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The Magic Collection of
RAY GOULET

April 27, 2019





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THE MAGIC COLLECTION OF RAY GOULET

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CHARLES & REGINA REYNOLDS COLLECTION

AUCTION

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10:00am CST

PREVIEW

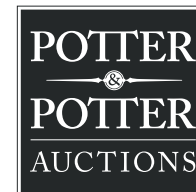
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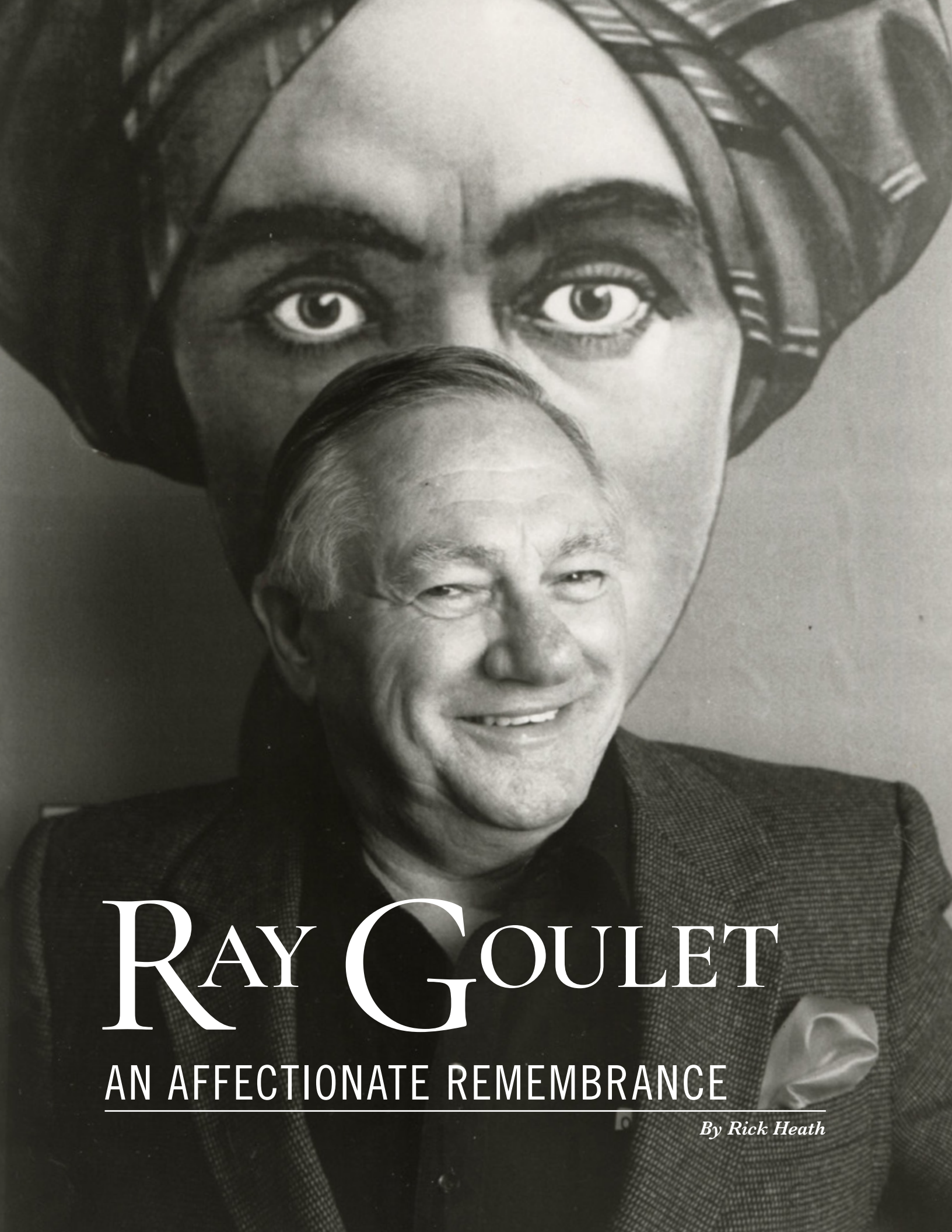
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RAY GOULET

AN AFFECTIONATE REMEMBRANCE

By Rick Heath

Ray Goulet entered this non-stop phenomenon called life on January 20, 1930 in Cambridge, Massachusetts. Short of being born in a log cabin, he admirably fulfilled all the essential qualities of a self-made man. Quickly becoming the embodiment of Ben Franklinesque industriousness, he subscribed to the homespun notion that one could rise from humble beginnings to build a secure future by putting one's mind to it, by becoming self-reliant, and, above all else, by working hard.

By the age of five, he was hawking newspapers on trolley cars in Boston. Then, in an economy devastated by the Great Depression, Ray supplemented the family income by running errands, sweeping floors and cleaning sidewalks for local merchants. As a teenager during World War II, he landed a full time, seven-day-a-week job as a coffee boy with defense contractor Raytheon, making the six-mile, round-trip hike to the corporation's plant to furnish workers with the much in demand hot beverage.

At age 13, Ray and a pal ventured into Jack and Jill's Joke Shop on Bromfield Street in Boston where the shopkeeper stunned the boys with the vanish of a silk handkerchief. From that life-changing moment forward, Ray carried a dog-eared copy of *The Expert at the Card Table* in his hip pocket. He became a habitué of Max Holden's Magic Shop on Boylston Street, where he came under the tutelage of the proprietor, Herman Hanson, a former vaudeville conjuror and Thurston assistant.

Honing his skills through diligent study and relentless practice led to his first money-making show at age 17. Soon, an enterprising Ray and his intrepid friend, Mal Robbins, mounted the "M & R Magical Parade," an ambitious venture featuring a 13-member cast, variety entertainment, manipulation, and stage illusions Ray built himself. Having no other way to transport their equipment to show dates, the troupers hauled their gear via the Boston subway system.

But Ray did not go it alone. He had been dating a lovely and talented cast member of the M & R production, Watertown's Ann M. Ford. Ray and Ann married on October 12, 1949. For 68 years they shared the spotlight. Ann was his trustworthy partner on stage, his steadfast best friend, and a capable advisor. Ray and Ann worked professionally as The Raymonds, delighting audiences with their act "Classics in Deception" on twenty-two transatlantic crossings and on major cruise lines. Back home, they played club dates throughout New England and appeared with the top entertainers of the era.

In 1976, Ray opened the Magic Art Studio at 137 Spring Street, Watertown, Massachusetts, just a short walk from his home. A modest wooden sign was the only indication that the structure housed a museum, a magic shop, and a meeting place for magicians. Yet it was the epicenter for Boston magic for both locals and visitors.

The museum, billed as "Ray Goulet's Mini-Museum of Magic," was far from small. In it, Ray assembled one of magicdom's largest and most important repositories of treasures. While the sheer quantity was impressive, so too was the quality. Rare and precious artifacts were displayed in elegant antique showcases and in floor to ceiling cabinets.

Ray was a connoisseur who meticulously fashioned his collection into a work of art. He assembled it incrementally, piece by piece, auction lot by auction lot, and through savvy trading. Ann recorded and catalogued each acquisition before it was displayed. There was a story associated with each piece, and Ray knew and shared each one.

As Ray often said, the collection was never meant as an investment. Rather, he enjoyed the hunt for elusive gems, the ingenious construction of mechanical marvels, and the acquisition of pieces that belonged to magicians he held in high esteem. Also collecting was a means to a greater end — the forging of friendships with like-minded collectors and magicians.

Perhaps Ray's greatest accomplishment was the creation of a permanent place for magicians to gather. It may seem "old-school" in an age seemingly mesmerized by digital communication, but Ray instinctively understood the primacy and necessity of bringing people together in friendship. Every Saturday, from 10:00 a.m. to 5:00 p.m., a ritual took place at "Ray's shop." If one loved magic and had a good heart, one could pull up a folding metal chair and join the regulars huddled around the table where Ray held court, telling stories and demonstrating his latest acquisitions.

Yet Ray's most important contribution to the future of magic were not in what he accumulated, but in what he was as a human being. His gift was more than mere "stuff." He passed on something of greater value, especially to young magicians: what it means to be magnanimous.

In his final years, the seemingly unlimited well of energy and vitality that had allowed Ray to "do it all" had run dry. His passing, on October 7, 2017, was not unexpected. It had become evident that not even cutting-edge medical science and a lion's heart would be enough to pull him through.

As the seemingly endless funeral procession passed by Ray's shop on the way to the cemetery, this writer recalled the profound effect of his first visit there in 1977. Serving as a tour guide for Cesareo, David, and several of us "youngsters" in the Le Grand David company, Ray proudly revealed one of his most prized possessions, a stage-size Okito Checker Cabinet. The vision of that masterpiece of magic craftsmanship became permanently emblazoned in my memory. On the ride back to Beverly, the words emerged, "If that's the best, then that's what I want to do." Like the impact that simple handkerchief vanish had on Ray, that one moment still inspires my work today. For that, and for so much more, I will be forever grateful.

Adapted from an article published in The Linking Ring magazine.



APPARATUS



APPARATUS OF ROBERTA & MARION BYRON

1. Byron, Roberta. **Roberta & Marion's Birdcage Canister.** An empty canister suddenly fills to overflowing with bran or confetti, which then changes into a metal birdcage complete with live inhabitant. 10 ½" high. Handsome model with unusual extra lid fake, brightly painted.

250/350

Considered something of a child prodigy by magicians, Roberta Byron, together with her sister Marion, began performing professionally at the age of 11. Under the watchful eye and tutelage of her father, a Philadelphia attorney, the Byron sisters performed publicly, and at many prominent magic conventions, making an enviable reputation in the process. Roberta and Marion went on to careers outside of show business, but these props, most custom-made, are handsome examples of professional props built for successful young entertainers of the 1930s.

2. Byron, Roberta. **Roberta & Marion's Production Cage.** Circa 1930. A large metal cage with one or more birds is produced from a box or borrowed hat. Modeled on Hoffmann's design in *Modern Magic*. A very large example, 9 ½" high.

100/200

3. Byron, Roberta. **Roberta's Chinese Sticks.** Circa 1930. Cords passing through each bamboo stick react in sympathy; as the end of one is pulled, the other retracts, yet the cords are not connected. Hand painted with faux Chinese characters. 12" long. Finish worn.

200/300

4. Byron, Roberta. **Roberta's Confetti Trick.** Circa 1930. Two large hand painted wooden boxes, fakes, and footed glass used to transform dry confetti into water swimming with goldfish. The larger box 16 ½ x 10 x 8". One leather hinge broken, else very good.

300/500

Constructed along the lines of the La Follette Rice Combination and the boxes used to switch/load bran vases and other similar props.



8

5. Byron, Roberta. **Roberta & Marion's Liquid to Silk Transformation.** Circa 1930. Liquid poured into the silver plated decanter resting on a thin silver tray changes into a seemingly endless quantity of dry silk handkerchiefs. Overall height 9". Finely made.

300/500



5

6. Byron, Roberta. **Roberta & Marion's Ribbon Production.** Circa 1900. A modified version of the venerable Dove Pan. Liquid or other ingredients set ablaze in the pan change into a huge quantity of ribbon and silk handkerchiefs. Nickel plated device 8" high. Winding device for ribbon in load chamber likely added for Roberta. Minor tarnishing.

400/600



6

7. Byron, Roberta. **Roberta & Marion's Spirit Slates.** Circa 1930. Four slates, two prepared, and two flaps, together with a gimmicked envelope. Used to produce ghostly writing or predict the totals of various audience-selected figures. The largest 12 3/4 x 9".

100/200



7

8. Byron, Roberta. **Roberta & Marion's Square Circle.** Circa 1930. Slat-front box with large tube nested inside. Both are shown empty, re-nested, and a large production of flags, silk lanterns, and other objects is then made from within, climaxing with the production of a large birdcage and two glass fishbowls. Includes display stand for lanterns, and a large quantity of silks and (some bearing Roberta's name). 24" high.

400/600



9

9. Byron, Roberta. **Roberta & Marion's Take-Apart Vanish Boxes.** Circa 1930. A rabbit or doves are placed in the boxes, which are disassembled piece-by-piece. The animals have vanished. Well-made wooden boxes with matching paint scheme. Two different methods, the larger 17 x 12 x 9 1/2".

200/300



10

10. Byron, Roberta. **Roberta & Marion's Mutilated Parasol.** Circa 1930s. The original double parasol method, in which a colorful umbrella cover changes place with a number of silk handkerchiefs. Tip lacks one (red) handkerchief. Metal with carved wooden handles. Length 28".

300/500



11

11. Byron, Robert. **Robert Byron's Magic Instruction Scrapbook.** Circa 1928. Thick clothbound volume, approx. 100 pages, tipped on to which are hundreds of vintage instructions for various magic tricks. Instructions are printed, handwritten, and typewritten, and include those for the products of Brema, Ireland, Thayer, Abbott's, Muddiman, Berg, and many more. A few booklets and thin props are also included, as well as correspondence explaining tricks from Ovette, P&L, and others. A small folder titled "Illusion List" is tipped in near the rear. 8vo. Disbound but intact, contents very good. A unique and fascinating archive.

300/500

This scrapbook was kept by Roberta and Marion's father, Robert, and handed down to his daughters.

12. Byron, Roberta. **Roberta the 12 Year Old Marvel in a Most Wonderful Exhibition of the Magic Art.** [Kenton: Scioto Sign Co.], 1929. Window card for Roberta's appearance at the I.B.M. Convention in Lima, Ohio, a halftone reproduced from a photo depicting her stage props. 22 x 14". Corner and edgewear, some soiling and abrasions to image. B+.

150/250



12



13



17



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14



18



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19



16



20

13. **M. Hartz Magic Set.** New York, ca. 1880s. Original paper-covered wooden box, compartmentalized interior with over a dozen props including a handsome turned boxwood ball vase, divination bottle, seed barrel, Phantom Finger, and others, plus instruction sheets. Hartz Magical Repository label printed underside lid; instruction slips bear same credit.

