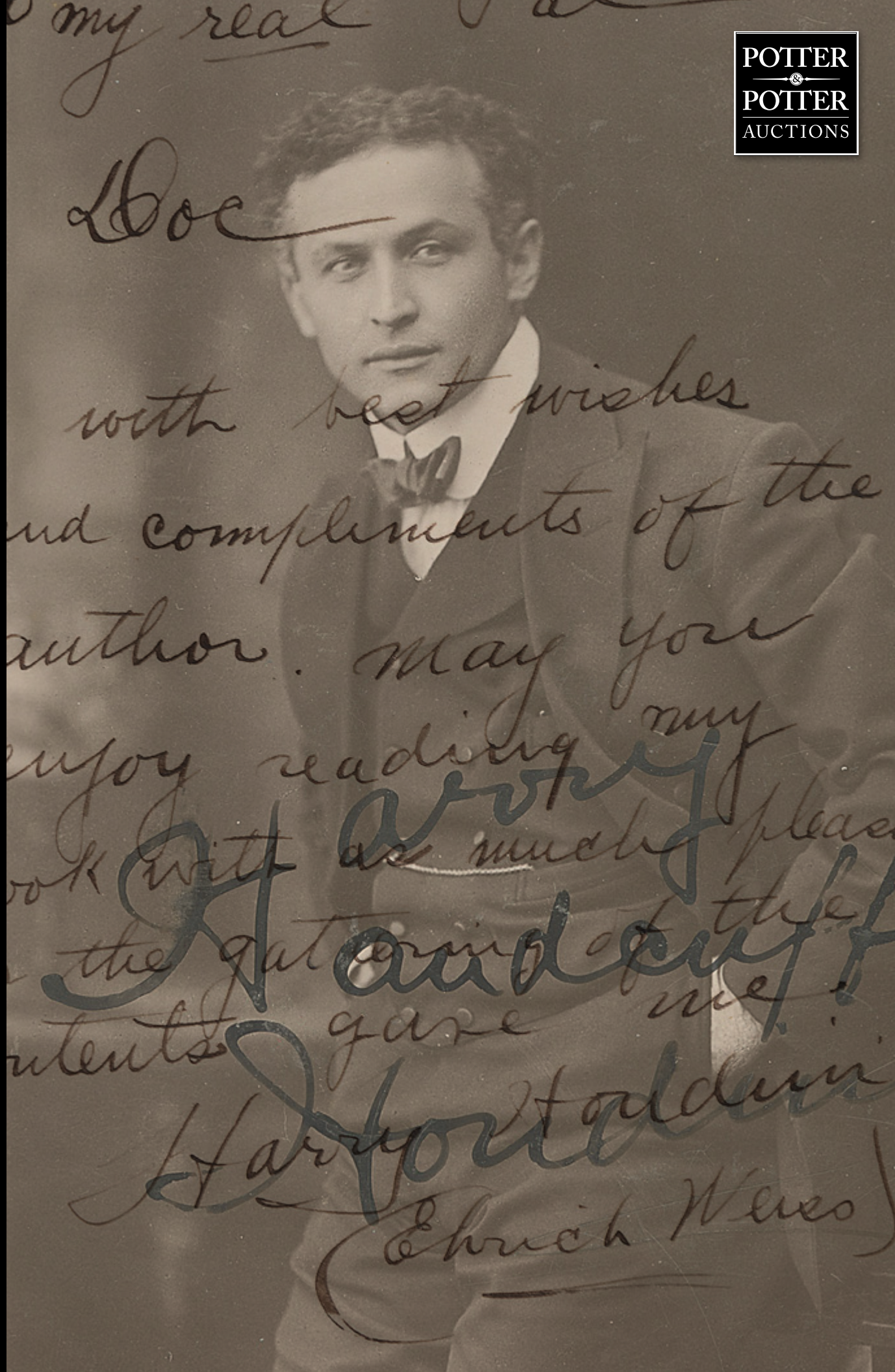


HOUDINIANA & MAGIC MEMORABILIA

APRIL 13, 2024



my real
Love
with best wishes
and compliments of the
author. May you
enjoy reading my
book with as much pleasure
the gathering of the
talents gave me.
Harry Houdini
(Ernie Weiss)



LOT 221

PUBLIC AUCTION #155

HOUDINIANA MAGIC MEMORABILIA

AUCTION

April 13, 2024
10:00am CST

INQUIRIES

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PREVIEWS

April 11-12, 10am–5pm

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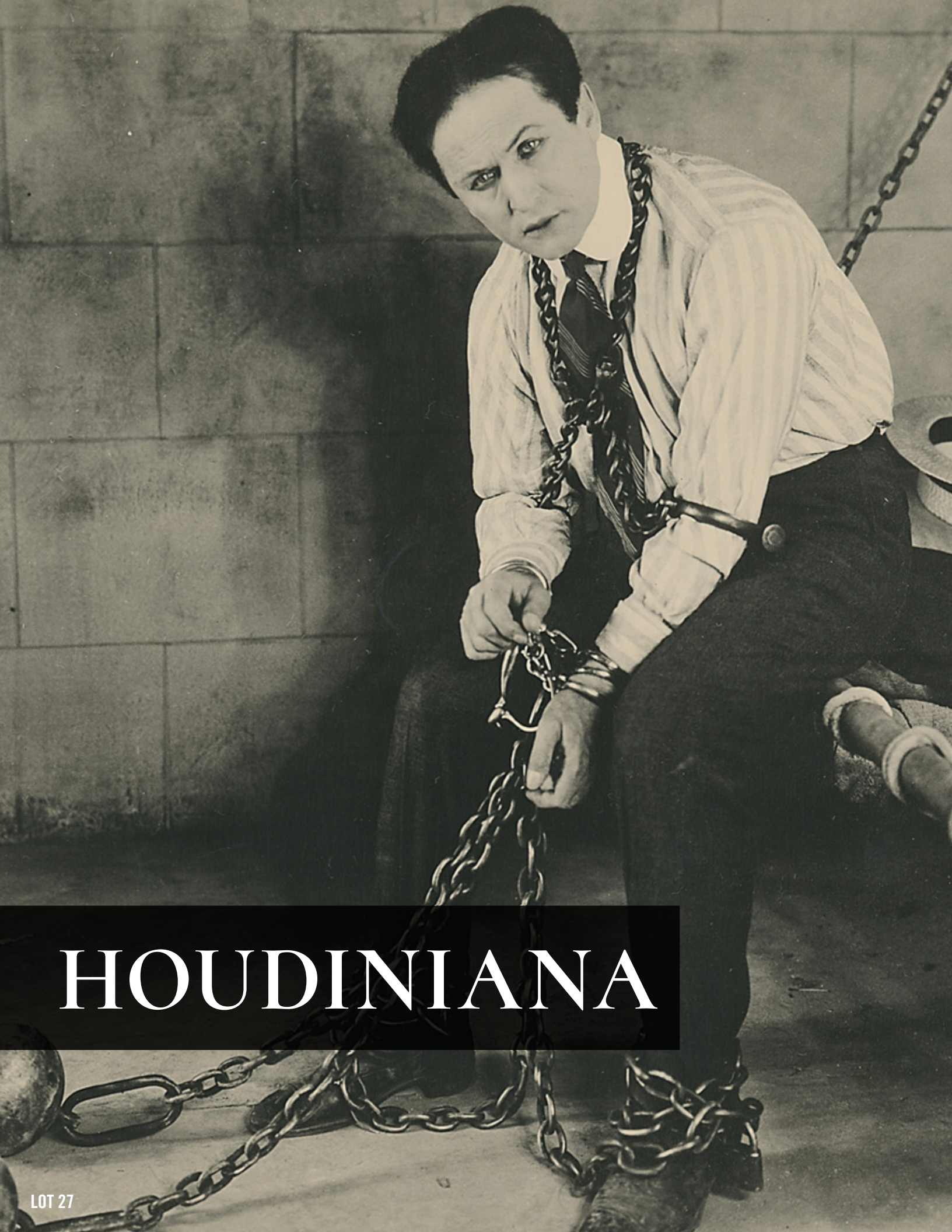
Cover lots: 1 and 14
Back Cover lot: 75

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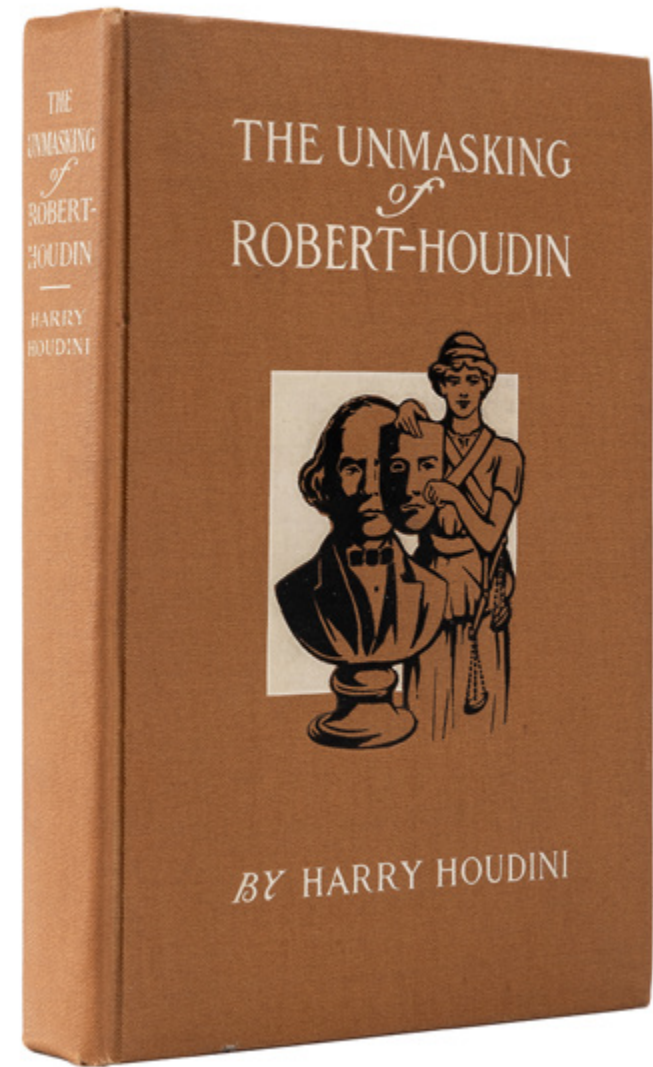


POTTER & POTTER AUCTIONS, INC.
5001 W. BELMONT AVE.
CHICAGO, IL 60641



HOUDINIANA

LOT 27



To my real Pal
Doc
with best wishes
and compliments of the
author. May you
enjoy reading my
book with as much pleasure
as the gathering of the
contents gave me.
Harry Houdini
(Ehrich Weiss)

SIGNED 'EHRICH WEISS'

1. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Unmasking of Robert-Houdin**. New York: The Publisher's Printing Co., 1908. FIRST EDITION. Publisher's brown cloth decorated in white and black. Portrait frontispiece of Houdini guarded by tissue, profusion of plates picturing rarities from Houdini's collection. 8vo. Bright, square, and attractive with only minor wear to bottom of front board; near fine. PRESENTATION COPY IN NEAR FINE CONDITION, AND A TRUE RARITY; inscribed and signed on the ffeep by Houdini, possibly to his brother Leo Weiss, M.D. The inscription reads, in full: "To my real Pal / Doc / with best wishes / and compliments of the / author. May you / enjoy reading my / book with as much pleasure / as the gathering of the / contents gave me. / Harry Houdini / (Ehrich Weiss)."

25,000/35,000

One of perhaps a handful of autographs in Houdini's hand using the Americanized (and widely accepted) spelling of his birth name, Ehrich Weiss. This is the first example we have offered for sale.



1



2

2. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Buried Alive! Egyptian Fakirs Outdone. Master Mystifier. Houdini.** Cleveland: Otis Litho., ca. 1924. Eight-sheet color lithographed poster advertising a sensational stunt that Houdini would never perform - his escape from a coffin buried under mounds of heavy earth. Houdini's head floats above the Egyptian scene featuring The Sphinx. An imposing, impressive, classic, and powerful image. Linen backed. 109 x 89". Expert restoration in upper third and at sheet breaks, a few spots of wear; A-/B+.

8,000/12,000



3. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Romer Leg Irons.** Ca. 1900. Heavy set of fetters with long linkage of chains between them, used to restrain a prisoner by the ankles. From the Radner collection, acquired from Theo. Hardeen, Houdini's brother. Extended length 27". With two keys. Accompanied by a LOA tracing the provenance of the restraints; sold in the "Great Houdini Auction" at CRG Auctions, October 30, 2004, as lot 82.

8,000/12,000

4. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Egyptian Leg Iron.** Heavy cast iron restraint with twisted link of chain stretched between the manacles. Length Approximately 21 1/2". With one later key. Accompanied by a LOA tracing the provenance of the restraints; sold in the "Great Houdini Auction" at CRG Auctions, October 30, 2004, as lot 106.

8,000/12,000



5



6

5. [HOUDINI IMITATOR] CLEMPERT, John (1878 - 1940). **Clempert's Thrilling Adventures**. Birmingham: Moody Brothers, ca. 1910. Three-sheet color lithograph featuring many vignettes of the death-defying stunts modeled on the challenge escapes and outdoor bridge-dives of Houdini. With a central bust portrait of the magician surrounded by text, and including both the Stars and Stripes and Union Jack on the same flagpole. In addition to the escapes, Clempert is pictured in a wrestling arena. 85 1/2 x 39". Linen backed. Restoration at old sheet breaks and to small losses; B. SCARCE; the first we have offered.

4,000/8,000

6. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Portrait of Houdini and his Brother Leopold Weiss**. Circa 1920. Glossy sepia tone full-length image of the brothers, Houdini seated in a carved chair with one leg crossed, and his brother standing beside him with one arm extended over Houdini's head. Framed and glazed to 9 x 6 3/4", sight 6 x 4". Not examined out of frame. SCARCE.

1,000/1,500

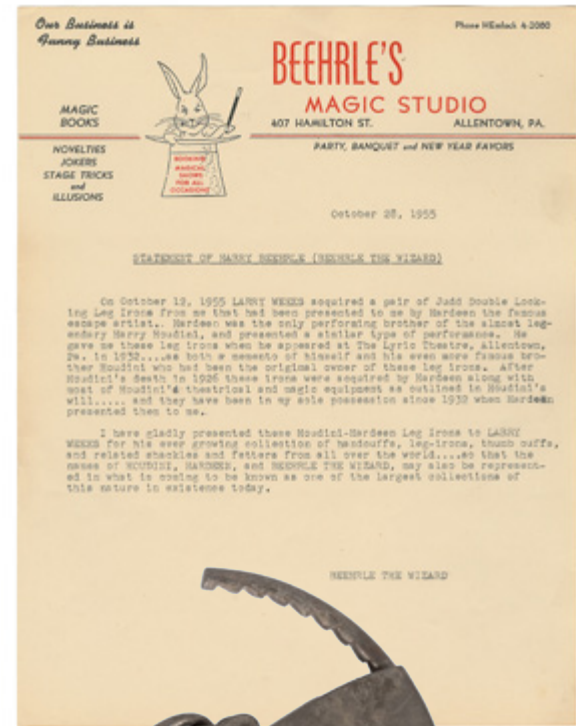


7. [HOUDINI]. **Harry Houdini Judd Leg Irons**. Pair of Judd leg irons, marked by the Mattatuck Handcuff Co., Waterbury, Conn, ca. early 20th century. Overall length 20". With key, retained on string with old paper inventory label. Accompanied by a typed statement of provenance, 28 October 1955, by Harry Beehrle (Beehrle the Wizard), tracing the pair of irons from Houdini to Theo Hardeen to himself, and finally to Larry Weeks: "After Houdini's death in 1926 these irons were acquired by Hardeen along with most of Houdini's theatrical and magic equipment... and they have been in my sole possession since 1932 when Hardeen presented them to me."

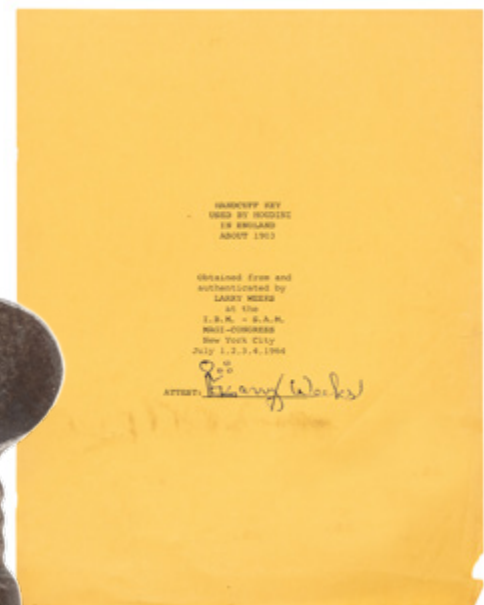
4,000/6,000

8. [HOUDINI]. **Harry Houdini Handcuff Key**. A Darby handcuff key stamped "70" at the end, accompanied by a letter of provenance signed by noted Houdini collector Larry Weeks (1919 - 2014), calling this a key Houdini used in England about 1903, obtained from and authenticated by Weeks at the I.B.M.-S.A.M. Mag-Congress, New York, 1964.

800/1,200



7



8



9. [HOUDINI]. **Signed and Framed Lockpick Display.** Circa 1920. Including Houdini's own lockpicks mounted on either side of a photograph showing Houdini in shackles. Beneath is a matted cigarette card also showing Houdini in shackles and a SIGNED note from Houdini dated 1920. 16 ¼ x 14 ½". Unobstructed and presenting cleanly. Provenance: Collection of Sid Radner; Collection of Maude and Jimmy Collins.

6,000/9,000



10. [HOUDINI]. **Gimmicked Hiatt Leg Irons.** Heavy set of iron fetters used to restrain a prisoner by securing his legs, but this set cleverly modified for quick release without the use of a key. Length 20 ½" when fully extended; shackle diameter approximately 4 ¼". From Ken Klosterman's Salon de Magie, retaining the collection's tags and identification number, and accompanied by several documents including a letter of provenance stating, "These particular handcuffs were among the 1937 restraints from the Heuber IBM collection. The collection was passed on to A.C. Brickell and then to John Morrison ... I was told somewhere there is authentication that these leg irons were used by Houdini in his Detroit water jump. They are gaffed for quick release. No bolts or spring. See April 1937 *Linking Ring*."

400/800

EPHEMERA AND PHOTOGRAPHS

11. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Bust Sculpture.** [Texas, ca. 2008]. Plaster bust sculpture based on the rare original depicting Houdini in a coat and bow tie with a red devil perched on one shoulder, and the text "The original hand cuff king" on the plinth below, framed by a laurel wreath, with Houdini's name at the base of the statue. Painted chalkware, signed by the issuer James Baldauf and numbered "000" under the base. A few chips. One of only a handful manufactured, based on the original from Baldauf's collection.

500/1,000

Baldauf received a vintage version of this bust statuette from Jim Bard, a close friend of Houdini's who worked with the escape artist on the Welsh Brothers Circus in the 1890s. Perhaps three or four original sculptures have survived, and Baldauf produced a small quantity of recreations like this one in the early 2000s, offering them for sale at a high retail price.



12. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Early Houdini Signed Postcard.** Postmarked March 13, 1901, the lithographed postcard depicts a river scene in Dusseldorf, and is addressed in Houdini's hand to Mr. John Thornton Bradford, England. Houdini writes on the recto of the card to Thornton in dark black ink: "March 12 - 1901 / My Dear T. My next address March 16 - 31 is / Orpheum Theatre / Frankfort a/m Germany / Regards / Houdini." Framed with glass on both sides to 12 x 13 ½".

1,500/2,500



13

13. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Inscribed and Signed RPPC of Houdini in Chains.** London: Campbell Gray, ca. 1904. Classic full-length image of the master escape artist in white tie and tails, manacled and chained with a plethora of handcuffs on his wrists. Divided back, postally used. Only minor corner wear. INSCRIBED AND SIGNED charmingly in the right margin, "Love Laughs at Locksmiths" / So does / Harry Handcuff Houdini / Oct 27 – 04."

2,000/3,000



14

14. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **RPPC of Houdini, Inscribed and Signed.** London: Campbell-Gray Ltd., ca. 1904. Handsome three-quarter length sepia tone glossy finish postcard picturing Houdini, in three-piece suit, with his hands thrust in his pockets. Divided back, with lengthy inked message from Rose Bonanno, who lived in Houdini's Harlem brownstone. Very minor wear to edges and corners. CLEVERLY SIGNED in ink by Houdini on the recto: "Harry Handcuff Houdini," using the first block capital "H" as the initial letter of the first two words in the signature.

1,500/2,500

The message from Bonanno states that the card is, "a personal picture belonging to Houdini," indicating that in all likelihood it was discovered among his many papers left behind in the Houdini home after the Bonannos purchased it from Beatrice Houdini in 1927. Rose Bonanno lived in the house until her death in 1979; her inscription is dated Dec. 19, 1956 and is addressed to one "Michael Miller."



15. No lot.

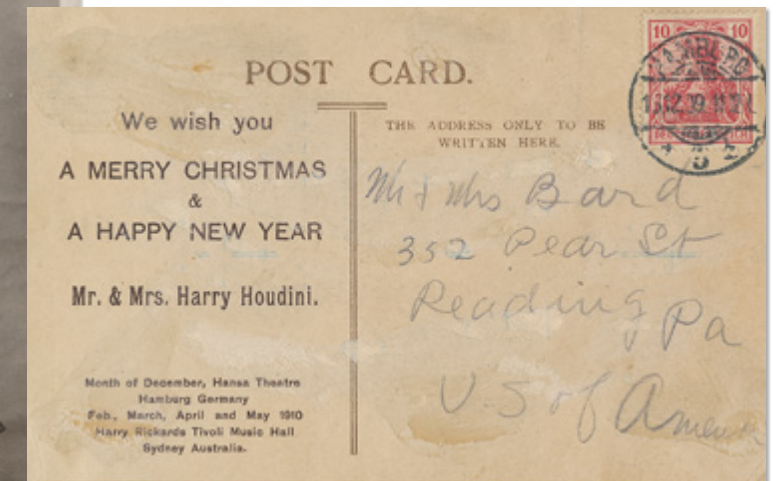
16. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Playing Card Autographed by Houdini.** Circa 1910s. Poker-sized Steamboat Two of Spades signed in ink Houdini diagonally across the face. Red and white plaid back. 3 x 2". Near fine.

1,500/2,500

17. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Real photo portrait postcard of Mr. & Mrs. Houdini.** 1909. Full-length image of Houdini and Bess, the latter sitting in a carved chair. Divided back with pre-printed Christmas and New Year greetings, ADDRESSED IN HOUDINI'S HAND to the Bards "Mr. & Mrs. Bard 352 Pear St., Reading PA U.S of America." Wear from mounting to verso, one corner bumped.

800/1,200

Jim Bard (1871 – 1958) was a slack-wire artist and acrobat who worked on the Welsh Bros. circus with Houdini in 1896. The two entertainers remained close friends until Houdini's untimely death in 1926.



17



16

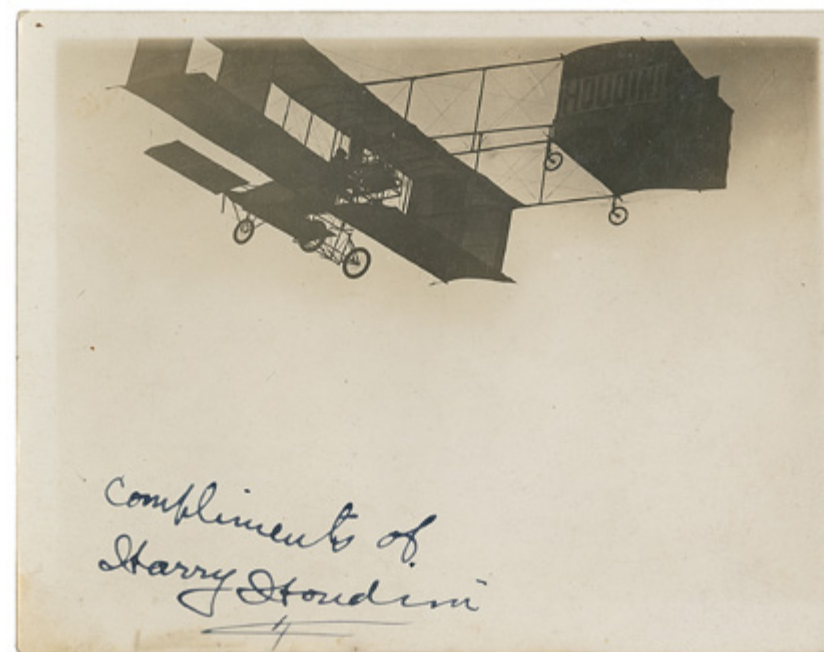


18

18. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Signed Portrait of Harry Houdini.** Harrisburg: Kellberg Studio, ca. 1909. Matte finish sepia tone silver gelatin print bust portrait of Houdini in tails and white tie, gazing intently at the camera. 7 x 5". A RARE image. Crisp, bright, and unblemished; near fine. INSCRIBED AND SIGNED in ink by Houdini below the likeness, "sincerely Yours / Harry Houdini."

3,500/5,000

This portrait was used as an illustration on the cover of a scarce variant edition of the pitchbook Life, History and Handcuff Secrets of Houdini.



19

19. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Signed Photograph of Houdini Piloting his Biplane.** [Australia], 1910. Candid snapshot depicts the Voisin biplane piloted by Houdini on what was, arguably, the first flight in Australia at Digger's Rest. The tail of the plane bears Houdini's name in large block capital letters, and the silhouette of the magician is visible at the helm of the vessel. 3 1/4 x 4". Only very minor wear; near fine. SIGNED in ink at the bottom, "Compliments of / Harry Houdini."

2,000/3,000



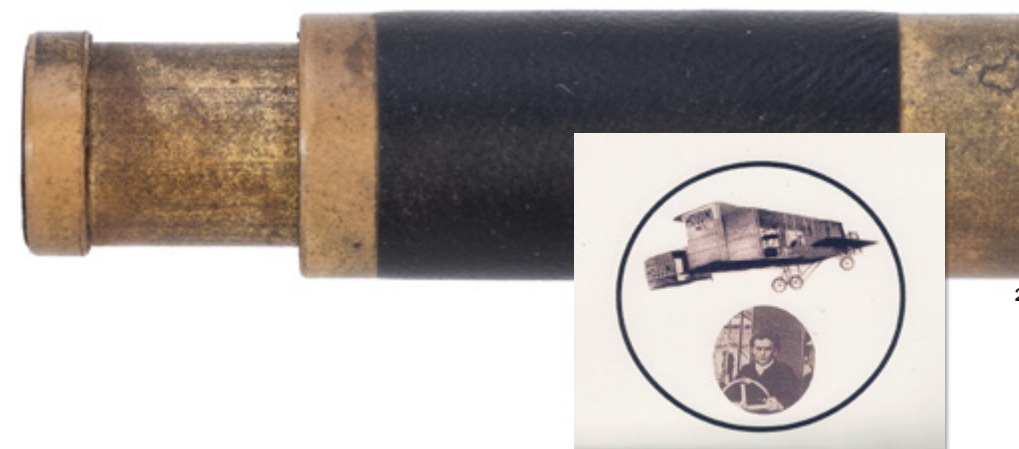
20

20. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Stanhope Lens Viewer.** France, ca. 1911. Miniature brass optical viewer through which contains a micro-photograph of Houdini making his historic flight at Digger's Rest in Australia. Here, Houdini is pictured both in mid-flight in his biplane, and in a separate posed close-up shows Houdini behind the controls of the plane. The word "FRANCE" is embossed around the viewing end. Uncommon.

800/1,200

21. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Signed RPPC of Houdini, With Lengthy Inscription.** Right-facing portrait of Houdini in a wide-brimmed hat and wearing a bow tie, with the caption in the lower margin reading, "Harry Handcuff Houdini." Divided back, postally unused. Gentle corner rounding; very good. BOLDY INSCRIBED AND SIGNED in ink across the likeness: "Harry Handcuff Houdini April 8/1911 Huddersfield."

1,800/2,500



21



292

22. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini TLS on Pictorial Letterhead.** Dated Feb. 28, 1912. Houdini writes to one Mr. Hersfeld, stating in part, "Sorry that I did not get see more of you at Hammersteins [sic], but you "vanished" before I knew what was what." The second post-script of the letter gives the reader information about one of his famous publicity stunts: "I am advertised to break jail in Trenton N.J. in two weeks time and if you would like to see a really marvellous "escape" let me know and I'll get you in to see it take place. H.H." Boldly SIGNED in pencil, "Harry Houdini." Matted and framed to 17 x 23", with a later photograph of Houdini inspecting leg irons and chains on the ground before him. Old folds and wear visible, but not examined out of frame.

2,000/3,000

23. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Carbon TLS from Houdini to the Chicago Breeze.** Dated Jan 16, 1916 Houdini writes to the editor of the paper regarding a recent article by William J. Hilliar, stating in part, "...it is so full of misstatement, that my old and esteemed friend imagines that he can make statements on paper that he makes on the Balleyhoo [sic] for Side Show openings." Houdini continues, "... Nelson Downs did not open the door for magicians in Europe, Carl Hertz and Imro Fox appeared in England before Downs was born to the world of magic." The letter goes on to take Hilliar to task for other claims including translating a work of Robert-Houdin, Philippe, and his own work, *The Unmasking of Robert-Houdin*. One 4to sheet, with the carbon signature of Houdini at the foot. Chips in margins. A revealing piece of correspondence.

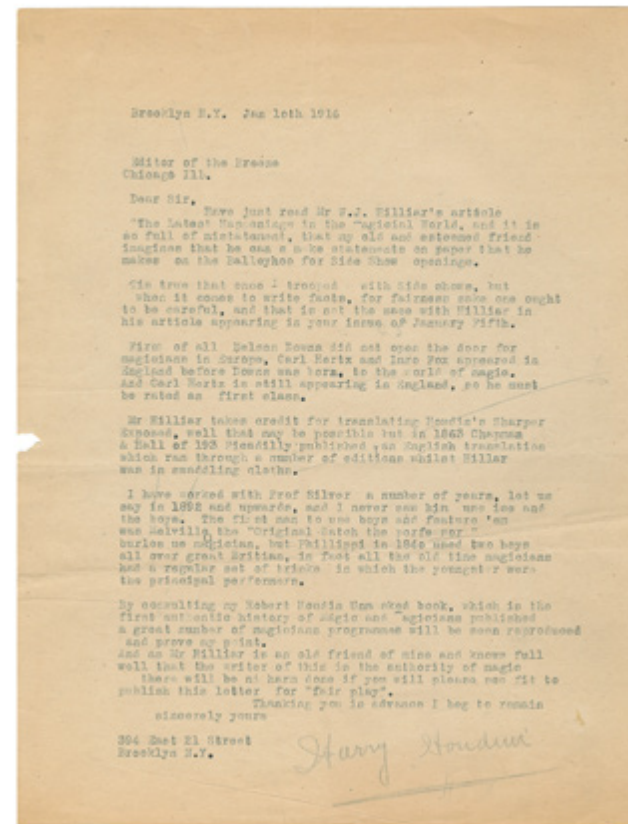
150/300

24. [HOUDINI]. BENOVA, Paul. **Three Typewritten and Published Articles on Houdini.** 1946. Including three carbons of typewritten biographical articles on Houdini by Paul Benov accompanied by the first three issues of *Magic is Fun* in which they appeared. Together with a letter from the publisher, David Robbins, specifying compensation for the articles. Typewritten articles with edge wear and fragility, a few chips affecting text, else good condition.

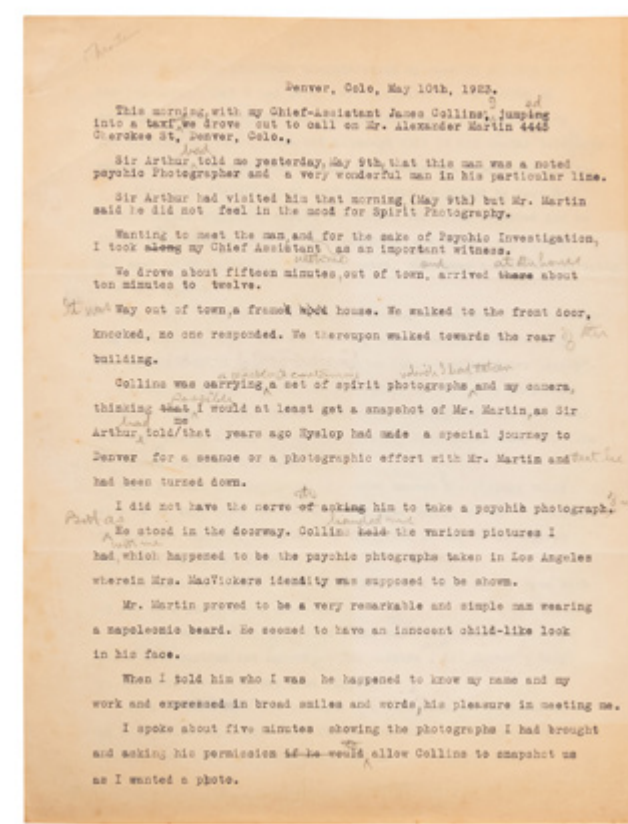
300/600

25. [HOUDINI, Harry (Erik Weisz, 1874 - 1926)]. **Typed Manuscript Regarding Fraudulent Spirit Mediums with Holographic Corrections.** Dated May 10, 1923. A five page, typewritten manuscript to Houdini describing his initial encounter with the psychic photographer, Alexander Martin after being referred by Sir Arthur Conan Doyle. Houdini highlights the skepticism he felt about the psychic's practice, which later proved valid as Martin is now regarded as a fraud. Other details include the activities of his trusted assistant James Collins, ("Collins was carrying a set of spirit photographs and my camera, thinking that I would at least get a snapshot of Mr. Martin..."). Replete with considerable penciled marginalia including corrections, likely in the hand of one of Houdini's secretaries. Five type 4to sheets, bound with adhesive in the upper left corner. A few minor chips to extremities, but very good overall condition. With custom archival folder. A revealing and important document related to Houdini's quest for the truth in regards to communication between the living and the dead.

