at our regular rate, all other charges due hereunder and incidental damages. In addition, a defaulting purchaser will be deemed to have granted us a security interest in, and we may retain as collateral security for such purchaser's obligations to us, any property in our possession owned by such purchaser. At our option, payment will not be deemed to have been made in full until we have collected funds represented by checks, or in the case of bank or cashier's checks, we have confirmed their authenticity; (6) to offset against any amount owed; (7) to not allow any bids at any upcoming auction by or on behalf of the buyer; (8) to take other action as we find necessary or appropriate.

## LIABILITY

**Condition Reports** – Potter and Potter Auctions, Inc. is not responsible for the correctness of any statement of any kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, completeness, condition, attribution, authenticity, rarity, importance, medium, provenance, prior ownership history, or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

**Purchased Lots** – If for any reason a purchased lot cannot be delivered in the same condition as at the time of sale, or should any purchased lot be stolen, mis-delivered or lost prior to delivery, Potter and Potter Auctions, Inc. shall not be liable for any amount in excess of that paid by the purchaser.

**Legal Ramifications** – The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in Illinois. If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

**Discretion** - Any and all of the conditions may be waived or modified in the sole discretion of Potter and Potter Auctions, Inc.

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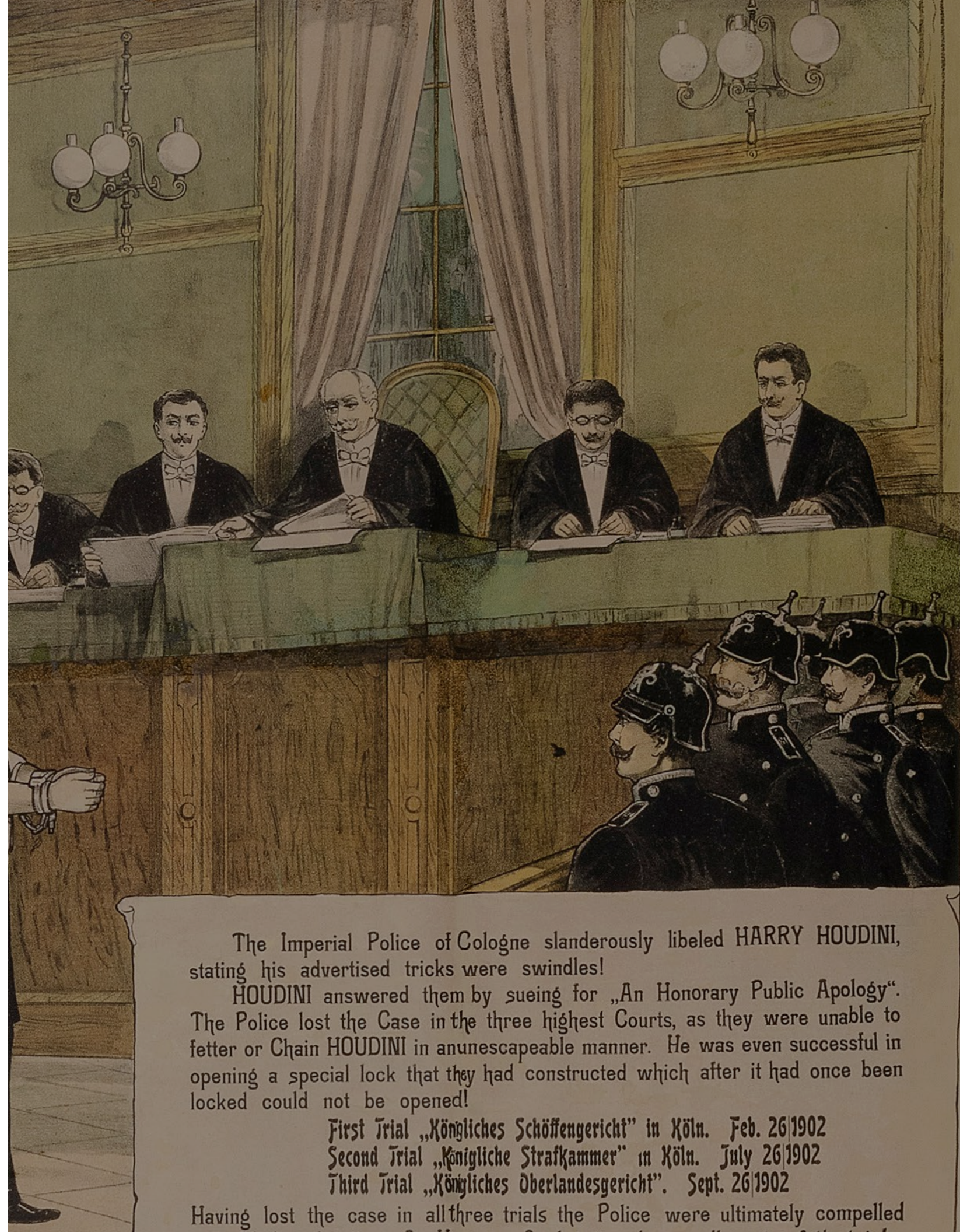
Text: Gabe Fajuri, Nick Diffatte, and Chad Reingold  
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Note: Many supplemental and detailed images of auction lots ~ not shown in the pages of this catalog ~ are available online at [Liveauctioneers.com](http://Liveauctioneers.com), or directly from Potter & Potter.

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The Imperial Police of Cologne slanderously libeled HARRY HOUDINI, stating his advertised tricks were swindles!

HOUDINI answered them by suing for „An Honorary Public Apology“. The Police lost the Case in the three highest Courts, as they were unable to fetter or Chain HOUDINI in an unescapeable manner. He was even successful in opening a special lock that they had constructed which after it had once been locked could not be opened!

First Trial „Königliches Schöffengericht“ in Köln. Feb. 26/1902  
Second Trial „Königliche Strafammer“ in Köln. July 26/1902  
Third Trial „Königliches Oberlandesgericht“. Sept. 26/1902

Having lost the case in all three trials the Police were ultimately compelled



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