500/700

14. **Antique French Magic Set.** [Paris, ca. 1880s]. Original mottled paper-covered wooden box, compartmentalized interior with handsomely turned boxwood props, Bonus Genius, Cups and Balls, wand, and instruction sheets. 12 ¼ x 9 x 3".

600/900

15. **Antique French Physique Magic Set.** Paris: J.L., ca. 1880s. Original clasping pebbled box lettered ornately in gilt. Props open to reveal a mirror and four platforms for the young conjuror to arrange props and practice. Elastic ties secure pieces in place. Incomplete, with two (of three) cups, Bonus Genius, wand, cork and cloth balls, Die Through Hat, and others. Overall 11 ½ x 7 x 5".

300/500

16. **Antique French Physique Magic Set.** Paris: N.K., ca. 1880s. Original clasping pebbled box lettered and stamped pictorially in gilt. Props open to reveal four platforms for the young conjuror to arrange props and practice. Elastic ties secure pieces. With instructions, Cups and Balls, wand, cloth and cork balls, boxwood props, Die Through Hat, and Bonus Genius. Overall 11 ½ x 7 ½ x 5".

500/750

17. **Antique French Physique Magic Set.** Paris: N.K., ca. 1880s. An expanded, deluxe version of the previous set, in original clasping multi-tiered box with foil underside lid, elastic ties. With instructions, Cups and Balls, boxwood props, cloth and cork balls, Bonus Genius, Die Through Hat, Changing Canisters, and others. Overall 14 ½ x 10 x 7".

700/1,000

18. **Klingl Miniature Magic Set.** Vienna, ca. 1950. Includes aluminum coin box, divination tricks, and more. Box 5 ⅞ x 4". Props show play-wear including paint loss.

150/250

19. **Sherms Master Magic Set No. 1.** Bridgeport: Sherms Inc., ca. 1930. Deluxe set includes glass Prayer Vase, miniature Linking Rings, metal Cups and Balls, pull vanisher, Levitation of Larry, Telli-Pencils, and more. Cloth-lined box, 16 x 12 x 3 ¼". Complete with instructions. Very good, usual wear to box.

150/250

20. **A.C. Gilbert Mysto Magic Sets.** New Haven, 1920s. Including No. 2006, and another unnumbered, in original wooden boxes, both missing some pieces. Boxes 21 ½ x 8 ½ x 3". Pieces show light to moderate playwear.

200/300

21. **The "Mystiscope" Fortune Teller.** San Francisco: F.L. Morgan, 1925. Complete outfit consisting of stapled booklet, fortune-telling game wheel, folded promo slip, and original box. Two burn holes in box lid, otherwise good.

100/200

22. **Gamages "Gamagic" Magic Sets. Lot of Three.** London, 1930s/40s. Original decorative paper-covered boxes with pictorial labels, compartmentalized interiors. Handsomely preserved, apparently complete, the earlier set with torn and repaired lid flaps.

200/300



23



24



25



26



27

23. **Demon Magic / Maskelyne's Mysteries. Three Magic Sets.** London, 1950s. Three sets, including the double-drawer deluxe set; and two others. Original decorative paper-covered boxes with pictorial labels. Medium-size set with a long tape-repair to label. All apparently complete.

200/300

24. **The Little Magician Magic Set.** Germany: Holler, 1990. Modern reproduction of an antique German magic set with classic props including Magic Awl, Inseparable Beads, Strange Little Wallet, and others. Boxed with instructions, as new.

100/200

25. **Der Kleine Zauberer Magic Set.** Germany: Wittus Witt, ca. 1990. Finely crafted reproduction of a 19th century magic set with turned wooden props, card tricks, magic wallet, instruction book and box. Near fine.

100/200

26. **Group of 11 Vintage British and American Magic Sets.** 1930s/50s. Including Sherms No. 1; Pressman No. 450; Spear's [two different]; A.C. Gilbert No. 1; Professional Conjuring Tricks Series No. 1 (collapsible boxes "produced from a hat," 11 [of 12]); David Nixon; Ernest Sewell [3]; and one other. One detached lid, other scattered damage consistent with age, completeness varies.

200/300

27. **Assorted Magic, ESP, and Puzzle Sets.** Approximately 30 vintage and modern sets, some sealed, others having been resealed by the former owner, including sets by Kreskin, Harry Lorayne, Mandrake, Blackstone Jr., and others. Collection of Ray Goulet.

200/300



28

DIE BOXES

Taytelbaum's Boyhood Die Box

28. **Eddy Taytelbaum Die Box and Chimney.** [Surinam, ca. 1939]. Hand-painted and varnished wooden die box and chimney for the traditional sucker effect, handmade by Taytelbaum from a wooden sardines crate, the tubed feet drawn from a cash register, luggage trunk handles. Box 11 1/2 x 7 1/2 x 4 1/2". Chimney height 9 1/2". Sturdy and stable, working condition. Featured in Robert Albo's *History and Mystery of Magic* (pp. 284, 394): "...by far the rarest piece in this collection and also the oldest. Eddy made this die box when he was just 14 years old."

500/700

The earliest known prop made by Taytelbaum. The letters "M" on the chimney and box stand for the Great Magini, Taytelbaum's boyhood performing name.

29. **Jumbo Shenanigan Die Box.** Colon: Abbott's Magic, ca. 1965. The jumbo version, pine with dark accented edges. 6 3/4 x 12 x 8 1/4". Good. Uncommon.

150/250

30. **Die Box.** Colon, Mich.: Abbott's Magic, ca. 1950s. Stenciled aluminum die box with black wooden die. 5 1/8 x 2 5/8 x 2 1/4". Uncommon.

100/200

31. **Break-Away Die Box.** Bideford: Supreme Magic, ca. 1970s. Stencil-painted wooden boxes on a black stand, holding a yellow die which vanishes and reappears between the magician's hat and both boxes. With instructions.

150/250

32. **Super Perfecto Sliding Die Box (Small).** Los Angeles: F.G. Thayer, ca. 1930. The second smallest model of Thayer-made Die Boxes. Mahogany construction. 2" die. Die worn, else very good.

300/400



29



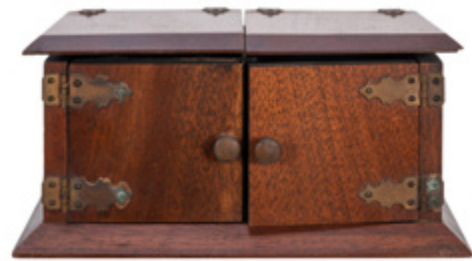
30



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43



34

33. **Die Box.** Los Angeles: F.G. Thayer, ca. 1920s. Mahogany with brass hardware. Black wooden die with white spots. Die 3". Hardware oxidized, right door not closing completely. Complete but somewhat worn with imperfections; fair. Marked "Thayer" on base.

100/200



41

34. **Die Box.** Sun Valley: Milson Worth, ca. 1970s. Gorgeous walnut die box with brass hardware, double-door feature and shell. Black die, 3 ¼". Some chipping to feet, light scratches.

200/300



44



35

35. **Die Box.** Sun Valley: Milson Worth, ca. 1970s. A smaller version of the preceding example, walnut with brass hardware. Black die, 2 ¼". Light surface wear.

150/250



42

36. **Die Box.** Kingston, Okla.: Haenchen & Co., ca. 1950s. Wooden chest with brass hardware, red metal die and shell, for the classic sucker effect. Original instructions. 4 ¼ x 8 x 4". Top needs refinishing, otherwise good and attractive.

150/250



36

37. **Wine Box.** Oklahoma City: Haenchen & Co., ca. 1930. A die-box type routine in which a glass of liquid vanishes and reappears in a cabinet in which rests a bottle of wine. Bottle, two cabinets, glass and instructions. Bottle 7 ½" high. Good.

200/300



37

38. **Sucker Sliding Die Box.** Assonet, MA: L.M. Gadoury Co., 1995. Large wooden die vanishes from cabinet and reappears elsewhere. Furniture-grade construction with finely made wooden hinges. Wooden shell. 4" die. Instructions. Finish of die toned.

250/350



38

39. **George Closson Die Box.** Troy, N.Y., ca. 1900s. Wooden die box painted bright red, with four doors, signed on the underside by Closson. 4 ½ x 8 x 4 ½". Repainted, with newer hardware and added harpist angels to lids.

50/100

40. **Squeeze-Away Block.** Sun Valley: Milson-Worth, ca. 1970s. Two black blocks visibly "squeeze away" a yellow block between them in a hardwood frame. The yellow block reappears elsewhere. Blocks 3". Ed Massey design, finely made.

150/250

41. **Oriental Die Box.** Owen, 1960s. A wooden block vanishes from a cabinet, only to reappear under a top hat some distance away. Well-made and colorfully stenciled in red, black, and gilt, with brass hardware. 8 x 4 7/8 x 4 ½". Light nicks to finish.

300/500

42. **Sliding Clock Box.** Supreme Magic, ca. 1980s. Brightly stenciled gold and red, complete with alarm clocks and jumbo prop wind-up key. 5 ½ x 11 x 3 ¾". Very good.

150/250

43. **Advance Die Box.** New York: Himber, ca. 1959. Clever double-shell principle, with double doors on both sides. 3 ¼" die. Very good.

300/500

44. **Rainbow Die Box.** Cashmere: Magic House of Babcock, ca. 1995. A yellow and red die transpose locations in a small box, then change colors to blue and green. Two shells, two solid dice, two double doors. Dice 3". Hallmarked. Near fine.

200/400

45. **English Die Box.** Circa 1930s. A large die mysteriously moves from one compartment to the other, then vanishes completely and reappears nearby. 6 ¾ x 10 x 5 ½". With an extra die. From the Christian Fechner Collection (Swann Galleries, Fechner Collection Part III, Lot 103).

300/500



46



47



48



49



50



51

46. **Collection of 20 Vintage Magicians' Die Boxes.** Including eight miniature models of wood, metal, and plastic; Luna Trick; and a variety of models by Abbott's and other makers, several with unusual features for the vanish or appearance of the die. A few in need of repair, but good overall. Nice lot.

400/600

47. **Crystal Dove Cote.** Alhambra: Owen Magic Supreme, ca. 1960. A dove appears in an empty box with crystal-clear sides. 12 x 10 1/2 x 9". Finish shows scattered wear; very good.

200/300

48. **Tarbell Treasure Chest.** Los Angeles: F.G. Thayer, ca. 1945. Small brass-bound wooden chest is opened, tipped forward, and shown empty. It is closed, and a moment later a production is made from within. Red crackle-type finish. Based on an idea of Harlan Tarbell. 6 x 9 x 7". Light wear.

300/500

49. **Spooky Ookum.** Los Angeles: F.G. Thayer, ca. 1930. A billiard ball drops through the wooden tube, vanishing instantly (ball not included). Height 6". Old Christmas gift inscription marked on one side, otherwise very good.

200/300

50. **Phantamo.** Los Angeles: F.G. Thayer, ca. 1940. Variation of Spooky Ookum. Empty tube capped with paper on each end, then a handkerchief is produced. Wooden tube with wooden bands. Uncommon.

200/300

51. **Thumb Cuffs.** Los Angeles: F.G. Thayer, ca. 1930. Wooden stocks from which the magician can escape easily, despite their sturdy appearance. Hardwood frame with brass hardware. 4 x 2". Very good. Rare.

300/500



52



53



54



55



56



57

52. **Card Rising Box Unique.** Los Angeles: F.G. Thayer, ca. 1930. Selected cards rise from the pack while it sits in a hardwood box. As each card rises, it pushes up the lid of the box. Removable base. 4 x 3 1/2 x 4 3/4". Scattered nicks and mars to finish. Uncommon.

200/300

53. **Card Switching Tray.** Los Angeles: F.G. Thayer, ca. 1925. An apparently innocent mahogany tray allows the magician to silently and mechanically switch one card or up to a full deck of 52 for another. 7 x 9 3/4". Very good.

250/350

54. **Phantasma Card Tray.** Los Angeles: F.G. Thayer, ca. 1940s. Deceptively thin polished mahogany tray secretly adds cards. 8 1/2 x 6 1/4".

150/250

55. **Thayer's New, Improved Baffo Box Trick.** Thayer's Studio of Magic, ca. 1950s. A borrowed ring appear inside an orange placed in the box. Mahogany with brass hardware. 5" cube. Original instructions and bodkin. Hairline cracks to lid, otherwise good. A late model of this trick, dating from the period Thayer was sold to new owners in Michigan.

200/300

56. **Great Ballot Box Mystery.** Los Angeles: F.G. Thayer, ca. 1920. A spectator places a ball inside a box and hides the other two. Even so, the magician determines the color of the concealed ball. Mahogany box with turned black lacquered handle and three wooden balls in black, white and red. Box 3 x 3 x 2 1/2". Very good.

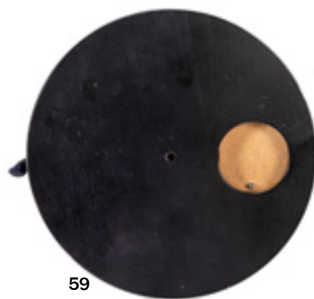
500/700

57. **Kuma Tubes / Marvelous Japanese Cylinders.** Los Angeles: F.G. Thayer, ca. 1930s. Two large tubes are shown empty, then a giant production of silks or livestock is made. A large copper pot filled with water is then produced, so large that it cannot be replaced inside the tubes. Tallest piece 10". Flaking with paint loss and other age-consistent wear. Uncommon.

600/900



58



59

58. **Wrist Chopper.** Los Angeles: F.G. Thayer, ca. 1940s. Guillotine-style device which the magician demonstrates chopping carrots or other items, but when his or a spectator's wrist is placed inside, no harm is done. Height 15 ½". Handsome black and red crackle finish.

250/350

59. **Obedient Coins.** Los Angeles: F.G. Thayer, ca. 1930s. Secret device causes a succession of coins to visibly and audibly fall through a hat and glass tumbler which rest on the magician's table into a hat or pail placed below. Diam. 5". Fine. See Thayer Catalog No. 3, p. 13.