2,000/4,000



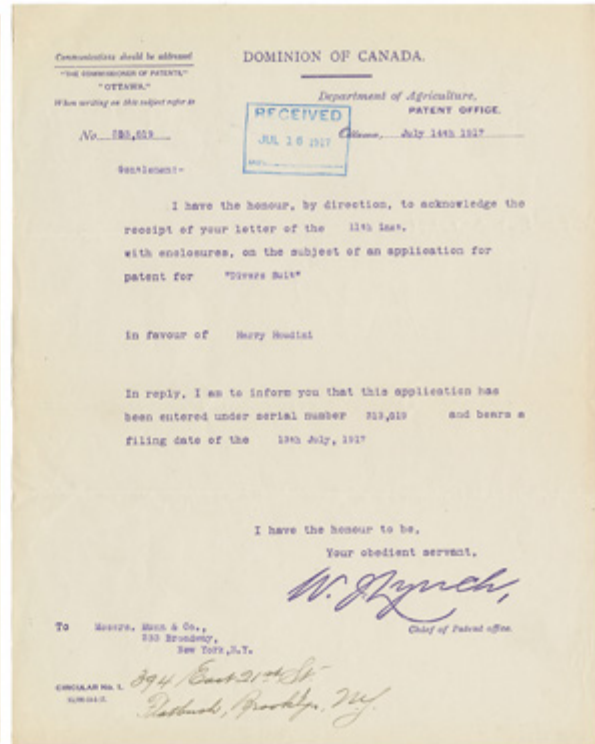
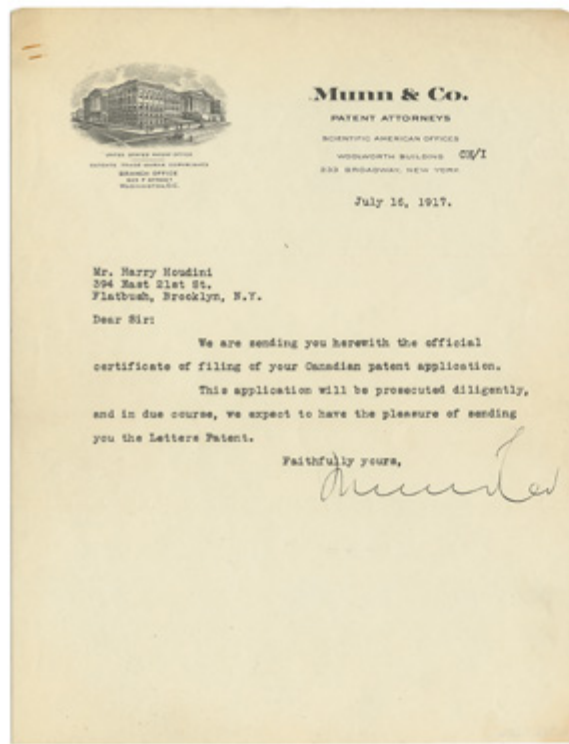
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25



24



26



27

26. [HOUDINI] Diving Suit Patent Correspondence. Two TLSs related to Houdini's diving suit patent, the first dated July 14, 1917 and issued from the Dominion of Canada registering the patent in that country; the second, dated July 16, 1917 issued by the patent attorney firm of Munn & Company regarding the filing of said patent application in Canada, noting that the previous letter granting the patent is enclosed. Two 4to sheets, old folds, both signed.

250/500

27. HOUDINI, Harry (Erik Weisz, 1874 - 1926). Harry Houdini Jail Cell Photograph. Los Angeles, 1918. Classic image used to publicize Houdini's serial movie *The Master Mystery*. The escape artist sits on a prison cell cot wearing cuffs, leg irons, and shackles. 8 x 10". Very good.

400/800



28

28. [HOUDINI] Portrait Postcard of Lila Lee, Inscribed by Houdini. Circa 1919. Delicately tinted oval portrait printed postcard of the movie star with her name printed below the likeness. Divided back, postally unused. Near fine. INSCRIBED and INITIALED by Houdini ink on the recto: "Lila Lee / 'Beverly West' / Terror Island / HH."

1,000/2,000

29. HOUDINI, Harry (Erik Weisz, 1874 - 1926). Portrait Postcard of Houdini, Incribed and Signed. Circa 1919. Oval portrait of a smiling Houdini, delicately hand-tinted, with his name printed below the likeness. Divided back, postally unused. Near fine. INSCRIBED in the upper right by Houdini: "signed / May 10/1920" and SIGNED on his wide collar, "Houdini." A companion to the preceding lot.

1,500/2,500

30. HOUDINI, Harry (Erik Weisz, 1874 - 1926). Signed Bust Portrait RPPC of Houdini. Postmarked March 12, 1921. The recto bears a glossy profile bust portrait of Houdini in his prime, the recto, postally used, is printed with the message, "If you like the "Master Mystery" please ask the manager of your theatre when the next HOUDINI" picture will be shown here." Gently rounded corners, a few faint marks to face, very good overall. BOLDLY SIGNED on the recto in large black letters, "Houdini." The first we have offered, and the first we have seen with this printing on the verso advertising Houdini's serial film.

1,500/2,500



29



30



31

31. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Signed Houdini New York Hippodrome Program.** (New York), 1919. Five-cent staple-bond souvenir program, orig. color wraps, with a photo of Houdini reproduced inside. Pencil notations to wraps and interior indicating Houdini "was making picture." 4to, wraps mended. INSCRIBED AND SIGNED on the cover in pencil by Houdini, and with his name inked below the image, possibly in the hand of his wife, Beatrice.

2,000/3,000

32. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Grim Game Promotional Brochure.** New York: Famous Players-Lasky, (1919). Two-color illustrated brochure with photographs from the film and artist's renderings of scenes. 11 3/4 x 9". Bound in the August, 1919 issue of *M.U.M.* magazine, as issued. UNCOMMON in this state.

500/800

33. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Portrait of Harry Houdini.** Circa 1920. Left-facing half-length sepia tone image of the master magician and escape artist in coat and black bow tie. 8 x 6". Two stains in image, corners clipped. Verso rubber stamped "Harry Houdini" and "Houdini / Harry Houdini Collection / Original" above and below old inked note identifying Houdini. A handsome image.

500/1,000

34. [HOUDINI] GOLDSTON, Will (Wolf Goldstein, 1878 - 1948). **Society of American Magicians Life Membership Certificate, Signed by Houdini.** [New York], 1920. An engraved presentation certificate gifted to British magician and author Will Goldston making him Life Member of the S.A.M., indicating his card number as 182 and his Life Member number as 35. Goldston's name appears at the center in fancy calligraphic script. The embossed red seal of the Society is affixed in the lower left. In the original presentation mat (browned), 13 x 15 1/2". BOLDLY SIGNED in ink by Goldston, Secretary H. Rea Fitch, and the President of the S.A.M., Harry Houdini. RARE; the only example of this certificate we have encountered or traced at auction, and with a bold and sharp Houdini autograph.

4,000/8,000

35. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Signed Magicians' Club Dinner Program.** [London], 1920. Attractive folding program and menu printed on stiff cardstock, issued for a presentation to Houdini, the President of the organization, at London's Savoy Hotel on Feb. 8, 1920. 6 1/4 x 4 1/2" folded size. Old magazine photos pasted to rear panel. SIGNED in ink and pencil by many of the attendees, including Houdini, David Devant (in a very shaky hand), Arthur Prince, Joe Hayman, Harry Day, Hermalin, Will Goldston, G.W. Hunter, Chris Van Bern, and Maurice Raymond. A choice gathering of autographs.

2,000/4,000

Though Houdini served as President of the Magicians' Club for years, the chairman of this event was Maurice Raymond, a fellow American magician with whom Houdini frequently battled. Raymond was one of many magicians who presented escape stunts as part of his show, a fact Houdini was none too happy with. Joe Hayman, one of the other signers of this program, was an early friend and co-star of Houdini's who went on to success as a vaudeville comedian. Hayman's brother was instrumental in Houdini's early days. Harry Day was a British theatrical impresario who managed Houdini in the early years of the twentieth century during his initial rise to fame.



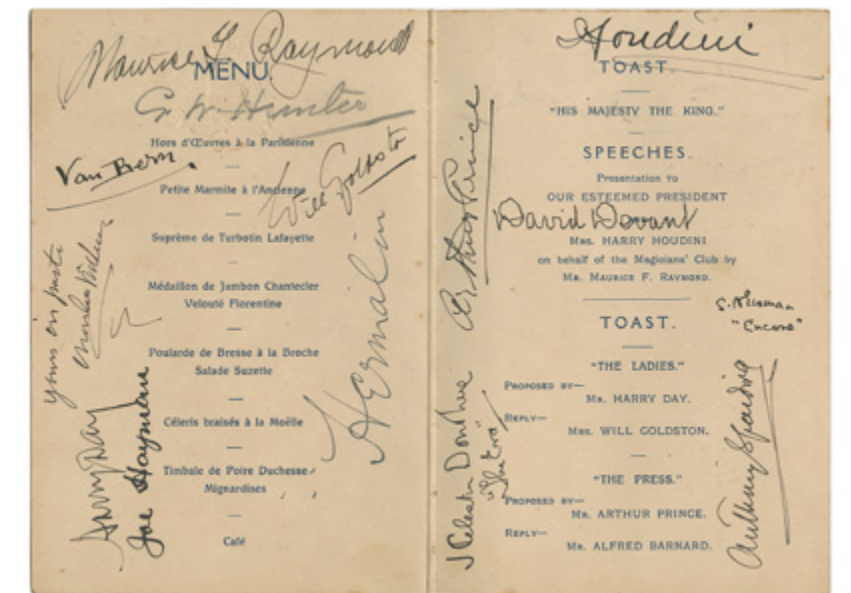
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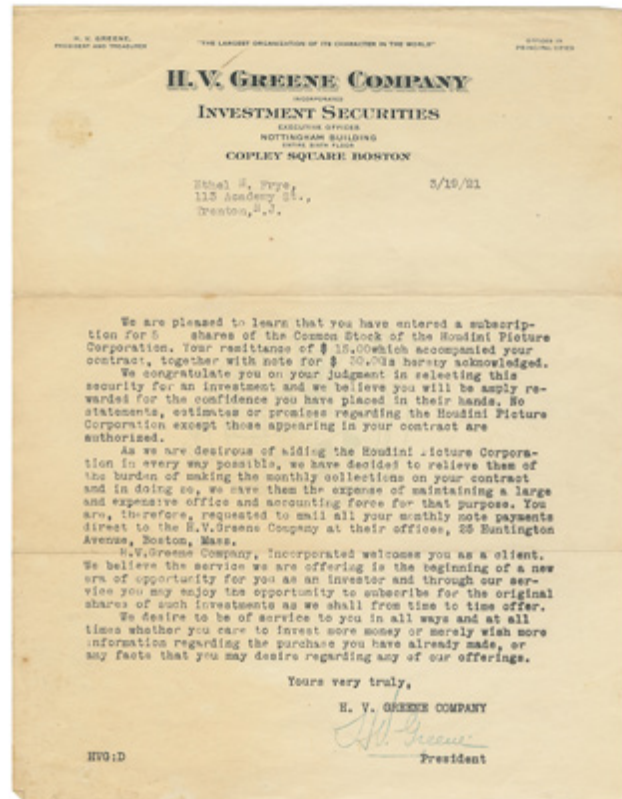
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33



35



36



37

36. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Signed Houdini Picture Corporation Stock Certificate.** Engraved stock certificate for five shares to Ethel N. Frye, number 1350. Dated October 1, 1921 and stamped as registered with the Citizens National Bank of Boston. 8 1/4 x 11 1/2". SIGNED "Harry Houdini" as company president and countersigned by Harry H. Poppe as assistant treasurer. Folds, some dampstains; very good. Sold together with: the original TL sent to Ethel N. Frye from H.V. Greene Investment Securities, bearing the rubber-stamped signature of Greene, presenting the stock certificate to the holder of the shares. This is the first example of the introductory letter we have encountered.

3,000/5,000

37. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Smiling Portrait of Harry Houdini.** Circa 1921. Attractive matte finish sepia tone portrait of the escape artist, as used on the cover of later editions of his *Adventurous Life of a Versatile Artist* pitch book. 7 x 5". Stamps to verso read "Houdini / Harry Houdini Collection / Original." Near fine. From the Jay Marshall Collection.

300/600

38. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Typed Letter to a Fellow Magician, Signed.** Dated June 5, 1921, Houdini writes in a humorous tone to "F.J.W." (likely Francis J. Werner, a fellow magician). It reads, in full, including original typographical errors, "Just to inform you that at [last] nights meeting you proposed you for membership in Society of American Magicians, as you qualify with your vanishing Doglet, and Spirit etc and so on. Drop in when the "Ghost moves you." Regards, [SIGNED] Houdini." Pencil at the top of the letter in Houdini's hand is the phrase "Rush letter." Typed on a sheet of Houdini's printed letterhead bearing his New York address, the missive framed together with two later photographs of the magician and an engraved presentation plaque. Overall dimensions of 17 x 29". Not examined out of frame.

1,500/2,500

39. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Boy's Cinema Famous Heroes Houdini Trade Card.** [England], 1922. Pictorial souvenir card issued with the March 25, 1922 issue of Boys' Cinema and featuring Houdini, in chains and shackles, on the recto, with a short biography to the verso. 2 7/8 x 1 3/4".

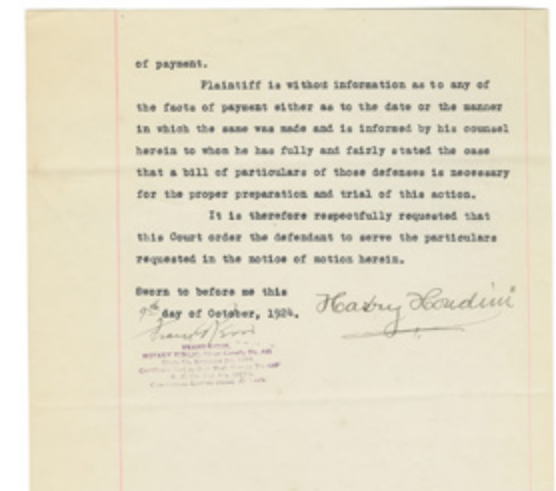
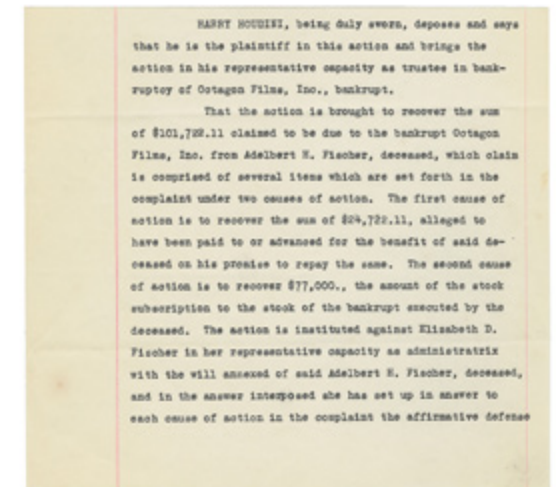
100/200

40. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Signed Legal Statement.** (New York), 1924. Two trimmed typed pages relating Houdini's involvement in the bankruptcy of Octagon films; Houdini affirms that he has no information as to the financial matters of the firm. The document requests a list of payments and information so that he might prepare for a forthcoming trial. BOLDLY SIGNED by Houdini and notarized, including the notary's rubber stamp dating the document to 1924.

2,000/3,000



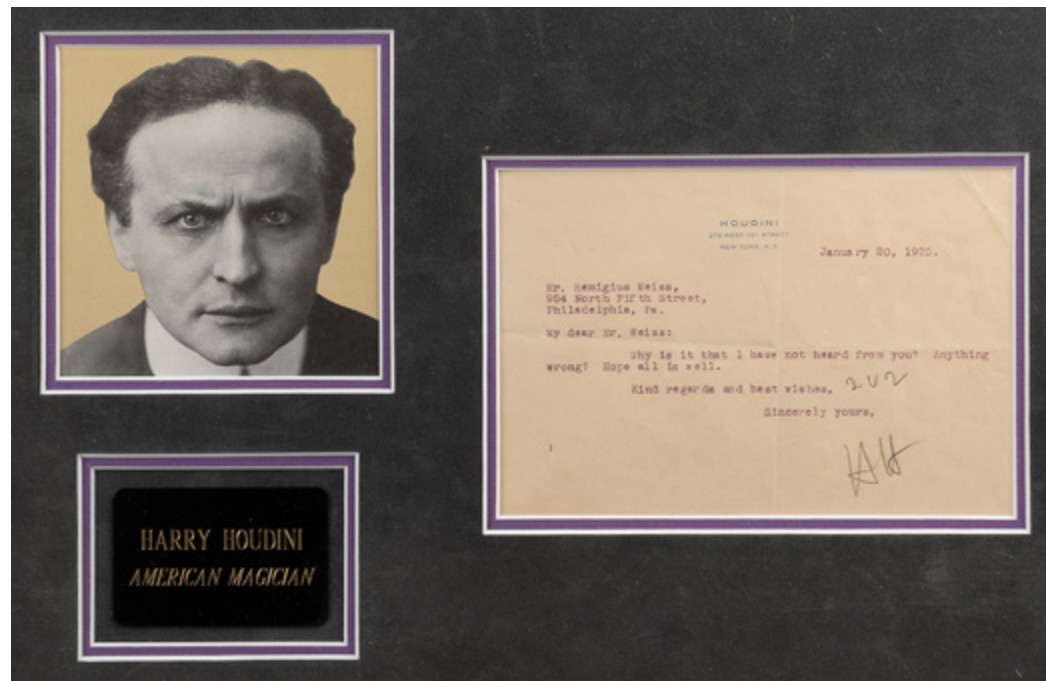
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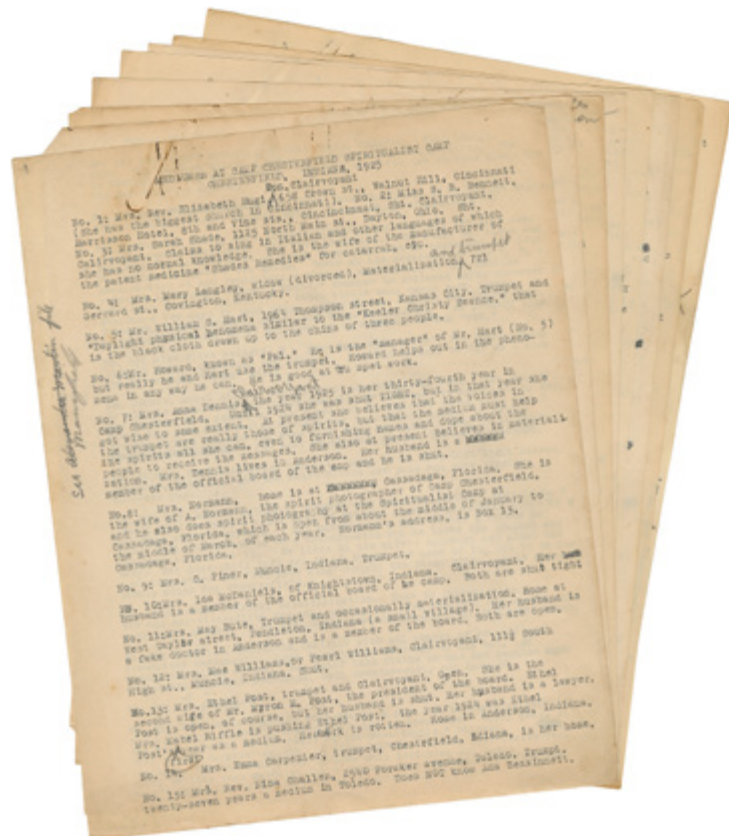
38



41

41. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Typed Letter to Remigius Weiss.** Dated January 20, 1925 and typed on Houdini's lettered notepaper bearing his New York address, he writes, in full: "Why is it that I have not heard from you? Anything wrong? Hope all is well." INITIALED in pencil below the salutation, "HH." Matted and framed together with a later printed photo of Houdini and an engraved plaque bearing his name. 16 x 20" overall. Not examined out of frame.

1,500/2,500



42

42. [SPIRITUALISM] **Eight-Page Report and TLS to Houdini Regarding Spirit Mediums.** The first portion a five-page TLS signed "George" in pencil and dated Sept. 4, 1925. The letter reports in great detail the writer's interactions with an unknown person, identified only as "B," and also alludes to a man who is presumably Walter Franklin Prince, a parapsychologist who worked with Houdini, Dr. Crandon (the husband of Margery the Boston medium), the *Banner of Light* and other topics directly related to Houdini's deep interest in spiritualism.

The other three sheets record details of some thirty-five spiritualists working and living at (or near) Camp Chesterfield, a community of mediums in central Indiana. The writer provides illuminating details to Houdini regarding the addresses of these mediums and information about their personal beliefs ("At present she believes that the voices in the trumpet are really those of spirits, but that the medium must help the spirits all she can, even to furnishing names and dope about the people to receive the messages. She also at present believes in materialization.") Together eight 4to sheets, neatly typed, with numerous penciled corrections and underlining in blue pencil throughout, some possibly in Houdini's hand. A revealing and possibly unpublished tranche of information regarding Houdini's anti-spiritualist crusade.

2,000/3,000



43

43. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Straitjacket Escape Photograph, Signed.** Dated in Houdini's hand on May 9, 1925, the glossy image shows the famous magician suspended by his ankles from a crane and struggling to escape from a straitjacket. 10 x 8". Mounted to a plain sheet of paper, with minor chips to corners of image, else very good. Boldly INSCRIBED AND SIGNED in ink at left, "To F.W. Brown / Best / wishes / Houdini / May / 9 / 1925."

4,000/6,000

Seldom have we encountered candid photographs of Houdini in performance that are inscribed and signed by the magician.



44



45

44. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Final Tour Theater Program.** Week of October 19, 1925 for an appearance at the Shubert Teck Theater, Buffalo. Houdini presents his three-part show of magic, escapes, and debunking fraudulent mediums and including Paligenesia. Poor condition; sold as-is.

100/200

45. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Portrait of Harry Houdini.** Circa 1926. Sepia tone half-length image of the famous magician in coat and tie, looking directly at the camera. 10 x 8". Corners clipped, a few folds and abrasions.

300/600

46. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Early Houdini Stage Photograph.** Ca. 1896. Houdini pictured early in his career, shown in formal attire among tables and magic props beneath a poster for an 1895 performance of his, *Metamorphosis*. 10 3/4 x 8 3/4" frame. 9 3/4 x 7 3/4" sight. Presents cleanly, losses to top right corner of print.

600/800

47. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Joiners Challenge Houdini.** Camberwell: Haycock-Cadle Co., (1911). Letterpress printed handbill (7 1/2 x 4 7/8") challenging Houdini to escape from a box nailed and roped from a box constructed by the employees of W. Birtle & Sons, Finsbury Park. Light overall staining with tide line down center.

500/700

48. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Shubert Princess Theatre Program.** [Chicago], (1926). Stapled pictorial wrappers. Twelve-page program for performances in Chicago for the week of April 11, 1926 in which Houdini presents his three-act show, here described on four pages. Minor toning, four faint marks to rear wrap at corners from mounting.

200/300

49. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **S.A.M. Membership Card Autographed by Houdini.** [New York], 1926. Membership card number 1230 issued by the Society of American Magicians to the Dayton Ohio-based magician and magic dealer Carl S. Lohrey. Even toning. 2 1/2 x 4". SIGNED in ink by Houdini as President of the S.A.M.

1,500/2,500

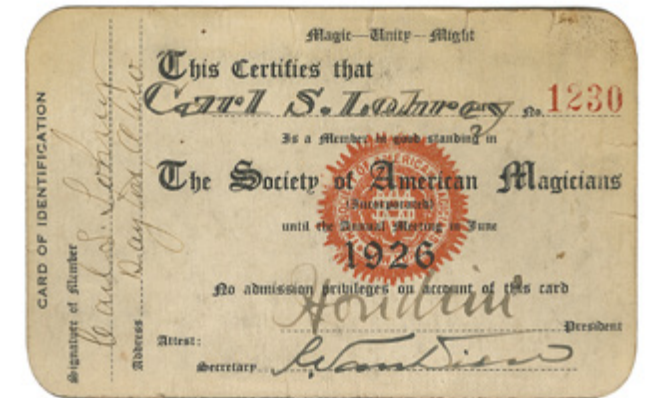
Not long after these cards were issued, Houdini met his unexpected death in Detroit on October 31, 1926. He served as president of the Society of American Magicians for eight years.

50. HARDEEN (Theo Weiss, 1876 - 1945). **Annotated Hardeen Theatrical Contract.** Dated September 4, 1901, the contract outlines performances by the "handcuff expert" at a salary of £25 per week. Chipped, with separations at old central fold. SIGNED "Theodore Hardeen," and bearing two annotations by the magician: "If I don't receive confirmation in 6 days my signature is null and void, T.H." and "The two shows in reference are to be preformed [sic] at the Grand Bolton." Hardeen has additionally signed an annotation by the theatre manager in the left margin to acknowledge its terms.

400/800



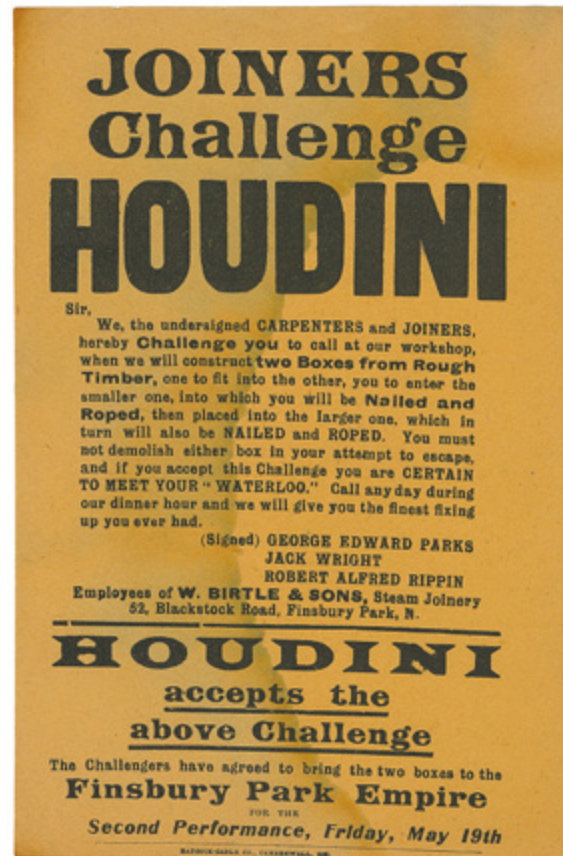
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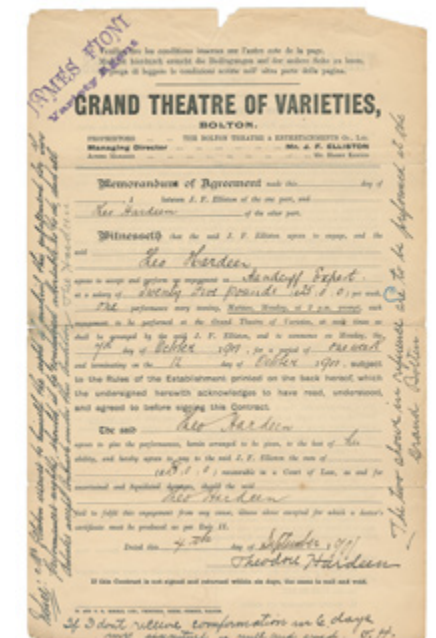
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51



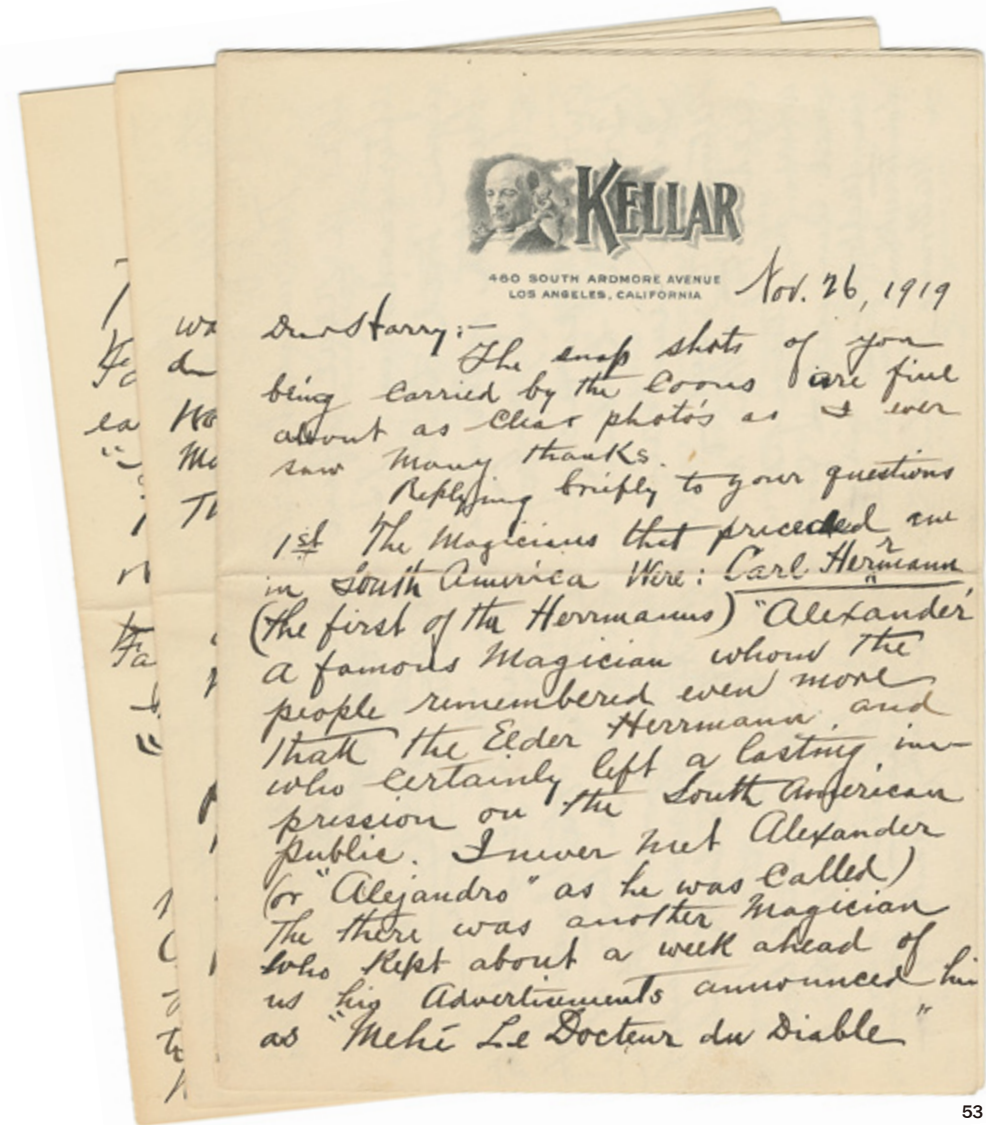
52

51. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Lengthy Letter Offering A Bounty for a "Real" Medium.** Dated December 23, 1922. A five page, typewritten carbon letter from Houdini to the editor of The [Baltimore?] Sun requesting the gathering of eight mediums that can demonstrate their authenticity and legitimacy to Houdini himself, and offering a \$5,000 reward upon the success of a single medium. Houdini goes on to challenge William Burr, the noted spiritualist, to reproduce any of Houdini's mediumistic powers, making the analogy "It is easy enough to watch an acrobat throw a triple somersault and say that all he does is to turn three times and alight on his feet, or to say that Rembrandt, Rubens, or Correggi merely took up paint brushes, dabbed them into paint and put the paint on canvas." Houdini expands on this challenge to Burr noting the fraudulent historical record of mediums and spiritualists and requesting Burr produce "his mediums before a committee of fifteen people" to judge their legitimacy. The committee was to comprise interfaith clergymen, magicians, and members of the press. The letter generally carries a tone of frustration and desire for justice from Houdini after his being labeled a trickster by Burr. Five 4to pages, rectos only, with rusted outline of a paperclip to top left corner, yellowing consistent with age, general fragility, else good overall.

500/1,000

52. KELLAR, Harry (Heinrich Keller, 1849 – 1922). **Portrait of Magician Harry Kellar.** Circa 1920. Half-length gelatin silver print photograph of Kellar, sometimes considered Houdini's mentor, dressed in a three-piece suit with both hands thrust into his pockets. Contemporary inked caption in an unknown hand, Welworth Co. (Indianapolis) rubber stamp to verso. 8 ¼ x 6 ½". Pinholes to perimeter.

150/250



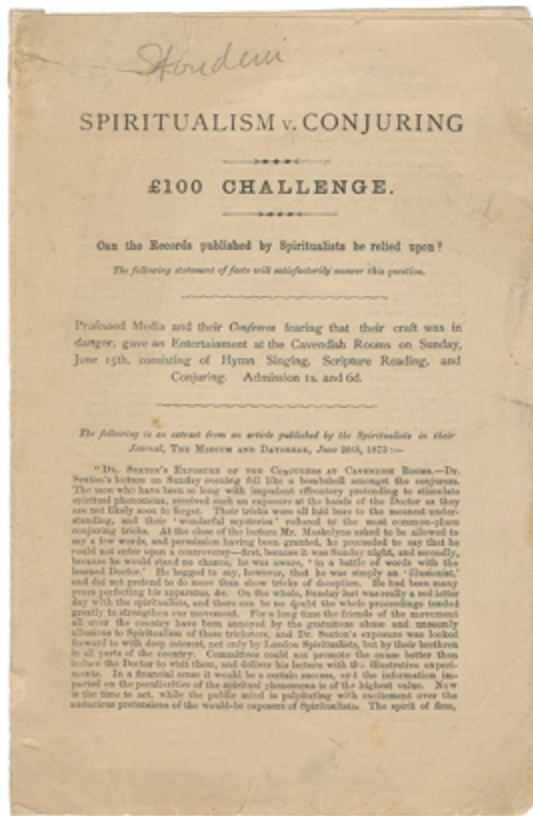
53

53. KELLAR, Harry (Heinrich Keller, 1849 – 1922). **Important and Revealing Eight-Page ALS to Harry Houdini.** Written in Kellar's trademark script on folded sheets of his engraved letterhead, the Dean of American magicians writes to Houdini recollecting many of the incidents earlier in his career. He first notes the other magicians who he played against in South American tours: "Carl Herrmann (the first of the Herrmanns) [and] "Alexander" a famous magician whom the people remembered even more than the elder Herrmann and who certainly left a lasting impression on the South American public." The latter individual is undoubtedly Alexander Heimburger.

The bulk of the missive discusses incidents related to Kellar's tours with, and the later careers of the celebrated Davenport Brothers, widely regarded as the first significant presenters of "spirit seances" on stage. Kellar worked with the Davenports and William Fay, who he describes as a "great manager: he did the Davenport rope trick and was always cool & collected no matter what happened on the stage - he was inclined to [be] very brusque at times especially when dealing with smart-allecks." He also discussed their break-up as an act: "Wm. Fay left me in England after our shipwreck and re-joined the Davenport Bros. in London and made a rout of India, Australia & New Zealand with them returning to Sydney N.S.W. [where] Wm. Henry Harrison Davenport died. Fay then ... engaged in the general store business and amassed a fortune." Kellar also reveals that Fay, working together with Ira Davenport was not able to draw crowds the way the original act had done: "...they closed for want of support. Fay & Ira came to my theatre & occupied a box during my performance and saw a packed house."

The last portion of the letter reveals a clever spoken code used by Kellar and his wife to secretly transmit information; Kellar relates how this code was used to mystify Fay and Mrs. Fay by revealing the serial number on both of their watches even though the Fays themselves did not know the digits engraved on the timepieces. Kellar goes so far as to write out the code for Houdini and make explanations of its working. He writes, "Mrs. Kellar & I had worked the silent through transmission act together for so many years that we absolutely understood each other by a breath or the slightest movement of the hand, head, or even a slight movement of the eye. Boldly SIGNED (but smudged), "With best wishes, yours most sincerely, Harry Kellar." Retaining the original mailing cover addressed in Kellar's hand to Houdini at the Hotel St. Catherines, Santa Catalina Island, California, and bearing a postmark of Nov. 28 1919. A lengthy and important letter, and certainly among the most revealing we have offered for sale.

4,000/8,000



54

55. NORTON, Mac (1876 - 1953). Two postcards and letter regarding Norton apparently sent to Houdini. 1920s. Including: two postcards of Norton (one a photo postcard, SIGNED "M. Norton"); and a letter from William Berol, on Ouijagraph letterhead, n.d. (ca. 1920s), unaddressed but "sending best regards to Mrs. Houdini and yourself" in the last line. Berol describes Norton's performance in detail based on the observations made by "Sheldon." Postcards with printed backs, not postally used.

300/500

56. [DAI VERNON] Signed Program from the Night Vernon Fooled Houdini. [Chicago], 1922. Folded pictorial program picturing Houdini on the front, and printed as a souvenir for those in attendance at a Society of American Magicians banquet and show held in honor of Houdini at the Great Northern Hotel. Performers on the program include Harland Tarbell, B.L. Gilbert, W.R. "Russ" Walsh, and Arthur Buckley. BOLDLY INSCRIBED AND SIGNED by Houdini on the front cover: "Houdini / Born April 6 - 1874 Appleton/ Wisc / USA." Provenance: The Jay Marshall Collection; offered as Lot 200 in the sale of Marshall's collection conducted on May 5, 2007.

2,500/5,000

Fewer than 150 magicians attended this fete at Chicago's Great Northern Hotel on the evening of Feb. 6, 1922. And while Houdini was certainly the most famous conjurer in attendance, the man whose reputation was made that evening was a little-known sleight-of-hand performer from Canada named David Frederick Wingfield Verner - to his friends, Dai Vernon.

Houdini claimed he could discover the secret behind any magic trick shown to him three times. But at this event, Vernon baffled the "master mystifier" and escape artist with the same effect, a miraculous card trick, eight times in a row. As one spectator watching the performance exclaimed on the eighth go-around, "Admit it, Harry - you've been beaten!" But instead of admitting defeat, Houdini stormed away in frustration.

It was this encounter that led to Vernon's billing as "The Man who Fooled Houdini," and helped secure his reputation as a performer in both New York's top nightclubs and at elite social functions. He later became, arguably, the most influential magician of the twentieth century.

57. WEISS, William. Candid Photograph of Houdini's Brother William Weiss, and his Wife. Circa 1910. Full-length sepia snapshot of Houdini's brother, Bill, standing beside his wife Henrietta. Believed to be the only known photograph of the couple. 3 5/8 x 2 5/8". Corners bumped. Provenance: passed to the current owner by descent from Houdini's brother, William Weiss.

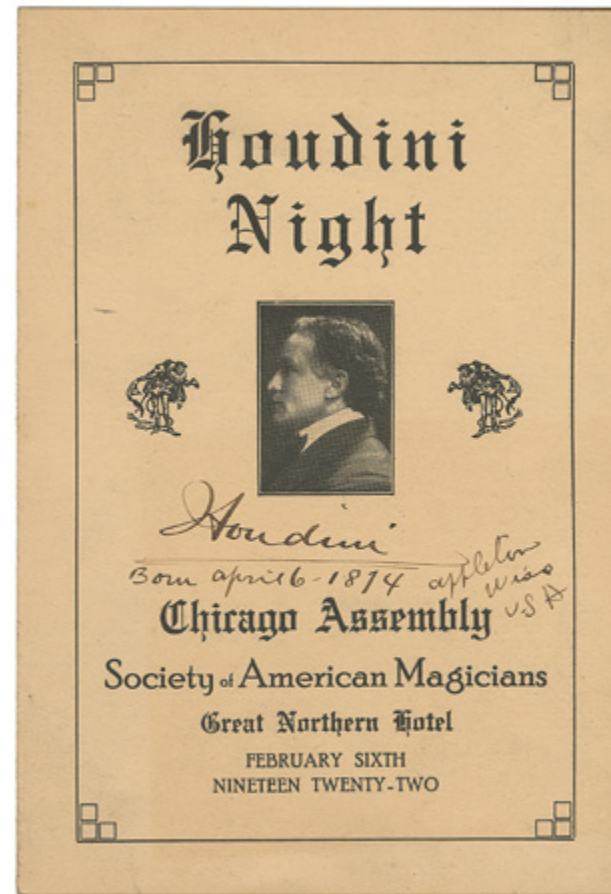
100/200

58. [ESCAPE ARTISTS - POSTCARDS]. Collection of 8 postcards. Circa 1900s-30s. Postcards include The Great Deville, Henry Morton, Joe Nilum, Murray Walters (signed), and others (with one duplicate). With two real-photo cards and several uncommon postcards.

300/600

59. [ESCAPE ARTIST]. Professor J. Day postcard and pitchbook. Circa 1920s. Two pieces, including Secrets of the Handcuff Trick [cover title], 8 pages, illustrated, 8vo; and a Professor J. Day England's Postman Handcuff Marvel postcard, printed back, not postally used.

100/150



56



57



55

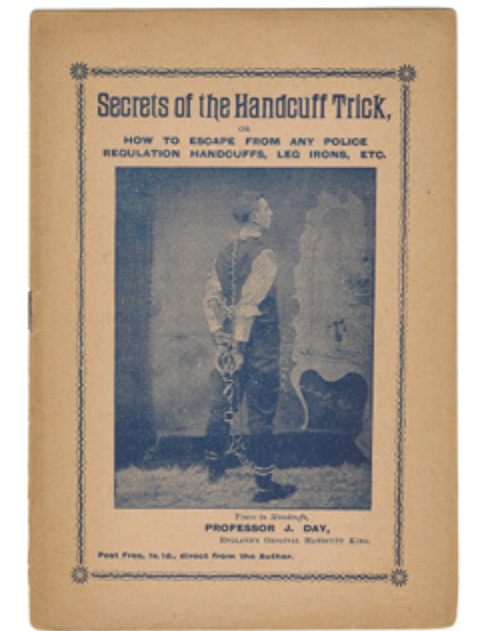
54. MASKELYNE, J.N. (1839 - 1917). Spiritualism v. Conjuring. £1,000 Challenge. [London], 1873. Folded leaflet issued by Maskelyne at the Egyptian Hall during his earliest days at England's "home of mystery," challenging anyone to offer a solution to his famous box trick. 4pp., 8vo. Chipping and short tears, some reinforced; tender but holding. SIGNED BY HOUDINI in pencil, and with his blue penciled annotations inside.

2,000/3,000

This leaflet, the first we have encountered, is not only scarce, it offers an interesting link between the trunk trick that made Maskelyne famous and the magician who popularized what is undoubtedly the most popular box escape and transposition trick of all time, the Metamorphosis, a feat so fantastic as to be equally popular with Houdini's audiences as his challenge handcuff escapes.



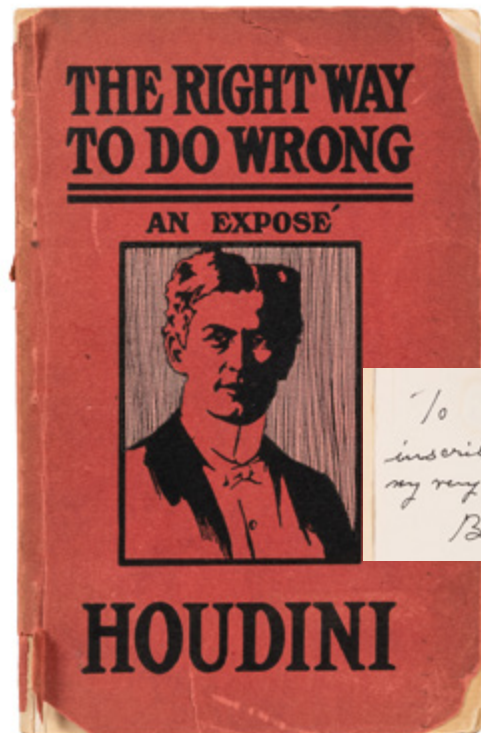
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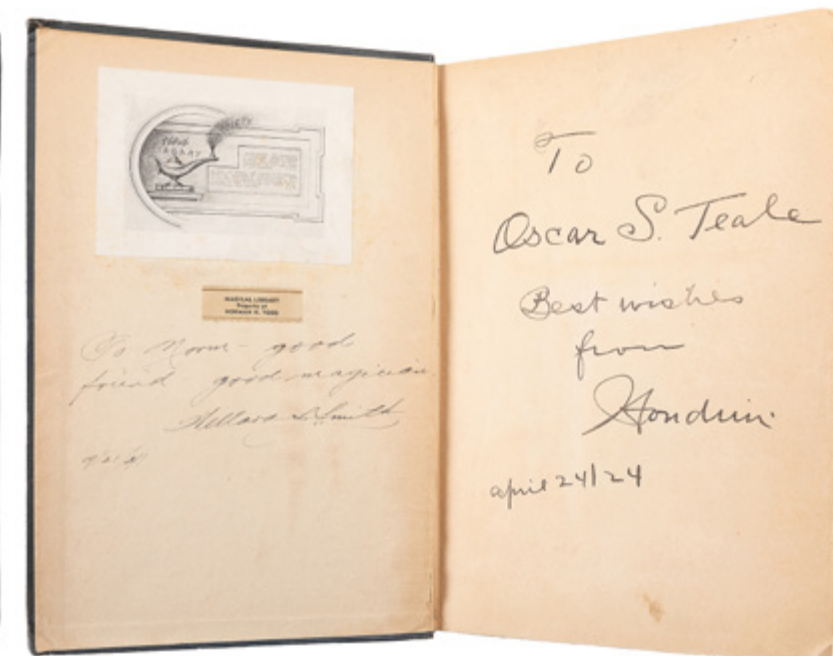
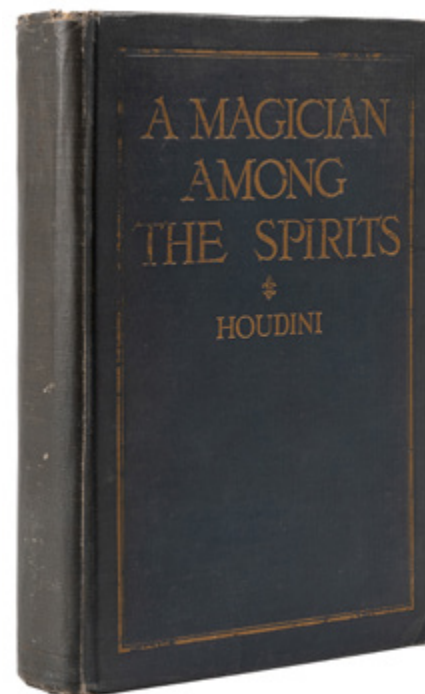


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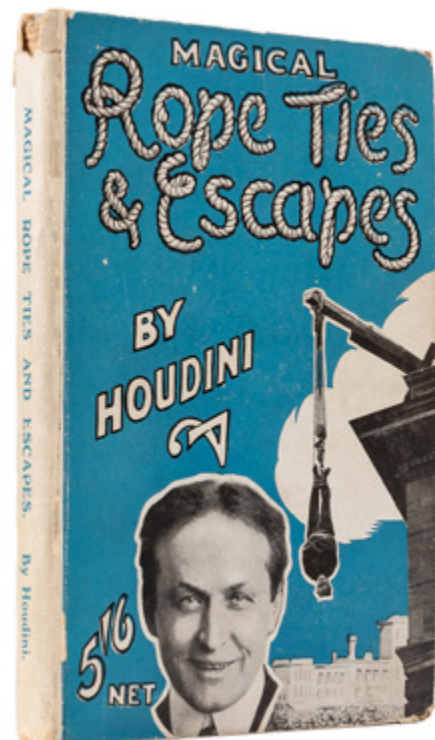


61

To
inscribe this book with
my very best wishes
Beatrice Houdini



63



62

BOOKS & PERIODICALS

60. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **America's Sensational Perplexer.** Leicester: Willsons', Printers, ca. 1904. Pictorial wrappers. Illustrated, including a double-page centerfold of Houdini's lock-picking feat at the London Hippodrome. 12mo. 32pp. Spine taped, chipped, worn and brittle with losses but intact and complete. Sold as-is. RARE; one of several early editions of the pitchbook, and the longest (other editions were 12 and 20 pages).

800/1,200

61. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Right Way to Do Wrong.** Boston: Author, 1906. FIRST EDITION. Red pictorial wrappers considerably chipped and worn; mended with Japanese tissue. Illustrated. 8vo. Fair. INSCRIBED AND SIGNED, "To _____ inscribe this book with my very best wishes, Beatrice Houdini." The name of the individual to whom the book was inscribed has been rubbed out.

250/350

62. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Magical Rope Ties and Escapes.** [London]: Will Goldston, Ltd., [1922]. FIRST EDITION. Publisher's pictorial boards. Frontispiece portrait, drawings and plates. Kellar dedication pasted down. Small 8vo. Corners bumped, spine cap chipped, title page toned.

150/250

63. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **A Magician Among the Spirits.** New York: Harper & Brothers, 1924. FIRST EDITION. Publisher's ribbed blue cloth lettered and ruled gilt. Portrait frontispiece of Houdini and Conan Doyle, illustrated, including full-page plates. Tall 8vo. Cloth rubbed, corners and extremities bumped, a few passages underlined in red pencil, minor thumbsoiling and wear; good or better. INSCRIBED AND SIGNED BY HOUDINI TO HIS SECRETARY, magician and architect Oscar Teale, "To Oscar S. Teale / Best wishes / from / Houdini / April 24/24." A gift inscription from Willard Smith to Norman Todd faces this signature on the pastedown, below Todd's address label and Teale's bookplate.

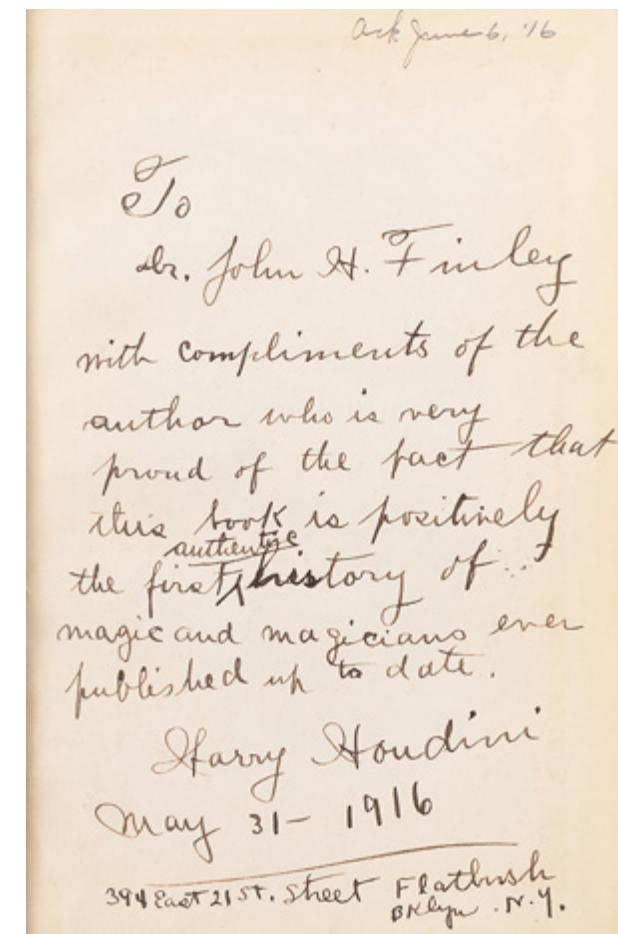
2,500/5,000

In addition to serving as one of Houdini's secretaries, Teale aided the escape artist in his quest to expose the tricks of fraudulent spirit mediums. Even after Houdini's passing, Teale lectured on the subject to the public, widely advertising his association with Houdini's crusade.

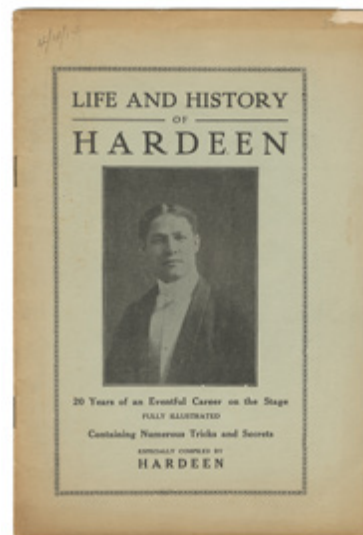
64. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Unmasking of Robert-Houdin Together with a Treatise on Handcuff Secrets.** London: George Routledge & Sons, Ltd., 1909. First British edition. Publisher's maroon/brown cloth stamped in three colors. Portrait frontispiece, plates and drawings. 8vo. Chipping to head of spine, rear hinge starting, good to very good. PAGE-LONG INSCRIPTION by Houdini to flyleaf reads, "To Dr. John H. Finley with compliments of the author who is very proud of the fact that this book is positively the first authentic history of magic and magicians ever published up to date." [Signed] Harry Houdini May 31 - 1916. 394 East 21st Street Flatbush Bklyn N.Y."

4,000/6,000

Houdini signed this volume at a time he was residing with his brother, Theo, in Brooklyn. This British publication combining two of Houdini's works is far less common than the American edition of his Unmasking of Robert-Houdin, and is seldom encountered with his autograph. Handcuff secrets was issued in England as a separate slim volume in 1907.



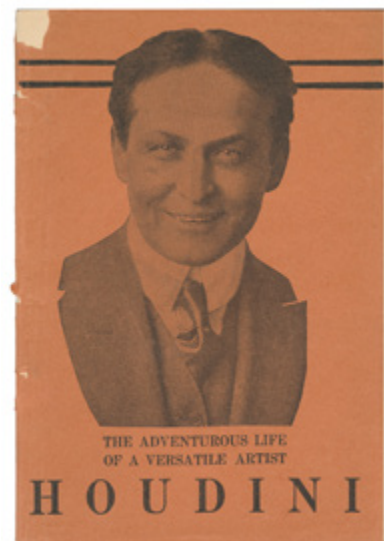
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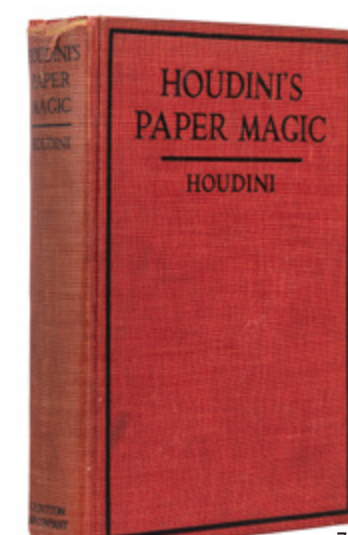
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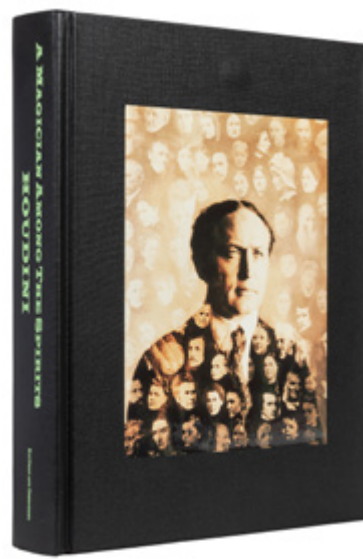
72



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69



70



73

65. HARDEEN (Theodore Weiss, 1876 - 1945). **Life and History of Hardeen.** [New York], ca. 1914. Pictorial wraps, illustrated. 8vo. Toning to covers at extremities, corner of upper wrap chipped.

100/200

66. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Adventurous Life of a Versatile Artist.** [New York], ca. 1906. Pitch book, original yellow pictorial wrappers. Illustrated. 8vo. 64pp. With a slip for Houdini's Conjurer's Monthly magazine bound in. Taped, worn, chipped; sold as-is. First we have seen with the advertisement bound in.

200/400

67. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Adventurous Life of A Versatile Artist.** [New York, 1922] Orange pictorial wraps, illustrated including photographs from Houdini's silent films. 64pp. Wraps chipped and text block loose.

100/200

68. KALUSH, William and SLOMAN, Larry. **The Secret Life of Houdini Laid Bare.** New York and Pasadena, 2007. DELUXE LIMITED EDITION; two volumes in foil stamped slipcase with signed color print tipped in to each volume, as issued. Illustrated. Number 549 of 1000 copies. SIGNED by the authors. 8vos. Slipcase scuffed, else very good.

100/200

69. KRAUS, Joseph (ed). **Houdini's Spirit Exposes and Dunninger's Psychological Investigations.** New York: Experimenter Publishing, 1928. Illustrated. 4to. Pictorial wraps. Tear from spine across left cover edge, beginning binding separation, corner chips and bumps, else good.

100/200

70. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **A Magician Among the Spirits. The Original Manuscript.** Washington, D.C.: Kaufman & Greenberg, 1996. One of 1000 copies, being a facsimile of the typescript of Houdini's final book exposing the tricks and tactics of crooked spirit mediums. Black cloth with matching slipcase. 4to. Near fine.

100/200

71. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Fraudulent Spirit Medium Expose Lecture.** [Texas: Stephen Sparks, 2007]. Three-ring binder housing the complete text of Houdini's lecture on spirit mediums and accompanied by color photographs of the slides Houdini used to illustrate the speech, and a CD-ROM with digital versions of all images. Sold together with a letter from the publisher. Near fine condition and one of only a handful produced.

100/200

72. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini's Paper Magic.** New York: E.P. Dutton & Company, 1922. Illustrated. 8vo. FIRST EDITION, second printing. Publisher's red cloth lettered and ruled in black. Color frontispiece. Fraying to spine cap, first (roughly) 80 pages creased, else good overall.

200/400

73. [HOUDINI]. **Collection of Books on Harry Houdini.** Including: KELLOCK, Harold. *Houdini: His Life Story.* New York: Blue Ribbon Books, 1931. - HUGARD, Jean. *Houdini's "Unmasking" Fact vs. Fiction.* York: Magicana for Collectors, 1989. - WELTMAN, Manny. *Houdini: Escape into Legend, The Early Years: 1862-1900.* Van Nuys: Finders/Seekers Enterprises, 1993. - CHRISTOPHER, Milbourne. *Houdini's History of Magic in Boston, 1792-1915.* Glenwood: Meyerbooks, 1983. Accompanied by 23 additional titles. All in publisher's cloth or paperback. Some general wear, occasional soiling, ownership markings, a few with library markings.

200/400

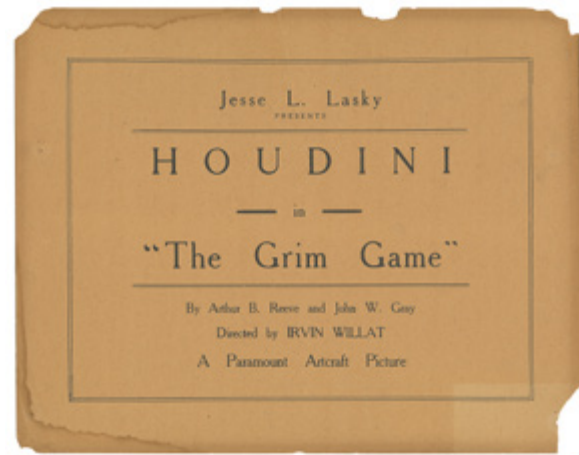


74

74. **Wizard Monthly.** Charles Bohem. Monthly. V1 N1 (Oct. 1916) - V1 N5 (Feb. 1917). Four issues, lacking N6/7 for completion. Minor chipping and wear; good overall. Alfredson/Daily 7260. SCARCE.

150/250

Houdini appears on the front of V1 N1 in preparation for his famous Water Torture Cell escape; stories about Houdini appear on the cover of each succeeding issue. The magazine was later succeeded by Charles Van Tone's Escape Wizard.



75



76



77

LOBBY CARDS • RARE SET

75. **The Grim Game Complete Lobby Card Set.** Paramount, 1919. Eight cards; title card and seven monochrome photographic images cards for the silent film starring Houdini. Story by Arthur Reeve and John Gray, directed by Irvin Willat. Together with an Irvin V. Willat business card SIGNED by Willat (possibly being the set owned by the director). All seven pictorial lobby cards depict Houdini, and three include scenes with handcuffs or policemen; two show Houdini on the Curtiss JN-4 "Jenny" (the film featured an unscripted mid-air collision between two Jenny planes). 11 x 14" each. Dampstains and chipping to title card, tape repair on verso; slight creases and pinholes to pictorial cards. The first complete set we have offered or found in the marketplace.

8,000/12,000

76. HOUDINI, Harry (Erik Weisz) (1874 - 1926). **The Master Mystery Episode Fifteen Title Card.** [New York: The Rotograph Co., 1918]. Sepia tone card for "Bound at Last," the final episode in a fifteen-part serial film starring Houdini, directed by B.A. Rolfe, and based on the book by Arthur B. Reeve. 11 x 14". Chipped, torn, worn; sold as-is

500/1,000

77. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Master Mystery French Photo Lobby Card.** Pathe, 1919. French photograph film still with printed credits in the margin, showing Houdini outside a jail cell and a man restrained on the floor. 8 x 10 1/4". On double-weight paper. Light spotting. RARE.

2,000/3,000



78



79

78. HOUDINI, Harry (Erik Weisz) (1874 - 1926). **The Master Mystery Lobby Card.** [New York: The Rotograph Co., 1918]. Sepia tone lobby card for episode four of Houdini's silent serial film produced by B.A. Rolfe and based on the book by Arthur B. Reeve. The card depicts Houdini and one of the film's leading ladies seated on a wooden bridge. 11 x 14".

1,000/2,000

79. HOUDINI, Harry (Erik Weisz) (1874 - 1926). **Terror Island Lobby Card.** [Los Angeles], 1920. Duotone lobby card in green and black for Houdini's silent serial released by Paramount and produced by Famous Players-Lasky. Houdini stands at the center of the scene in a mohair sweater gripping the hand of a female costar. 11 x 14". Corner pinholes, else very good.

1,000/2,000

80. HOUDINI, Harry (Erik Weisz) (1874 - 1926). **Terror Island Lobby Card.** [Los Angeles], 1920. Duotone lobby card in green and black for Houdini's silent serial released by Paramount and produced by Famous Players-Lasky. Houdini, seated in a chair, reads to his female co-star. The printed caption reads, "Surely I can help you!". 11 x 14". Corner pinholes, tiny chips, else very good.

1,000/2,000

81. HOUDINI, Harry (Erik Weisz) (1874 - 1926). **Terror Island Lobby Card.** [Los Angeles], 1920. Duotone lobby card in green and black for Houdini's silent serial released by Paramount and produced by Famous Players-Lasky. A close-up view shows Houdini with his hands wrapped around the throat of a villain. The printed caption reads, "I've got you now!". 11 x 14". Corner pinholes, losses in right margin, else very good.

1,000/2,000

82. HOUDINI, Harry (Erik Weisz) (1874 - 1926). **Terror Island Lobby Card.** [Los Angeles], 1920. Duotone lobby card in green and black for Houdini's silent serial released by Paramount and produced by Famous Players-Lasky. Houdini, in cap and mohair sweater is shown with a foe slung over his right shoulder. The printed caption reads, "You would, would you!". 11 x 14". Corner pinholes and bumps, else very good.

1,000/2,000



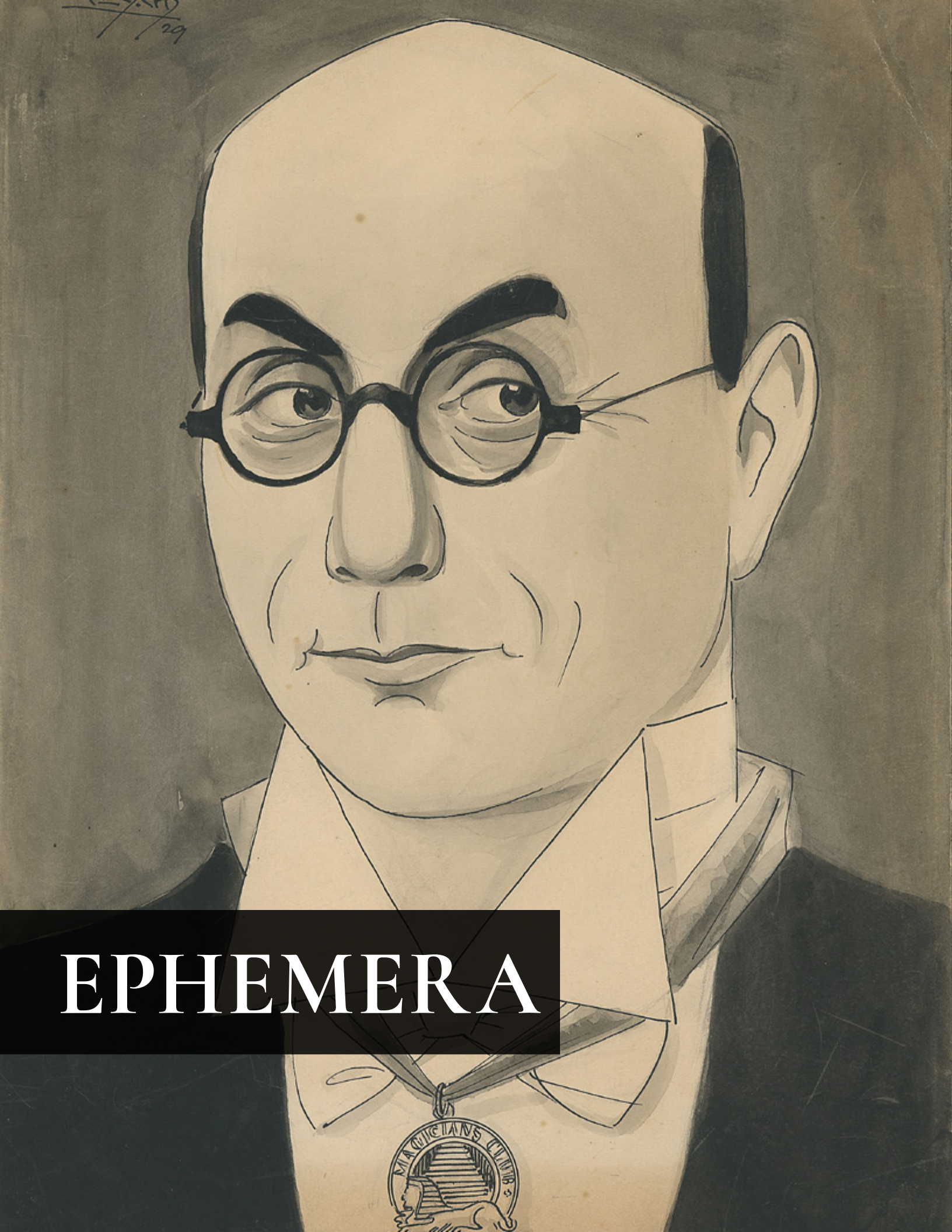
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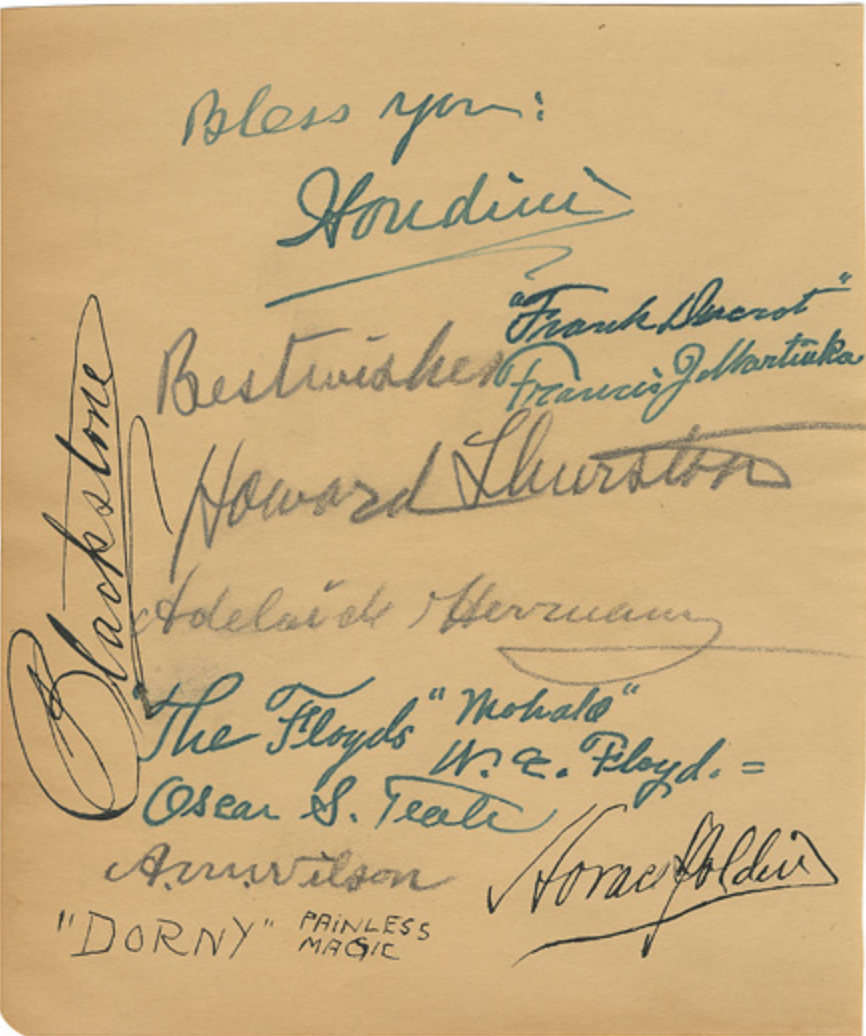
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82