200/300

60. **Thayer Mfg. Black Ink Bottle (Transpo Chango).** Los Angeles: F.G. Thayer, ca. 1930s. Turned wooden bottle painted black, with original Thayer Black Ink label, aids in changing the color of a handkerchief as it is stuffed into the bottle, covered, and removed. Height 2 ½". Scattered paint losses, otherwise good.

150/250



60



62

61. **Lock Flap Card Box.** Los Angeles: F.G. Thayer, ca. 1935. Handsome mahogany box changes, produces or vanishes cards, bills, or billets of paper placed inside. Locking gimmick designed by Carl Owen. Holds poker size cards. Minor wear to finish. Very good.

250/350

62. **Tumbler Pedestal.** Los Angeles: F.G. Thayer, ca. 1940s. A vanished silk handkerchief reappears in a glass resting on the pedestal while covered with a handkerchief. Accompanied by a turned wooden display pedestal stand by Thayer (marked on base), ideal for a Mirror Glass (see Thayer Catalog No. 5, p. 166). Height 10" and 3" respectively.

150/250

63. **Blue Phantom.** Los Angeles: F.G. Thayer, ca. 1940s. Among a stack of wooden checkers, resting on a tiered wooden base and covered by a metal tube, the blue checker mysteriously changes its position between top, middle, and bottom. 17 ½" tall. Repainted cover.

200/300



61



63



64

64. **Blue Phantom.** Alhambra: Owen Magic, ca. 1960s. A blue checker jumps from one position to another in a stack of yellow checkers when covered by a decorated tube. Tube lacquered with nymph design in four colors. Height 17 ½". Slight paint wear to tube, but with heavy paint chipping to some checkers.

400/600

65. **Silk Cabby.** Alhambra: Owen Magic Supreme, ca. 1960. An attractively stencil-painted wooden cabinet in which silk handkerchiefs vanish, appear, or changes colors. Length 7". Light wear to finish; very good.

100/200

66. **Penetrative Card Frame.** Los Angeles: Thayer [?], ca. 1940s. A pencil is visibly pushed through a playing card held in the wooden frame, yet the same card is produced unharmed. Two versions of the trick in different finishes. With pins to the versos for use.

200/300

67. **Princess of Thebes Illusion Working Model.** Vintage all-wooden scale model of the classic Thayer illusion. A decorated box containing one or two of the magician's assistants is hoisted in the air and falls to pieces, proving that the ladies have vanished. Well made from wood, with working components, hand painted in the Thayer style. 24 x 16". Minor paint wear.

400/600

68. **Enchanted Rabbit Hutch.** Los Angeles: Owen, ca. 1950s. An open-front cage is shown empty, and then a rabbit instantly and visibly appears inside. Hardwood cage lined with fabric. 12 x 10 x 7". Small chips and wear to finish; a nice early example.

200/300

69. **Rapid Rabbit Vanish.** Alhambra: Owen Magic Supreme, ca. 1965. A rabbit is placed into a brightly-painted chest, which is disassembled piece-by-piece. The animal has vanished. Sucker mechanism in base. 14 ½ x 10 ½ x 11". Light wear from handling and storage.

300/500



65



66



67



68



69



70



75

70. **Fantastic Frame.** Circa 1980s. The cabinet is shown empty removing both doors. Then, a group of silks is vanished and reappears hanging from the sword running through the cabinet. Height 25". Very good.

250/350



71

71. **Greatest Solid Thru Solid (Block Go).** Los Angeles: Owen Brothers, ca. 1955. Two open tubes, one on top of the other, are separated with small piece of glass. A wooden block is dropped into the upper tube and visibly penetrates the glass, arriving in the lower tube. Block 2 1/2". Handsomely finished; minor scratches.

150/250



72



73

72. **Drop-Model Production Cabinet.** Los Angeles: Owen, ca. 1950s. Magician shows a small cabinet empty by lowering all four sides of the box. When reassembled, articles are produced from the interior of the box. Table-model version of this classic prop. Height 19 1/2". Finish and load chamber show scratches and general wear; good condition.

300/500

73. **Haunted Candle.** Azusa: Owen Magic Supreme, ca. 1990. A lit candle rises, spins in a circle, and, still lit, sinks back into its original position in the candlestick. Height 15 1/2". Shows light wear from use.

200/300

74. **Sesame Drawer Box.** Azusa: Owen Magic Supreme, ca. 1975. A large drawer is shown empty, closed, and when re-opened, is filled to the brim. Sides and rear of box that hold the drawer can be opened to allow spectators a view through it. Very good, with facsimile instructions.

300/500

75. **Sesame Drawer Box.** Alhambra: Owen Magic, ca. 1965. Large drawer is shown empty, closed, and when re-opened, is filled to the brim. Sides and rear of box that hold the drawer can be opened to allow spectators to look through it. Small chips and nicks to finish, but very good overall.

300/500



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76. **Vanishing Birds and Cage.** Alhambra: Owen Magic Supreme, ca. 1965. A sturdy wooden cage full of birds is covered with a cloth, lifted from the table, and flung into the air, where it vanishes. 15 x 17 x 42" open.

700/900

77. **Chameleon Box (Red and White Trick).** Alhambra: Owen Magic Supreme, ca. 1960. Square box changes color from white to red and back again when a handkerchief of a corresponding color is placed inside. 4 x 4 x 4".

150/250

78. **Flying Handkerchief and Soup Plate.** Los Angeles: Thayer Mfg. Co., ca. 1949. Vanished handkerchiefs appear under a turned wooden plate on the magician's table. Diam. 9". Very good.

100/200

79. **Oriente Table.** Los Angeles: F.G. Thayer, ca. 1930. Side table decorated with Asian scenes and characters. Disassembles for packing. 34" high. Finish worn. Scarce.

400/600

80. **Midget Spirit Slate.** Los Angeles: F.G. Thayer, ca. 1935. Mysterious messages appear on the small mahogany slates as if writing by spirit hands in white chalk. Three finely made slates, 5 1/4 x 4 1/4". With gimmicks and original instructions. Uncommon.

100/200

81. **Dr. Q Wonder Slates.** Los Angeles: F.G. Thayer, ca. 1940. Precision-crafted set of two mechanical slates on which supposed "spirit messages" appear. Locking gimmick 10 x 8". Former owner's name etched into the frame ("Kellow"). Good.

250/350

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82. **Sucker Pigeon Vanish.** Los Angeles: F.G. Thayer, ca. 1940. Two birds vanish from a box, which is disassembled piece-by-piece. "Sucker" feature leads audience to believe the magician has erred, but the birds have truly vanished. 15 x 15 x 7".

250/350

83. **Targetto.** Los Angeles: F.G. Thayer, ca. 1940. A pack of cards flies into the air when fired at, yet the spectator's selected card is impaled on the target behind the houlette in which the deck was placed. Includes toy gun. Toy dart activates mechanism. Tray 12 x 12". Good.

300/500

84. **Silk Cabby.** Los Angeles: F.G. Thayer, ca. 1940. Wooden cabinet stencil-painted with dragons allows for the magical change, production, vanish, or restoration of silk handkerchiefs placed inside. Length 7". A lovely example with bright and clean finish.

150/250

85. **Rice, Orange and Checkers.** Los Angeles: F.G. Thayer, ca. 1944. An orange, a quantity of rice, and a stack of checkers magically transpose under two lacquered covers and an elaborate wood turned rice vase. Height of vase 12". Minor paint wear.

300/500

86. **Rice, Orange and Checkers.** Los Angeles: F.G. Thayer, ca. 1950s. An orange, a quantity of rice, and a stack of checks magically transpose under two lacquered covers and an aluminum vase. Height of vase 9". A nice set with clean and colorful stenciled tubes.

250/350

87. **McCullough's Mighty Miracle Pitcher.** Los Angeles: Thayer's Studio, ca. 1947. A ceramic Fiestaware-type pitcher from which any drink called for can be poured; or, two different drinks, for example milk and beer, can be poured at will. 7" high. Very good.

300/500

88. **Rising Card Tray.** Los Angeles: F.G. Thayer, ca. 1930. Chosen cards rise from a clear glass resting on a turned wooden tray with black felt surface. 9 3/4" diameter. Wear to finish.

200/300

89. **Phantom Dove Box.** Los Angeles: F.G. Thayer, ca. 1937. Doves vanish from the box which is disassembled piece-by-piece to show they are gone. Unusual Egyptian paint design.

250/350

90. **Silk Cabby.** Los Angeles: F.G. Thayer, ca. 1940. Wooden cabinet allows for the magical change, production, vanish, or restoration of silk handkerchiefs placed inside. 7" long. Very good.

150/250

91. **Poko-Chinko.** Los Angeles: F.G. Thayer, ca. 1930. Six wooden discs threaded on a cord and covered with a cloth penetrate it by magic. Turned gimmicked ball and ungaffed duplicate. Very good.

200/300

92. **Demon of Doom.** Los Angeles: F.G. Thayer, ca. 1940. Metal spikes pounded through the neck and wrists of a volunteer locked in the stocks do them no harm. With original spikes and giant wooden mallet. Repainted. An uncommon small Thayer illusion.

500/1,000

93. **Ring, Ball, and Rod Mystery.** Los Angeles: Thayer, ca. 1940s. A wooden ball threaded on a rod transposes with a ring held in the magician's hand. The ring links to the rod and the ball takes its place in the palm of the performer. Length 16".

150/250



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94. **Master Card and Coin Tray.** Los Angeles: F.G. Thayer, ca. 1930. A seemingly innocent mahogany tray that will secretly add playing cards or coins to a quantity of objects placed on the tray. With two secret compartments, one on each end of the tray. 11 ¼ x 8". Very good.

150/250

95. **Thermo Canister.** Los Angeles: F.G. Thayer, ca. 1940. Chrome-plated brass thermos with crackle-finished metal sleeve. Liquid placed in the canister can be secretly exchanged for dry silks or other objects. Light wear; good.

200/300

96. **Turntable Stand.** Los Angeles: F.G. Thayer, ca. 1930. Mechanical stand secretly and silently rotates an object resting atop it. Includes heavy mirror glass and cover. Stand 8" diam. Fine.

250/350

97. **Wooden Clock Dial / Spirit Clock.** Los Angeles: F.G. Thayer, ca. 1920s. The dial of the clock spins to any called-out hour untouched by the magician. Diam. 11 ¾". An early and uncommon Thayer prop.

700/900

98. **Incubator Trick.** Los Angeles: F.G. Thayer, ca. 1940. Any large object placed in this canister transforms into a cage with a live bird, which fills the interior. Height 12". Slight paint chipping, but good condition overall.

300/500

99. **Junior Side Stand Table.** Los Angeles: Thayer, ca. 1930s. Felt-covered magician's stand with gold-trimmed velvet drape, black and gold legs and column. 33 x 12 x 12". A handsomely preserved example with light soiling to top.

200/300



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100. **"Chinko" Tables.** After F.G. Thayer, ca. 1950s. Pair of folding wooden magician's side tables with stenciling and hand-painting after the Thayer design. Removable circular wooden tops. Height 40". Scratched with a few splintered and chipped areas at edges.

250/350

101. **Ray Goulet's Orb-Eternal Linking Rings.** Merv Taylor, ca. 1959. Standard set of eight rings for the classic routine. Goulet's personal set. A heavy and well-made set. Diam. 10 ½".

250/350

102. **Linking Ring Chest.** Dallas: Woodmagic Studio (Howard Hale), ca. 1992. Handsome chest with hinged lid decorated in the Okito style, specially made for Ray Goulet, signed and numbered 1 of 1 by Hale on the underside. Includes plush purple velvet drawstring bag and a set of eight rings (6 ¼" diam.) from Goulet's collection. Slight nicks and wear.

200/300

103. **Linking Rings.** American, ca. 1980s. Set of eight 12" rings crafted from stainless steel tubing for the classic effect. Very good.

150/250

104. **John Brown Cook's Linking Rings.** Mid-century set of six rings for the classic effect, this set with an inventory label from Ray Goulet's Mini-Museum of Magic noting that these were magician John Brown Cook's rings. Diam. 8".

150/250

105. **Val Evans's Linking Rings.** Circa 1940s. Complete set of eight rings, attached label from Ray Goulet's Mini-Museum of Magic identifies this set as Val Evans's. Each marked "Tobin Bronze/Trade Mark Registered." Diam. 9 ½".

200/300



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106. **Herman Hanson's Linking Rings.** Circa 1930s. Set of eight rings, attached note of provenance from Ray Goulet's Mini-Museum of Magic stating that the set was given to Tommy Tucker by Hanson, and were then given to Goulet. Diam. 7".

150/250

107. **Herman Hanson's Linking Rings.** Circa 1920s. Set of eight rings, attached note of provenance from Ray Goulet's Mini-Museum of Magic stating that the set was used by Hanson in his vaudeville act in the 1920s–30s, and were then given to Tommy Tucker before being obtained by Goulet. Diam. 6 3/4".

150/250

108. **Hardeen Jr.'s Linking Rings.** Mid-century set of eight rings, accompanying identification tag from Ray Goulet's Mini-Museum of Magic indicating the set was once owned by Hardeen Jr. (Doug Geoffrey). Diam. 7 3/4".

100/150

109. **Linking Rings (Mini).** St. Louis: Rings 'N Things, ca. 1980s. Set of eight small rings composed of stainless steel tubing. Diam. 4". Fine.

100/200

110. **Card Sword.** London: Harry Stanley, ca. 1955. A selected card is speared at the end of the sword when a full pack of cards is thrown into the air. Length 33 1/2".

200/300

111. **Card Sword.** F. Preston, 1960s/70s. A selected card is speared at the end of the sword when a full pack of cards is thrown into the air. Unusual brass and wooden hilt design. Length 33 1/2".

200/300

112. **Card Sword.** Circa 1940s. A selected card is speared at the end of the sword when a full pack of cards is thrown into the air. A heavy well-made example. 28" long.

200/300



118

113. **Card Sword.** England: Camtryx, 1950s. A selected card is speared at the end of the sword when a full pack of cards is thrown into the air. 34 1/2" long. Hallmarked. Thin handle. Finely made.