EPHEMERA



83

83. [AUTOGRAPHS]. **Important Group Magicians' Autographs, Including Houdini.** [New York, ca. 1921]. Impressive grouping of important American conjurer's autographs, likely collected by John Mulholland at an early S.A.M. banquet held in New York City at the Hotel McAlpin, and featuring the inked and pencil signatures of Harry Houdini (inscribing the words "Bless you"), Howard Thurston, Adelaide Herrmann, The Floyds (Walter and Mohala), Oscar S. Teale, A.M. Wilson, Dorny, Harry Blackstone Sr., Horace Goldin, Frank Ducrot, and Francis J. Martinka. On a blank sheet, unevenly trimmed to 9 x 7 1/2". A rare grouping. **3,000/5,000**



84

84. [AUTOGRAPHS]. **Second Annual I.B.M. Convention Program.** (Kenton OH: Scioto Sign Co., 1927). Elaborate souvenir program illustrated with hundreds of photographs, a full-page Houdini tribute, and approximately 100 autographs of famous magicians, including Harry Blackstone, T. Nelson Downs, Donald Holmes, Al Saal, Doc Nixon, Jack Gwynne, Percy Abbott, Al Munroe, Arthur Felsman, Len Vintus, Rajah Raboid, Harlan Tarbell, E.J. Moore, Gene Gordon, S.S. Henry, Leslie Guest, and many more. 4to. Splitting to spine, tape stains, else good condition. **400/800**



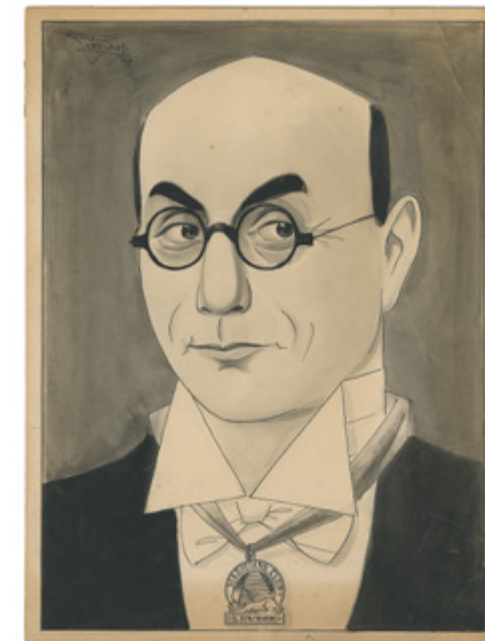
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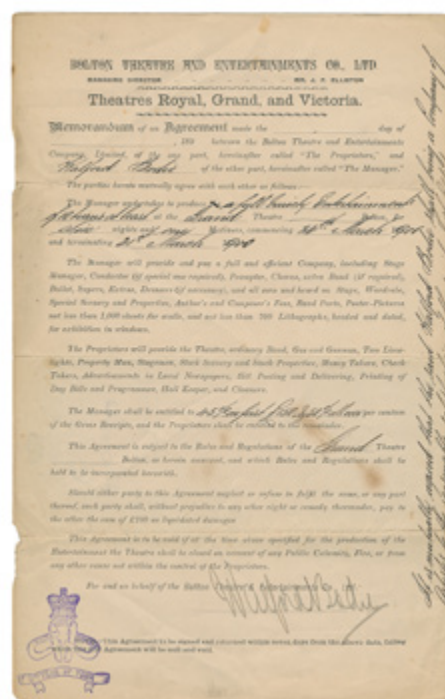
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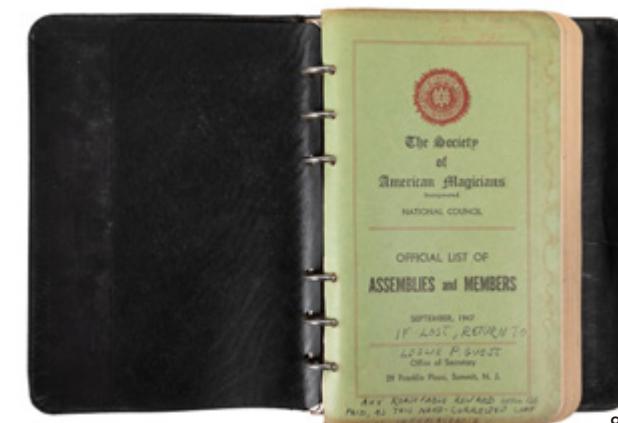
89. DEVANT, David (David Wighton, 1868 - 1941). **David Devant's Magical Seances Handbill.** London: Canning & Co., 1890s. Small pictorial advertisement from early in Devant's career at the Egyptian Hall. Verso advertises his hand shadows, paper puzzles, illusions, and other magical tricks. 4 ¼ x 4 ¾". 100/200

90. GOLDSTON, Will (1878 - 1948). **Will Goldston Bust Portrait. Magicians' Club London.** London: Frank Leah, ca. 1929. Ink and gouache on cardstock caricature of Goldston wearing his Magician's Club London medallion around his collar. 14 ½ x 10 ½". Light foxing around the subject's face and chest, region of yellowing to lower half of medallion. 300/600

The Magicians' Club London was founded by Goldston. Harry Houdini, Goldston's longtime friend, acted as its first president. This portrait was most famously used as the frontispiece for Goldston's 1931 book, Great Magicians' Tricks.

91. GUEST, Leslie (1898 - 1981). **The Society of American Magicians. Hand-Corrected List of Members.** [New York], ca. 1947. Secretary of the Society of American Magicians Leslie Guest's personal hand-corrected list of members and assemblies. Corrections and annotations updating addresses and names in pen throughout on sheets interleaved with original printed list and in margins. 7" x 5". Good overall. 150/250

92. O'DELL, Dell (Odella Newton, 1902 - 62). **Inscribed and Signed Portrait.** Florida: Jack Karrel, ca. 1950. Bust portrait of the popular and successful nightclub magician. 10 x 7 ⅞". INSCRIBED AND SIGNED in green ink, "To Alex & Bill with every wish for your health & happiness Dell-ightfully, Dell O'Dell." 100/200



91



92

85. BLACKSTONE, Harry (1885 - 1965). **Party Magic.** New York: Pathe Records, ca. 1961. Two versions of this popularly-released product, including a three-disc set and a single record version. Blackstone shares tricks, brainteasers, and riddles. Accompanied by *Magic is Fun* N5 featuring Blackstone on the cover. Larger record retaining shrink wrap. Generally very good overall condition. 100/200

86. BODIE, Walford (1869 - 1939). **Dr. Bodie "The Electrical Wizard" Signed Theatrical Contract.** Agreement outlining the "full variety entertainment of 10 turns at least" to be provided by Bodie from March 26 - 31, 1900 at the Grand Theatre, Bolton. Annotated in the right margin further explaining terms of the agreement. One folded sheet, chips at left side, else good. BOLDLY SIGNED by Bodie and bearing his rubber stamp ("Bodie's Royal Magnets / 9th Year of Tour") in the lower right. 400/800

87. CHUNG LING SOO (William Ellsworth Robinson, 1861 - 1918). **Chung Ling Soo Marvelous Chinese Conjurer Letterhead.** Circa 1900s. Sheet of elaborate legal-size lithographed letterhead for Soo, twin dragon motif in the border and a medallion halftone portrait of the conjurer at top. Faded letter, likely in the hand of Soo's son, Hector Robinson, faintly visible. Framed to 16 ¼ x 12"; sight 12 ¼ x 8 ½". Miniscule tearing to edges, creasing to three corners. 150/250

88. CHUNG Ling Soo (W.E. Robinson, 1849 - 1918). **Chung Ling Soo & Company Postcard.** Victoria, Australia: Talma Studios, 1910s. Recto bears a collage of photographs of Soo and his company in a variety of poses; verso postally used. Corners rounded and bumped, but good. SCARCE. 400/600



93



94



95



96



97

93. [MAGIC EPHEMERA] **Large Collection of Magician and Magic-Related Postcards, Photographs, and Ephemera.** Primarily British, 1900s - 2000s (bulk 1950s - 80s). Approximately 500 items, including advertising postcards, candid and studio photographs, business cards, throw-out cards, membership cards, small brochures, table tents, clippings, and other small paper items. Among the performers represented are Jay Marshall, Bill Stickland, Paul Daniels, Hans Moretti (signed postcard), Marc Salem, Oswald Rae, Maurice Rooklyn, Hal Merton (blotter), David Copperfield (tickets), Penn & Teller and Lance Burton (tickets), Ming Chow the pickpocket, David Williamson, Jack Hughes, Harry Blackstone Jr., Janos Bartl, Floyd Thayer, Ernest Bate (signed photograph), Billy McComb, Del Ray (mounted advertisement), John Mulholland, Herbert Milton, Ali Bongo (two creatively-designed business cards), Ricky Jay (advertising card), Gocia Pasha, F.E. Powell (postcard), Jan Madd, Cas Boxley, The Magic Circle, Jeff McBride, Wittus Witt, Francis White, Virgil, Kalanag, Bert Allerton (membership card SIGNED as president of the SAM), Frank Everheart, Siems, Faust, W.W. Durbin, and dozens more. A few items represented in duplicate, the largest approximately 6 x 4". Many items SIGNED and INSCRIBED. Neatly organized in four display albums, contents generally in very good condition. An impressive gathering; should be seen. **1,000/2,000**

94. STONE, Sol (1922 - 2021). **Manuscript, Handwritten Notes, and Props.** Circa 1990s. Including two small notebooks with impressively detailed handwritten notes and ideas for tricks including several diagrams as well as manuscript effects for since-published books including more than fifty pages of pencil written notes (some with unrelated musings on travel to verso), over ninety illustrations demonstrating performance techniques on additional pages, various typed pages, among which is a printed correspondence with Gerald Deutsch pertaining to the manuscript. Also including published editions of illustrations and articles. Accompanied by two business cards for his clinical psychology practice and a collection of props for close up magic. Props include several decks of cards in small and standard sizes, gimmicked coins, balls, rubber finger, set of color changing knives, several thimbles et al. Some props incomplete, else good overall condition. **400/800**

95. THURSTON, Howard (1869 - 1936). **Inscribed and Signed Photograph.** Columbus: Baker Art Gallery, ca. 1930. Headshot of Thurston in his later years. INSCRIBED AND SIGNED, to "James Todd / your old / school days / friend / Howard Thurston / 1891 - 1931" Verso inscribed by Todd "autographed / and given to me / by Thurston at / Paramount theatre, / Boston Mass / april 20, 1931." Pin holes in corners from previous mounting, subtle creasing across upper right edge. 10 x 8". **300/600**

96. THURSTON, Howard (1874 - 1936). **Five Thurston Advertising Throw-Out Cards.** 1910s - 20s. Variants of the heavy paper cards Thurston scaled into the theater seats from the stage, each bearing a version of his portrait to the recto, with advertisements to the versos for the Thurston Perfect Breather, Miller Tires, and one with an image for "Do the Spirits Come Back" in black-and-white. Condition varies from very good to poor. **400/800**

97. THURSTON, Howard (1874 - 1936). **Two Thurston publicity photos and Photographer's Receipt.** Columbus: Baker Art Gallery, 1934. Pair of bust portraits of Thurston accompanied by a receipt from the Gallery for printing 180 Thurston photos, the latter addressed to J.N. Hilliard, Thurston's advance agent, at the Fox Theatre, Philadelphia. Photographs 10 x 8". Near fine. **300/600**



99



98

98. THURSTON, Howard (1874 – 1936). **Three Thurston Show/ Family Photographs.** American, 1920s. Three images including a photograph of Jane Thurston with a baby elephant, Leotha Thurston (Howard's wife), and a full-length portrait of three of the "Hindu" performers on the Thurston illusion show. 10 x 8", some with chipping and border faults, but very good overall. **150/300**

99. THURSTON, Howard (1874 – 1936). **Thurston's Vanishing Horse Blanket.** Circa 1925. A patterned flannel blanket with red borders, leather and cloth straps, and sewn on block capital lettering on both side panels reading "Thurston's Vanishing Horse." On stage, Thurston's horse, "Beauty" was raised in the air on a platform along with a rider. At the shot of a pistol in the magician's hand, the horse and rider visibly vanished from view. Blanket Approximately 55 x 34" (folded). A few small holes, faint haze of red dye offsetting, but well preserved and intact. A unique artifact from a short-lived feature of the Thurston show, presented during its heyday as the greatest touring magic show in America.

1,000/2,000

This blanket was most likely used to advertise the Thurston show. As with other presentations of the Vanishing Horse (by Blackstone and others) and the Disappearing Donkey of Charles Morritt, the animal was led through the streets where the show appeared to help promote the production. The blanket was given by Thurston to the owner of a farm where Beauty, the Arabian Steed from his show, was boarded, and was passed to the current owner by descent.

100. TUCKER, Tom. TUCKER, Liz. **ESP Course Lessons and Ephemera.** Circa 1976. Original folder with course lessons for the code act used by the Tuckers, accompanied by several paper documents from ESP (Exhibitor Sales Presentations). Tape residue, impressions from handling to folder, else good overall.

100/200



100



101

101. VERNON, Dai (David Frederick Winfield Verner, 1894 – 1992). **Signed Portrait of Dai Vernon.** [California], ca. 1970. Half-length image of Vernon in black-and-white holding a champagne glass in one hand and a coin in the other; produced for his now-famous "Thousand Dollar Lecture Tour" of 1971. 10 x 8". INSCRIBED AND SIGNED "Best Wishes Dai Vernon 1971" in black ink.

100/200

102. VERNON, Dai (1894 – 1992). **Inscribed and Signed Photograph.** A later printing of the iconic Hal Phyfe image shows Vernon handling a deck of cards in a shroud of smoke. SIGNED and INSCRIBED to Tom Craven. Affixed to backing board. Near fine. Photograph 9 ¼ x 7 ½". Board 14 x 11".

400/800

103. VERNON, Dai (1894 – 1992). **Limited Edition Dai Vernon Playing Cards.** Circa 1982. Four sealed packs issued in commemoration of Vernon's 88th birthday. In original display case bearing Vernon's silhouette gilt stamped. With birthday card SIGNED by Vernon. Accompanied by Vernon's business card and playing card signed by Tom Craven. Generally near fine condition.

200/400

104. ZINGONE, Luis. **Six Famous Recorded Card Trick Games, Vol. 1.** Circa 1939. Three vinyl records with one card trick game on each side housed in original box with original perforated instructions. Records appear very good and playable.

100/200



102



103



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106



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107



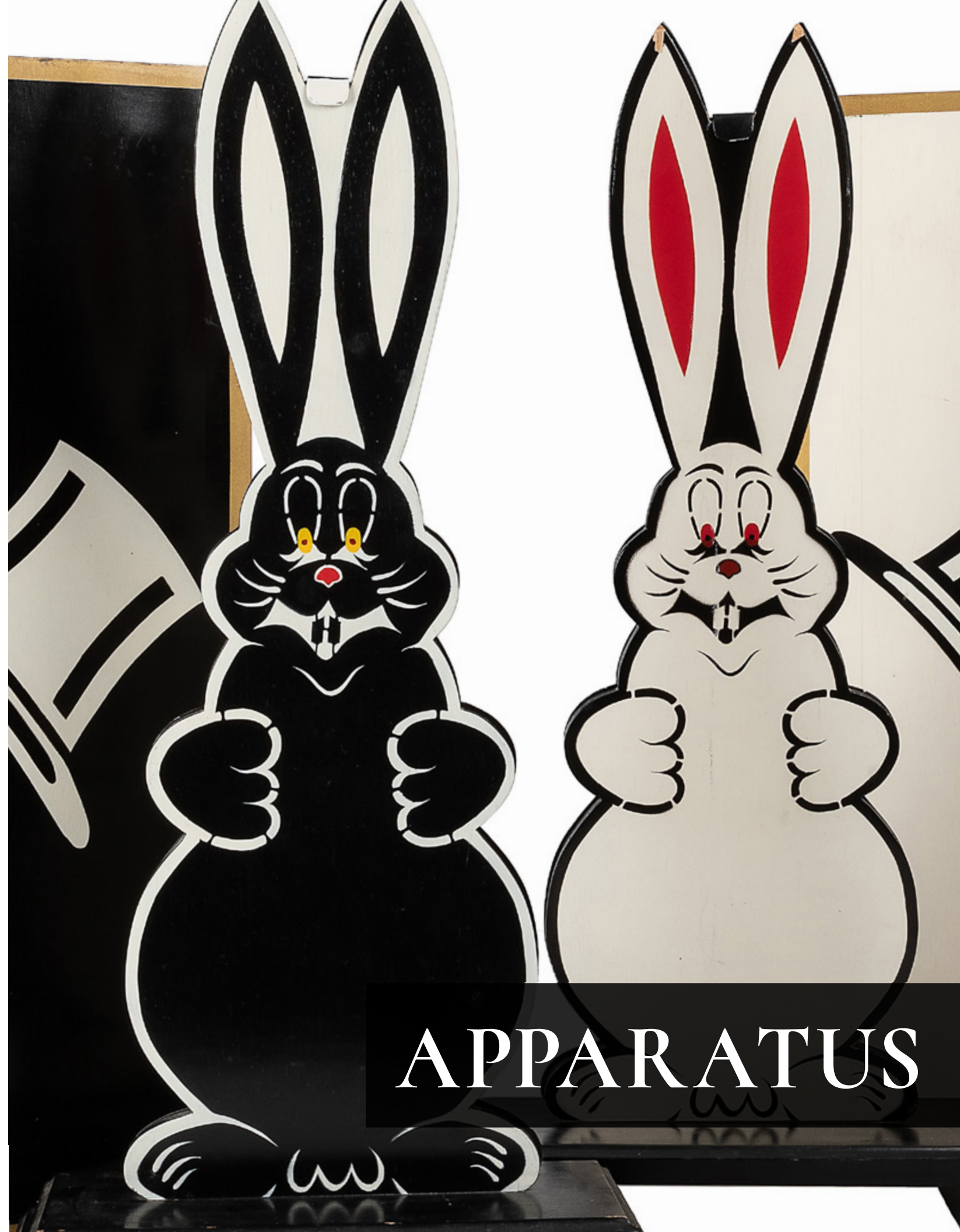
108

105. **Twelve Collectors' Workshop World Magic Summit Commemorative Coins.** Washington D.C.: Collectors' Workshop, ca. 1993-99. Comprising 12 commemorative coins from the first through sixth World Magic Summits held between 1993 and 1999. Including six coins from the 1999 summit having merged with the Desert Seminar in Las Vegas to become the World Magic Seminar. Retaining original blue velvet boxes. Each coin diameter 1 1/2". Good overall condition. **200/400**

106. **Twenty Magic Catalogs.** Including: *Thayer's Quality Magic*, *Supplementary List of Tricks and Magical Apparatus*, *Max Holden's Magic Shops*, *Abbott's et al.* Illustrated 8vos and 4tos, most bound in pictorial wrappers. Generally good overall condition consistent with age and handling. **150/300**

107. **Collection of Magicians' Signed Throw-Out Cards and Playing Cards.** Impressive and wide-ranging collection of over 120 playing cards bearing signatures from magicians including: Bob Friedhoffer, Burt Barr, David Blaine, Eugene Burger, Robert Baxt, John Calvert, Paul Daniels, Devlin, Richard Hatch, Peter Maloney, Dave Cressey, Lee Asher, Harlan Hogan, Charles Green, Mark Horowitz, John Gaughan, Leo Behnke, Lee Asher, Richard Kaufman, W.E. Floyd, Tung Pin Soo, Rolando Santos, Doc Zola, Mark Wilson, John Mullholand, Dean Arnold, Zac Barnett, Jim Rainho, John Selisse, David Copperfield, Lin Brent, Doug Henning, Kanter, Mac King, et al. Included are signatures spanning some 100 years, from the 1920s to 2000s. Full list available upon request. Some marginalia including dates and doodles. Very good condition, and neatly kept in album pages. One of the most impressive offerings of its type we have brought to auction. **400/800**

108. **Magic Castle Commemorative Wine Glasses.** Hollywood: The Magic Castle, ca. 2002. A set of two wine glasses commemorating the 2002 Academy of Magic Arts Awards Gala at The Magic Castle. In original red cloth box, retaining certificate of authenticity. Accompanied by a keychain ticket to the Dickens Parlour Theatre. Keychain in good overall condition. One glass with partial loss to applied graphic, otherwise good. **150/300**



APPARATUS



109



112



114



117



110



113



115



118



116



119

109. **Apex Stainless Steel Blindfold.** Attributed to Richard Osterlind. Idaho: Jeff Busby Magic Inc., ca. 1987. For use on illusions pertaining to mentalism, mind-reading, clairvoyance, et al. This example in a highly unusual elongated form. Height 10 ¼". Very good overall.

150/300

110. **Arm Chopper.** Azusa: Owen Magic Supreme, ca. 1990s. The blade of the guillotine passes through a volunteer's arm without causing harm. One of seven examples produced. Height 16". Very good overall.

800/1,200

111. **Black & White Transpo.** Middlesex: Alan Warner, ca. 1990s. A black and white chip transpose locations, jumping from a decorated box to the performer's pocket and back again. Box ¾ x 1 7/8 x 1 7/8". Near fine.

150/250

112. **Block-Buster.** Middlesex: Alan Warner, ca. 1990s. A plastic slide divides a red wooden tube into two compartments. A wooden block can be heard hitting the slide when dropped in the tube, the slide is still able to pass through. Tube 3 ¼" long. Very good.

150/250

113. **Chinese Change.** Middlesex: Alan Warner, ca. 1990. Faux Chinese coin vanishes in the small box. At the end of the routine it has transformed into a British coin. Cabinet 3 ½ x 1 x 1 ¾". Very good.

200/400

114. **Chinese Puzzle.** Middlesex: Alan Warner, ca. 1990s. A white tessellated puzzle is assembled inside a square box, the cover is placed on top, the performer removes the lid of the box revealing that the pieces have all become red. Box 3 ¼ x 3 ¼ x ¾". Very good.

200/400

115. **Curio.** Middlesex: Alan Warner, ca. 1990s. A teakwood box with three wooden tablets, two cut with hieroglyphics. The plain tablet transposes from the performer's pocket to the box interior. Box width 4". Near fine.

150/250

116. **Die 'N' Dice.** Middlesex: Alan Warner, ca. 1990s. The performer states that there are three colored dice in a red lacquered box. When the box is overturned on the table four dice fall out. The performer removes one die and places the three back in the box. This routine is repeated several times, until finally 10 dice fall out, followed by one large, black die. Box 3 ¾ x 3 x 3". Very good.

200/400

117. **Enigmatic.** Middlesex: Alan Warner, ca. 1990s. The magician and spectator each stack sets of charms in a wooden box. They are later discovered in matching order, despite a fair procedure. 3 ½ x 2 ¼ x 1 ½". Box top bowed slightly, otherwise very good.

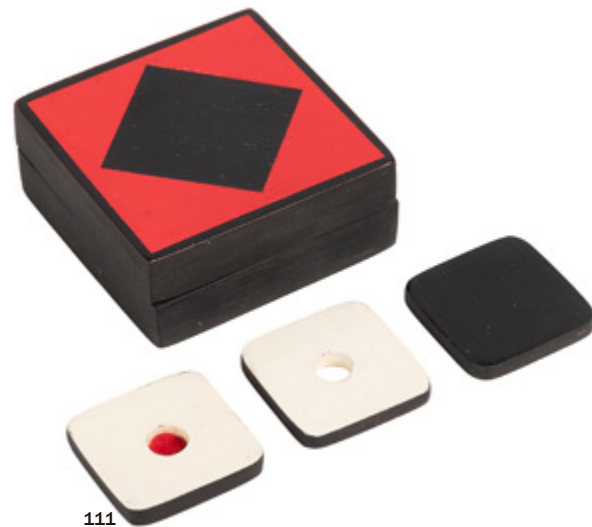
150/300

118. **Eye of Isis.** Middlesex: Alan Warner, ca. 1990s. A blank slate is displayed inside an ornate sarcophagus; the lid is replaced and a spectator is asked to stare at the box. When the lid is removed a second time, the tablet contains the Eye of Isis. The lid is replaced and opened a third time, finally revealing a hieroglyphic phrase. 2 ¼ x 6 x 2 ½". Finish loss and small chip to lid, else good.

300/600

119. **Holusion.** Middlesex: Alan Warner, ca. 1990s. A miniature playing card is placed in a teakwood case. Each card is pierced at its center in square, triangular, and circular shapes respectively. The performer then restores the card to its original condition. Case 3 ¼ x 2 x ¾". Near fine.

150/250



111



120



124



125



127



126



128



121

120. **Houdini Card.** Middlesex: Alan Warner, ca. 1990s. Hole punched card is slid into a wood cover with a corresponding hole. A wand is inserted through both holes, securing the card. Upon the performer's command, the card is released from the cover. Cover 2 ¼ x 2 ½". Very good.

150/250

121. **Inter-Change.** Middlesex: Alan Warner, ca. 1990s. A spectator places a blank tablet into a teak box, the performer taps it using a paddle with inlaid characters on both sides. Suddenly one of the characters on the paddle disappears, when the tablet is removed from the box it is revealed that the character is now inlaid on its surface. Box ½ x 3 ¼ x 1 ⅞". Very good.

100/200



122

122. **Karate Kard.** Middlesex: Alan Warner, ca. 1990s. A chosen card from a miniature pack is placed into a box. When the box is opened, all cards have been cut into tiny pieces – except the selection. Teakwood box 3 x 1 x 1". Very good.

150/250

123. **Kubika.** Middlesex: Alan Warner, ca. 1990s. A slotted block placed in a lacquered case is threaded with orange ribbon and both suspended by the magician who commands the block to fall from the case while the ribbon remains in place. 2 ⅞ x 1 ¼ x 1 ¼". Good overall condition.

150/250

124. **Li Chang's Boxes.** Middlesex: Alan Warner, ca. 1990s. The two boxes are on the performer's table along with six mini playing-cards which are lying face down. A spectator selects one of these cards and is instructed to remember it. The spectator is then asked into which box they would like their chosen card to be placed. The chosen card is placed in the selected box and the lid is closed. The spectator is then asked to name their card. The remaining cards are then turned over to show that they are all different. The spectator's box is then placed on their hand. The performer holds the other box. The spectator is asked to open their box to reveal the absence of the original card. The performer opens their box with the spectator's card inside. Box width 3". Near fine.

150/250



123

125. **Mini Mental.** Middlesex: Alan Warner, ca. 1990s. The magician correctly predicts the order in which a spectator has commanded four colored blocks to be arranged, the prediction revealed as the wooden screen is removed. 2 ½ x 7 x 1 ½". Very good.

200/400

126. **Mummy.** Cornwall: Alan Warner, ca. 2000s. A mummy in a small coffin floats in mid-air. The mummy vanishes from the sarcophagus reappearing in a separate sarcophagus some distance away. Sarcophagi 2 x 2 x 4 ¾". Good overall condition.

300/500

127. **Oriental Blocks.** Middlesex: Alan Warner, ca. 1990s. Six different colored blocks are displayed, replaced within a lacquered cabinet, and a spike is inserted to hold them all in place. When tilted, the two blocks specifically chosen by a spectator are freed while the other four remain imprisoned by the spike. 2 ¾ x 4 ¼ x 1 ¼". Very good.

300/500

128. **Pentra.** Middlesex: Alan Warner, ca. 1990s. A mummy figure penetrates a solid teakwood blade running through a wooden slot. Box ½ x 4 x 2 ¼". Near fine.

150/250

129. **The Pharaoh's Curse.** Middlesex: Alan Warner, ca. 1990s. An Egyptian talisman is removed from a wooden box, only to return to it as if by magic. Box 3 ½ x 2 ½ x 2". Near fine.

300/500

130. **The Question Is.** Middlesex: Alan Warner, ca. 1990s. One of several tiles is chosen by a spectator matching that which the magician reveals in the covered box. ¾ x 2 x 2". Near fine.

200/300



130



131



135



136



137



132



138



133



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134



140

131. **Runic.** Middlesex: Alan Warner, ca. 1990s. Two Viking runic symbols, chosen freely by a spectator, burn themselves into the previously blank wooden plaques resting on the table. Teakwood construction. 1 ½ x 3 ½ x 2". Near fine.

150/300

132. **The Scarecrow.** Middlesex: Alan Warner, ca. 1990s. The magician introduces the scarecrow, appearing clothesless and forlorn. After placing the scarecrow into an empty wood barn the performer retrieves the scarecrow, now smiling and fully clothed. Scarecrow height 13 ¼". Good overall condition.

150/300

133. **Siamese Ribbon.** Middlesex: Alan Warner, ca. 1990s. 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.

300/500

134. **Sign of the Snake.** Middlesex: Alan Warner, ca. 1995. One of five oblong tablets is chosen by a spectator. The tablet is placed inside a small cartouche-type holder. Upon the performer's command an identically colored hieroglyph engraving appears on the plaque. Cartouche 4 ½ x 3 x 1 ¼". Very good.

150/250

135. **Spirit Cabinet.** Middlesex: Alan Warner, ca. 1990s. The performer raises the wooden cabinet showing its emptiness. As the cabinet is closed, three blank cards are inserted into the lid's opening. When the cards are removed they are still blank. After their failure to change the presentation of the cards, the performer reveals a miniature bottle of liquor having appeared in the once empty cabinet. Cabinet 6 x 2 ¾ x 3 ¼". Very good.

400/600

136. **The Talisman.** Cornwall: Alan Warner, ca. 2000s. Of three tablets one is chosen, a blank talisman previously placed in a teakwood box is revealed to be engraved with an ank of the same color as the chosen tablet. Box 4 ½ x 2 ½". Near fine.

200/300

137. **Thru N' Thru.** Middlesex: Alan Warner, ca. 1990s. A spectator chooses one of two plastic cards, each with four holes through the middle. Both cards are placed into a lacquered wooden frame with a round window. The performer laces a string through both cards, attaching them. At the performer's command, the chosen card is released from the binding and rises from the frame. Frame 4 x 2". Very good.

150/250

138. **Tablets of Ra.** Middlesex: Alan Warner, ca. 1990s. The spectator chooses a tablet, all five tablets are then placed inside the box, the wooden stick is then passed through the box via the opening in each tablet. At the command of the magician the spectator's tablet is dropped free. Height 3". Near fine.

150/250

139. **Twister.** Middlesex: Alan Warner, ca. 1990s. A teakwood box with three domino tablets. As the magician twists the box in different positions, the number of spots and position of the domino within changes unexpectedly. Box ¾ x 1 ⅞ x 3 ¼". Near fine.

150/250

140. **Voodoo.** Middlesex: Alan Warner, ca. 1990s. A small wooden manikin is stabbed in one of four spots with a wooden peg. The magician then tips a second manikin out of a teakwood box. There is only one hole in it, corresponding to the area previously stabbed at on the other figure by the spectator. Box ½ x 2 ¾ x 4 ½". Near fine.

200/300



141



143



145



147



142

141. **Bulletproof.** Middleburg: Collectors' Workshop, ca. 1995. A signed and selected jumbo card visibly and instantly appears between two sheets of glass resting in a finely crafted hardwood stand. Sound-activated mechanism of extremely clever design. Upright approx. 11 x 11".

800/1,200

142. **Geneva Watch Prediction.** Middleburg: Collectors' Workshop, ca. 1990s. The first participant is asked to press the stem of a closed lid watch to select a random time, then hand the watch to the second participant. The performer borrows a wristwatch from the second participant and hands the watch to the first spectator. The spectator holding a watch is asked to open the lid and reveal the time, the second spectator is now asked to look at the wristwatch as well. Both times match. 2 1/2 x 1 3/4". "RRE" engraved to face. "KS" engraved to interior, allowing for a second prediction effect. Tested and working with caveats; needs greasing. Please inquire for full condition report.

300/600



146



148



144

143. **Marlin Cups.** Middleburg: Collectors' Workshop, ca. 1986/93. Comprising a set of Marlin Cups, a miniature version of Midas Cups wherein the magician transposes the position of several coins between two cups. Cup height 5 1/2".

150/300

144. **Half-A-Dollar.** Middleburg: Collectors' Workshop, ca. 2000s. A borrowed and marked quarter appears within the halves of a silver dollar. Coin diameter 1/2". Very good. Includes instructions in original box.

200/400

145. **In a Gilded Cage.** Middleburg: Collectors' Workshop, ca. 1995. Inside a polished wooden chest is a brass bird cage. After borrowing a watch, the magician covers the watch with a kerchief and vanishes it in the hand of the spectator. The spectator opens the wooden box and retrieves the cage to reveal their watch. Hallmark to cage underside. Box 6 3/4 x 5 x 5". Very good overall.

600/800

146. **Marakesh Mystery.** Middleburg: Collectors' Workshop, ca. 1990s. Any card called-for card rise; any card named by the spectator instantly rises from the deck, housed in a drawer within a brass box. Including original box, two complete tricks, with one deck missing its outer brass box. Complete prop 3/4 x 2 5/8 x 6 1/8". Each in good overall condition. SCARCE.

600/1,200

147. **Paper Thin Sawing.** Washington D.C.: Collectors' Workshop, ca. 2000s. A card set on a wooden base covered by a brass box is cut in half with a razor, then restored. 4 x 3 x 1". Good overall, some cosmetic signs of use.

200/400

148. **T'Ang Dynasty Chest.** Washington D.C., Collectors' Workshop, ca. 1995. A borrowed ring vanishes and reappears inside a sealed tea bag in a small wooden tea chest. Chest 3 3/4 x 3 3/4 x 3 1/4". Presents well, lock broken.

150/300



149



150

149. **Mini Hippy-Hop 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 Hippy-Hop Rabbits. Hallmark to underside of one rabbit. Height 6 ½". Partially repaired fracture to each box, cosmetic wear to rabbits consistent with age and use.