250/350

114. **Card Dagger.** Holland: Triks, ca. 1950. A selected card is speared at the tip of the dagger when the deck is throw into the air. Hallmarked. Length 18 1/2".

150/250

115. **Card Sword / Dagger.** Tabman Magic, ca. 1990s. Wooden hilt with brass and aluminum blade and houlette. A selected card springs to the tip of the dagger after the entire deck has been tossed into the air. Marked at the base. Length 15".

100/200

116. **Silk Sword.** American, ca. 1930. A silk handkerchief appears on the tip of a sword. Length 33". Requires new elastic. Good.

200/300

117. Fox, Johnny. **Johnny Fox-Used Swallowing Sword.** Sturdy blade owned and used by the well-known sword swallower Johnny Fox. 19 1/2" long. With photos of Fox swallowing the blade in the company of Ray Goulet.

200/300

118. **Bang Rifle.** Pasadena: Carl Williams Custom Magic, ca. 1990. An elaborate version of the comedy gag known as the "Bang Gun." When the trigger of this modified Daisy air rifle is pulled, a cloth banner with the word "BANG" printed in block letters falls from the barrel. Fewer than 20 examples manufactured. Marked "CW" at end of barrel. Length 38". Good.

400/600

The first customer for this bang rifle was Charles Schultz, creator of Peanuts, who commissioned Williams to build it for a touring ice show featuring the Peanuts characters. The gun's banners are interchangeable.



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119. **Comedy Prop Rifle.** Circa 1940s. The performer sets sight on an intended target, carefully takes aim—and just when the trigger is pulled, the barrel breaks apart and nosedives. Length 37". A firecracker may be placed on a spring-action platform under the barrel to simulate a gunshot as the barrel is released. **100/200**

120. **Watch Pistol.** Berlin: Conradi, ca. 1930s. A pocket watch hanging from the end of the pistol vanishes at the pull of the trigger. Wooden handle, barrel 5" long. Good. **400/600**

121. **Silk Pistol.** European, ca. 1900s. A handkerchief placed in the barrel of the gun vanishes instantly when the trigger is pulled. Nickel-plated and wooden pistol with carved dragon on handle, initials of former owner "HG" to handle, the funnel with an extra nested load at end. Length 12 ½". **200/300**

122. **Joseph Silk Gun.** Circa 1950s. Mechanical cast metal faux-pistol automatically vanishes a handkerchief draped over its barrel when the trigger is pulled. Length 4 ½". Light wear. Good working condition. **100/200**

123. **Silk Vanishing Pistol.** Circa 1950s. Modified Derby toy cap gun causes a silk dangling at the end to vanish or change colors. Length 11". Very good. **100/200**

124. **Silk Pistol.** Circa 1930s. A handkerchief draped over the end of the barrel vanishes when the trigger is pulled. Modified Ideal cap gun with nickel-plated vanisher attached. 9 ¾" long. **150/250**

125. **Silk Vanishing Pistol.** Circa 1920. Silk handkerchief draped over the barrel of the nickel-plated pistol vanishes when the trigger is pulled, reappearing elsewhere. 20" long. Working. Scarce. **400/600**

126. **Silk Vanishing Pistol.** Circa 1920. Large handkerchief draped over the long barrel of the nickel-plated pistol vanishes when the trigger is pulled, reappearing elsewhere. Purpose-made (not a retrofitted gun, as with the preceding lot). 20 ½" long. Working. Scarce. **600/800**



127. **Comedy Bang Gun.** Circa 1940s. Wooden handle comedy gun. When the trigger is pulled, a silk banner lettered "BANG" unfurls. 27 x 14" overall. Good vintage condition, some stains to silk; working. **150/250**

128. **Deluxe Bang Gun.** Circa 1950s. Vintage flintlock toy gun with plastic handle unfurls a silk banner lettered "BANG." Length 14". **100/200**

129. **Lot of 17 Magicians' Pistol Funnels.** Antique and vintage funnels attach to a magician's pistol and cause handkerchiefs, pocket watches, rings, or other objects to vanish. Funnels only, no pistols included. Tin and nickel examples of various designs. A collection, in uneven condition. **250/500**

130. **Group of 10 Magicians' Trick and Novelty Pistols.** 1940s/80s. Including two Bang Guns (Abbott's); two card vanishing pistols (one needing repair); two silk vanishing pistols; and three imitation/toy pistols. Longest 11". Generally good condition. **200/300**

131. **Alarm Clock Production Cabinet.** Colon: Abbott's Magic Novelty Co., ca. 1940s. Complete outfit, stencil-painted nested covers on a cloth-covered wooden platform, five nested production clocks. The covers are placed on the stand, followed by a production of silks, the four alarm clocks. Finally when the outer cover is removed, a large mantle clock is seen, ringing loudly. Overall 8 ½ x 12 x 10". Ringing mechanism not tested. Uncommon. **300/400**

132. **Vanishing Alarm Clock.** Colon: Abbott's Magic, ca. 1940s. An alarm clock resting on a wooden tray is lifted with a cloth, carried some distance away, and tossed into the air—it has vanished from both the tray and cloth. Stenciled wooden tray (13 x 12") with original Abbott's clock, newer cloth supplied. Well-worn, lacking one wooden support/foot. Sold as is. **150/250**





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133. **Nang Poo Cabinet.** Colon: Abbott's Magic Novelty Co., ca. 1950s. A cabinet with stenciled image of a Chinese man, faux Chinese characters to sides. The cabinet appears empty one moment, then is filled with silks or a rabbit the next. 11 1/2 x 9 1/2 x 7 1/2". A large example. Scattered chipping and weathering; veneer of right back foot peeling.

150/250

134. **Far East Silk Cabby.** Colon: Abbott's Magic Novelty Co., ca. 1960s. Black and red stencil-painted cabinet with dragon designs. Inside, silk change, vanish, or reappear. With an extra load than most models. 5 x 8 x 3".

150/250

135. **Bowl Vanish.** Colon: Abbott's Magic Novelty Co., ca. 1939. A bowl filled with water is placed in the box, which is then disassembled piece-by-piece. The bowl is gone. 14 x 14 x 4". Rubber torn. An early Abbott prop, and well made; uncommon.

300/500

136. **Attaboy.** Colon: Abbott's Magic Novelty Co., ca. 1960s. Stencil-painted bellhop figure with two built-in houlettes, used to identify cards selected by an audience member. Height 17 1/2". Very good.

150/250

137. **Hand of the Caliph.** Colon: Abbott's Magic Co., ca. 1990s. Five selected cards appear at the tips of the fingers of a wooden hand. 11" tall. Good.

150/250

138. **Laugh Ray Gun.** Colon: Abbott's Magic Novelty Co., ca. 1952. Comedy prop built for magicians which shoots a spring snake from its barrel when the trigger is pulled. Idea developed by Ken Allen. Wooden with stenciled paint. 14 1/4 x 12". Shows wear. With a rattlesnake-print spring snake.

200/300



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139. **Raz-ma-taz.** Colon: Abbott's Magic, ca. 1940. Selected cards appear at the front of the pack while it is isolated in a houlette. Celluloid panels, wood, and metal. 9 3/4" long. Uncommon.

80/150

140. **Sand & Sugar Canisters.** Colon: Abbott's Magic, ca. 1940a. A quantity of sand is poured into a large metal canister from a smaller canister until the large canister is overflowing. Even so, the magician can continually fill the larger canister to overflowing as many as four times. Finish lightly scratched and oxidized; good condition. Uncommon.

200/300

141. **Cuban (Cube-On) Release.** Colon: Abbott's Magic, ca. 1960s. A sturdy block is tied to a wooden frame by two ropes running through holes in the block and frame. With a tug, the block penetrates the ropes as if by magic. 5" block. Handsome stencil painting; very good.

150/250

142. **Crystal Ladder Coin Pail.** Colon: Abbott's Magic, ca. 1965. Coins produced from mid-air are dropped down the ladder landing in the hammered brass pail at the bottom. Wooden, glass, and Plexiglas, with gimmick to facilitate production of the coins. Includes a quantity of Abbott's tokens for use with the prop. Height 18". Very good.

250/350

143. **Nu-Power Rising Cards.** Colon: Abbott's Magic Co., ca. 1965. Pneumatically-driven chrome-plated houlette from which selected cards mysteriously rise. Height 9". Very good.

200/300

144. **Cage Transformation.** Colon: Abbott's Magic Co., ca. 1950s. A canister is filled with an array of objects. Then, a sturdy birdcage containing a live bird is produced from the same canister. Instructions and routine by Tommy Windsor included, extracted from *New Tops*. 10 x 6 1/8". Light wear.

150/250



145

146



147

145. **Dove Catching (Birds from Nowhere).** Colon: Abbott's, ca. 1940s. The magician sweeps a wire net through the air and magically catches a white dove. The bird is dropped into a wooden cage held by an assistant. Another bird is caught in the same manner. Length of net 60".

400/600

146. **Aerial Fishing.** Colon: Abbott's, ca. 1940s. Specially-designed fishing rod allows the magician to "catch" live goldfish in mid-air. Brass handle with wooden pole. Length 63". Good.

200/300

147. **Singing Bird in the Golden Cage.** Colon: Abbott's Magic Novelty Co., ca. 1953. Two nested tubes are shown empty, then a massive production is made from within the pair. The finale is the production of a mechanical singing bird in a brass cage. Outer tube 10" high. Minor paint wear. Scarce.

250/350

148. **Coffee Vase.** Colon: Abbott's Magic Novelty Co., ca. 1940. Chromed vase turns cotton into hot coffee on command. The large version. 14" high. Some scuffs and wear to finish.

150/250

149. **Continental Cabinet.** Colon: Abbott's Magic Novelty Co., ca. 1950. Handsome wooden cabinet is shown empty. Then, a large production is made from within. Lacquered in black, gold, red and green. 6 ¼ x 6 ¼ x 15".

150/250

150. **Deck Switching Tray.** Colon: Abbott's Magic Novelty Co., ca. 1940. Wooden tray secretly and quietly switches one pack of cards, or stack of envelopes, for another. 12 ½ x 8".

150/250



150



151



154

151. **Fly-To Cage.** Colon: Abbott's Magic Novelty Co., ca. 1942. A brass cage vanishes from an open stand and reappears in a box shown empty moments before. Lacking a few bars, finish worn.

200/300

152. **A Magical Mixture.** Colon: Abbott's Magic, ca. 1939. The magician pours cake batter into the small pan and lights a wad of paper on fire, inserting the wad into a borrowed hat and resting the pan on top of the brim to "cook." Meanwhile, the magician borrows a coin from a spectator, marks and wraps the coin, and vanishes it. The cake now cooked, it is cut into and the vanished coin is discovered in one of the pieces. Length 11 ½". Developed by Stewart James. Uncommon.

250/350



152

153. **Hole in One.** Colon: Abbott's Magic, ca. 1940s. A spectator's chosen ball reappears under a covered tumbler from among the arrangement on the tray. With balls, shot glass, and tumbler (imperfect fit). Tray 18 x 7 ¾".

150/250



153

154. **Collection of Abbott's Magic Props.** Including Streamlined Super Deluxe Dove Pan (two examples, one lacking handle); Modern Water Bowl; Pixie Glass; Lota Bowl; All-Metal Round Circle; Improved Liquid Appear (two versions); Deluxe Die Box; Beauty Canary Cage; and Flash Silk Glass.

400/600



155

155. **Incubator.** North Hollywood: Merv Taylor, ca. 1954. The magician drops an egg into a large metal canister and clamps on the lid. When the canister - previously shown empty - is opened, inside is discovered a large birdcage that fills the interior, with a live bird inside. 12 x 6". Light wear to exterior and cage, but overall good condition.

300/500

156. **Razor Blade Trick.** 1960s/70s. Two versions, one by Merv Taylor (marked), the other by Owen Magic Supreme (with instructions), of apparatus that facilitates the performance of the razor blade swallowing trick. Height of taller 8 ½". With a third homemade version.

150/250



156



158

157. **Hades Fire Bowl and Dove Pan Combination.** North Hollywood: Merv Taylor, ca. 1955. Two effects: A copper pan full of flames is produced from a handkerchief. The magician extinguishes the flames by clamping a lid on the pan. When the pan is again opened, the fire has transformed into two doves, or bouquets of flowers. Also operates as a standard dove pan. Spun copper. Fire Bowl hallmarked. Good overall with scratches and mars to surface.



157

150/250

158. **Card Sword.** North Hollywood: Merv Taylor, ca. 1955. Handsome metal sword with bronze handle, with which the magician stabs a selected card from dozens falling through the air. Includes original wooden crackle-finish carrying case (with chipping), supply of elastic and playing cards. Hallmarked. Length 32 1/2". Very good.



160

250/350

159. **Himber's Vanishing Coke.** North Hollywood: Merv Taylor, ca. 1958. A full and empty bottle of Coca-Cola magically transpose from one paper bag to another, then one vanishes, and from the remaining bottle milk is poured. Many other effects also possible. With original box and instructions. Some paint loss, easily touched up. Very good.



159

161

160. **Leon's Improved Glass Penetration.** North Hollywood: Merv Taylor, ca. 1955. A sheet of glass is placed in a wooden box. The box (and glass, apparently) is then perforated by metal spikes, yet the glass is removed unharmed. Box 4 5/8 x 4 5/8 x 5 1/2". Complete with six original spikes (one hallmarked), glass, and instructions. Finish slightly chipped at edges, some warping to lids.

250/350

161. **Leon's Wine and Water.** North Hollywood: Merv Taylor, ca. 1953. After performing the biblical miracle of transforming water into wine, the magician pours a quantity of water into a tall clear cylinder and covers the container with a metal tube. When the cylinder is uncovered moments later, inside is seen both wine and water, clearly separate from each other in four sections. Cylinder height 11 3/4". Hallmarked. Facsimile instructions. Good. Scarce.