200/400

150. **Jumbo Hippy-Hop Rabbits.** Azusa: Owen Magic Supreme, ca. 1985. Now-classic "sucker" trick, popularized by Abbott's Magic Co. in which a rabbit cutout gives the illusion of passing back and forth between two boxes. Just when the audience believes it has caught on, a surprise finish is revealed. This pair is the largest example we've seen. Hallmark to underside of each rabbit. Stencil-painted. Height 26 ½". Stable overall condition with one rabbit leaning slightly on base, some losses to plywood ears, one box panel warping gently inward. SCARCE; the only model in this size we have encountered.

500/1,000



151. **Automaton Stull Pocket Watch.** Circa 1885; Stull mechanics added 1986. An outstanding quarter repeating pocket watch of outstanding craftsmanship and quality, with an added Stull "mental miracle" feature. In performance, the mentalist makes a prediction. The performer then demonstrates that the blacksmith figures on the pocket watch strike their anvils and the watch chimes to reflect the time. The watch is handed to a spectator who confirms that the hands spin freely. The spectator closes the watch and spins the hands again, landing on a random time – a time even they do not know. Despite the "test conditions" under which the hands are spun, and even though the watch is in the hands of the spectator when the crown is rotated – the mentalist's prediction is proven to be accurate, first as announced by the chiming watch, then by the spectator's opening it and inspecting the face. The performer has predicted the exact time on which the hands stopped – before they were spun.

The effect works without fail, and without the need of outside mechanics. The trick can be repeated immediately and with different results. The watch itself is an outstanding Victorian-era antique. It bears an engraved gilt silver dial with Roman numerals, hands of blued steel, and automaton figures crafted from rose gold. The figures strike an anvil at the center of the dial with their hammers, signifying the hour and the quarter hour. The timepiece rests in a fine 14-karat gold hunter style case, engraved to recto, verso, and interior, which was manufactured and hallmarked by the Brooklyn Watch Case Co. with Serial No. 120207. The band on the case is line turned. The Stull-style mechanism, expertly crafted and added to the watch, is signed and dated by the maker, "Thomas B. Freed, 1986." A singularly spectacular piece of magical apparatus.

15,000/25,000

152



154



153

152. BERGERON, Bev (1930 – 2020). **Appearing Pool Cue used by Bergeron.** England: Chris Woodward, ca. 1960s. From an edition of five. Spring-loaded cue extends when a switch is pushed. Accompanied by photograph showing Bergeron posed with an appearing golf club and paper ephemera including letterhead of Bergeron's. With a printed email of provenance from Bergeron and signed by Roger Dreyer. Some loss and scratching to cue finish, else generally very good overall.

100/200

153. **Bewitched Force Field.** United States, ca. 2000s. The performer mysteriously passes objects through a taut rope inside the force field's boundary. Based on Stewart James' Sefalalja and other one-man spirit cabinet routines. Includes trifold force field, small props, printed directions, and original VHS directions. Screen width 11". Good overall condition.

150/300

BUFFUM'S BRASSES

154. [Brema Brasses]. **Group of Brema Brass Tricks.** Philadelphia: Carl Brema & Son, 1930s. Including Baffle Strings (with original instructions); Locking Bill Tube; two Devil's Coin Banks; Tibetan Prayer Sticks; Utility Coin Box; Utility Tube; Spirit Nut; and fifteen additional props. Also including a retail tag, two original product packages including original instructions, and a business card. Condition generally very good. With BUFFUM, Richard. *The Brema Brasses*. Balboa Island: Abracadabra Press, 1981. Author's own copy SIGNED and INSCRIBED to himself. Very good.

1,500/2,500

The "brasses" offered in this lot are the very same examples used by Buffum to illustrate his book chronicling the inventions and output of Will Brema and his father Carl. Each prop offered in this lot was obtained from Buffum's own collection along with his copy of the book. For years Buffum served as a columnist for the Los Angeles Times; in later years he operated a fine press from his home on Balboa Island, printing and distributing works by Thomas Sawyer, Edwin A. Dawes, and Professor Hoffmann.



155



156



158



157

155. **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 1/2 x 5 1/2". Very good. Together with original instructions.

100/200

156. **Card Boxes.** Two card boxes including a cupro-silver box by Petrie & Lewis, ca. 1930s, and anonymous brass box. Boxes change, vanish, restore, or produce cards, bills or billets placed inside. Largest 1/2 x 4 x 3". Very good.

200/400

157. **Card Ladle.** United States, ca. 1940s. Nickel plated ladle on a long handle used to switch, vanish, or produce cards placed inside. Unusual example with straight-angled ladle mechanism. Height 20". Good working condition.

500/700

158. [Card Magic] **Collection of Gimmicked, Marked, and Demon Deck Playing Cards and Card Tricks.** Comprising more than 40 packs in total, including Fox Lake decks and others, and accompanied by *The Prism Deck* by Joshua Jay with DVD, *Tommy Wonder's Tamed Cards*, and more. Many packs as new in cellophane wrappers; brick of marked packs printed with blue USPC Maiden Back design.

300/600

159. **Card Star.** After Martinka & Co., ca. 1900s. Five chosen cards appear on the points of a star on the magician's table. Well presenting metal prop mounted to an ornate base. Bright chrome plated finish. Height 26 1/2". Very good.

1,500/3,000



159



160



162



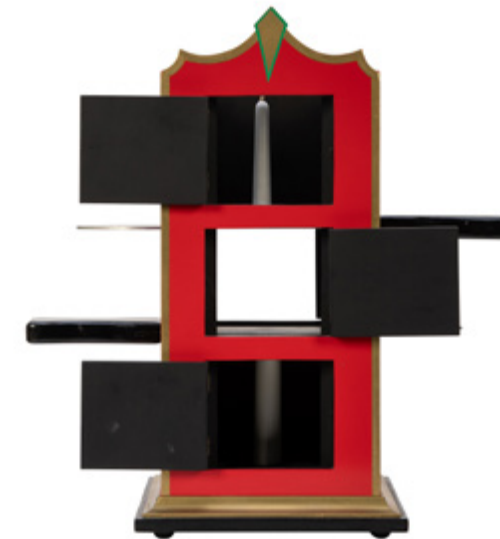
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162. **Changing Canister (Niffen Tube).** Circa 1990s. Spun metal canister changes, vanishes, or produces items inside. Large example, height 7 3/4", diameter 2 1/4". Very good.

150/300

163. **Cherchez La Femme.** New Haven: Petrie & Lewis (P&L), ca. 1930s. Lacquered metal stand accommodating three cards. The performer mixes the cards, which can be seen through holes cut in the stand, yet the spectators are unable to locate the queen. Width 10". Some finish loss, otherwise very good condition.

150/300



165

164. **Cherchez La Femme (Jumbo).** New Haven: Petrie & Lewis (P&L), ca. 1935. Lacquered metal stand in red and silver accommodating three jumbo cards. The performer mixes the cards, which can be seen through holes cut in the stand, yet the spectators are unable to locate the queen. Width 19". Some finish loss, otherwise very good condition.

200/400



163

165. **Chinese Flame Clock.** Alhambra: Milson Worth, ca. 1975. A candle is placed into a tall cabinet decorated with Asian characters. The magician cuts through the cabinet - and candle - with two large blades. When the doors of the cabinet are opened, the center of the candle is missing. The process is reversed, and the candle is removed from the cabinet unharmed. Cabinet 6 x 5 x 14". Cabinet near fine. Together with original instructions.

300/500



166

166. **Ching Soo Wands.** Petrie & Lewis (P&L), ca. 1935. Cords run through two wooden wands. When one string is pulled, the other retracts even after the connecting cord is severed. Length 11". Looseness to silver end caps as expected, else very good overall. Unusual paint scheme.

200/400



167

167. **Chrome Paul Fox Chick Cups.** Phoenix: Danny Dew, ca. 1975. Oversize set of spun brass cups designed by Paul Fox. Chrome finish. Including glitter bag and props comprising final loads in the form of ersatz lemon, three limes, and pink glitter balls. Large enough to accommodate a baseball or live baby chick. Height 4 x 3 1/2" each. Very good.

600/800

168. **Cigarette and Candle Combination.** New Haven: Petrie & Lewis (P&L), ca. 1940s. Red lacquered metal stand which facilitates the production and vanish of lit cigarettes or birthday candles in the performer's hands. A scarce magic prop in an elusive colorway from P&L. Height 8 3/4". Very good.

300/500

169. **Coin Wand.** American, ca. 1940s. Black metal wand produces a silver half-dollar coin at its tip. Clever internal mechanism with clamshell tip. Length 14". Age-related patination. Works well.

200/400



168



161



164

160. **Card To Wallet Tricks.** Twenty-seven contemporary gimmicked leather wallets of varying designs, for the classic Card to Wallet Trick. Includes Humber-style wallets, Z-fold wallets, LePaul wallets, Collectors' Workshop Any Card To Wallet tricks (two examples), Bendix Bombshell Wallet, and others. Largest 7 3/4 x 4 1/2". Good overall condition, some unused. Complete list available on request.

500/1,000

161. **Casadaga Cabinet.** United States, ca. 1990s. Cabinet with acrylic doors secured atop wood queen anne style legs. A borrowed handkerchief is placed inside with a knot tied in one corner, then dances about merrily as if inhabited by a ghost. Lighted example. Height approx 41". Several hinges missing pins, else very good overall condition. Includes hard carrying case.

1,000/2,000



170

170. **Coin Ladder Magician Automaton.** Los Angeles: Alan Wakeling, ca. 2002. A small figure standing on a plush-covered base rests beside a ladder-like device with a box at its base. As the handle of the automaton is cranked, and as a concealed music box plays, the box opens of its own accord revealing several coins inside. The lid of the then box closes, and one coin appears at the top of the ladder beside the automaton magician. It cascades downward, and then the lid of the chest opens. One coin has vanished from inside. As the operator continues to rotate the brass handle at the rear, this process is repeated – coins falling down the ladder and vanishing from the box. At the conclusion of the routine, the coins are shown in a lidded compartment at the base of the coin ladder. The coin casket is empty. The components of this handsome automaton were crafted by Alan Wakeling and his wife Helen Wakeling; Alan constructed the mechanism and working parts, Helen sculpted the face. Each automaton the Wakelings constructed was built to order at significant cost. Height 32”, base 17 x 14 x 7”.

10,000/15,000

Wakeling constructed several Cup and Ball automatons (see next lot), but also built these mechanical magic tricks to order. This is believed to be the only version of the Coin Ladder automaton constructed by Wakeling. He also crafted an automaton for Ricky Jay and his 52 Assistants, the critically-acclaimed and long-running off-Broadway production that later toured the world.



171

171. **Cup and Ball Magician Automaton.** Los Angeles: Alan Wakeling, ca. 2002. As the handle of the apparatus is cranked, the magician raises and lowers both arms and nods his head, then covers the table in front of him with a cup held in one hand. Each time he raises the cup, the object under it – a ball – has changed or vanished. Concealed music box plays Vivaldi’s Spring to accompany the movements. The components of this handsome automaton were crafted by Alan Wakeling and his wife Helen; Alan constructed the mechanism and working parts, Helen sculpted the face. Each automaton the Wakelings constructed was built to order at significant cost, and fewer than ten Cup and Ball magicians were completed. Height 32”, base 17 x 14 x 7”. Good working condition.

7,000/9,000



172



174



176



177



173



179



178



175

172. **Collection of Four Magic Wands.** Two executed in lacquered wood, two in metal. Including a mechanical Spirit Bell Wand, an unplated Silk Vanishing Wand ala P&L, and two unprepared wooden wands with chrome plated tips. Longest 16 ¼". Each with light finish loss, otherwise good overall condition.

150/300

173. **Crystal Casket.** Colon: Abbott's Magic Mfg., ca. 1965. A silk kerchief appears in an instant within the clear sided box. 6" cube. Very good.

100/200

174. **Vanishing Dove Cage.** Pro Line ca. 2000s. A birdcage full of doves vanishes beneath a cloth. Cloth in the manner of Nielsen. With printed instructions. Height 29 ½". Very good overall. Including hard carrying case.

800/1,200

175. **Driebeck Die.** Wichita: Stevens Magic Emporium, ca. 2000s. Two nested boxes are separated. What was the outer box, is now placed in what was the inner box. With original shipping box and directions. Largest 5 ¾ x 5 x 5 ½". Very good.

100/200



180

176. **Elusive Spheres.** Colon: Abbott's Magic, ca. 1970s. Including three gimmicked tubes and six balls. Tube height 4". Very good overall condition. With typewritten instructions.

100/200

177. **Exchange Case.** California: Milson-Worth, ca. 1990s. A finely crafted wooden drawer box intended to vanish, produce, or exchange playing cards. 4 ½ x 3 ½ x 1 ½". Very good.

200/300

178. **Fantastic Fan.** Colon: Abbott's Magic Novelty Co., ca. 1960s. Wood fan with silk tassel. Changes color four times when repeatedly opened. Iconic Abbott stencil on each rib. Length 8 ¾". Good overall.

100/200

179. **The Golden Dragon.** Thailand: Magic Wagon, ca. 2015. Based on Abbott's Attaboy. Three cards are chosen and returned to the deck which is placed in the lower houlette held by the dragon. The cards are passed by the dragon's eyes and dropped into the upper houlette until the spectator chooses to stop – on a selected card each time. Height 13 ½". Repair visible to underside, otherwise very good.

250/350

180. **Bowl of Gobi (Gobi Bowl).** Las Vegas: Nielsen Magic, ca. 2000s. Lacquered wooden box allows the performer to change a confetti-filled copper bowl into a bowl full of water. With all original parts including bowls, fakes, and original instructions. Box 8 ½" square. Original packing box. As new; fine.

500/800



181

181. **Insull Humpty Dumpty Ventriloquist Figure.** London: Insull, ca. 1960s. Unusual ventriloquist figure example crafted by Leonard (Len) Insull, or possibly his son, Leonard Insull Jr. Including movements blinking/winking eyes, moving head, moving arms, moving legs, moving mouth. Height 20". Wood stand, legs and feet both with some paint loss, figure's head with some bumps and nicks consistent with age and use. SCARCE.

1,500/2,500

182. **Le Grand David "Rice Bowls" Center Table.** Beverly, MA: Le Grand David Company, ca. 1980. Sturdy wooden table with second lower shelf, finely hand painted with a dragon motif against an orange-red background, collapsible for storage, used by Le Grand David (David Bull) to perform the rice bowl trick that opened the show at the Cabot St Cinema Theatre. On casters. 33 ¼ x 36 x 23 ½". Elements fold for packing. Shows wear from professional use. Provenance: From Marco the Magi's Le Grand David Spectacular Magic Company of the Cabot St Cinema Theatre and the Larcom Theatre of Beverly, MA. Retains tags from the auction of this production.

500/1,000



182

183. **Le Petit Automate.** Las Vegas: Mike Michaels, ca. 2010s. A borrowed finger ring changes into a golden key, which is used to wind an automaton bird resting in a velvet upholstered box. The bird moves, sings, flaps its wings, and lays a golden egg. When the egg is opened, the missing ring is discovered inside. Height 20 ½".

3,000/6,000

184. **Lester Lake Guillotine.** Azusa: Owen Magic Supreme, ca. 1985. Heavy and imposing low wooden stock with matching metal blade. A head of cabbage or carrots are chopped with the blade, then a spectator's neck and head are secured in the apparatus. The blade is pushed down through the device and the assistant's neck; no harm comes to the individual, yet the carrot placed in a slot is cut cleanly in two. Extended blade model. Hallmarked. Height 37". Very good condition.

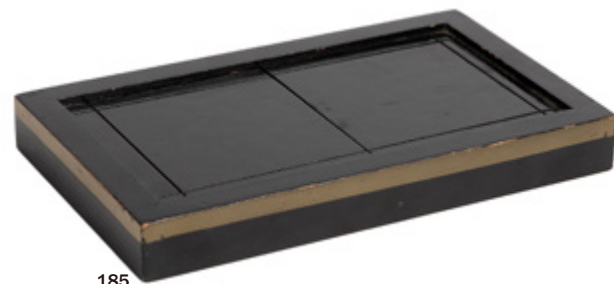
1,500/2,500



183



184



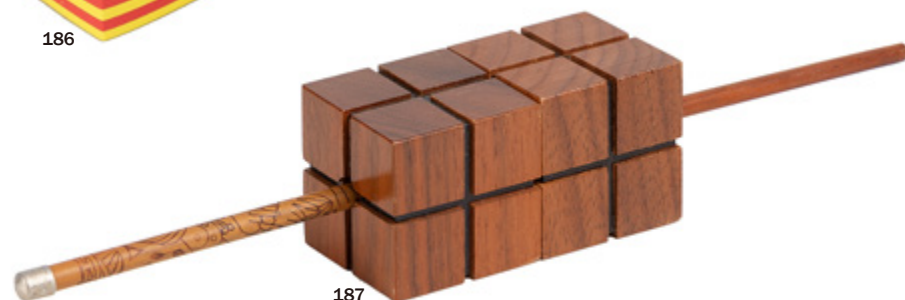
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185. **Links Tray.** Colon: Abbott's Magic, ca. 1960s. Lacquered wood tray in black with gold edging. Unlinked chain dumped into a glass from the tray is suddenly found linked together. Width 9 3/4". Worn to edges, scratching to surface, else good overall.

100/200

186. **Lubor's Gift.** Alan Wong, ca. 2014. A miniature shipping carton nests inside a striped box and, strikingly, vice versa ala Fiedler's classic Gozinta box effect. Height 5 1/2". Very good overall.

100/200

187. **Mandarin Exchange.** San Diego: World of Magic, ca. 1981. A ring is borrowed and vanished. A chopstick is inserted into a wood cube with a hole through the center. As the spectator holds both ends of the chopstick, the performer covers the cube with a kerchief. After a moment the performer pulls the cube out from under the kerchief while the spectator is still holding the chopstick at each end. Chopstick length 10". Near fine.

150/250

188. **Martinka Chairs.** Gary Summers, ca. 1998. One set of two chairs in solid maple construction, stained darker with upholstered seat allowing for an additional chair to be suddenly produced from a large tube, or for the Peter Pit Topsy/Turvy Chair routine. From the limited production of 200 sets. 34 1/4 x 15 1/4 x 15 1/4 x 16 3/4" seat. Very good overall condition.

1,000/2,000

189. **Marquetry Ostrich Egg Vase.** Azusa: Owen Magic Supreme, ca. 1995. A gracefully spun, marquetry inlaid wooden Morison Pill Box holding a large egg in place of the usual wooden ball. The egg is removed, vanished, then reappears within the vase. Interiors of shells maintain segmented design. Substantial in size and intricate in craft. Includes custom display case with laser-etched Owen Genii logo and columns also finely turned from hardwoods, and segmented wood tray as base. Hallmarked. Lacks solid egg. Height 14 3/4". Near fine.

3,000/6,000

190. **Master Prediction Cest.** Garnerville, N.Y.: Wellington Enterprises [?], ca. 2000s. Dick Zimmerman's Master Prediction. The spectator chooses any person, place, or thing they may wish. Upon opening the box the performer reveals the spectator's selection sealed in a clear plexi tube. Including two bases by Wellington Enterprises, as well as a pulley mechanism and cords for suspending the hardwood chest from the ceiling throughout the performance. Box 9 3/4 x 9 1/4 x 14". Table height 32". Very good overall.

1,000/2,000



191



194



195



192

191. **Mechanical Magic Lantern.** Flein, Germany: Rudiger Deutsh, ca. 1988. Reproduction of the eighteenth century magic lantern. Nine slides bearing written descriptions. One is inserted into the box prompting a corresponding image to appear projected onto a surface. One of fewer than ten made. Viewing apparatus 13 1/2 x 9 1/2 x 8 1/2. Good overall, few bumps to marbled paper on apparatus.

800/1,200

192. **Multiplying Candles.** Chicago: Ireland Magic, ca. 1960s. A lit candle multiplies magically from one to four while held at the magician's fingertips. Earl Morgan design. Height 3". Right and left hand sets included. Finish worn.

150/250

193. **Multiplying Passe Passe Bottles.** Circa 1970s. Set of three chromed metal tubes and sixteen nesting metal bottles for the classic transposition effect between a bottle and glass covered with the tubes. Set includes sixteen nesting bottles. Height of tubes 15". Showing wear from performance, otherwise good condition.

300/600

194. **Nest of Boxes.** Circa 1990s. Well proportioned set of five nesting boxes in red woodgrain. A vanished coin reappears in the smallest of the nested boxes, which are held tightly together with rubber-bands. Sold together with Demon-style Wonder Box, handsome vintage Watch Box (in need of repair), and a decorative dice box with five modern dice.

100/200

195. **New Tumbler Pedestal.** United States, ca. 1940s. Manner of F.G. Thayer. Silk handkerchiefs appear in a glass placed on top of the wood pedestal. Height 10 3/4". Good overall. Likely repainted.

100/200

196. **Nu-Power Rising Cards.** Colon: Abbott's Magic Co., ca. 1955. Spectator selects a card which mysteriously rises from a brass houlette on a short brass stand Height 9 1/2". Working, but mechanism a bit fast.

150/250



196



193



197



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203



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202



204



199



200

197. **Okito Alphabet Block.** Cashmere: Magic House of Babcock, ca. 1990s. A large alphabet block vanishes from a hat and reappears in a fine hardwood box, or transposes positions between the box and another location. Includes gimmicked box, block, and shell. Cabinet 3 ¾ x 8 x 4 ½". **200/400**

198. **Omni Wallets.** Arizona: ProMystic, ca. 2020s. The wallet captures an image of anything the spectator draws or writes and shows it to the performer on a hidden display. The logo badge concealing a micro-camera. Comprising two omni wallets, one in original packaging, accompanied by original instructions. Untested, seemingly near fine. **800/1,200**

199. **Oriental Ball Box.** Peoria Heights: Michael Baker/The Magic Company, ca. 2000s. Finely decorated gimmicked box allowing for the transposition of the accompanying "pearl" ball. Width 9". Very good. Together with original instructions. **400/800**

200. **Oriental Dice Box.** Arizona: Richard Gerlitz, ca. 2002. The magician predicts the sum of three dice after being shaken inside the box. Plastic with decals on each side. Diameter 2 ¾". Original instructions. One side with light wear to decal edges, else very good. **200/300**

201. **Oriental Gong.** Peoria Heights: Michael Baker/The Magic Co., ca. 2000s. Well devised and decorated painted wood gong. The performer removes the central hoop and tissue paper is placed around the hole. It is then placed back onto the frame. The performer then punches through the tissue paper retrieving a load of silk scarves. One of four made, based on the Clint Rediel design. Height 16 ½". **200/400**

202. **Paul Fox Cocktail Shaker.** Colorado Springs: Paul Fox, ca. 1940 [?]. Two empty chromed metal cups magically produce a cocktail from within. Scarce. Height 5 ¾". Some loss to plating, else good overall. **250/350**

203. [Petrie & Lewis] **Collection of P&L Magic Props.** New Haven: Petrie & Lewis (P&L), ca. 1930s. A range of props including a Utility Tube, Change Bag, Confetti Cup and Saucer, Boom-E-Rang (Stretch It), Vanishing Wand shells with original boxes, Fire Bowl, and others. Good overall condition. **300/600**

204. **Protean Mystery.** Circa 1970s. Several doves are placed in the six sided cabinet, the top is removed, and the birds have transformed into a live quacking duck. Box height 13 ¾". Painted wood with chipping and paint losses to edges, else good overall. Includes wooden packing case. Modeled on the Owen design. **250/500**

205. **Rattle Box.** Los Angeles: Owen Magic Supreme, ca. 1970s. A small coin or ring vanishes from within the small wooden box, even though it can be heard rattling inside. 1 x 3 ¼ x 2 ¼". Sold together with another Rattle Box, ca. 1950. **150/300**



205



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209



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211



212



207

207. **Rubicon.** Greg Wilson, ca. 2010s. The spectator arranges a rubik's cube at random, the performer reveals an identically arranged rubik's cube. The performer then solves the spectator's cube with one hand. Retains original packaging and accessories. Near fine.

100/200



208

208. **Sand & Sugar Canisters.** Glendale: Loyd, ca. 1945. Each hallmarked. From the small canister, sand is poured into the large canister until it overflows as many as four times its volume. Scarce chromed example from Loyd. Large canister height 10 1/2". Hallmarked. Very good condition. Accompanied by homemade plywood carrying case.

500/800

209. **Scotty York's Color Changing Knives.** [Washington, D.C.], York and Wells, ca. 1988. Professional set of four custom-made knives for York's routine. With original pouch. Knife length 3". Very good condition.

100/200

210. **Duck Production Box.** Alhambra: Owen Magic Supreme, ca. 1960s. A very large mirror box that can be shown empty; then a massive production is made from within. Often used as a production for a live duck. Classic Owen black and gold paint accenting the natural wood finish. 12 x 18 x 12 1/2". Very good overall condition.

400/800



215

211. **Shatter Box.** St. Louis: Ickle Pickle, ca. 1990s. A silk is removed from a box and vanished. A spectator then opens the box in search of the silk; upon pulling a knob the box shatters into pieces. The missing handkerchief hangs from its lid. Cosmetic wear to individual elements, otherwise very good. Height 4 1/2". With original instructions.

100/200

212. **Silk Cabby.** Pasadena: Homer Hudson, ca. 1960s. Wood silk cabby with hand-painted dragon motif. Allows for magical change, production, vanish, or restoration of silk kerchiefs placed inside. Width 7". Light wear to edges, else very good.

150/300

213. **Silk Cabby.** Los Angeles: F.G. Thayer, ca. 1940s. Wood silk cabby with dragon motif in stenciled paint. Allows for magical change, production, vanish, or restoration of silk kerchiefs placed inside. Width 7". Some scuffing, else very good.

150/300



213



214

214. **Silk Cabby.** Peoria: Michael Baker/The Magic Company, ca. 2000s. Box with two hinged doors allows for magical change, production, vanish, or restoration of silk kerchiefs placed inside. Width 7 1/2". Modeled on the classic Hamilton paint design, with the dragon hand-painted by Baker. Very good overall.

300/500

215. **Square Circle.** Kenosha: Nielsen Magic, ca. 1970s. Ornately painted wooden box with yellow metal cylinder. Vanish or produce anything that fits inside the nested tubes. Height 14 1/4". Paint loss to cylinder edges, else good overall. An uncommon early Nielsen Magic product.

150/300



216



217



218



219



220



216. **Strong Box Prediction Chest.** Portland: Gem Magic Mfg., ca. 1980s. The performer invites a spectator to open the box revealing the performer's prediction of a headline, number, or virtually any other piece of information. Famously used by David Copperfield for his televised Superbowl 35 prediction. Crafted by John Pomeroy in wood and brass with matching brass screws. From a limited production run of approximately 12. 6 1/2 x 6 1/4 x 9". Age-related patination to brass including scuffing and light oxidation, otherwise good overall.

1,000/2,000

217. **Super Elite Chair Suspension.** Huntington Beach: Jay Leslie's House of Enchantment, ca. 2000. A board is placed atop two folding chairs. A spectator reclines on the board, wrapped in a cloth. The chair at their feet is removed and the board is removed, giving the illusion of suspension from the edge of one chair. Chair height 29 1/2". Based on the Harbin design.

800/1,200

218. **Super Color Vision.** Azusa: Owen Magic Supreme, ca. 2000s. A finely crafted example of Martin Sunshine's Color Vision with a modified methodology. Box 1 3/4 x 2 x 2". Hallmarked. Near fine.

150/300

219. **Sybil Card Rise.** Glendale: Loyd, ca. 1940s. A chosen card rises from the pack while the cards are isolated between sheets of glass in a metal houlette. With vintage pack. Hallmarked. Height 4 3/4".

150/300

220. **Magician's Side Table.** New Haven: Petrie & Lewis (P&L), ca. 1939. Magician's table with folding cast aluminum legs for portability. Height 29". Very good overall.

150/250

221. **The Fantastic Orange Tree Automaton.** Los Angeles: John Gaughan and Associates, ca. 1989. Based on the famous nineteenth century effect by Robert-Houdin, this magical automaton was featured on the Paul Daniels Magic Show. A borrowed ring vanishes beneath a handkerchief. The audience, now focused on the magician's table, takes notice of a small tree reposing in a fancy square hardwood planter. On the command of the performer, orange blossoms begin to grow amongst the foliage, which then visibly develop into real oranges. After the final orange has grown – at the apex of the tree – it splits open to release a pair of mechanical butterflies. The winged insects flutter around the tree carrying a white kerchief. Suspended between it is the missing borrowed ring. Accompanied by manufacturer's booklet tracing the history of the effect. Height 42". Minor surface wear, dust, and signs of use, but very good overall. One of only a handful of these props manufactured by Gaughan.

15,000/25,000



222. **Thornton's Wonderful Watch Stand.** Sedona: Signature Pieces, ca. 2005. Six pocket watches are produced at the magician's fingertips. Each is placed in a holder at the top of an elegant stand. Then, one at a time, the watches vanish from the display and cascade down the front of the stand, clacking back-and-forth, as if walking down the rungs of a ladder. They fall into a top hat below the stand (not provided). For a finale, the performer reaches into the hat and produces a ringing alarm clock. One of fewer than 12 units manufactured. Height 71 1/4". Minor chipping and wear from display and use, including lowermost panel and edge of one foot.

4,000/8,000

Modeled on the Watch Ladder conceived and constructed by Jesse Thornton for Abbott's Magic in the 1940s. This model, a mechanical masterpiece, is Nick Ruggiero's version operated mechanically through a variety of coordinated mechanisms concealed in the "star" at the top of the stand and just above the glass-front ladder.



223. **Thread It.** Colon: Abbott's Magic Co., ca. 1956. The magician magically threads the ribbon onto the giant needle inside the wooden bobbin. Bobbin height 2 3/4". Good overall condition.

100/200

224. **Topsy-Turvy Bottles.** Colon: Abbott's Magic Novelty Co., ca. 1950s. 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 in chromed tubes. Tube height 11 1/4". Good overall condition.

150/300

225. **Triangular Mystery.** Kenosha: Okito-Nielsen, ca. 1970s. Three finely decorated flat panels are assembled into a triangular box on a low stand. From inside, the magician produces a quantity of large objects. Height 13". Some wear to paint and chipping to wood, else good. With typewritten instructions.

400/800



226. **UF04-W.** Denmark: Labco, ca. 2010s. In original box including wrist vibrator, remote, six chips, receiver. With original manual and instructions. Box width 10". Untested, appears near fine. Together with a finely crafted wooden Alien Spike trick. Includes five balls, four ball-holders, and one spike. Ball diameter 1". Very good overall condition.

300/600

227. **Ultimate Flashback.** Larry Becker, ca. 1992. Comprising seventeen paperbacks for the trick. A spectator selects the first word on any page in any of the paperbacks provided. The performer is able to instantaneously reveal the word the spectator has seen. Good overall.

200/400





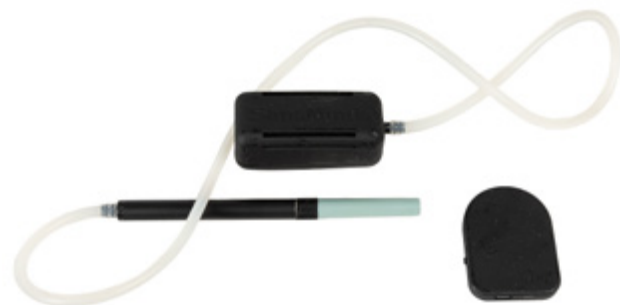
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232



233



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234



231

228. **Vanishing Alarm Clock.** Circa 1920s. A clock, covered by a cloth, hangs from a metal stand where it rings audibly. The cloth is whisked away, the ringing stops, the clock has vanished. Comprising a tray, cloth, stand, and clock. A handsome and well presenting set. Tray width 15".

300/600

229. **Vapr.** Will Tsai, ca. 2010s. A well-conceived device intended to be concealed and routed down the performer's arm emitting vapor seen surrounding the hand. Including remote control, directions, cartridges in original packaging. Untested. Appears as new.

100/200

230. **Lukas Crafts Smoke One and Prometheus Props.** Lukas Crafts, ca. 2020s. Three devices including: Prometheus in original packaging; Prometheus Pot in original packaging with hot wire cable; Smoke One Grande in original packaging with micro usb cable, arm band, remote control switch, three smoke liquid refills. As new.

300/500

231. **Walking Peacock Automaton. (Le Paon Marchant).** Paris: Roulet & Decamps, ca. 1910s. The mechanical bird walks across a surface, stopping momentarily to raise and triumphantly fan its tail feathers. The feathers drop back into place and the bird continues walking. Painted metal feet, the body covered with genuine peacock feathers. Later key. Sold with a custom-made Lucite vitrine used to display the automaton. Good working condition. Overall length 19". Height 7 3/4". Tail width 16".

7,000/10,000

232. **Westgate Bowl Production.** Tampa: Warren Hamilton, ca. 1969. A vibrantly painted trapezoidal tube is shown empty atop a covered tray. A quantity of silks is produced from the tube, followed by a glass bowl filled with water and fish. Tray diameter 12". Very good.

200/300

233. **Wonder Silk Box.** Germany: Bartl's, ca. 1934. Heavy chromed wonder box. Shown empty, handkerchiefs are produced from the inside. Lid stamped "D.R.G.M." Box 3 1/4 x 2 x 2 1/4". Retaining original German directions. Very good.

150/250

234. **Rice Vase.** Circa 1900. Nickel-plated brass vase causes rice placed inside to vanish or transforms it into a piece of fruit. Unusual design, with extra gimmick in the lid allowing for a second change, or a final view of the rice inside even though it is already gone. Height 12 1/4".

600/1,200



POSTERS



235

235. ALEXANDER (Claude Alexander Conlin, 1880 – 1954). Ask Alexander. Circa 1915. One-sheet stone lithograph showing a bust portrait of the magician and mind-reader Alexander, his turban in the form of a question mark. 41 3/8 x 27 1/4". Linen backed. Closed tear at bottom edge. A-

500/700



236

236. ALEXANDER (Claude Alexander Conlin, 1880 – 1954). Alexander Crystal-Seer / World's Greatest Master of Mental Mystics. Circa 1920. Color lithograph. 40 x 14". Linen backed. Several overcolored repairs, some areas with rubbing. B+

800/1,200



237

237. BELLACHINI, Fredo. Schweizer Bellachini. Circa 1920s. Panel-size poster bearing vignettes of various illusions and tricks performed by Bellachini and his wife, including the levitation. 11 x 32". Linen backed. Original folds, closed tear to right edge. A-. Provenance: Ken Klosterman's Salon de Magie.

300/500

238. BLACKSTONE, Harry (1885 – 1965). World's Super Magician. 50 Spectacular Illusions. [Chicago: Globe Poster Corp, 1947]. Three-color one-sheet poster for this magician and illusionist. 34 x 27". Linen backed. Several closed tears to edges, original folds, subtle tonal glue staining in margins. B-. Provenance: Ken Klosterman's Salon de Magie.

200/300



238



240

239. [MAGIC - BROADWAY]. Group of 11 Window Cards. Including COPPERFIELD, David. *Dreams & Nightmares*. 1990s. - DUNNINGER, Joseph. Poster with the Hans Stengel-designed bat wing logo. 1920s. - JILETTE, Penn. TELLER, Raymond Joseph. Early show poster at Westside Arts Theatre. 1985. - (2) *Rot in Hell*. 1991. - (6) *The Refrigerator Tour*. 1991. Each 22 x 14". Most with water damage, warping, and foxing. Sold as-is.

200/300

240. CARTER, Charles (1874 - 1936). *Carter the Great / Do the Dead Materialize? The Absorbing Question of All Time*. Cleveland: Otis Lithograph Co., ca. 1930s. Four-sheet color lithograph poster depicting Carter beside a conjuring cabinet surrounded by imps, devils, and other magical creatures. 105 ¼ x 80". Linen backed. Scattered damp-soiling mainly around edges of image; few paper tears and slight losses. B+/B.

1,000/2,000

241. CARTER, Charles (1874 - 1936). *Carter the Great. Carter Beats the Devil*. Cleveland: The Otis Litho. Co., ca. 1930s. Stone lithographed window card showing a turban-and-tuxedo-clad Carter playing poker with Satan, and holding the winning hand. 30 ¼ x 22 ½" frame. 20 ½ x 13 ½" sight. Not examined out of frame.

200/300

242. CARTER, Charles (1874 - 1936). *Carter the Great. The World's Weird Wonderful Wizard*. Cleveland: The Otis Litho. Co., ca. 1930s. Color lithographed window card shows Carter, clad in a turban, with bats and demons flying about at the left side of the image. Framed to 26 x 19 ¼". Not examined out of frame.

250/350



239

one of eleven



241



242



243

243. CHUNG, Ling Soo (William E. Robinson, 1861 - 1918). *Chung Ling Soo. The Birth of Pearl*. London: Wieners Acton, ca. 1910s. Half-sheet color lithograph poster promoting the illusion in which a sea nymph appears inside a giant oyster. 29 x 20". Linen backed. Closed tear to right edge center; edge wear; bleed and impressions to bottom edge. A-

4,000/6,000



244

244. CHUNG, Ling Soo (William E. Robinson, 1861 – 1918). **Ching Ling Soo. A Dream of Wealth.** London: Wieners Acton, 1910s. Half-sheet color lithograph poster promoting the illusion in which Soo produces an endless quantity of coins and banknotes. With a Li Sing Foo over-print. 30 ¼ x 20". Linen backed. A-
4,000/6,000



245

245. COPPERFIELD, David (1956 –). **The Statue of Liberty Disappears / David Copperfield [Signed].** Circa 1983. Iconic image of the illusionist hovering above the New York City skyline with his hands over the Statue of Liberty, poised to make her vanish – and reappear again – on live TV. This would become his best known illusion. 36 x 24". SIGNED and NUMBERED by Copperfield in gold ink. Faint impressions from handling. A.
400/600

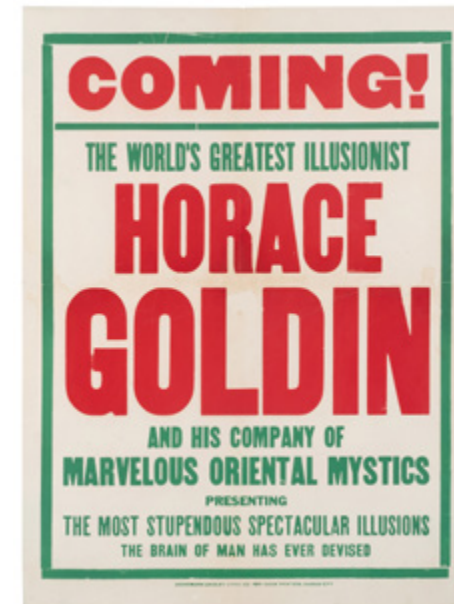
246. DEBISCHOP, Ph. **Illusionniste Moderne.** Antwerp: T. Felt Brothers, ca. 1905. Four vignettes from this Belgian magician's show surround a central bust portrait, the balance of the poster filled with flowers and foliage in the Art Nouveau style. 34 ¼ x 24 ½". Linen backed. Yellowing along top margin. A. Provenance: Ken Klosterman's Salon de Magie.
400/600



246

247. GOLDIN, Horace (1873 – 1939). **The World's Greatest Illusionist Horace Goldin.** Kansas City: Ackermann Quigley Litho Co., ca. 1930s. Letterpress broadside poster in green and red. 27 ¾ x 21". Linen backed. Some water damage to central portion. B-
200/300

248. HENNING, Doug (1947 – 2000). **The Magic Show.** Circa 1974. Offset lithograph window poster on glossy stock, advertising Henning's magic-themed musical at the Cort Theatre. 22 ¼ x 14 1¼" frame. 21 ⅝ x 13 ½" sight. Not examined out of frame.
200/300



247



248



249



250



251



252

249. HENNING, Doug (1947 – 2000). **Doug Henning's World of Magic**. Doug Henning Magic Co., ca. 1980. Offset lithograph poster. Shows Henning floating in a blue sky above a floral field. Magical creatures occupy a rainbow arching between his outstretched hands. 37 ¼ x 21 ½". Unbacked. Yellowing, impressions, and wear to edges. A.

150/300

250. JAY, Ricky (1946 – 2018). **Cards as Weapons**. New York: Darien House Inc., ca. 1977. Poster published in promotion of Jay's book of the same title. Approx 36 x 24". Unbacked. Impressions from handling; one corner creased.

100/200

251. JENISKA (La Gitane). **La Gitane Jeniska. Celebre Visionaire**. Paris: Benevol, ca. 1920. Color lithograph one-sheet poster showing the fortune-teller, a member of Benevol's troupe gazing past a backgrounded astrological wheel. 33 ½ x 24". Linen backed. Few miniscule areas of thinness from prior posting removal, creases from folding. A. Provenance: Ken Klosterman's Salon de Magie.

200/400

252. KASSNER, Alois (1887 – 1970). **Direktor KASSNER**. Hamburg: Friedlander, ca. 1919. Early one-sheet color lithograph. Portraying Kassner, known as the Thurston of Germany among devils, bubbles, flowers, and butterflies among other symbols of magic practice. 37 ¼ x 28". Linen backed. Creases from folding, closed tears along vertical edges. B+. Provenance: Ken Klosterman's Salon de Magie.

300/600



253

253. KELLAR, Harry (Heinrich Keller), (1849 – 1922). **Kellar the Great Magician**. Cincinnati and New York: The Strobridge Lithograph Co., ca. 1894. Showing Kellar in a tuxedo with two devilish figures on his shoulders, one whispering into his ear. The first example of this motif being used in a magic poster. 30 x 20". Linen backed. Isolated areas with subtle wear. B+.

3,000/5,000



254



255



256



257



258

254. LYLE, Cecil (Cecil Cohen, 1889 – 1955). **The Great Lyle and his "Cavalcade of Mystery". 'The Artist's Dream'**. Circa 1940s. Full color poster depicting the performance of an illusion in vignettes by The Great Lyle, framed by a painter's palette. 39 ½ x 30". Linen backed. Vertical and horizontal folds. A. SCARCE; the first we have offered. 400/800

257. [STOCK POSTER]. **Stock Magic Poster**. Hamburg: Friedlander, ca. 1915. Color lithographed poster shows a magician with giant flags among roses and animals. 25 ¾ x 17". Paper backed. Closed tears; edge wear; tape residue to left edge. B. 150/250

255. NESBITT, Neil (1886 – 1936). **The Great Nesbitt Mysteries**. [Leeds: Alf Cooke, ca. 1920s]. Shows Nesbitt aiming a rifle toward a female assistant positioned in front of a target, Nesbitt's version of the Shoot Through a Woman illusion. 28 ½ x 19 ½". Linen backed. Edge wear, small closed tear. A. 150/300

258. [STOCK POSTER]. **Duncan the Hypnotist**. Newport, KY: Donaldson Litho, ca. 1930s. Stock poster for Duncan the Hypnotist showing several men behaving outlandishly under the influence of Duncan's mesmeric powers. 41 ¼ x 28". Linen backed. Creases from prior folding, two small chips to right edge. A-. Provenance: Ken Klosterman's Salon de Magie. 200/300

256. RANDI, James (Randall Zwinge, 1928 – 2020). **The Amazing Randi. The Man No Jail Can Hold!** Circa 1976. Showing Randi with bat wings, having just broken his shackles, implying his completion of a milk can escape. 34 x 25". Some impressions from handling noticeable to outer edges. A-. 200/300



259

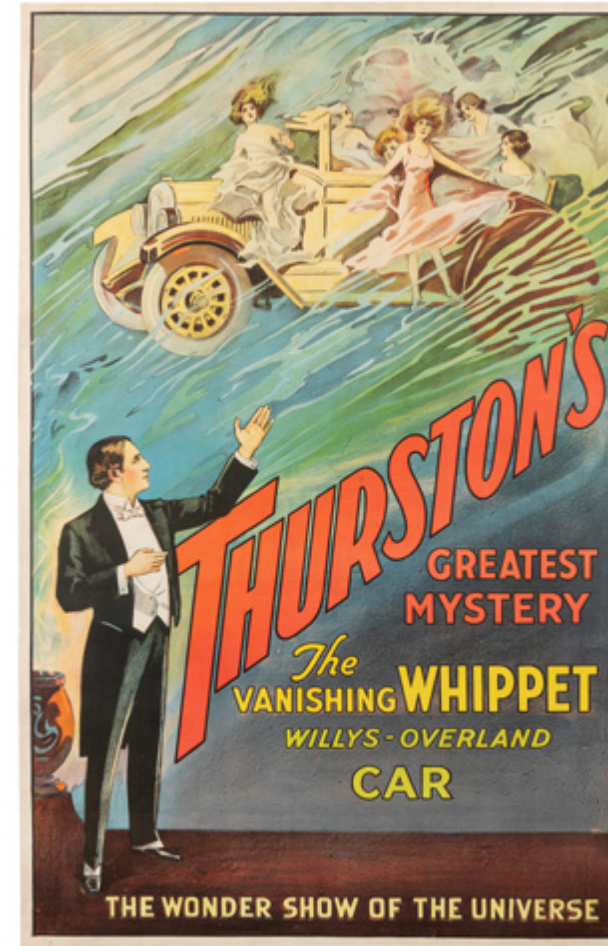
259. THURSTON, Howard (1869 – 1936). **Thurston the Great Magician**. Cincinnati and New York: The Strobridge Lithograph Co., ca. 1910s. Color lithograph poster. Showing Thurston with a devilish figure on each shoulder, a motif first used by Kellar. Pull-quote from Kellar in lower left. 29 ¼ x 19 ¾". Linen backed. Noticeable creases from folding, overcolored repairs at top corners from previous mounting. B. 3,000/5,000



260



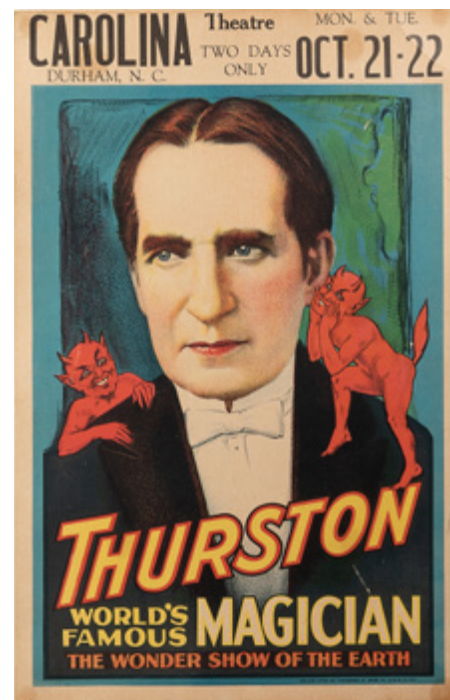
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262

260. THURSTON, Howard (1869 - 1936). **One of Thurston's Astounding Mysteries. She Floats.** Cleveland: The Otis Lithograph Co., ca. 1926. Color lithograph depicting Thurston's levitation illusion in vignettes; in performance, the effect was a combination of different methods, and at the conclusion, the woman vanished "like a fading cloud." Approx. 41 x 28". Linen backed. Three horizontal creases from previous folding. A-
2,000/3,000

261. THURSTON, Howard (1869 - 1936). **Thurston World's Famous Magician.** Cleveland: The Otis Lithograph Co., ca. 1930s. Well known one-sheet portrait of Thurston in his later years withimps perched on his shoulders. 39 ¼ x 25". Linen backed. Creases from previous folding, small closed tears to top and right edges. B.
800/1,000

262. THURSTON, Howard (1869 - 1936). **World's Famous Magician / Wonder Show of the Earth.** Cleveland: Otis Lithograph Company, ca. 1935. Color lithographed window card bearing the classic portrait of Thurston with devils on his shoulders, one whispering in his ear. 22 x 14" sight. Glue staining and bumps at corners, crease to top right corner. B/B-
300/600

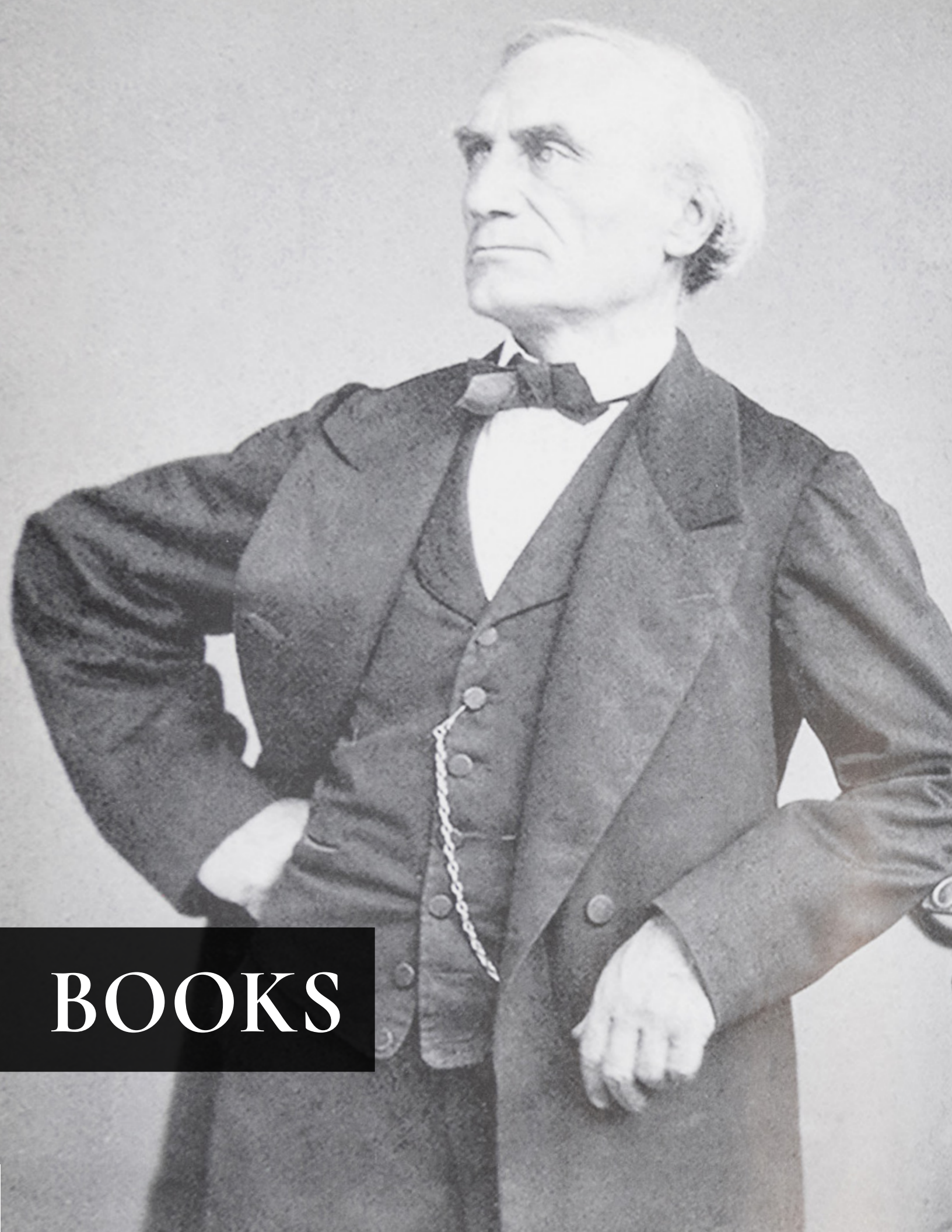
263. THURSTON, Howard (1869 - 1936). **Thurston's Greatest Mystery. The Vanishing Whippet.** [Cleveland: Otis Litho, ca. 1924]. Striking one-sheet poster depicting a Willys-Overland Whippet automobile with five women in ethereal costumes, vanishing in wisps of smoke at the command of the performer. 41 x 27". Linen backed. Closed tears at edges. A-
1,500/2,500

264. VIRGIL (Virgil Mulkey, 1900-1989). **Virgil World Famous Magician.** Sydney: W.E. Smith Limited Supply, ca. 1953. Panel size poster promoting a Sydney performance by Virgil accompanied by Julie, America's Sweetheart of Magic in which a new rope trick was introduced. 30 x 13 ½". Linen backed. A. Provenance: Ken Klosterman's Salon de Magie.
200/300

265. **Group of Three Magic Window Cards.** 1980s. Three posters for magic shows. Including: BLACKSTONE Jr., Harry. *Blackstone! The Magnificent Musical Magic Show.* 1980. - RICHARDI Jr. (Aldo Izquierdo). *The Incredible World of Magic and Illusion.* 1985. - HENNING, Doug. *Merlin.* 1983. Sizes generally 22 x 14". Not examined outside frames. Condition generally A.
200/300



265



BOOKS



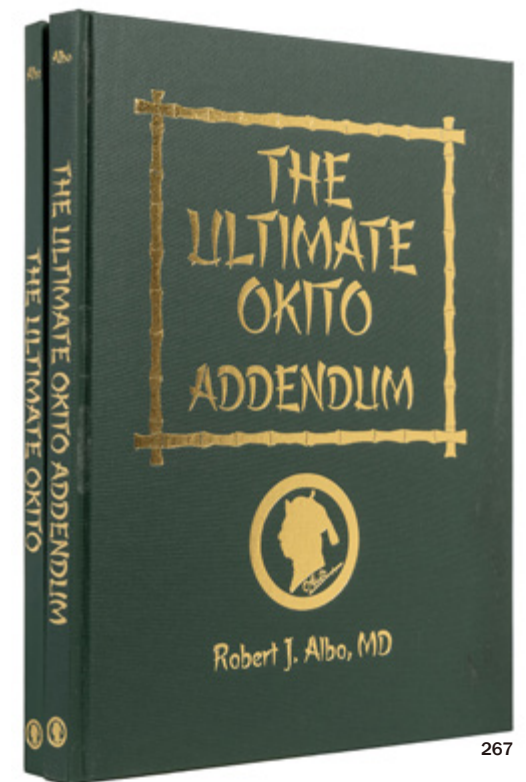
266

266. ALBO, Robert (1932-2011). **Classic Magic Series, Vols. 1 - 11.** San Francisco, 1973 - 2005. Copiously illustrated with drawings and color plates. 4tos. Each volume from a limited, numbered edition. Volumes 1-8 housed in publisher's red cloth case (considerably worn and sunned). Several volumes SIGNED by Albo. Volume 8 includes three copies of *The Magic of Germany*. Also offered with *The Magic of F.J. Thayer* in publisher's wraps, and *Classic Magic Video Series: Okito - Volumes 1-4*, the latter retaining three of the four video cassettes. Expected wear to most volumes consistent with prolonged storage, but good condition overall.

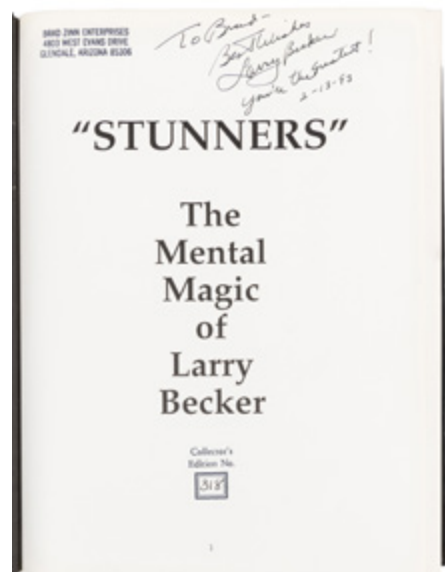
2,000/4,000

267. ALBO, Robert (1932 -2011). **The Ultimate Okito & Ultimate Okito Addendum.** Piedmont: Doug Pearson, 2007-2008. Both volumes elaborately produced and ornamented with tip-ins, color plates, illustrations, and photographs. FIRST EDITION. INSCRIBED and SIGNED by the author. Publisher's green cloth, stamped in gold. Each from a limited edition of 400 copies. Including a folio of DVDs on which many of Okito's props are displayed. White spattering clustered towards edges of slip case.

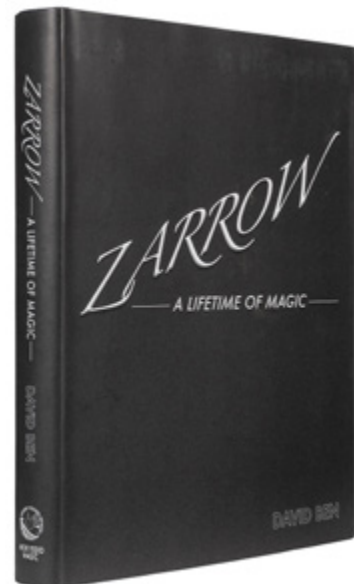
300/500



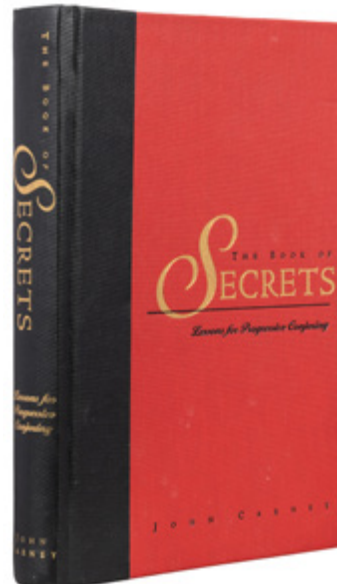
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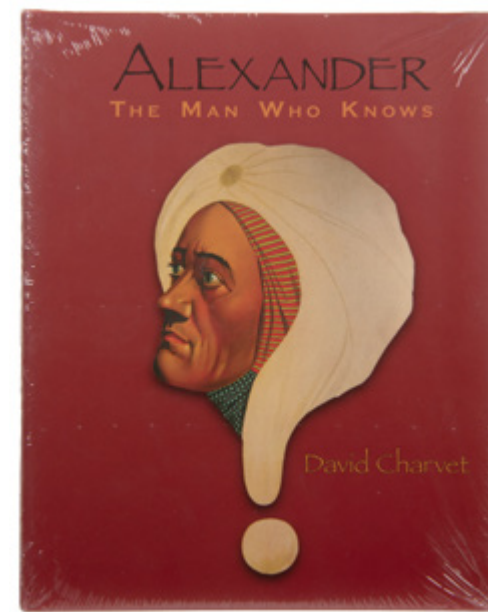
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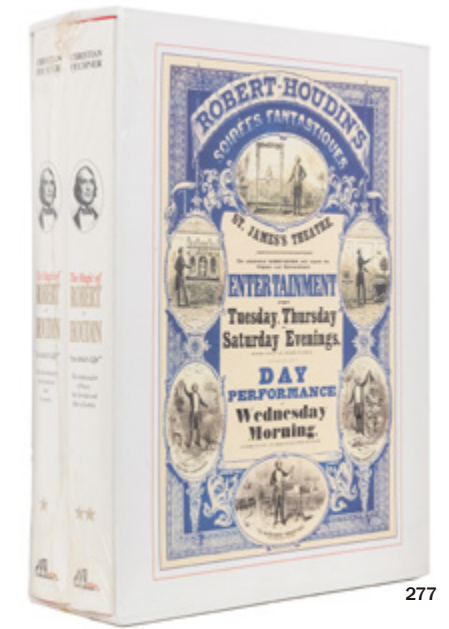
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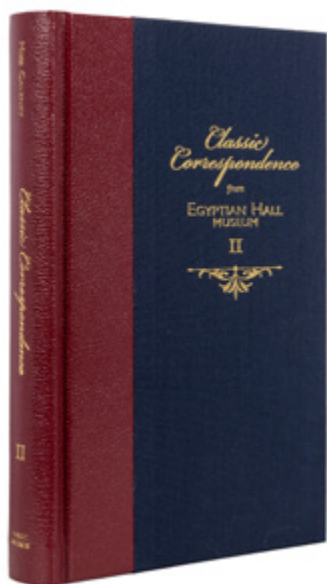
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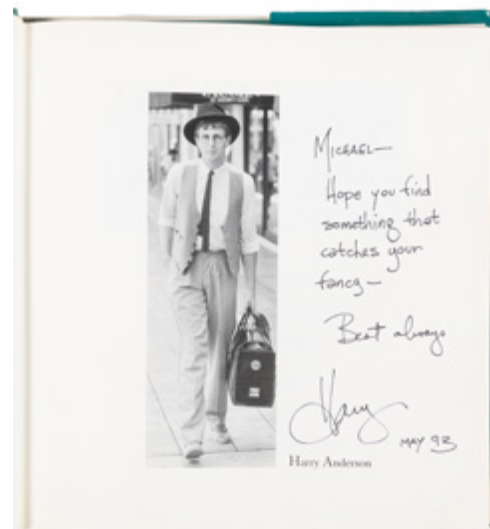
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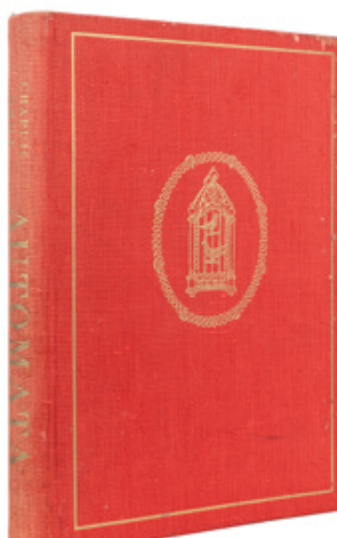
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275

268. BECKER, Larry (1929 - 2023). **Stunners! The Mental Magic of Larry Becker**. Carefree, Arizona: Aplar Publishing, 1992. Illustrated. 8vo. Original black cloth binding with dust jacket. Bumps and scuffs to cover edges, otherwise very good. 150/300

269. BEN, David (1961 -). **Zarrow: A Lifetime of Magic**. Fair Lawn: Meir Yedid Magic, 2008. Illustrated with over 1,000 photographs. Tall 4to. Publisher's cloth with jacket. Crease to inner flap, otherwise very good. 150/300

270. [Card Magic] **Six Classic Card Magic Books**. Including: LORAYNE, Harry. *Quantum Leaps*. New York: Harry Lorayne Inc., 1979. - LORAYNE, Harry. *Star Quality*. New York: Harry Lorayne Inc., 1987. - CARROLL, Jose. *52 Lovers Vols. 1 and 2*. Madrid: Editorial Frakson Magic Books, 1988/91. - WALTON, Roy. *The Complete Walton Vols 1 and 2*. London: Lewis Davenport Ltd, 1997/99. All in original cloth bindings and unclipped dust jackets with the exception of *52 Lovers Vol 2* (softcover). Each in very good overall condition. 150/300

271. CARNEY, John (1958 -). **The Book of Secrets. Lessons for Progressive Conjuring**. [Los Angeles]: Carney Magic, 2002. 8vo. FIRST EDITION. INSCRIBED and SIGNED by the author. Red cloth, front board and spine lettered in gilt. Light impressions from handling, soiling, subtle warping to front board. 150/250

272. CAVENEY, Mike (1950 -). **Carter the Great**. Pasadena: Magic Words, 1995. 4to. Publisher's cloth with jacket in publisher's gilt-stamped slipcase. DELUXE EDITION of fifty copies. Including an archive of original Carter ephemera, comprising photographs, tickets, stationery, handbills, programs et al. Near fine. 400/600

273. CAVENEY, Mike (1950 -). **Classic Correspondence from Egyptian Hall Museum II**. Pasadena: Magic Words, 2014. 8vo. SIGNED by the author. Numbered 44 from the deluxe edition of 50. Tipped-in TLS from Stuart Cramer to John McKinven. Maroon quarter leather over publisher's blue cloth boards with gilt-stamped titles in publisher's slipcase. Near fine. 100/200

274. CAVENEY, Mike (1950 -). **Harry Anderson: Wise Guy**. Pasadena: Magical Publications, 1993. Illustrated. Square 8vo. FIRST EDITION. INSCRIBED and SIGNED by Harry Anderson on the title page. Publisher's cloth with jacket. Jacket sunned, else very good. 100/200

275. CHAPUIS, Alfred (1880 - 1958). DROZ, Edmond. **Automata. A Historical and Technological Study**. New York: Central Book Company, Inc., 1958. Extensively illustrated in color and black and white. 4to. FIRST English edition. Original full red cloth, front board and spine stamped in gilt. Soiling to cloth, spine sunned, worn. 150/250

276. CHARVET, David (1961 -). **Alexander the Man Who Knows**. Pasadena: Magic Words, 2007. Illustrated with photographs, including color plates. Square 8vo. Second expanded edition. Publisher's cloth with pictorial jacket. In original shrink wrap, near fine. 200/300

277. FECHNER, Christian (1944 - 2008). **The Magic of Robert Houdin: An Artist's Life**. Bolougne: F.C.F., 2002. Copiously illustrated. 4to. Two volumes in red cloth with jackets. Slipcased. From the limited English edition of 1,000. Sealed in original plastic. As new. 300/600



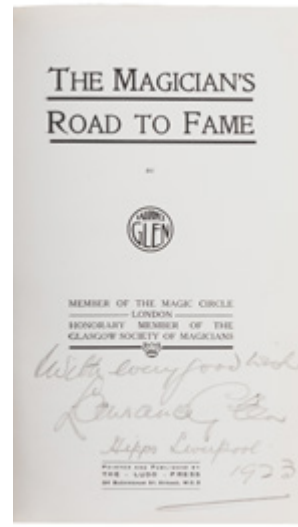
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278. FECHNER, Christian (1944-2008). **Soirees Fantastiques**. Paris: F.C.F., 1988. 4to. FIRST ENGLISH EDITION, for private circulation, one of 300 copies. Two volumes, one volume of text including original accompanying letter, one volume of flip books and illusion plans). Slipcased. Publisher's red cloth with stamped image of author on each volume. Light rubbing to slipcase, else very good.

800/1,200

279. FISHER, John (1945 -). **Cardini: The Suave Deceiver**. Los Angeles: The Miracle Factory, 2007. 4to. Publisher's cloth and jacket. Illustrated. Wrapped in original plastic. Near fine.

100/200

280. FOX, Karrell (1928 - 1998). **Five Magic Books by Karrell Fox**. Includes *My Latest Book*. 1988. FIRST EDITION. SIGNED by the author. - *Goodies*. 1991. FIRST EDITION. SIGNED by the author. - *Clever Like a Fox*. 1977. - *Another Book*. 1979. FIRST EDITION. - *For My Next Trick*. 1986. Devon: The Supreme Magic Co., LTD. All in original cloth bindings and unclipped dust jackets, profusely illustrated. Near fine.

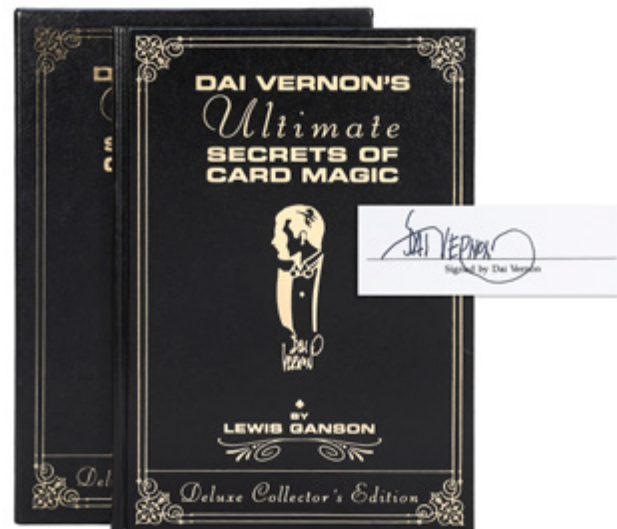
200/400

281. GANSON, Lewis (1913 - 1980). **Dai Vernon's Ultimate Secrets of Card Magic**. Tahoma: L&L Publishing, 1995. 8vo. Number 31 from the limited, deluxe edition. SIGNED by Vernon on the limitation page. Gilt stamped black leather with matching slipcase. Near fine.

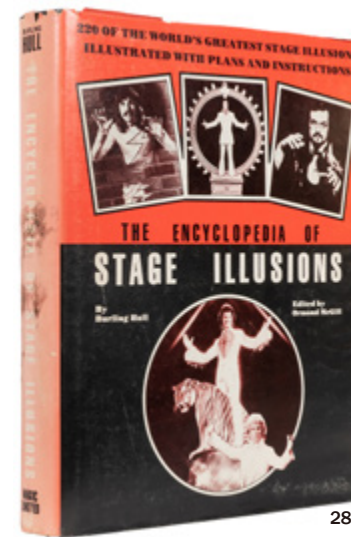
300/500

282. GARDNER, Martin (1914 - 2010). **Impromptu**. Los Angeles: Miracle Factory, 2015. 4to. Number 133 from the edition of 150. SIGNED on a mounted sheet by Todd Karr, Jay Marshall, and Martin Gardner. Sheet signed years before publication by Gardner and Marshall, who both died before publication. Bound in black leather and stamped gilt, dust jacket. Slipcased. Near fine.