150/250

162. **Tambor.** North Hollywood: Merv Taylor, ca. 1955. Handsome polished brass ring capped with tissue paper to approximate the look of a tambourine. The magician punctures the paper and produces a massive quantity of handkerchiefs from the interior. Diam. 9 3/4".

100/200



162



163

164

165

163. **Mixamaster Shakers.** Merv Taylor, ca. 1955. Set of stainless steel shakers for the any drink called for routine. Hallmarked. Includes five bottles of Tru-Drink flavors. Height 7".

150/250

164. **Por-Mor—Fil-Mor Combination.** Hollywood: Merv Taylor, ca. 1959. Despite the diminutive profile of the Por-Mor Measure, it fills a 22-oz malt glass (the Fil-Mor glass) completely. Good.

150/250

165. **Money Maker.** North Hollywood: Merv Taylor, ca. 1950. Blank paper rolled through the device turns into real currency. Wooden base with metal rollers and metal knobs. 5 x 5 x 5". Felt base.

300/500



166

166. **Homing Bells.** Circa 1910. Four sleigh bells vanish one at a time from between the magician's hands, only to reappear, merrily ringing, at the ends of four separate pieces of ribbon hanging some distance away. Including ribbons, four bells for vanish and ringing bell device for "feint" before vanish. Ribbon display 20" long. Minor wear and soiling, but good condition overall. Rare.

250/350

167. **Billiard Ball Stand.** Circa 1920. Floor-model stand with nickel-plated uprights used to display billiard balls produced at the fingertips of the magician. Disassembled for packing. 39 3/4" high.

400/600



167

168. **Passe Passe Billiard Ball Stands.** Germany, ca. 1910s. Fine pair of nickeled stands facilitate the transposition, appearance, or vanish of blue and white colored balls. Height 5". Rotation of shells faulty, may require repair or adjustment.

300/400



168



169



170



174

169. **Bowl Production.** Circa 1910. A clear glass bowl filled with water and fish appears on a thin table draped in red velvet. 32" high. An early and attractive example of this classic prop.

500/750

170. **Card Candle.** European, ca. 1910s. Elaborate early card candle with two spring-action mechanisms, one for producing a spectator's chosen card, the second perhaps lighting the card on fire following the production, untouched by the magician some distance away. Height 14".

200/300



171

171. **Change Bags.** Circa 1910s/20s. Two examples, velvet bags with nickeled and turned wooden handles which vanish, change, or produce various articles. Longer example 20 1/2". Working. Expected age wear; good.

200/300



172

172. **Appearing Canary Cage.** German, ca. 1910s. A live canary vanishes from a magician's hands or top hat and reappears inside the cage. Metal with gilt-painted wire sides, wooden base and perch. 11 x 9 1/2 x 5 1/2". Base stamped "Made in Germany."

200/300

173. **Tambourine-Style Drumhead Trick.** Berlin: Conradi [?], ca. 1920s. The sides of an empty tambourine-sized metal tube are stacked together and capped with paper. A moment later, the paper is punctured and from its interior a series of handkerchiefs is produced. Diam. 8 3/4". Accompanying note of provenance from Ray Goulet's Mini-Museum of Magic indicates the piece was purchased from Dr. Moorees of Holland.

200/300



173

174. **Vanishing Birdcage.** German, ca. 1930s. Nickel-plated cage vanishes from the magician's hands. Wooden perch. 7 x 4 1/2 x 5 1/2". Very good. Marked "Germany" on one side.

250/350



176



178

175. **Production Birdcage.** European, ca. 1900s. A handsome nickeled birdcage is produced from the magician's hat. Filigreed sliding band. 5 1/2 x 4 3/8 x 4 3/8". Very good.

200/400

176. **Production Birdcages.** Lot of Six. American/European, ca. 1900s/20s. Rectangular and one circular metal birdcages which a magician produces from hat. Some with wooden perches or feed trays. Size of tallest 7 1/2".

250/350

177. **Fly-To Cage.** Paris: A. Mayette [?], ca. 1930s. A metal birdcage vanishes from inside a box, then reappears on a nearby stand with a live bird inside. A few cage bars lacking. Height of stand 8 1/2".

300/500

178. **Card Ladle.** English [?], ca. 1900s. Nickel-finish ladle with black wooden handle changes one card or billet for another. Mechanism finicky; may require repair or adjustment. Length 29 1/2".

200/300

179. **Silk Pedestal.** American, ca. 1900s. A stand with ornately cast nickeled base, supporting a clear glass tumbler inside which a handkerchief suddenly appears. Height 15 3/4". Surface needs re-covering.

400/600

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

400/600



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181. **Handkerchief Pedestal.** Chicago: A. Roterberg, ca. 1900s. A vanished handkerchief reappears in a glass placed on the nickeled stand. Height 8 ¼". Very good.

200/300

182. **Parisian Cabinet (Production Cabinet).** Circa 1910s. A small inlaid wooden cabinet resembling a wardrobe is shown empty. A moment later, a number of silks or other objects are produced from within by the magician. Gilt foil applied internally. 7 ½ x 4 ½ x 3 ½". Slight nicks and wear to finish, but attractive.

200/300

183. **Crystal Casket.** German [?], first quarter twentieth century. A small clear glass case, with decorative brass trim and inner cloth surface, instantly fills with handkerchiefs or other objects. Approx. 4" cube. Very good.

200/300

184. **Crystal Casket.** European [?], ca. 1920s. A small clear glass case which fills with silks or balls at the magician's command. Approx. 5 ¼" cube. Good.

100/200

185. **Crystal Casket.** Chrome casket with Plexiglas and mirrored sides, inside of which a quantity of balls and silks suddenly appear on the magician's command. 8 ¾ x 8 ¾ x 9". With a vintage military-themed silk streamer.

100/200

186. **Coffee and Milk Trick.** American, ca. 1920. The magician scoops bran or confetti into two nickel-plated cups and clamps lids on them. When removing the lids a moment later, one cup is now full of hot coffee and the other is full of milk. Height 6". Usual light wear to finish.

150/250

187. **The Drum That Can't Be Beat.** 1930s. The magician exhibits an empty metal tube and caps its ends with tissue. The drum is then hung from a stand and the drumheads are punctured. From the interior of the tube a production of articles is made. With hanging stand and clamp. Diam. 7 ½".

250/350



193

188. **Production Cage / Lantern.** Circa 1910s. Collapsible tin cage, painted red and black with gilt rods which springs into form when pulled by the hanging lower tassel. Approx. 9 x 7 x 7". Small label affixed to the top identifies the piece as [Servais] LeRoy's, though there is no accompanying provenance. Collection of Ray Goulet.

100/200

189. **Flower Production Tray.** Paris: Voisin [?], ca. 1900. Large bunches of flowers appear on a magnificently hand-painted metal tray finished in red, gold, and black. Spring-loaded mechanism. Retouching and chips to paint.

400/600

190. **Coffee Vases.** American or European, ca. 1910s/20s. Two nickel-plated coffee vases with one decorative paper cover, facilitating the transformation of a quantity of cotton into steaming hot coffee, ribbons, candy, or as otherwise desired. Height of taller 8 ½".

250/350

191. **Card Star.** Circa 1920. Five cards appear on the points of the star on command. All-metal construction. 12 ¾" high. Worn, repainted.

200/300

192. **Card Star.** Circa 1920. Five chosen cards appear at the tips of the star on the magician's command. Thread activated. 17" high. Repainted.

300/500

193. **Card Star.** Berlin: Conradi, ca. 1920. Five selected cards appear on the points of the skeleton star. Unusual central design. Modern base. Good working condition.

700/900



189



188



190



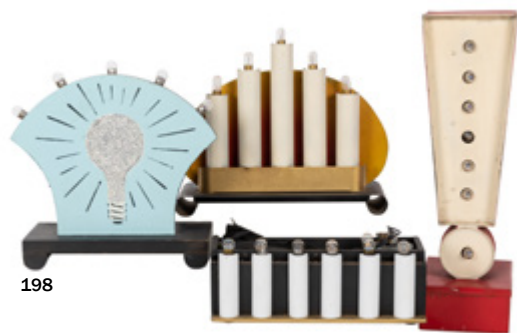
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198

194. **Card Star.** Circa 1920s. Five selected cards spring into place at the points of the star at the magician's command. Tin and cast metal, with older gilt and red repainting. Height 30". Unusual design allows for a second load/production following the appearance of the cards.

300/500

195. **Dell O'Dell's Hartz Card Frame.** Circa 1950s. In the blink of an eye, four chosen cards appear in the empty frame. Personally owned and used by Dell O'Dell, and built by her husband, Charles Carrer, using heavy-duty ribbed aluminum for the frame, a material and style characteristic of O'Dell's props. Black wooden backing, cloth roller threadbare in a few spots. 14 3/4 x 12 1/2". A handsomely preserved association prop.

500/750

196. **Third Dimension Production (3D Slate).** Los Angeles: Dell O'Dell's Magic Shop, ca. 1954. Magician draws a rabbit on a small blackboard, covers board with cloth, and when cloth is removed, a live rabbit has appeared atop the slate. Mechanical prop 12 1/4 x 9 1/4". Instructions. Uncommon.

150/250

Dell O'Dell ran her Hollywood magic shop for only a few years in the 1950s, and manufactured a limited number of products. This trick was invented by her husband, the Swiss juggler Charles Carrer.

197. [Ernst, Bernard M.L.] **Prediction Slate Signed by Bernard M.L. Ernst.** [1937]. Wooden frame chalkboard slate allows the magician to divine a group of numbers randomly chosen by an audience member. Inscribed on the frame: "To Frank with all good wishes from/Bernard M.L. Ernst/December 12, 1937". 10 1/2 x 7 1/2".

100/200

Ernst was Harry Houdini's close friend and personal attorney. He succeeded Houdini as President of the Society of American upon the magician's death in 1926.

198. **Electra.** Various makers, 1940s/50s. Four versions of the same effect, in tin, aluminum, wood and other materials, in which the magician removes small light bulbs from a stand, swallows them along with a length of wire, then produces the bulbs from his mouth strung on the wire. Includes Tannen's version in the form of an exclamation point, height 12". Very good.

200/300



199



202



204



200



201



203

199. **Fan-Ta-Bill.** Oak Park, Ill.: Mazda Magic, 1940s. A borrowed dollar bill is crumpled and placed in the lap of the Buddha figure, then lit on fire. A moment later, the dollar reappears inside a covered jar which was previously empty. Height of cover 5". Buddha marked on the base "Mazda Magic." Very good.

200/300

200. **The Mongolian Water Mystery.** Columbus, Ohio: Menge the Magic Maker (R.N. Menge), 1950s. Metal blades and a wooden sword pierce a glass full of water placed in the cabinet from all conceivable angles, yet the glass is produced again unharmed. Original instructions. Complete except for glass tumbler (easily replaced). 9 1/4 x 5 1/2 x 5 1/2".

150/250

201. **Kim Kee's Oriental Dove Pagoda.** Fort Wayne: A&B Magic Products (Alexander Great), ca. 1960. Small pagoda used as a vanish, production, or transposition. Moving load chamber. 12" high. Original instructions. Chipping to finish at top, else good.

200/300

202. **Stull Fishbowl (Aerial Fishing).** San Francisco, ca. 1930s. Thick glass fishbowl with plated removable rim, plus a supply of "bait," celluloid covers, pattern, and instructions for S.W. Reilly's Rubber Fish Bait. Bowl diam. 10". Very good.

200/300

203. **Giant Botania.** Circa 1950. A large chromed metal cone is shown empty. Set on a tray, it is lifted to reveal a gigantic growth of imitation feather flowers much larger than the cone itself. 48 blooms. 21 1/2" tall (closed); 38" high (open).

700/900

204. **Blooming Bouquet.** Akron: Horace Marshall, ca. 1960s. Flowers are plucked from a bouquet, then red flowers slowly re-grow in the foliage. Faux bouquet handmade from feathers and brass. Eleven blooms, eight darts. Worn but good working condition.

150/250



205



209



213



211



206



208



207



210

205. **Watch Stand.** Chicago: Ireland Magic Co. [?], ca. 1939. Mechanical stand facilitates the production or vanish of six pocket watches. 17 ¾ x 12". Typical age-consistent wear to fabric cover.

400/600

206. **Alarm Clock Production.** Kansas City: Donald Holmes, ca. 1920s. The conjuror produces alarm clocks one by one from hat, resting each one on the stand. Clocks marked by Holmes on dial. Height 17". Original battery-powered ringing mechanisms to reverse of stand (not tested). Some distress to stand and dials, but good vintage condition.

250/350

207. **Alarm Clock Production Act.** Kansas City: Donald Holmes, ca. 1930. Set of six alarm clocks, gimmicked tray on Kellar-type base, and giant clock for finale production. Each clock bearing the Holmes name. General wear to finish; good working condition overall. A handsome outfit.

400/600

208. **Wonder Clock.** American, ca. 1930s. The magician divines the time which a spectator sets the clock to even with the cover slid over the dial. 6 ¾ x 2 ¼ x 4". Well-made, mahogany with floral designs.

100/200

209. **Watch Target.** Maker unknown, ca. 1970s. Mechanical wooden stand facilitating the reappearance of a vanished watch at the center of the target board. Gilt wooden base with claw feet. Height 34 ½". Very good.

250/350

210. **Rising Cards Cabinet Prototype.** Circa 1930s. Black tin cabinet on claw feet, card slot inside, removable cover on rear held with pins apparently to hold a motor. Possibly a Petrie & Lewis prototype. 4 ½ x 7 ½ x 4 ¼".

200/300

211. **The Flying & Jumping Cards.** [New York]: Raymonde & Sons, ca. 1950s. Metal mechanical device causes selected cards to spring into the air one by one. Original corrugated box with paper advertising label. Height 5 ¼".

150/250

212. **Jumbo Rising Cards.** European, ca. 1950. Selected cards from a jumbo pack rise from a nickel-plated houlette. Height 16 ¾". Similar in mechanics to Abbott's "Nu-Power" Card Rise. Very good.

150/250

213. **Rising Card Table.** American, ca. 1940. Selected cards rise from a pack isolated in a wooden houlette on a low wooden platform. Mechanical platform operates identically to a larger Thayer-made model with a table of a different design. Stand 10 x 10 x 7 ¼". Very good.

400/600

214. **Exacto Rising Cards.** N.p., Al Wheatley, ca. 1960. Bench-made device allows the magician to cause selected cards to rise from the pack, which may be examined before or after the effect. Similar to Himber's Solid Gold Gimmick. With prepared deck and original box. Very good.

100/150

215. **Giant Square Circle.** Tampa: Warren Hamilton, ca. 1960. An open-front box and tube that nests inside are shown empty, then re-nested. A giant production is then made from within. Custom-made giant model, with packing case bearing the name Whitestone, and several trademark Hamilton stenciled designs on the exterior. Metal tube designed as a giant Phantom Tube. 20" high. Paint well rubbed. Still, an attractive custom-made Hamilton prop.

500/700



212



214



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222. **Cut and Restored Ribbon.** Vienna: S. Klingl, ca. 1930. A ribbon running through the chromed tube and protruding from a central hole is cut, then visibly restored when the ends are pulled. Finely made. Mechanical operation, original box. 7" long. Uncommon.

200/300

223. **Cut and Restored Ribbon.** Circa 1930. A thick ribbon runs through a cabinet, extending from both ends. It is visibly cut in half, then made whole by opening and closing the cabinet's front door. 12 3/4 x 6 1/4 x 6 1/2". Claw feet. Finely made; one leg lacking a small screw.

150/250

224. **Nest of Boxes.** Chicago: Joe Berg, ca. 1940s. After a borrowed ring has vanished, it is discovered in the innermost of four nested boxes. Four nesting hardwood boxes, the largest 6" square. Scattered nicks and scratches.

250/350

225. **Nesting Boxes (Banner-Style).** Louisville: Don Redmon, ca. 1957. A dove is placed in a small chest. The box and bird vanish, then both reappear nested inside two other, larger chests. Outer box 10 1/2 x 8 3/4 x 8 1/2". Very good. Uncommon. Redmond seal under lid.

250/350

226. **Nest of Boxes.** Circa 1920. A borrowed object (ring, watch, etc.) vanishes, then reappears in the smallest of five nested, locked boxes. Bottomless load method. Largest box (possibly lacking rear feet), 6 x 6 x 5 1/2". Attractively refinished.

250/350

227. **Nest of Boxes.** After Martinka & Co., ca. 1920. A borrowed object vanishes and reappears inside the smallest of six nesting boxes. Outer box with claw feet; fifth box bottomless. Largest 8 1/2 x 7 x 6 1/2". Very good.

700/900

216. **Jo-Anne Improved Card Duck.** Tampa: Warren Hamilton, ca. 1950. Painted wooden duck with spring mechanism controlling movement of neck and bill, to pick chosen cards from a deck placed in the houlette. 9 1/2 x 13 x 2 3/4". Fine example with a few minor scuffs. This example with the addition of removable brackets allowing the cards to be placed either horizontally or vertically.

200/300

217. **Card Rabbit.** Circa 1960s. Figural wooden white rabbit produces a selected card in his outstretched arm at the desired moment. Height 13 1/2". Light soiling and wear from use. Not threaded.

100/150

218. **Richard Himber. Topper.** New York: Himber's Custombuilt Magic, ca. 1959. A special box allows the magician to exchange cards, decks, or cause one card to rise to the top of the pack. Chrome plated brass covered with 24-karat gold-tooled Italian leather. 4 x 3 x 1 1/4". With instructions for both tricks and an extra gimmick for the "Big Trick." Very good.

250/350

219. **Richard Himber. Write A Rope.** New York: Richard Himber, ca. 1956. The word "rope" written on a slate in chalk is visibly removed from the slate and transforms into a length of white clothesline. The rope later vanishes and the word reappears on the slate. Hardwood slate, gimmick. Very good.

150/250

220. **Silver Rocket Box.** New York: Tannen's Magic, ca. 1960s. A small stainless steel box (6 x 4 x 4") is shown clear and empty by letting all four sides down, but when opened a production of silks, flowers, or a live bird is made. Designed by Richard Himber. Very good, light wear to finish.

300/500

221. **Milk N' Glass Go.** New York: Tannen's, ca. 1950s. The magician pours milk into a tube resting on a tray. He lifts the tube and reveals the full glass of milk—in a flash, the cover is replaced and the milk and glass together have vanished.

100/200



218



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217



221



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228. **Nest of Boxes.** Vienna: R. Klingl, ca. 1910. A borrowed object vanishes and reappears inside the smallest of seven hardwood nesting boxes. Outer box bound in metal with attractive metal ornaments and handle. One box bottomless. Outer box with finish well rubbed, measuring 10 x 9 x 5 3/4". A handsome set. Uncommon.

800/1,200

229. **Flat Drawer Box.** N.p., ca. 1950s. Nicely made hardwood drawer box vanishes or changes one object for another. Unusual flat, oblong design accommodates a book or like items. 14 x 10 1/2 x 2 3/4". Minor stains and wear to finish. Drawer tends to stick; may require repair or adjustment.

200/300

230. **Drawer Box.** American, ca. 1930s. A box with sliding drawer is shown empty. A moment later, it is filled to overflowing with various items, including live animals. Hardwood box measures 9 1/2 x 5 3/4 x 4 1/2". Light scratches and wear to finish; good.

150/250

231. **Drawer Box.** Circa 1930s. Fine and large hardwood example for the production or vanish of objects placed inside. 10 1/4" long. With hold-back feature for load. Minor scratches. Finely made.

200/300

232. Silent Mora (Louis McCord). **Silent Mora Bottomless Glass in Original Box.** Boston, 1950s. Comprising a bottomless glass, spring flower, metal canister, and original fitted storage box, the latter handmade by Mora, and inscribed and signed on the lid. The spring flower and canister also likely made by Mora.

50/100



235



233

233. Silent Mora (Louis McCord). **Silent Mora Ball on Fan.** Boston, 1950s. Handmade wooden and cloth fan with painted tulips allowing the magician to balance a ball on the tip, inscribed on the handle: "To Paul/from 'Silent' Mora/Jan. 15, 1955." Width approx. 24". Cloth spotted with some fraying, otherwise good.

200/300

234. Silent Mora (Louis McCord). **Silent Mora Barber Pole.** Pittsburgh, 1948. Handmade coiled paper with wooden tip. The magician reaches into a top hat and produces the end of the pole, then continues drawing it out until it has exceeded the height of the magician himself. Signed and dated by Mora at the inner end. Stands approx. seven feet fully extended, and collapses to 3".

150/250

RARE P&L PARASOL

235. **Micro Umbrella Illusion.** New Haven: Petrie and Lewis (P&L), ca. 1950. Miniature version of the Mutilated Parasol effect in which loose handkerchiefs transpose locations with the cover of an umbrella. Two umbrella version, each one made of metal, and 9 1/4" long. With duplicate covers, silks, and handwritten instructions. See *The P&L Book*, Walker & Seaver, pp. 233-234. Rare.

700/900

Said to be one of the rarest effects manufactured by P&L, one of perhaps six or fewer manufactured.

236. **Passe Passe Beer Cans.** Chicago: L.L. Ireland, ca. 1940. A bottle of Schlitz beer trades places magically with a glass of beer when both are covered with decorated metal tubes. Shell bottles manufactured from vintage Schlitz cans. Tubes stand 6 3/4" high. Lacks glassware. Tubes repainted.

50/100

237. **Bohleno Block Penetration.** St. Louis: Town House Magic, ca. 1950s. A yellow block visibly penetrates a pair of blades inserted into the chimney. Height 16".

100/150



234

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237



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238. **Improved Card Drawer (Double Load)**. Chicago: Joe Berg, ca. 1945. Miniature drawer box transforms cards or paper placed inside two times as the drawer is opened and closed. Hardwood. Very good.

100/200

239. **Jewel Chest of Ching See**. St. Louis: O'Dowd, ca. 1970. A wooden block is secured in a hardwood cabinet with a brass rod. On command, the block visibly vanishes from the cabinet and is produced from a hat. Minor scuffing to finish.

150/250



240

240. **Multim-En-Parvo**. Rockford: Ajax Magic, ca. 1955. By some magical means, one glass on a tray of six fills all of the tumblers of varying sizes. Well made from Lucite. Tray hallmarked. Uncommon.

200/300



241



242

241. **Die Vanish**. Louisville, Ky.: Don Redmon, ca. 1950s. Two versions of Redmon's variation on Die Thru Hat, in different paint schemes, both with his label. Accompanied by a small counter standee for Redmon.

80/125

242. **Niffen Tube**. Circa 1945. Chrome plated cocktail shaker allows the magician to switch liquids for dry silks or one object for another. With a removable plate that conceals the gaff. Height 10 1/4". Minor dents and scratches.

150/250

243. **Westgate Bowl Production**. St. Louis: Town House Magic, ca. 1960s. A trapezoidal tube decorated with stars rests on a tray. Previously shown empty, a production of silks is made, followed by the appearance of a glass bowl filled with water and fish. With dotted cloth cover. Diam. of tray 12".

150/250



243

244. **Westgate Bowl Production**. Tampa: Warren Hamilton, ca. 1969. A vibrantly painted trapezoidal tube (approx. 7 1/2 x 5") atop a covered tray (12" diam.) is shown empty. A quantity of silks is produced from the tube, followed by a glass bowl filled with water and fish. With a supply of vintage faux fish, striped cloth cover. Very good.

300/400

245. **Jack Gwynne Owned Foulard**. Mid-century foulard with Moorish architectural imagery to the corners, Arabian steeds, and similar embroidery. Note of provenance pinned at the edge: "Jack Gwynne Foulards from Hank Moorehouse." Approx. 46 x 46". Several small holes, scattered staining. Collection of Ray Goulet.

100/200

246. **Séance Hand**. Circa 1940s. Faux sandstone/composition hand with painted fingernails, attached wire with elbow plate, attaching the inside sleeve of a spirit medium's shirt, freeing the medium's actual hand to produce apparent spiritualistic phenomena. Hand 8", overall length 30".

150/250

247. **Spirit Bell**. German, ca. 1950s. A metal bell isolated under a plastic dome rings out answers to questions posed by a spectator, once for yes, twice for no, entirely untouched by the magician. Complete with ringing mechanism. Height 6 1/4". Dome scratched with one crack.

250/350

248. **Wrist Chopper**. Alhambra: Owen Magic Supreme, ca. 1965. The chopper's blade passes through the wrist of a volunteer without harming it, but cuts the carrot in the hole below. Extended blade. 16" high.

150/250

249. **Wrist Guillotine**. California: Wallace Magic Co., ca. 1950. Metal guillotine for the chopper effect in which a spectator's wrist is unharmed, yet other objects placed in the guillotine are severed in half. Polished aluminum. 9 x 14". Base detaches for transport. Light surface wear; very good. Scarce.

300/500

250. **Coffee Vase**. Porto: Magiarte, ca. 1960. Cotton or paper placed in the vase transforms into steaming hot coffee when covered with its lid. Includes a small samovar for dispensing the coffee, as issued. Vase 11" high. Vase shows considerable wear.

200/300



247



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255

251. **Genii Vase/Flag Vase.** Circa 1930. Water poured into the vase turns into dry silk flags, or any other object. Then a quantity of paper is produced from within, and at the conclusion, the magician runs his wand through a hole in the vase, showing it entirely empty. 14 ½" high. Unusual interior construction.

200/300

252. **Canary Catching (Birds from Nowhere) and Vanish.** American, ca. 1945. The magician sweeps an empty butterfly-type net through the air and "catches" from nowhere a bright yellow canary. The bird is dropped into a wooden cage held by an assistant. The magician then catches three more birds in the same manner. The canaries are next placed in a small wooden box which is disassembled piece by piece to show that they have vanished. Cage made from wood with metal bars and trimmed with aluminum. 11 x 9 x 8 ¼". Bird gimmick worn but intact; overall good condition. Uncommon.

500/750

253. **Bamboo Center Table.** Alhambra: Owen Magic Supreme, ca. 1965. Asian motif table with faux bamboo legs. Two large Owen hallmarks. Good condition. Uncommon.

400/600

254. **Dragon Table.** New Haven: Petrie and Lewis (P&L), ca. 1955. Side table with legs cast from aluminum in dragon design. Folds for packing. 31" high. Later model.

300/500

255. **Glass Through Hat Table.** Circa 1940s. A hat, resting on a drinking glass covered with a cloth, visibly sinks down to the tabletop, then the glass is removed from inside the hat. Chrome upright and legs, felt-covered tabletop. Main mechanism working, but may require adjustment. 34 x 14 ½ x 14 ½".

250/350



256



257

256. **Vanishing Radio.** Circa 1960. Large radio, covered by a cloth, is lifted from the tray. The cloth is thrown in the air and the radio has vanished. Wooden and metal construction, incorporating once-operational radio. Tray 20 x 14". Finish scratched. Good.

300/500

257. **Vanishing Radio.** Indiana, Penn.: Bob Kline, ca. 1959. A portable radio covered by a cloth is lifted from the tray, then vanishes in mid-air. Tray 16 x 16". Ribbon on tray worn, else good.

300/500

258. **Al-Jo Card Frame.** Cincinnati: John Snyder Jr., ca. 1940. The finest of card frames. Two chosen cards suddenly appear back to back, sandwiched between two glass plates held in a wooden frame. As cards appear, a flash bulb hooked to the frame pops; the unit can be held by a spectator as it operates and can be examined. With original packing case, photocopied instructions, bulbs, and parts. One of 50 units manufactured. Very good.

300/400



258



259

259. **Chinese Sticks.** Salem: Cook Manufacturing, ca. 1930. Finely made and unusual square set crafted from hardwood with natural finish and green painted tips. 21" long. Maker's label on each stick. Very good.

200/300

260. **Pair of Silk King Studios Dragon Silks.** A mid-century jumbo (six-foot) production silk depicting a dragon against a colorful backdrop with SKS mark lower right, some bleed and discoloration along right edge of image; and a 34" SKS dragon silk.