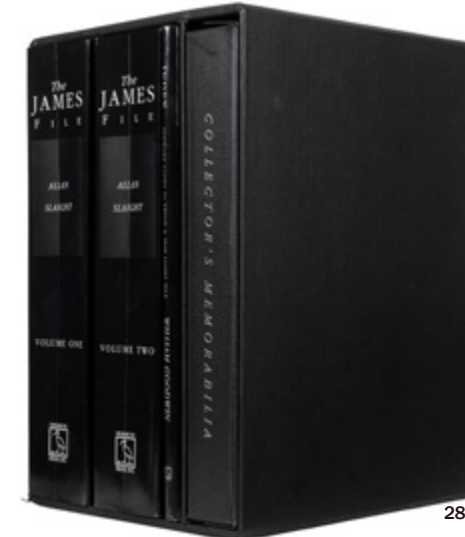
250/500



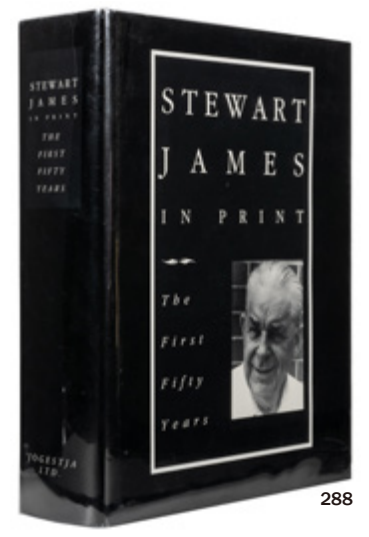
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283. GLEN, Laurance. **The Magician's Road to Fame**. London: Ludo Press, ca. 1922. Green boards stamped in gold, with the scarce dustjacket (chipped, old label to front). Illustrated with reproductions of magic posters, advertisements, and hand-tipped plates protected with tissue, some in color. 8vo. John Fisher bookplate. INSCRIBED AND SIGNED by the author in pencil on the title page; the first signed example we have offered.

150/250

284. GOLDSTON, Will. **Seven Will Goldston Limited Edition Reprints**. Middleburg: Collectors' Workshop, 1990-92. Illustrated. 4tos. Including the *Magical Secrets* trilogy, *Great Magician's Tricks*, *The Goldston Reader*, and *Goldston Magical Quarterly*. Publisher's cloth and simulated leather stamped in gold, some with locks and keys, as issued. Very good overall.

400/600

285. HILLIARD, J.N. (1872 - 1935). **Greater Magic**. Washington, D.C.: Kaufman & Greenberg, 1994. Profusion of illustrations, and including Richard Kaufman's massive "More Greater Magic" section. Thick 8vo. Maroon cloth lettered in gilt with pictorial jacket. Near fine.

200/300

286. HULL, Burling. **The Encyclopedia of Stage Illusions**. Oakland: Magic Limited, (1980). 4to. Black cloth lettered gilt with pictorial jacket (chipped, sunned, rubbed). Profusion of illustrations. Very good or better.

500/800

Due to a copyright infringement case brought by Owen Magic Supreme (the firm claimed its blueprints were used in the publication without permission), the distribution of this book was curtailed, making surviving copies both uncommon and desirable.

287. [JAMES, Stewart (1908 - 1996)]. SLAIGHT, Allan (ed). **The James File**. Toronto: Hermetic Press, 2000. 4to. Numbered 50 from the limited deluxe edition of 200. Three volumes in black publisher's cloth stamped in silver with jackets. Slipcase separated at bottom seam; otherwise good overall.

200/400

288. JAMES, Stewart (1908 - 1996). **Stewart James in Print: The First Fifty Years**. Toronto: Jogestja LTD., 1989. Profusion of illustrations by Joseph Schmidt. 4to. SIGNED and INSCRIBED by James. Black cloth, with publisher's dust jacket. Very good.

150/300



289



THE FIRST JARRETT BOOK

289. JARRETT, Guy (1881 – 1972). **Jarrett. Magic and Stage Craft Technical.** [New York]: Author, 1936. Pale green textured cloth stamped in black. Illustrated with plates. 8vo. Presentation copy, THE FIRST BOUND COPY, signed to Morris Blum, “a collector of books on magic and conjuring literature,” by Jarrett on the title page: “Guy Jarrett/Dec. 4th/’36.” Splitting at joints, otherwise very good. The next owner of this copy, Larry Weeks (1919 – 2014), wrote about *Jarrett*, and this copy in particular, in the magic journal *Magical Bookie* (see N6, Mar. 1961): “I would like it to be known that not only are the remaining copies of his book great rarities, but the copy in my library is the rarest of this rare book, for this odd reason: when Jarrett was setting up his book right out of type, it was no extra trouble at all for him to set up one complete extra page...”

6,000/9,000



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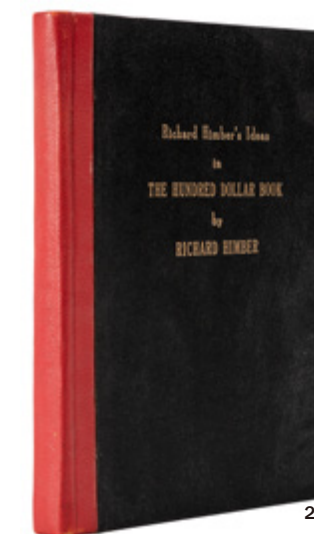
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290. KARR, Todd (1965 –), (ed). **Essential Robert-Houdin.** [Los Angeles]: Miracle Factory, 2006. Illustrated. 4to. Publisher's black cloth with dust jacket. Very good.

100/200

291. KARR, Todd (1965 –), (ed.). **The Secret Ways of Al Baker.** Seattle: The Miracle Factory, 2003. Profusion of illustrations and photographs. Thick 4to. Black cloth, pictorial jacket. Very good.

150/300

292. **Kaufman and Greenberg Hardcover Books.** Seven titles including *Secrets Draun From Underground*. 1993. FIRST EDITION. – *The Amazing Miracles of Shigeo Takagi*. 1990. FIRST EDITION. – *New Magic of Japan*, 1988. 1988. FIRST EDITION. *Totally Out of Control*. 1992. FIRST EDITION. – *Sawa's Library of Magic*. FIRST EDITION. 1988. – FOX, Karrell. *Much Ado About Something*. 1995. First Edition. – *Five Times Five*. 1992. New York: Kaufman and Greenberg.

300/600

293. KLEEFELD, Jim (1949 –). **The Book Test Book.** [Ohio]: Coda Maxphin Publishing, 2020. 4to. Limited edition. Publisher's cloth, with dust-wrapper. Very good.

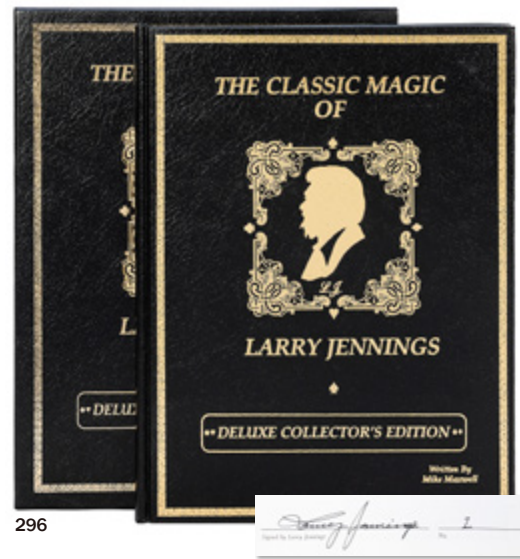
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294. LEAT, Harry (1874 – 1949). **Group of Six Harry Leat Publications.** Comprising *Depot Magic*, *Forty Years in & around Magic*, *Magic of the Depots - 1923*, *Magic of the Depots - 1924*, *Tragic Magic*, and *Diversified Magic*. London: Harry Leat, 1923-25. Illustrated 8vos in pictorial wrappers, string-bound as issued. Each from the limited first edition of 1,000. Intact yet fragile condition with spines and edges beginning to flake as typically encountered.

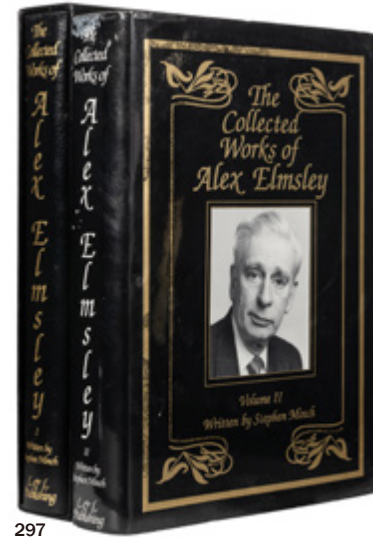
100/200

295. LORAYNE, Harry (1926 – 2023). **Richard Hember's Ideas in The Hundred Dollar Book.** New York: Gimmicks Unlimited, 1963. Illustrated, including photographs. Square 8vo. SIGNED and INSCRIBED by Hember to Jack Sandorse. Red and black cloth, gift stamped. Very good.

150/250



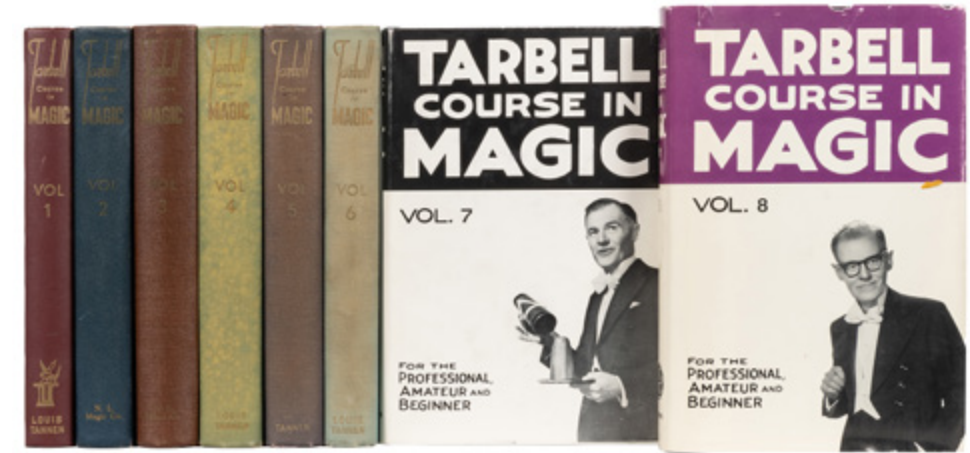
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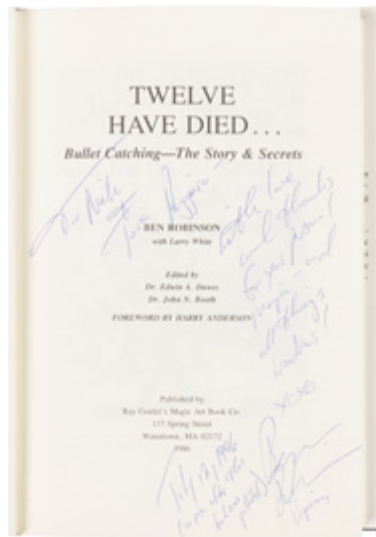
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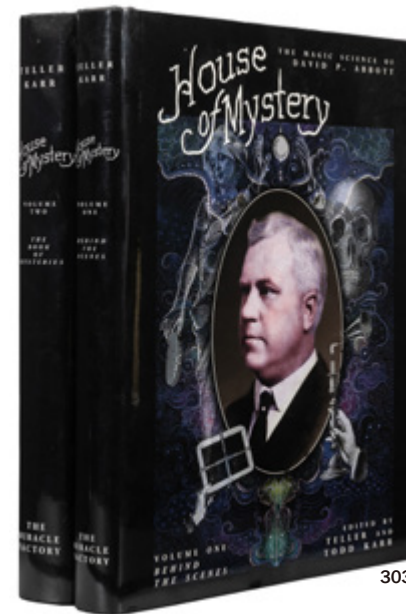
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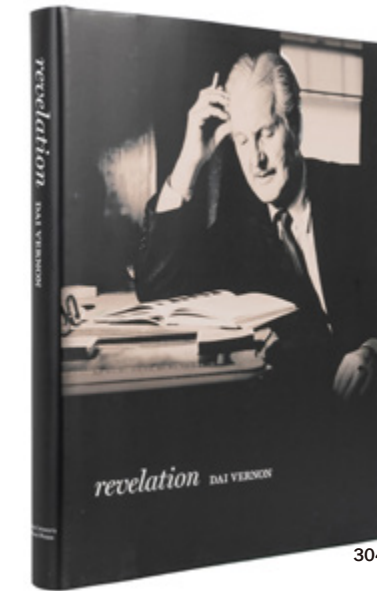
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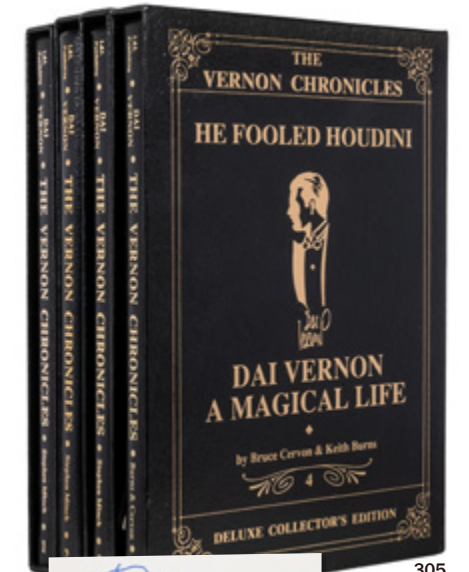
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296. MAXWELL, Mike. **The Classic Magic of Larry Jennings**. Tahoma: L&L Publishing, 1986. Illustrated. 4to. Limitation page numbered and SIGNED by Larry Jennings. Black leather, gilt decorated, with slipcase. Very good.

150/300

297. MINCH, Stephen (1948 -). **The Collected Works of Alex Elmsley**. Tahoma: L & L Publishing, 1990, 1991, and 1994. Illustrated. 8vos. SIGNED by Elmsley. Vol. 1 from the deluxe leather-bound edition of 200 copies. Stamped in gilt with matching slipcase. Near fine. Vol. 2 from the trade edition, and in good condition.

200/400

298. ORTIZ, Darwin (1948 - 2023). **Scams & Fantasies with Cards**. A-1 Magicalmedia, 2002. Illustrated. 8vo. SIGNED by the author. Numbered 17 from the deluxe limited edition of 100. Publisher's black leather, gilt stamped. Slipcase. Near fine.

100/200

299. ROBINSON, Ben. **Twelve Have Died**. Watertown: Magic Art Book Co., 1986. 8vo. FIRST EDITION. INSCRIBED and SIGNED by the author. Publisher's cloth with dust-wrapper. Accompanied by a flyer promoting a 1987 performance by Robinson at the Boston Magicale where he caught a bullet between his teeth. Very good.

150/250

300. STANYON & CO., **Illustrated Catalogue of Conjuring Tricks**. Circa 1905. 4to. Profusion of illustrations including cover depicting a performance of Wiljalba Frikell at Windsor Castle. Green printed wrappers. Good overall.

100/200

301. STEELE, Margaret (ed). **Adelaide Herrmann: Queen of Magic**. Bramble Books, 2012. Illustrated. Tall 8vo. Number 97 of 125 specially bound FIRST EDITION copies, INSCRIBED and SIGNED by the editor. Pictorial case wraps in gold-stamped tan cloth slipcase. Near fine.

200/300

302. TARBELL, Harlan (1890 - 1960). **Tarbell Course in Magic**. Vols. 1 - 8. New York: Louis Tannen, et al, 1946 - 1997. Profusely illustrated. 8vos. Various editions, uniform cloth. Spine separation beginning to Vol. 4, else good overall condition.

150/300

303. TELLER (b. 1948) and KARR, Todd (b. 1965), editors. **House of Mystery: The Magic Science of David P. Abbott**. [Los Angeles:] The Magic Factory: [2005]. Profusely illustrated. Two 4to volumes. FIRST EDITION. INSCRIBED and SIGNED by Teller, the editor in Volume 1. Unusual ghosted offsetting of inscription to title page of Vol. 1. Publisher's full black cloth, front board and spine lettered in gilt with dust jackets.

500/800

304. VERNON, Dai (David Frederick Wingfield Verner, 1894 - 1992). **Revelation**. Pasadena: Magic Words, 2008. Profusion of illustrations and photographs. 4to. Numbered 145 from the deluxe edition of 150. One-quarter leather over green cloth with leather-covered slipcase. Includes a tipped-in bridge size Four of Hearts extracted from a pack owned by Vernon. Near fine.

400/600

305. MINCH, Stephen (1948 -), et al. **The Vernon Chronicles**. Tahoma: L&L, 1987-92. Four volumes. Illustrated. 8vos. Including *The Lost Inner Secrets*; *More Lost Inner Secrets*; *Further Lost Inner Secrets*; and *He Fooled Houdini*. Each from the limited deluxe edition, SIGNED by Vernon on the limitation pages. Gilt-stamped black faux leather, slipcase. Generally near fine.

800/1,200



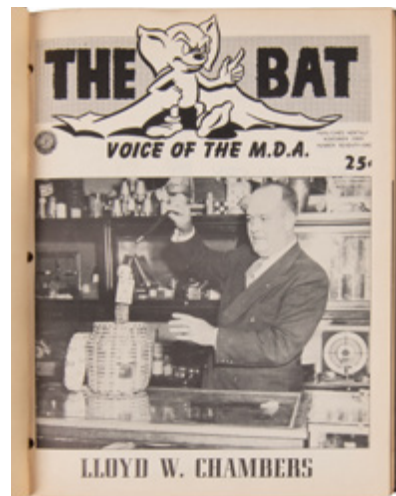
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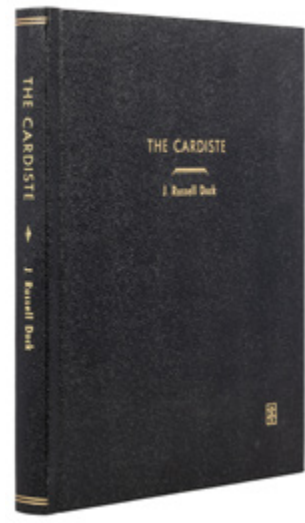
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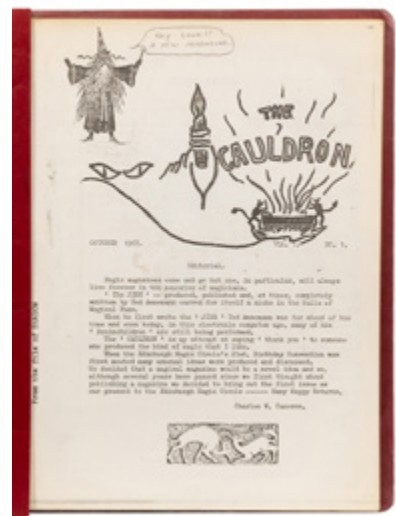
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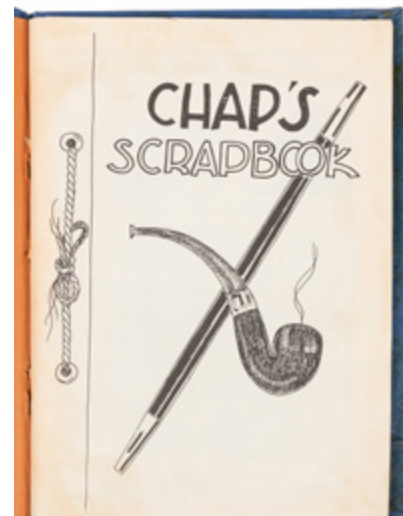
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PERIODICALS

306. **American Magic Journal.** William Powers. V1 N1 - V2 N3 (Aug. / Sep. 1948). Illustrated. 4to. Complete file. Blue cloth. Gilt lettered. Very good overall. Alfredson/Daily 1130. Provenance: Ken Klosterman's Salon de Magie.

150/250

307. **Biz for the Wiz.** Joe Karson. Including V1 N1, V1 N2, V1 N4-7. 8vo. Lacks one issue to complete the file. Three issues with penciled marginalia, yellowing to edges, else very good. Alfredson/Daily 1330. UNCOMMON; the first issues we have encountered. Provenance: Ken Klosterman's Salon de Magie.

200/400

308. **Boy Magician.** Charles J. Hagen. V1 N1 - V1 N12 (Mar. 1910). Illustrated. 4to. Complete file. Single red faux leather volume. Spine lettered in gilt. Very good overall. Alfredson/Daily 1365. Provenance: Ken Klosterman's Salon de Magie.

150/250

309. **The Bat.** Lloyd Jones. N1 - N86 (Feb. 1951). Illustrated. 4to. Complete file. Four volumes in brown plain cloth. Edge wear to most pages, else good overall condition. Alfredson/Daily 1275. Provenance: Ken Klosterman's Salon de Magie.

150/300

310. **BAUER, Ron (1938 -). Group of 17 "Private Studies" Pamphlets.** Michigan: E-GADS, ca. 2000. Illustrated by Sandra Kort. 8vos. Uniformly bound in color wraps. Near fine. Including "Private Studies" issues one through fifteen and eighteen. Accompanied by *Don Alan's Devano Card Rise*.

100/200

311. **The Cardiste.** J. Russell Duck. N1 - N13 (1958). 8vo. Complete file. Single volume in black faux leather. Gilt stamped. Very good overall. Alfredson/Daily 1510. Provenance: Ken Klosterman's Salon de Magie.

100/200

312. **The Cauldron.** Charles Cameron. V1 N1 - V1 N10 (Jul. 1968). Illustrated. 4to. Complete file. Bound in folder with acetate cover flap. Yellowing to edges, bumps to corners, else good overall condition. Alfredson/Daily 1525. Provenance: Ken Klosterman's Salon de Magie.

200/400

313. **Chap's Scrapbook.** Frank Chapman. NV N# - V2 N24 (Jun. 1940). Illustrated. 8vo. Complete file. Blue cloth. Gilt stamped. Very good overall condition. Alfredson/Daily 1550. Provenance: Ken Klosterman's Salon de Magie.

100/200

314. **Clarke The Senator Crandall Comments (Crandall's Comments).** Clarke Crandall. N1 - N7. Illustrated. 4to. Complete file. Brown vinyl, gilt stamped. Good overall condition. Alfredson/Daily 1605. Provenance: Ken Klosterman's Salon de Magie.

150/300

315. **Club 71.** Charles Hunter et al. N1 - N14 (1978). Illustrated. 8vo. Complete file. Single yellow cloth volume with black lettering, N14 loose. Condition generally good. Alfredson/Daily 1625. Provenance: Ken Klosterman's Salon de Magie.

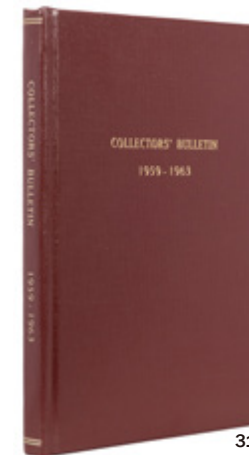
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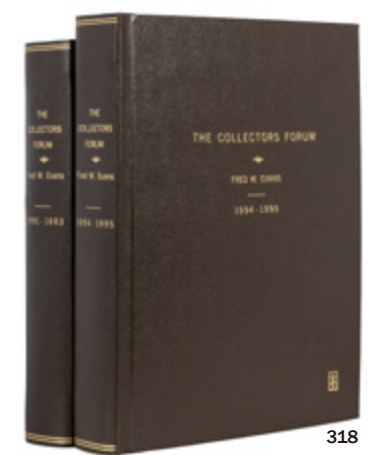
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316. **Conjurers' Magazine.** Walter Gibson. V1 N1 - V5 N7 (Sept. 1949). Illustrated. 4to. Complete file bound in four volumes, two in faux leather, two in cloth. Spines lettered gilt. PRESENTATION COPIES; Vol. 1 SIGNED and INSCRIBED by the publisher to Edward Dart, a member of the magazine's board. Dart's name stamped in gilt on single cover. Light soiling to cloth, good overall condition. Alfredson/Daily 1785. Provenance: Ken Klosterman's Salon de Magie.

300/500

317. **Collectors' Bulletin.** Roger Montandon. N1 - N18 (Jan. 1964). Illustrated. 8vo. Complete file. Red cloth. Gilt lettering to spine. Generally very good. Alfredson/Daily 1640. Provenance: Ken Klosterman's Salon de Magie.

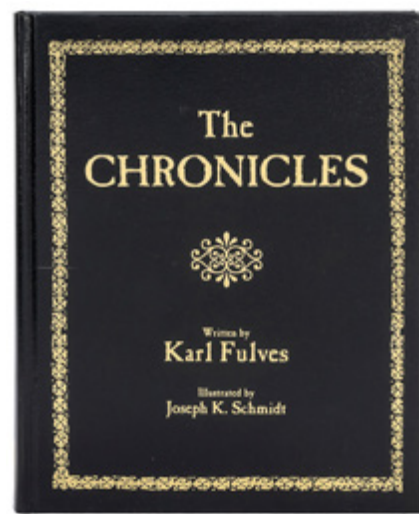
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318. **Collectors' Forum.** Fred Evans. Special Collector's Edition - V5 N4 (Nov. 1995). Illustrated. 8vo. Complete file. Two pebbled faux leather volumes stamped in gilt. Very good overall. Fernandes 16402. Provenance: Ken Klosterman's Salon de Magie.

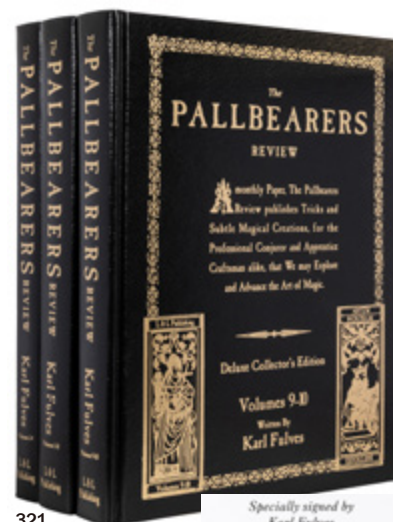
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Specially signed by
Karl Fulves
Karl Fulves



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319. **Felsman's Magical Review.** Arthur Felsman. V1 N1 (Oct. 1919) - V3 N1 (n.d.). Illustrated. 4to. Complete file, single cloth volume lettered gilt. Sunning to spine, V3 N1 with some page warping, else good overall. Alfredson/Daily 2205. Ken Klosterman's Salon de Magie.

100/200

320. **FULVES, Karl (1939 - 2023). The Chronicles.** Tahoma: L&L, 1997. Illustrated. 4tos. SIGNED by Fulves on the limitation page. Numbered 96 from the edition of 150. Full black leather with matching slip case. Near fine.

200/400

321. **FULVES, Karl (1939 - 2023). The Pallbearers Review.** Tahoma: L&L, 1993. Illustrated. 4to. Each volume SIGNED by Fulves on the limitation page. Vols. 1-3 in black leather stamped in gilt, slipcase. Number 12 from the deluxe edition of 150 copies. Very good.

400/600

322. **G-D-D-N Truth About Magic.** Gid Dayn (Burling Hull). N1 - N9 (n.d.). 4to. Complete file of loose issues. Very good. Alfredson/Daily 2360. Provenance: Ken Klosterman's Salon de Magie.

150/250

323. **Gen.** Harry Stanley, et al. V1 N1 - V26 N.# (Sep./Oct./Nov. 1970). Illustrated. 4to. Complete file. 24 volumes in white faux leather, spines lettered in gilt. Spines sunned, else good overall. Alfredson/Daily 2380. Provenance: Ken Klosterman's Salon de Magie.

800/1,200



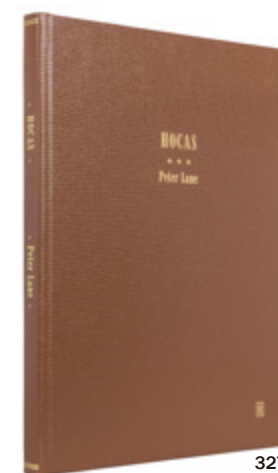
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324. **Grant's Inner Circle Magazine.** U.F. Grant. V1 N1/2 - V1 N11/12 (Aug. / Sep. 1949). Complete file. Tan cloth. Spine lettered in black. Alfredson/Daily 2570. Very good condition. UNCOMMON. Provenance: Ken Klosterman's Salon de Magie.

100/200

325. **Hierophant.** Jon Racherbaumer. N1 - N.# (June 1980). Illustrated. 4to. Complete file. Two issues SIGNED and INSCRIBED by Racherbaumer. Single gray cloth volume. Gilt stamped. Very good overall. Alfredson/Daily 2705. Provenance: Ken Klosterman's Salon de Magie.

150/300

326. **Hade-E-Gram Magizette.** Micky Hades. n.V.n. # - V8 N87 (Jan. 1971). Illustrated. 4to. Complete file. Seven volumes in yellow cloth. Spines lettered in gilt. Very good overall. Alfredson/Daily 2620. Provenance: Ken Klosterman's Salon de Magie.

200/400

327. **Hocas.** Peter Lane. N1 - N16 (Spring 1986). Illustrated. 4to. Complete file. Single volume in brown cloth. Gilt lettering to spine. Near fine. Alfredson/Daily 2710. Provenance: Ken Klosterman's Salon de Magie.

200/300

328. **Hugard's Magic Monthly.** Jean Hugard. V1 N1 - V21 N6 (Apr. 1965). Illustrated. 4to. Complete file. Nine volumes in blue cloth. Leather spine labels, gilt stamped. Very good condition overall. Alfredson/Daily 2795. Provenance: Ken Klosterman's Salon de Magie

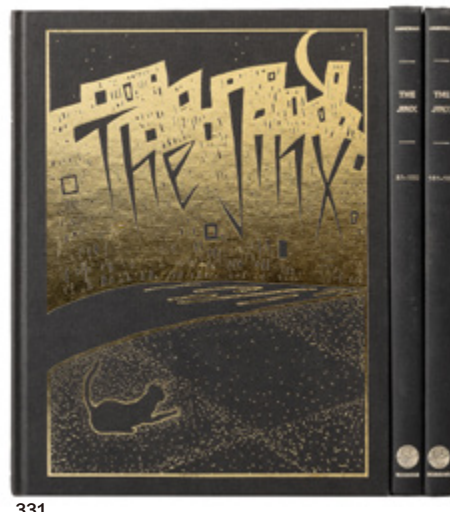
200/400

329. **Inside Magic.** Stan Allen. V1 N1 - V7 N8 (Aug. 1991). Complete file. SIGNED by Allen on each binder. Set of three original three-ring binders, with supplemental materials and enclosures as issued. Very good overall. Alfredson/Daily 2940. Provenance: Ken Klosterman's Salon de Magie.

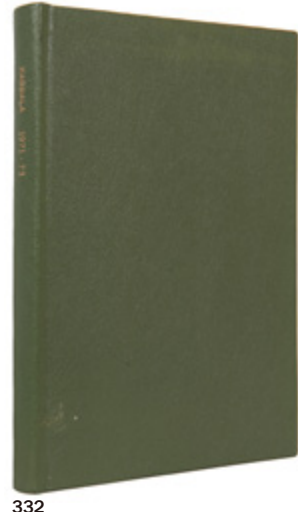
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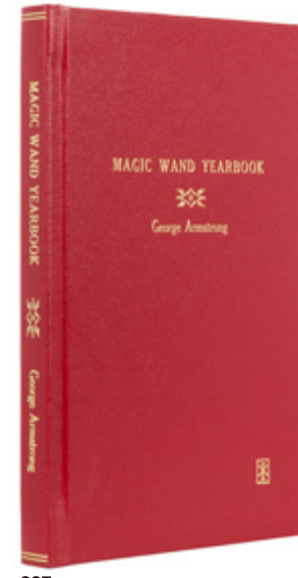
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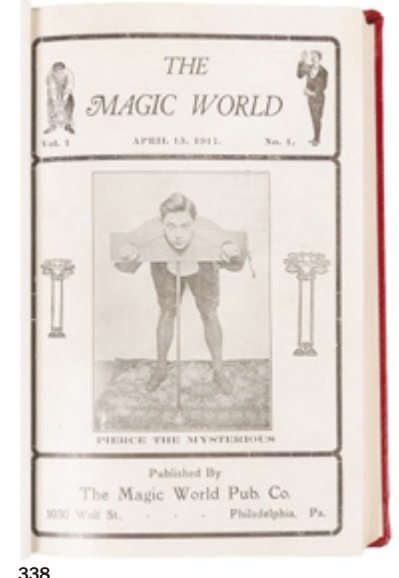
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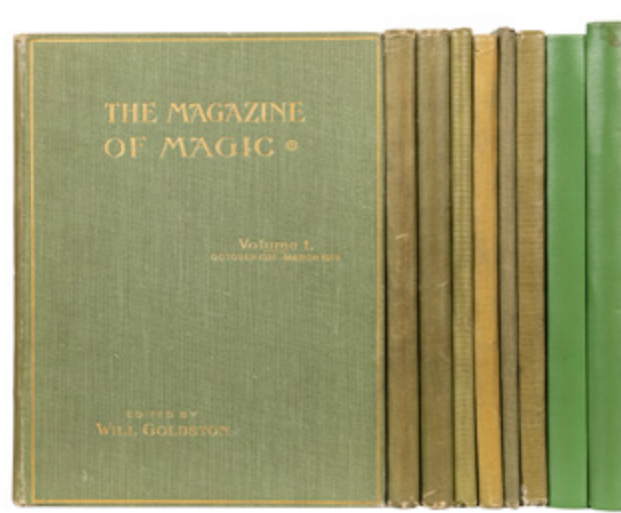
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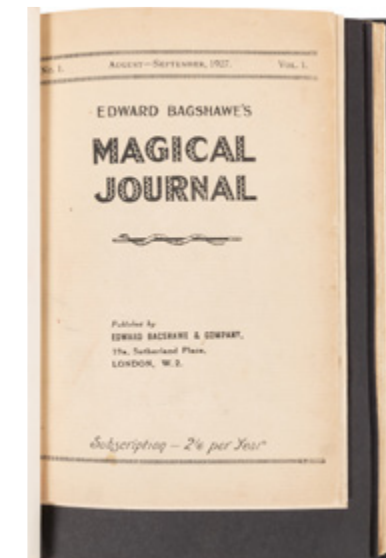
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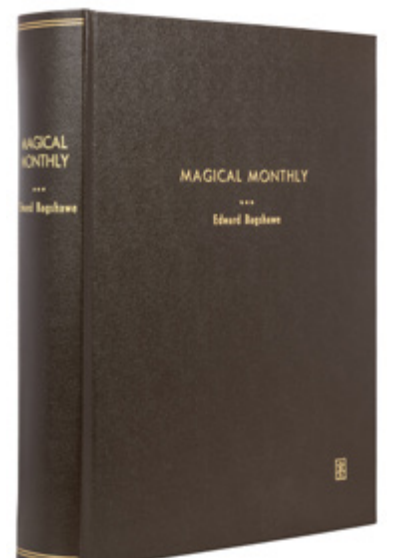
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330. **Invocation / New Invocation.** Tony Raven. N1 - N16. Illustrated. 4to. Complete file. [Washington D.C]: Kaufman & Greenberg, 1986-92. Limited editions of 300 and 400 respectively. Comprising three total volumes each bound in publisher's cloth stamped in red. Slipcased. Volumes one and two with sunning to spines, else very good overall. Alfredson/Daily 2965. Provenance: Ken Klosterman's Salon de Magie.