100/200



260

261. Martin, Tommy. **Tommy Martin's Egg on Fan.** Circa 1940s. Black wooden fan with mesh sides used by Martin for his signature feat in which a borrowed fragment of newspaper or a rose petal visibly transformed into an egg as it was lightly bounced on the surface of the fan. Width approx. 22". One rod repaired with old cello-tape, expected wear from professional use. With a tag notated: "Fan belong [sic] to Tommy Martin/ Donated by Bill Spooner."

200/300



261



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267

262. **Coin Ladder.** Indiana, Penn.: Bob Kline, ca. 1958. Coins cascade down the ladder into the bowl held at the bottom. Dropper holds 15 half-dollar-size coins. 20" tall. One of 48 manufactured.

200/300

263. **Paul Fox Coin Pail.** Colorado: Paul Fox, ca. 1945. Heavy nickel-plated faux champagne bucket used to collect half dollars caught in the air by a magician. Droppers in handles. 8 1/2" high. One handle separating. With a quantity of Tannen palming coins. Rare.

400/600

264. **Coin Shooter.** Circa 1950s. Concealed holdout-type device delivers dollar-size coins into the magician's hands one at a time from his sleeve. Aluminum with canvas straps.

400/600

265. **Ring Pull.** London: Jon Martin, ca. 1940. Silent, strong, finely-made device assists in the vanish or a borrowed ring from between the hands, or even a metal birdcage. Alligator-type clip screws to cable. Dural aluminum construction. Working.

500/750

266. **Card Spider.** Norman Todd, 1939. A selected card appears in the legs of a golden spider when the web it is resting on is rapidly spun. On a heavy nickel plated base. 17" high. Signed by the maker on the reverse. Evidence of wear; good working condition.

200/300

267. **Star Selection.** Scotland: Norman Stout for Silray Magic, ca. 1952. Red and black Perspex plastic star (11 x 18") and houlette (3 x 4"). The chosen card is the only one remaining on the star, after being winnowed down by the spectator from three packets of three cards to three cards from one packet on each point. Very good.

200/300



268



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270



271



272

268. **Handkerchief Production Boxes.** Scotland: Silray Magic (Jack Silver), ca. 1960s. Two versions of the same trick, in cream and red Perspex plastic with black diamond ornaments. The performer shows the boxes empty, then produces a colored silk. May also be used to change or vanish. Approx. 2 1/2" cube. Sliding covers with some chipping. Uncommon, the red box with an S.M.S. seal.

80/125

269. **Trio of Card Rise / Card Houlettes.** Including a wooden Thayer houlette (John Mulholland's personally owned example, with his collection tag affixed, marked "Thayer" on base); Sybil Card Rise (Loyd, with instructions); and Flash Houlette (Merv Taylor), the latter two in original boxes.

150/250

270. **Demon Wonder Box.** London: Davenport, ca. 1940. A small chrome plated box is clearly shown empty, yet handkerchiefs are produced from inside. 2 x 3 x 2". Hallmarked with Demon logo and registration number. Very good. A widely-pirated item, this is the original version, with the Davenport Demon Head logo and registration number.

80/125

271. **Gas Mask to Gas Bag.** London: Davenport, ca. 1944. A magician's World War II-era comedy gag, in which a faux gas mask visibly changes into a "little bust of Hitler," according to the manufacturer's description. Finely made from silk, plastic, wire, and papier mache. Hand painted. Hallmarked with the "Demon Series" label on rear of head. 10 1/4" high. Rare.

300/500

As the company-issued advertising copy for this topical WWII sight gag states, "Personal feelings in the background, readers. We cannot speak too highly of this topical entrance. The mask is a good imitation, the bust has a striking resemblance to the genuine article, and just how it all works? Well, 'Careless talk may give away secrets.' It's sure - it's swift - it's blitzkrieg."

272. **Mah-Jong Box.** Bridgeport: Sherms, ca. 1930. Box is shown empty, then a large quantity of objects are produced from within. Handsome wooden construction with brass hardware. Red lacquer finish with P&L-like stencil on rear panel. 9 1/2 x 7 x 7". Rubbing and wear to extremities; very good.

200/400



273



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278



277

273. **Genie Tube—Jumbo.** Sherms [?], ca. 1930s. A chrome tube is opened lengthwise and shown to be empty, then closed (and locked if desired). A production of numerous silks follows. 13 ½ x 3 ¾". A heavy, well-made example.

150/250

274. **Phantom Tube—Jumbo.** Steen's [?], ca. 1950s. A metal cube is shown empty and capped at both ends with paper. A moment later, the paper is punctured and a giant production of silks is made. Stenciled silver dragon design. Length 12 ½". Light scratches and minor paint loss.

150/250

275. **Silver Lota Pitcher.** Circa 1950. Handsome silver-plated water pitcher fills, and refills, and refills itself repeatedly each time it is emptied. Hallmarked "Gertner's/Superior Sheffield" with a horse head mark. 10 ½" high.

100/200

276. **Production Cabinet.** Circa 1920. Cabinet shown empty by opening front door. It is closed, the lid lifted, and objects are produced from within. Small rolling casters. Finely made. 11 x 7 x 9".

200/300

277. **Break-Away Fan.** Circa 1930s. Lightweight all-wooden fan which the magician cools herself with, but when handed to a spectator hopelessly falls apart. Width 25". Some minor chipping at ends.

100/150

278. **Card Box.** Maker unknown, ca. 1930s. Nickel-plated case approximating the look of a cigarette box causes a playing card or similar object to be vanished, changed, or produced. 3 7/8 x 2 5/8". Light wear to finish.

100/150

279. **Card Box.** English, ca. 1910s. A card is torn into small pieces by a spectator, replaced in the box, and moments later returned to its original form. Clipped instructions from a magic journal of the period.

100/200



281



280

280. **Card Box.** Indiana, Penn.: Bob Kline, 1980s. Rosewood box with cast meta ornament on lid changes one card for another. 4 x 3 x 1". Very good.

100/150

281. **Jumbo Card in Balloon.** Circa 1950. A card selected from a jumbo pack appears in the center of a balloon resting in a metal stand when the balloon is popped. Uncommon giant-size version of this classic prop.

150/250

282. **Hathaway Card in Balloon.** Chicago: Sedghill Industries, ca. 1947. A chosen card appears inside a balloon on a small chrome stand when it bursts. Chromed metal prop in fitted hardwood case. Hallmarked. Very good.

250/350



282



283

283. **Mystic Key.** London: Unique Magic Studio (Harry Stanley), ca. 1955. No matter how the keys are mixed, and despite the fact that the magician does not touch them, only she knows which one opens a lock in a miniature hardwood door. 10 x 12". Scarce.

300/500

284. **Jumbo Card Penetration.** Vampire Magic (?), ca. 1960s. Black wooden frame with nickeled clips. A pencil or rod is driven through a playing card held in the clips, yet is unharmed on inspection. 8 ½ x 7 ¾". Good.

150/250

285. **Money Maker.** American, ca. 1970. Large mangle-like device. Blank paper rolled through the machine becomes real, printed currency. Laminate-covered wood. 12 x 11 ½".

200/300



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286. **Wide Open Cabinet.** Oklahoma: Haenchen, ca. 1960s. The sides of a black cabinet are dropped, revealing a nested red cabinet. The red cabinet is shown empty, but when the sides are restored, a sizable production is made. 6 ½ x 5 ¼ x 5 ¼". Minor paint wear.

150/250

287. **Goody Magic Questionnaire.** New York: Shulman & Sons, ca. 1932. Home game which uses a convex mirror to answer questions printed in mirror writing on special Question and Answer Cards. Enamelled tin "Magic Reader" with color label, fitted case of embossed cloth with instructions printed underside lid, snap closure. Case 13 x 7". Light wear; good.

100/200

288. **Lota Bowl.** Chicago: Roterberg [?], ca. 1915. The vessel magically fills and refills each time it is emptied. Black lacquered finish. Unusual design. 7" diam.

150/250

289. **Dove Pan.** London: Burtini for Davenport's, ca. 1945. The empty pan fills with any desired item when the lid is clamped on and removed. 7" diam. Demon hallmark. Uncommon.

100/200

290. **Miniature Blue Phantom.** German [?], ca. 1930s. Nickel-plated tube with wooden checkers in two colors. Unusual design, operates in a different manner than standard versions. Method unclear. Height 8 ½".

200/300

291. **Vanishing Bowl of Water.** Circa 1950s. A metal bowl is filled with water and placed on tray. Covered with a cloth and thrown into the air, the bowl vanishes. Spun tray and bowl. Well made. Tray 15 ½".

200/300

292. **Coffee Vase.** Circa 1920s. Cotton transforms into hot coffee within the vase. Height 14".

250/350

293. **Electric Cigarette Droppers.** Indianapolis: Clarence Myers, ca. 1950s. Two secret devices surreptitiously drop lit cigarettes into the magician's hand. Original fitted box with engraved label on lid. 8 ½ x 6 ¾".

200/300

294. **Flip-Over Box.** Sun Valley: Worth Magic, ca. 1970. A pair of doves placed in the box vanish when its doors are flipped open. Finely painted with Okito-like decals. 12 x 8 x 5 ½". Some rubbing, but very good overall.

200/300

295. **Billet Knife.** German, ca. 1950. Dr. Jaks-style knife secretly delivers a billet into a sealed envelope as it is opened. Length 10 ½".

200/300

296. **Billet Knife.** Circa 1960s. Device allows the magician to read the contents of a sealed letter. Mint Lucite handle, steel blade. Length 8 ½". Very good.

100/200

297. **Wand to Giant Cigar.** Circa 1920. A magician's wand instantly and visibly transforms into a giant cigar. Unusual version of the "wand to snake" effect. Length 16".

100/200

298. **Deluxe Break-Away Wand.** Circa 1945. Elaborate version of the classic comedy prop in which the wand falls apart when handed to a volunteer. Finely crafted from metal with locking mechanism, chrome tips. 14 ¼".

100/200

299. **Appearing Silk Wand.** Detroit: A & B Magic [?], ca. 1947. Handsome nickel-plated wand causes a silk to appear in mid-air. Length 14". Uncommon.

150/250



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300. **Group of 15 Vintage Magic Wands.** Wooden, metal, and plastic wands, including silk vanishing, vanishing salt (Abbott's), produce flowers (not included), or produce cards. Also includes ordinary ungimmicked wands. Longest 15".

150/250

301. **The Magic Ray Cabinet.** Corning, N.Y.: DeMuth, ca. 1940. A glass of milk placed in the empty is pierced by a rod (not included, easily replaced). The rod is removed and the glass is shown unharmed. 9 3/4 x 5 x 10". Original glassware and instructions. Scarce.

200/300

302. **Vanishing Oil Lamp.** Circa 1950s [?]. An oil lamp is covered and lifted from its tray, tossed into the air, and vanishes as the cover falls to the stage. Magnetic version. Tray not included. Height 14".

200/300

303. **Birdcage Production.** London: Hamley's [?], ca. 1900. Large tin cage is produced from an attractive paper-covered box seemingly not large enough to hold it. Box 11 x 7 1/4 x 9 1/4". Well worn but good working condition. Scarce.

300/500

304. **Giant Magician's Chafing Dish.** Circa 1910. Livestock or other desired articles appear in the pan on command. Nickel plated. Diam. 10 1/2". 4" deep.

200/300

305. **Confetti Cup.** Paris: A. Mayette [?], ca. 1930s. Handsome brass cup and saucer transforms coffee or water into confetti. Saucer 5 1/4" diam. Very good.

200/300

306. **Bunco Blocks (Jumbo).** Glendale: Loyd, ca. 1940s. A set of seven wooden blocks are caused to vanish, reappear, or transpose at the magician's command. 3" cubes. One flap loose. Rare in this size.

200/300

307. **Wonder Screen.** American, ca. 1950s. Tri-fold stenciled wooden and tin screen is shown from all sides, then formed into a triangle. A production of silks, handkerchiefs, and livestock follows. Height 36". Scratches and some chipping and splintering.

200/300

308. **DeMuth Milk Bottles.** Circa 1940s. A set of two quart-sized heavy glass bottles from which milk visibly vanishes. Embossed lettering.

100/200

309. **Improved Bill Fooled Wallet.** New York: Richard Himber, ca. 1959. Morocco leather wallet (7 x 3 1/2") used to switch, vanish, or produce bills, cigarettes, and other objects. Very good.

100/200

310. **Card Fountain.** Watertown: Marcelo Contento Productions, ca. 1999. Battery-operated secret device springs an entire pack of cards into the air. 4" high.

200/300

311. **A-B-C Blocks.** Kenosha: Nielsen Magic, ca. 1970. One block from a stack of three vanishes and reappears elsewhere. 3 1/2" blocks. Height 11 1/2".

150/250

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

100/200



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313. **Passé Passé Bottles.** St. Louis: Rings 'N Things, 1980s. A wine bottle and a glass continually change places under the cover of two aluminum tubes. Two nesting bottles and covers, original instructions. As new. Height 12 ½".

150/250

314. **Cannonball Vase.** Macomb: Douglas-Wayne, ca. 1997. A solid wooden cannonball vanishes, then reappears inside the brass vase. Turned wooden upright, 13" high. Very good.

300/500

315. **Triple Load Handkerchief Box.** Creekmore [?], ca. 1990. Empty box on removable base produces or vanishes handkerchiefs. Two locking gimmicks plus extra chamber in base. 10 x 7 ¼ x 6 ½".

200/300

316. **The Famous Dr. Q Slates.** Cincinnati: Venture III, 1980s. Pair of mechanical slates on which "spirit messages" mysteriously appear. Locking gimmick. 10 x 8 ¼". Original instruction packet. Very good.

150/250

317. **The Elusive Teddy Bear.** Cashmere: Magic House of Babcock, 2000s. A teddy bear plaque removed from a frame is placed in a separate two-door stand, from which it vanishes after comedic by-play, before vanishing entirely and reappearing in the original frame. Original instructions. Very good.