200/300

331. **The Jinx.** Theo Annemann. N1 - N151 (Dec. 1941). Illustrated. 4to. Complete file of the D. Robbins reprint edition ca. 1970, bound in three matching black cloth volumes decorated and stamped gilt. Near fine. Alfredson/Daily 3065.

150/250

332. **Kabbala.** Jon Racherbaumer. V1 N1 - V2 N8 (Apr. 1973). 4to. Complete file prior to V3 N1 - N12 published by Louis Tannen. Single volume in green faux leather. Spine lettered in gilt. Soiling to bottom left cover, else good overall. Alfredson/Daily 3170. Provenance: Ken Klosterman's Salon de Magie.

100/200

333. **LAWTON, Don (editor). Two Magic Periodicals.** Including *Lines from Lawton*. N1 - N31 (Mar. 1966). Illustrated. 4to. Complete file. Three volumes in green faux leather. Gilt lettering to spine. Alfredson/Daily 3345. — *Exclusive Manuscripts*. N1 - N4. 4to. Complete file. Single volume in green faux leather. Gilt stamped. Very good overall. Provenance: Ken Klosterman's Salon de Magie.

150/300

334. **Magazine of Magic.** Will Goldston. V1 N1 - V9 N6 (Apr. / May 1922). Illustrated. 8vo. Complete file. Nine volumes in green cloth. Gilt stamped. Fraying to spine edges, bumps to corners, yellowing to pages, else good overall. Alfredson/Daily 3480. Provenance: Ken Klosterman's Salon de Magie.

200/400

335. **Magic.** Ellis Stanyon. V1 N1 - V15 N9 (Jun. 1920). Illustrated. 4to. Complete file of this early and important conjuring periodical. Bound in three volumes, spines lettered in gilt. Light wear and rubbing, corners bumped. Together with *Stanyon's Serials*. Ellis Stanyon. N1 - 21. Single volume in brown cloth. Gilt lettering to spine. Alfredson/Daily 3535. Provenance: Ken Klosterman's Salon de Magie.

400/800

336. **The Magic Magazine.** Kardwell, et al. n.V.n. # - V4 N7. Illustrated. 4to. Complete file. Three volumes in green cloth. Gilt lettering to spine. Very good overall. Alfredson/Daily 3865. Provenance: Ken Klosterman's Salon de Magie.

200/300

337. **Magic Wand Yearbook.** George Armstrong. N1 - n.# (1948/49). Illustrated. 8vo. Complete file. Single volume in red cloth. Gilt stamped. Very good overall condition. Provenance: Ken Klosterman's Salon de Magie.

100/200

338. **Magic World.** Dr. J.E. Pierce. V1 N1 - V7 N10 (Feb./Mar. 1924). Illustrated. 8vo. Complete file. Red cloth. Silver text to spine. Near fine. Alfredson/Daily 4150. Provenance: Ken Klosterman's Salon de Magie.

250/500

339. **Magical Bookie.** Stephen Patrick. N1 - N48 (Oct. 1974). Illustrated. Tall 4to. Complete file. Single volume in brown cloth. Gilt stamped. Very good. Alfredson/Daily 4200. Provenance: Ken Klosterman's Salon de Magie.

150/300

340. **Magical Journal.** Edward Bagshawe. V1 N1 - V6 N6. Illustrated. 8vo. Complete file. Two volumes in black cloth. Gilt lettering to spine. Very good overall. Alfredson/Daily 4280. Provenance: Ken Klosterman's Salon de Magie.

200/400

341. **Magical Monthly.** Edward Bagshawe. V1 N1 - V3 N12. Illustrated. 4to. Complete file. Single volume in brown cloth. Gilt stamped. Very good. Alfredson/Daily 4320. Provenance: Ken Klosterman's Salon de Magie.

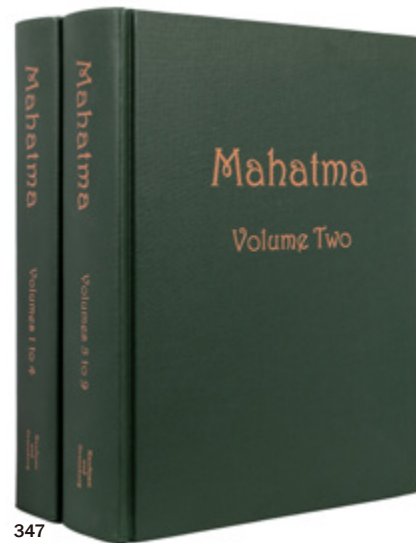
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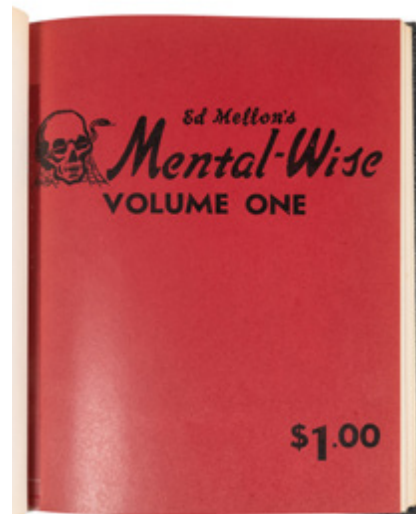
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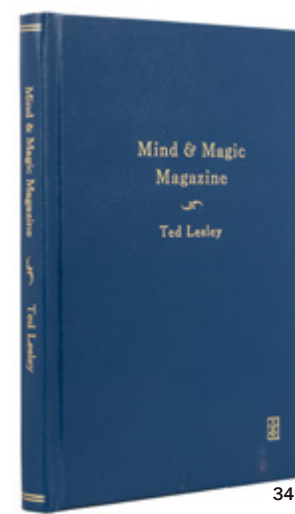
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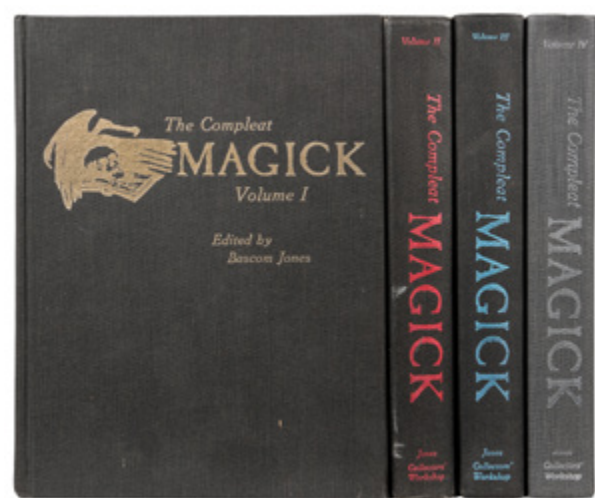
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342. **Magician Again.** Jack Barrows. n.V.n. # - n.V.n. # (Apr. / May 1981). Illustrated. 8vo. Complete file. Single volume in brown cloth. Gilt lettering to spine. Scuffing to cover, else very good overall. Alfredson/Daily 4480. Provenance: Ken Klosterman's Salon de Magie.

100/200

343. **Magician Monthly Collection.** Archive of loose issues from the important monthly publication running between 1908-1938. Edited by Will Goldston. Including complete files of Volumes 16 through 21 and Volumes 29 through 35. Accompanied by V13 N2-12, V14 1-10, V15 2-12, V22 N1-8. Issues with general wear, remaining largely intact, several with retaped spines. Good overall.

200/400

344. **Magick.** Bascom Jones, Jr. N1 - N497. Complete File. Washington D.C.: Collectors' Workshop, 1986 - 94. 4to. Bound in four foil-stamped black cloth volumes. Generally good condition. Alfredson/Daily 4550.

400/600

345. **Magical (Old Series).** Morris Young. V1 N1 - V3 N1 (Aug. / Sep. 1952). 4to. Complete file. Single volume bound in gray cloth. Black lettering to spine. Some foxing and yellowing to pages, else good overall. Fernandes 4565.

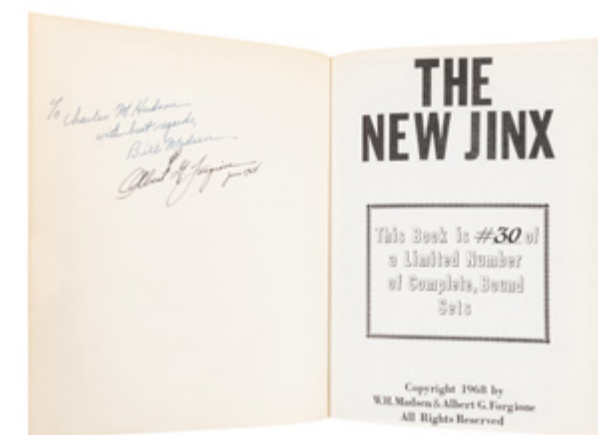
150/300

346. **Magical (New Series).** Walter Gydesen et al. N5 - N112. 12mo. Complete file 1961 - 1994. Issues loose in gray cloth slipcase. Including supplemental materials. Very good overall. Alfredson/Daily 4570.

400/600

347. **Mahatma.** George Little, et al. Complete file. [Washington D.C.]: Kaufman & Greenberg, 1994. 4to. Matching green cloth volumes stamped in gilt, with matching slipcase. Very good. Alfredson/Daily 4655.

200/400



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348. **Mental-Wise.** Kenny Woodward. Ed Mellon. V1 N# (n.d.) - V5 N5 (Nov. 1961). Illustrated. 4to. Complete file. Two volumes in textured grey faux leather. Stamped in gilt at spine. Very good overall condition. Alfredson/Daily 4800. Provenance: Ken Klosterman's Salon de Magie.

150/300

349. **Mind and Magic Magazine.** Ted Lesley. V1 N1 - V1 N10 (1998). Illustrated. 8vo. Single volume in blue faux leather. Gilt stamped. Near fine. Provenance: Ken Klosterman's Salon de Magie.

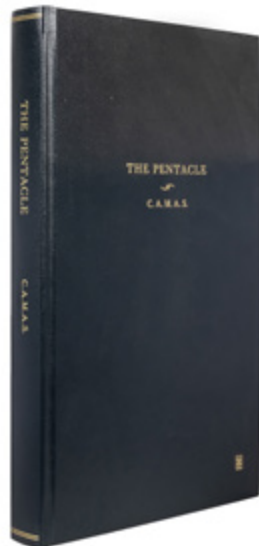
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350. **Mortimer's Magic Magazine.** Jim Klein. N1 - N13 (Dec. 1992). Illustrated. 4to. Complete file. Three volumes in brown cloth with gilt stamping. Near fine condition. Fernandes 49655. Provenance: Ken Klosterman's Salon de Magie.

150/250

351. **The New Jinx.** Wilfred (Bill) Madsen. n.V.n. # - V6 N72 (Apr. 1968). Illustrated. 4to. Complete file. SIGNED and INSCRIBED by Madsen and Albert Forgione. Single volume in black faux leather with gilt lettering to spine. Numbered 30 from a limited edition. Accompanied by loose letter from the editor. Alfredson/Daily 5155. Provenance: Ken Klosterman's Salon de Magie.

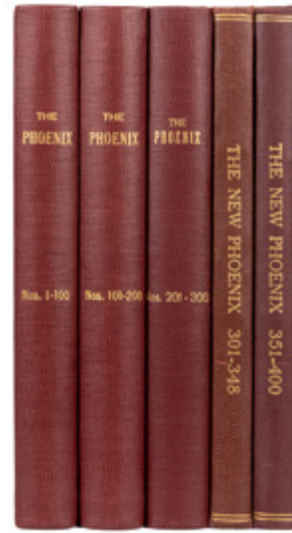
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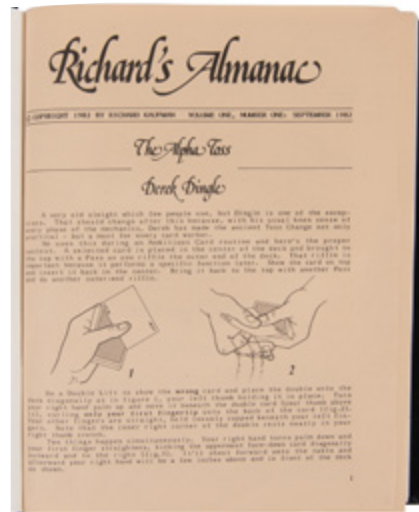
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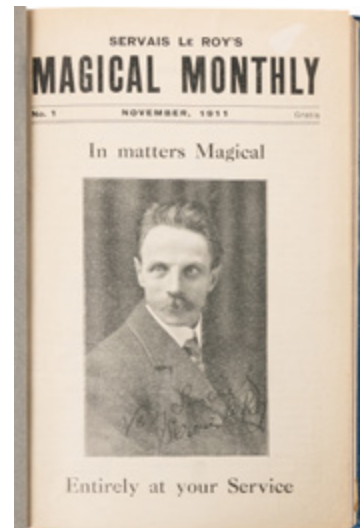
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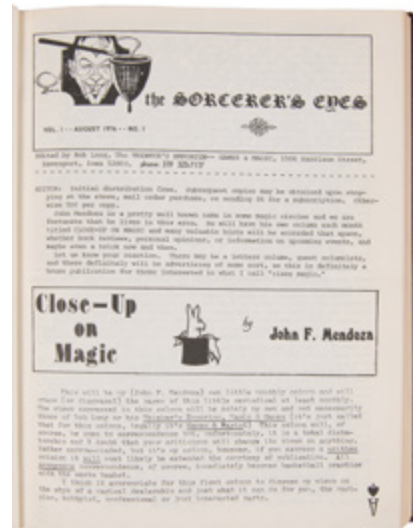
354



355



356



357

352. **Pentacle.** William Brewé. V1 N1 - V10 (Spring 1975). Illustrated. Tall 4to. Complete file. Scarce periodical from the Cincinnati Academy of Magical Arts and Sciences (C.A.M.A.S.). INSCRIBED and SIGNED by Brewé to Ken Klosterman. Single volume in black faux leather. Gilt stamped. Binding near fine with pages very good overall. Alfredson/Daily 5560. Provenance: Ken Klosterman's Salon de Magie.

150/300

353. **Pentagram.** Peter Warlock (A. Bell). V1 N1 - V14 N3 (Dec. 1959). Illustrated. 4to. Complete file. Thirteen volumes in brown cloth. Gilt lettering to spine. Alfredson/Daily 5565. Provenance: Ken Klosterman's Salon de Magie.

200/300

354. **Phoenix / New Phoenix.** Walter Gibson and Bruce Elliott. N1 - N400 (Oct. 1965). Illustrated. 4to. Complete file. Five volumes in red cloth. Gilt lettering to spine. Very good overall condition. Alfredson/Daily 5600. Provenance: Ken Klosterman's Salon de Magie.

200/400

355. **Richard's Almanac.** Richard Kaufman. V1 N1 - V3 (Winter 1985). Illustrated. 4to. Complete file. Single volume in navy blue faux leather. Stamped in gilt. Very good overall condition. Alfredson/Daily 5895. Provenance: Ken Klosterman's Salon de Magie.

100/200

356. **Servais LeRoy's Magical Monthly.** Max Sterling. N1 - N12 (Oct. 1913). 8vo. Complete file. Single volume in blue cloth. Gilt lettering to spine. Corner bumps to binding, else very good overall. Alfredson/Daily 6200. Provenance: Ken Klosterman's Salon de Magie.

300/600

357. **Sorcerer's Eyes.** Bob Long. V1 N1 - V3 N33/36 (1981). Illustrated. 4to. Complete file. Single volume in red faux leather. Gilt lettering to spine. Rubbing to spine edges, else good overall. Alfredson/Daily 6365. Provenance: Ken Klosterman's Salon de Magie.

100/200

358. TAYLOR, Bev (editor). **Two Magic Periodicals.** Including: *Town House Magic Chats*. N1 - V4 N7 (Feb. 1951). 4to. Alfredson/Daily 6810. - *Town House Buy Lines*. V1 N1 - V1 N4. 12mo. Alfredson/Daily 1485. Both complete files bound in two green cloth volumes. Gilt lettering to spine. Yellowing and edge wear to pages, else good overall. Provenance: Ken Klosterman's Salon de Magie.

150/300

359. **The Trapdoor.** Steve Beam (1958 -). N1 - N70 (1998). 4to. Complete File. Volume three SIGNED and INSCRIBED by Steve Beam. From the limited Trapdoor Productions reprint edition issued from 2011-12. Bound in three faux leather and gilt stamped volumes. Near fine overall condition.

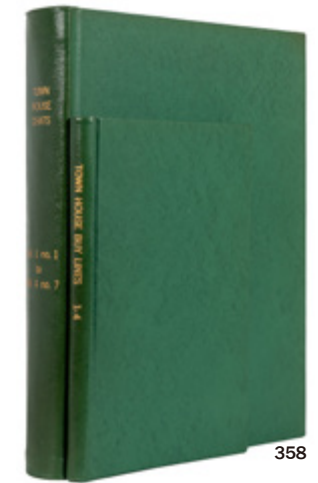
100/200

360. [MAGIC]. **Thirteen Vintage Books on Magic and Conjuring.** Including: DEVANT, David. *Tricks for Everyone*. London: C. Arthur Pearson, 1910. - DEVANT, David. *The Best Tricks and How to Do Them*. London: C. Arthur Pearson, 1931. - DEVANT, David. *Lessons in Conjuring*. London: George Routledge and Sons, 1922. - DEVANT, David. *Secrets of My Magic*. Plymouth: William Brendon and Son, 1936. - NOAKES, Ernest. *Magical Originalities*. London: G. Bell and Sons, 1914. - *Scientific Mysteries: How to Produce the Most Interesting Chemical Optical and Physical Illusions*. Melbourne: Office of 'The Chemist and Druggist', 1891. - HUGARD, Jean. *Hugard's Annual of Magic* 1938 and 1939. Max Holden, 1939. - DUNNINGER, Joseph (1892 - 1975). *How to Make a Ghost Walk: Simple Directions for Staging a Seance*. New York: David Kemp and Co., 1936. - NIKOLA, Louis (1878 - 1936). HOUDIN, Robert. *Card Sharpers, Their Tricks Exposed or The Art of Always Winning*. Chicago: Charles T. Powner Co, 1920. - JONSON, Wilfrid. *But Not to Play*. London: George Johnson Magical Publications, 1946. - THURSTON, Howard (1869 - 1936). *Howard Thurston's Card Tricks*. New York: J.S. Ogilvie Publishing Company. Most being illustrated 8vos, some with jackets. Condition generally very good. Complete report available on request.

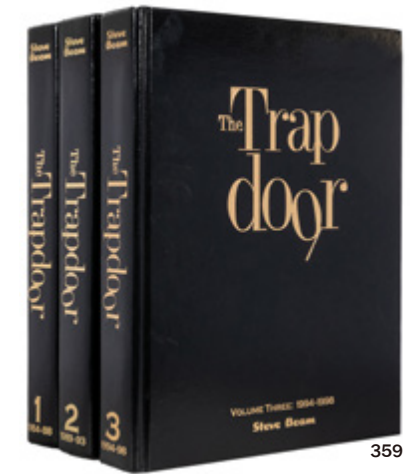
300/500

361. [AUTOGRAPHED BOOKS]. **Group of Signed and Inscribed Books on Magic.** 12 books, some SIGNED and INSCRIBED to Rich Bloch, including: CAVENEY, Mike. *Harry Anderson: Wise Guy*. Pasadena: Magical Publications, 1993. - STEINMEYER, Jim. *The Magic of Alan Wakeling*. Burbank: Hahne, 1993. - ROY, Marvyn. *Mr Electric: Unplugged*. Mike Caveney's Magic, 2005. - ROMANO, Chuck. *The Art of Deception: The Affinity Between Conjuring & Art*. South Elgin: Charles J. Romano, 1997. - MENTZER, Jerry. *Magic with Finger Rings*. Jerry Mentzer, 1994. - BINARELLI, Tony. *Playmagic*. Rome: Playmagic S.r.l, 1985. - BREESE, Martin. *The Magic of Al Koran*. London: Martin Breese Publishing, 1983. - ATMORE, Joseph. *Dunninger's Brain Busters*. Humble: H&R Magic Books, 2001. - GANSON, Lewis. *The Ganson Book*. Devon: The Supreme Magic Co. LTD., 1982. - KAUFMAN, Richard. *Coinmagic*. Kaufman & Greenberg, 1982. - DUNNINGER, Joseph. *Dunninger's Complete Encyclopedia of Magic*. The Hamlyn Group, 1988. - BRINKLEY, Dana. *Michael Jeffreys The Enlightened Magicians*. Michael Jeffreys, 1990. Generally clothbound 4tos with jackets, illustrated, and in good overall condition.

400/600



358



359



360



361



362

362. [MAGIC]. **Seventeen Books on Card Magic and Mentalism.** Including: LOOCH. *Simple and Direct (SAD) Mentalism*. Alakazam Magic, 2006. SIGNED and INSCRIBED by the author. – LUKA, John. *Uncovered: Secrets for the Serious Magician*. Taylor: John Luka Magic, 2006. SIGNED and INSCRIBED by the author. – GANSON, Lewis. *Dai Vernon's Tribute to Nate Leipzig*. Tahoma: L&L Publishing, 2000. – LECLAIR, Jon. *The Art of Invisible Thread*. Agency of World Entertainment, 1997. – CHANDAUE, Mark. *Mark Chandaue's Totally Free Will*. Collector's Edition. Mark Chandaue, 2019. – CAVENEY, Mike. *Magicomedy*. Pasadena: Magical Publications, 1989. Accompanied by 11 additional titles. Complete list available upon request.

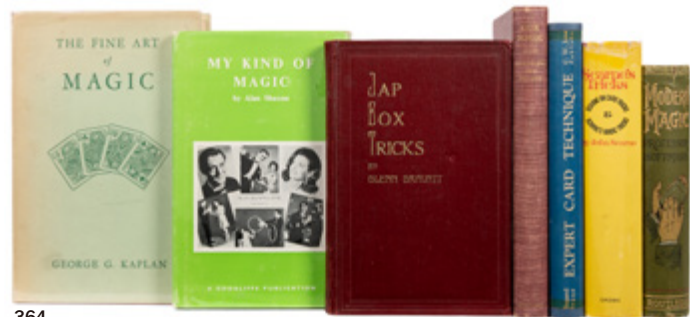
300/500



363

363. [MAGIC]. **Eighteen Books on Magic.** Including: GANSON, Lewis. *The Annotated Magic of Slydini*. Tahoma: L&L Publishing, 2001. – POWERS, Michael. *Power Plays: High Voltage Magic From Mike Powers*. La Porte: Michael Powers, 2006. – BRAHAMS, Anthony (ed.). *Ken Brooke's Magic Place*. Tahoma: L&L Publishing, 1994. – MINCH, Stephen. *Ingenuities*. Seattle: Hermetic Press, 1997. – COLUCCI, Donato. *The Encyclopedia of Egg Magic*. Seattle: Hermetic Press, 2002. – BERTRAM, Ross (1912 – 1992). *Magic and Methods of Ross Bertram*. Pomeroy: Lee Jacobs Productions, 1994. – JAY, Joshua (1981 –). *Rune's World*. Vanishing Inc, 2010. SIGNED by Rune Klan and Joshua Jay. – and eleven more. Most being clothbound and illustrated 4tos in good condition or better. Complete list available on request.

600/800



364

364. [MAGIC]. **Seven Collectible Vintage Books on Magic.** Including HOFFMANN, Professor. *Modern Magic*. London: George Routledge and Sons, LTD, 1909. – KAPLAN, George. *The Fine Art of Magic*. York: Fleming Book Company, 1948. – GRAVATT, Glenn. *Jap Box Tricks*. Los Angeles, 1937. FIRST EDITION. SIGNED and INSCRIBED by the author, partially obstructed by sticker. – HUGARD, Jean. BRAUE, Fred. *Expert Card Technique*. Minneapolis: Carl Waring Jones, Publisher of Magic, 1940. Illustrated. FIRST EDITION. – SHAXON, Alan. *My Kind of Magic*. London: Goodliffe, 1970. – SCARNE, John. *Scarne's Tricks*. New York: Crown Publishers, 1950. FIRST EDITION. – MASKELYNE, Nevil, DEVANT, David. *Our Magic*. Berkeley Heights: Fleming Book Company, 1946. Condition generally very good.

250/500



365

365. [MAGIC]. **29 Vintage Books on Magic.** Including: MACDOUGAL, Michael. *Card Mastery*. New York: Louis Tannen, 1944. – GANSON, Lewis. *The Dai Vernon Book of Magic*. England: Harry Stanley, 1959. – RICE, Harold. *Rice's Encyclopedia of Silk Magic*. V1 - V3. Cincinnati: Silk King Studios, 1953/1966. – BURGER, Eugene. *The Craft of Magic and Other Writings*. Arlington Heights: Philip Willmarth, 1984. Accompanied by 25 other titles. Condition generally good overall. Complete list available upon request.

150/300

366. [MAGIC]. **Group of Contemporary Hardcover Books on Magic.** Comprising six books published by Hermetic Press accompanied by four books by Simon Aronson. Including: GIOBBI, Roberto. *Standup Card Magic*. 2016. Illustrated. – TAMARIZ, Juan. *The Magic Rainbow*. – TAMARIZ, Juan. *Mnemonic: Bewitched Music II*. 2004. – BRANDON, Arthur. *Milo & Roger: A Magical Life*. – WILEY, Barry. *The Georgia Wonder: Lulu Hurst and the Secret That Shook America*. 2004. – MINCH, Stephen. *Ken Krenzel's Close-Up Impact!*. 1990. Seattle: Hermetic Press. Accompanied by ARONSON, Simon (1943 – 2019). *Bound To Please: Collected Early Works of Simon Aronson*. Published by the author, 1994. – *Try The Impossible*. Published by the author, 2001. – *Simply Simon*. Published by the author, 1995. – *The Aronson Approach*. Savoco LTD., 1990. All in original cloth bindings and unclipped dust jackets, very good.

300/500



366

367. [MAGIC]. **22 Softcover Books and Leaflets on Magic Tricks.** Including: LEWIS, Eric. *Modus Operandi Parts One and Two*. London: L. Davenport and Co., 1944-45. – POWELL, Frederick Eugene. *The Man and His Magic*. Thomas A. Ewing, 1986. – NIXON, W.J. *The Spirit Paintings*. – SPALDING. *The Penetrable Silk*. New York: Sphinx Publishing Corporation, 1942. – *The New Book of Tricks*. New York: Wehman Bros. 1925. Generally good overall condition. Accompanied by seventeen additional titles. Full list available upon request.

150/300



367

368. [MAGIC]. **25 Softcover Books on Magic.** Including MCCOMB, Billy. *The First Book of William*. England: Goodliffe, 1947. – CALLAHAN, George. *Art of Ventriloquism: How to Throw Your Voice, with Instructions for Using and Making the Ventrilo*. Detroit: Johnson Smith & Company. – BLACKSTONE, Harry. *Blackstone's Tricks Anyone Can Do*. New York: Permabooks, 1948. – TORRE, Jose de la. *Ascanio's World of Knives. Vol. 1*. Belleville: Jose's Studio, 1975. FIRST EDITION. – READ, Robert. BERGMANN, Martina. *The Oldest Trick in the Book: A Compendium about the Cups and Balls in Graphic Arts*. Germany: Edition Volker Huber, 2014. With additional titles from Patrick Redford, Chad Long, Andrew Mayne, Larry Jennings, Richard Osterlind, Thomas Henry et al. Good overall condition. Full report available upon request.

200/300



368

369. [MAGIC]. **Four Hardcover Books on Magic.** Including: JENNESS, George. MASKELYNE, Noel. *Maskelyne and Cooke: Egyptian Hall London, 1873-1904*. London: Author, 1967. – BEAUFORT, Douglas. *Nothing Up My Sleeve*. London: Stanley Paul and Co, 1938. – WELS, Byron G. *The Great Illusions of Magic*. New York: Louis Tannen, Inc., 1977. – HUGARD, Jean. BRAUE, Frederick. *The Royal Road to Card Magic*. New York: Harper and Brothers, 1948. FIRST EDITION. Good overall condition.

150/250



369

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The lots listed in this catalogue (whether printed or posted online) will be offered at public auction by Potter and Potter Auctions, Inc., as agent for consignor(s) subject to the following terms and conditions. By bidding at auction you agree to be bound by these Conditions of Sale.

upon in writing with Potter and Potter Auctions, Inc. before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Potter and Potter Auctions, Inc., and that Potter and Potter Auctions, Inc. will only look to the principal for payment.

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Please examine lots. Prospective buyers are strongly advised to “in person” or by personally retained Agent, examine any property in which they are interested before the auction takes place. Condition reports may be provided if requested in a timely manner.

Absentee Bids – Potter and Potter Auctions, Inc. will use reasonable efforts to carry out written bids given to us prior to the sale for the convenience of clients who are not present at the auction in person. Bids must be placed in U.S. dollars. If we receive written bids on a particular lot for identical amounts, and these are the highest bids on the lot at the auction, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and Potter and Potter Auctions, Inc. does not accept liability for failing to execute a written bid or for errors and omissions in connection with such written bid(s).

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Bidding Increments - **Expected bid increments are as follows:**

| 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.

Reserves – Although the majority of the lots in the sale are offered without reserve, some lots in the sale may be subject to a reserve which is the confidential minimum price below which such lot will not be sold. The reserve will not exceed the low estimate of the lot. Reserves are agreed upon with consignors or, in the absence thereof, the absolute discretion of Potter and Potter Auctions, Inc. The auctioneer may open



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370. [MAGIC APPARATUS COLLECTION]. **Enormous Collection of Vintage and Modern Magic Apparatus.** 1900s – 90s. A lifetime assemblage of over 200 magic props, accessories, and gimmicks, as well as decorative items. Included are props from American and European manufacturers, and effects suitable for both stage and close-up performance. Manufacturers represented include Thayer, Abbott's, Hanenchen, Collectors' Workshop, Rings N' Things, MAK, Bartl, and many more, and among the effects offered are a vintage Change Bag, Thayer Devil Pillars, Horizontal Card Rise (gimmick frozen), Vase of the Genii, Hippity Hop Rabbits, Silk Cabby (of unknown manufacture), various gimmicks, a Vanishing Torch, Zombie Ball and gimmick, Phantom Tubes, Passe Passe Bottles, Rice, Orange and Checkers apparatus, a nickel plated Coffee Vase, Die Boxes, Dove Pans, Mysto Magic sets, a large quantity of card effects, tricks with silks, rope, coins, candles, and much more. Many items in good working condition, with others in need of repair or offered for decorative value only. A massive gathering of specially constructed props that should be seen; detailed condition report and further information available on request. Requires special handling and shipping due to volume. Third party shipping required.

500/1,000

END OF SALE

AT THE SALE

Registration Before Bidding – A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require bank or other financial references. Potter and Potter Auctions, Inc., is under no obligation to approve the registration of any prospective registrant.

Bidding as Principal – When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium, all applicable taxes and all other applicable charges, unless it has been explicitly agreed

the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount.

Auctioneer's Discretion – The auctioneer has the right at his or her absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he or she may decide, to withdraw any lot, and in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

Successful Bid – The highest bidder acknowledged by the auctioneer will be the purchaser. In the case of a tie bid, the winning bidder will be determined by the auctioneer at his or her sole discretion. In the event of a dispute between bidders, the auctioneer has final discretion to determine the successful bidder or to reoffer the lot in dispute. If any dispute arises after the sale, the Potter and Potter Auctions, Inc. sale record shall be conclusive. Title passes upon the fall of the auctioneer's hammer to the highest acknowledged bidder subject to the Conditions of Sale set forth herein, and the bidder assumes full risk and responsibility.

AFTER THE SALE

Buyer's Premium – In addition to the hammer price, the buyer agrees to pay Potter and Potter Auctions, Inc. a buyer's premium of 20%, and the applicable sales tax added to the final total.

Payment – The buyer must pay the entire amount due (including the hammer price, buyer's premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier's check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter Auctions, Inc. reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer's invoice.

Shipping Terms - By Potter & Potter. Choice of packing and shipping method is strictly at the discretion of Potter and Potter Auctions. P&P generally provides in house shipping via FedEx or USPS to winning bidders.

Please allow 3–4 weeks for delivery.

Customer's obligation to inspect and report claims. Potter and Potter professionally and safely packs and ships thousands of items every year, and insurance is provided for successful purchasers. In the unlikely event that damage or loss occurs, these are subject to our insurance carrier's rules and limitations. Customers are required to report, in writing, any damage or loss within 72 hours of receipt of merchandise. The carrier's delivery record shall be conclusive as to this matter.

Correcting Shipping Address and report of non-receipt: Prior to shipping winning lots, customers must provide Potter and Potter with a current and accurate shipping address. Once an order has been shipped, any address changes or updates are subject to a \$25.00 return to Sender fee, in addition to shipping charges.

In the event an item is lost during transit, it is customer's obligation to report non-receipt within 7 days of the date on which the item(s) were shipped.

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.

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POTTER & POTTER AUCTIONS

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THURSDAY, MAY 16, 2024



Highlights from our spring vintage poster sale include rare and classic designs by Cappiello, Fix-Masseau, Flagg, Caldanzano, and Hohlwein. Robust sections of travel and war propaganda will lead the sale, complemented by advertising, sports, theater, and music.

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