100/150

318. **Triple Coin Boxes.** Cashmere: House of Babcock, ca. 1995. Attractive nest of hardwood boxes for the reproduction of a borrowed, marked coin. Based on the Bean Box/Treasure Chest effect of Arturo (Glen Babbs). Largest box, with inlaid top, 6 ½ x 6 x 6". Lock and key, original instructions. Very good.

150/250

319. **Nine Magic Props by Tony Karpinski.** North Attleboro, 2000s/10s. Inlaid wooden props bearing Karpinski's label, including Genii Tube (two sizes); N.E.M.C.A. wand; Watch Box; Die Box/Block Box (three different); Die Tunnel; and Card Houlette. Size of largest 11 x 4 ¼ x 4 ¾".

200/300

320. **Card Star.** North Attleboro: Tony Karpinski, 2000s. Inlaid wooden on stand on which selected cards appear at the points. Height 22 ½". Signed in marker on the underside.

200/300

321. **Finger Chopper.** North Attleboro: Tony Karpinski, ca. 2005. Blade of the miniature guillotine passes through the finger of a volunteer without harm. Drop-blade model, hardwood construction. 17" high.

100/200

322. **The Mysterious Desk.** Tony Karpinski for Ed Hill, 2004. One of 25 sets, 20 of which were for sale, this example being Ray Goulet's. A re-creation of the 19th Century prop described in *Wyman's Handbook of Magic* (1851). Original limitation paperwork reproducing Wyman's instructions, props, and fitted wooden box. As new.

200/300

323. **The Mascot Coin box.** Tony Karpinski for Ed Hill, 2006. One of 25 sets, 20 of which were for sale, this example being Ray Goulet's. A re-creation of the prop described by Professor Hoffmann in *Latest Magic*. Original limitation booklet reproducing Hoffmann's instructions, props, fitted wooden box. As new.

200/300



324



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324. **Vienna Card Frame.** McAllen: Collectors' Workshop, ca. 2000. A chosen card appears in an elegant picture frame, piece-by-piece. 7 3/4 x 6 1/2". With original instructions. Fine.

200/300

325. **Automated Sefalalija.** Wallace, Idaho: Jeff Busby Magic Inc., 1995. A miniature spirit cabinet devised by Stewart James in which bells ring, knots untie themselves, balls roll as if pushed by invisible hands, and more. Hardwood box with brass fittings. 13 x 6 x 9". Dovetailed construction. Includes props, no instruction booklet. With locking padded ATA case. Fine.

1,000/1,500

326. **Locking Card Case.** Sun Valley: Milson-Worth, 1990s. Walnut case with brass knob exchanges or vanishes a playing card. Original instructions and resetting magnet included. 5 x 4 x 2".

50/100

327. **Glass Penetration Frame.** Sun Valley: Milson-Worth, 1990s. Walnut frame with brass hardware. A metal rod is visibly pushed through two playing cards held within clips in a glass frame. The cards and glass are shown unharmed at the conclusion. Original instructions, metal rod included. 10 1/4 x 9 1/4". Fine.

250/350

328. **Light Bulb Penetration.** Sun Valley: Milson-Worth, ca. 1980s. The magician displays a regular lamp base and screws on a light bulb. With the tip of the lit bulb showing, it is covered with a tube and needles are passed completely through the bulb, yet it remains unharmed. Height 25". Fine (needles not supplied).

250/350

329. **Square Circle.** Sun Valley: Milson-Worth, ca. 1980. Two nested tubes rest on a base are shown empty, then a production of silks or other articles is made. Finely finished. Height 8".

150/250

330. **Climbing Florin.** Macomb: Douglas-Wayne, ca. 1997. A coin climbs up through a glass-fronted column atop a small cabinet. It is then produced from a small box atop the cabinet. Based on plans in Hoffmann's *Modern Magic* (1876). Height 11". Both pieces marked "DW."

250/350

331. **La Houlette (Card Rise).** Macomb: Douglas-Wayne, ca. 1998. Selected cards rise from a pack resting in a carved wooden holder on top of a brass stand. Modeled after apparatus depicted in Hoffmann's *Modern Magic*. Wind-up mechanism. Hallmarked. Instructions. Very good.

200/300

332. **Walter Sheppard Transformation Cage.** Vandalia, 1990s. The magician places doves into a slatted cage and covers it with a cloth. When the cover is removed a moment later, the doves are transformed into rabbits or a small dog. The cage is shown on all sides. On a rolling stand and base. Gilt plaque on stand marked "Sheppard." Height 40". Very good.

600/900

333. **Walter Sheppard Crystal Silk Cylinder.** Vandalia, 1995. Handkerchiefs dropped into a clear tube transform into oranges or livestock when covered with a decorated octagonal tube. Highly decorated with Okito-style decals. 14 1/2" high. Gilt plaque marked "Sheppard". Very good.

250/350

334. **Le Grand David. Cards and Peacocks Stage Screen.** Rick Heath, ca. 1980s. Hand-painted folding screen, canvas over wood, depicting playing cards on one side, and a peacock on the other. Each panel 32 x 18". Produced for and used by the Le Grand David Spectacular Magic Co. of the Cabot St. Cinema Theatre and the Larcom Theatre (Beverly, Mass.). Expected light wear from handling.

700/900



330



331



332



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337

335. **Le Grand David. Production Cabinet.** Circa 1985. Large cabinet shown empty by opening front and back doors. One closed, a giant production is made from within. Hand painted with Asian motifs. Height 26 ¾". Produced for and used by the Le Grand David Spectacular Magic Co. of the Cabot St. Cinema Theatre and the Larcom Theatre (Beverly, Mass.).

400/600

336. **Le Grand David. Okito's Confetti Box (Enchanted Rice).** Circa 1984. Confetti scooped into a metal canister from the large box changes into liquid. Hand painted box with lotus design, 10 ¾ x 16 x 12". Produced for and used by the Le Grand David Spectacular Magic Co. of the Cabot St. Cinema Theatre and the Larcom Theatre (Beverly, Mass.).

300/500

The complete effect is described in Okito on Magic (1952), and is a clever use of Okito's substitution principle.

337. **Le Grand David. Riddle of the Rabbit Illusion.** Rick Heath, ca. 1980s. Two stage-sized hand-painted cabinets for Le Grand David's version of "Where Did the Ducks Go?". Larger (red) box approx. 14 x 30 x 25". Minor wear from professional use. Produced for and used by the Le Grand David Spectacular Magic Co. of the Cabot St. Cinema Theatre and the Larcom Theatre (Beverly, Mass.).

1,000/1,500



336



339

338. **Le Grand David. Okito's Egg to Canary Illusion.** Rick Heath, ca. 1980s. An egg is placed on the tray, covered with the box, and when lifted away, a canary appears. Hand-painted trays and collapsible box (6 ¼ x 9 ½ x 5 ½"). Scuffs and wear from professional use. Produced for and used by the Le Grand David Spectacular Magic Co. of the Cabot St. Cinema Theatre and the Larcom Theatre (Beverly, Mass.).

300/500

339. **Le Grand David. Appearing Duck Illusion.** Rick Heath, ca. 1980s. A slanted wooden stand with two large trays and tub, all hand-painted with pheasants and floral designs, for the production of a pair of ducks. 28 x 29 x 23". Produced for and used by the Le Grand David Spectacular Magic Co. of the Cabot St. Cinema Theatre and the Larcom Theatre (Beverly, Mass.).

800/1,200

340. **Le Grand David. Harbin Vanishing Vase and Flowers.** Beverly, Mass.: Le Grand David Spectacular Magic Co., ca. 1980. A vase with flowers vanishes from atop a cloth-covered stand. When the audience thinks it has caught on, the cloth is whipped away proving that the flowers and vase are gone. Hand painted in the Le Grand David style. With a vase and set of flowers. 55" high overall.

700/900

Based on plans published in The Magic of Robert Harbin. Retains lot tags from the auctions of the Le Grand David show.

341. **Mikame Flower Vase.** Japan, 1980s. A plated brass vase is shown, and water poured inside. The lid is replaced and when removed a large bouquet of flowers is produced (not included). 11 ½" tall. Instructions. Fine.

100/150

342. **Card Drawer Box.** Kentucky: Clarence Miller, 1994. Finely made teak box with brass handle. A spectator's chosen playing card is shuffled into a deck - the entire deck vanishes, then the chosen cards reappears as the top card. Signed, numbered, and dated by Miller on base.

150/250



338



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343. **Ventriloquism Figure Cane.** Watertown: Magic Art Studio, ca. 2003. Plaster dummy head with glass eyes, affixed to a black wooden cane with controls for the mouth and eyes. Head approx. 6 x 4 x 4". Near fine; slight scuffs to shaft.

400/600

344. **Talking Toby Jug.** Watertown: Magic Art Studio, ca. 2003. Hand-sculpted toby jug with moving eyebrows, eyes, and mouth, which can be used as a ventriloquist's figure. The prototype, Number 1 from an edition of 12 in the "Classic Personalities" series. Hallmarked. 8 x 11 1/2 x 9". Very good.

400/600

345. **Playing Cards Puzzle Bottle.** A sealed deck of Bicycle playing cards in a wine bottle, with a gift note by the artist, "Eugene," inscribed to the former owners Ray and Ann Goulet inside. Height 11 1/4". Fine.

100/200

346. **The Savoy.** Magikraft Studios, ca. 1993. A clever open-front box that allows the magician to visibly switch one decorated locket for a duplicate in the action of pulling the locket free from the stand. Minor wear to logo.

150/250

347. **Chinese Woman's Domestic Robe.** Circa late nineteenth century. Embroidered robe with designs of waves and flowers, medallions of flowers, nectar-drinking birds, and other forms. Length 53". Width 78". Several heavy tears around collar, other scattered fraying, snags, and wear; sold as is. Provenance: Ray Goulet's Mini-Museum of Magic.

400/800

348. **Chinese Imperial Dragon Robe.** Circa early twentieth century. Small paper garment tags inside. Length 53". Width 74". Some fraying at edges, a few seam splits, but good overall. Provenance: Ray Goulet's Mini-Museum of Magic.

500/750

349. **Fortune Telling Ball.** Circa 1920. Metal ball on an upright stand rises and falls to answer questions, tell time, reveal the names of chosen cards, etc. Rod 32" high. Breaks down for packing. Wear and minor dents; good.

400/600

350. **Cigarette Magic. Collection of Props, Gimmicks, and Magic Devices.** Approximately 100 pieces, including at least two mechanical wind-up Rising Cigarette props, two loading devices by Merv Taylor in original boxes, and a potpourri of clips, gimmicks, and other items aiding in various tricks with cigarettes and cigars, some boxed or with instructions. Should be seen.

300/500

351. **Magicians' Matchbooks and Trick Matches. A Collection.** Includes a binder of dozens of souvenir and gift matchbooks promoting magicians and casinos, including Tex McGuire, Stardust, Tannen's, The Larsens, The Magic Castle, Siegfried and Roy, Al Flosso, Ireland Magic, Russell Swann, The Lippys, and others; and a collection of approximately 30 trick matchbooks (ca. 1920s/40s), gimmicked in various ways including diminishing, card-to-matchbook, cigarette and silk production, mechanical, and others.

200/300

352. **Lot of Over 75 Magicians' Gimmicks and Servantes.** 1900s/70s. Including die tubes, die tube dropper, coin droppers, pull vanishers, ball holders, purse frames, ball vanishers, various servantes for tables, and a number of mechanical wrist and ball traps, rising card gimmicks, silk loading devices, table lifting devices, The Invisible Hand holdout, and many other unusual devices. *Photo shows portion of lot only.*

250/350



355



360



353

353. Collection of Over 50 Magicians' Pocket Tricks. 1930s/60s. Including Devano's Haunted Matchbox; Squash (Abbott's); Mystic Plugs (Sherms); Perfect Cutting and Restoring Ribbon or Rope (Miller); Phanto-Tube (Sherms); Magic Problema Trick; Imp Bottle; Ring-Off (Snyder); Money Maker (Adams); Whiz Blocks; Color Detection (Adams); Color Flash; Rice's Transpo-Silko; Royden's Crazy Colors; and dozens more, most in original boxes, some with instructions.

200/300



354

354. Collection of Over 20 Vintage Magicians' Card Boxes. Mid-twentieth century. Including a glass-top card box; Mac's Mysteries; Tarbell's Unique Card Box (S.W.C. Magic); various wooden flap card boxes; metal flap card boxes; locking flap card boxes; locking metal box; and one jumbo example made from hardwood. Many finely made from mahogany, several with instructions.

300/500



356

355. [Massey] Group of Ed Massey Magic Tricks. Ardmore: Massey, 1940s - 50s. Including an original Disintegrator Box, Fire & Water, Imp Box, Cardagger, Color Flight, Amazring (later version), Ball Through Glass, Mephisto Tube, Roamin' Candle, and others. Generally good working condition, a few with instructions.

500/700

An inventive magician, Massey developed his own line of products, and also devised stage illusions for Howard Thurston. In addition, he authored detective novels, and a classic book describing the secrets behind many of his magic tricks.



357

356. Collection of Eight Vintage Silk Production Tricks. Including Satanic Tube (Owen); Phantom Tube (P&L); and six other similar examples with varying from vanishing or producing silks or liquid. Nickel or chrome-plated brass. Longest 12".

250/350

357. Collection of 14 Vintage Magicians' Tricks with Liquids. Including six by Merv Taylor; three Foo Cans of various sizes and designs; sturdy Comedy Funnel; gimmicked cocktail shaker; and a Wonder Tube (Unique Magic Studio, with instructions).

200/300

358. Collection of Magicians' Top and Bowler Hats. Early to mid-twentieth century. Including one folding opera; ungimmicked felt hat; one metal hat covered in velvet; and two vintage hats gimmicked for productions.

200/300



358

359. Collection of Over 125 Coin Boxes and Coin Magic Items. Including all manner of coin box for magicians' use, made from wood, brass, aluminum, and other materials, including examples by Johnson, Brema, and other well-known manufacturers. Includes many gimmicked coins, some composed of silver. Together with a small grouping of coin magic tricks. Many organized in velvet-lined display boxes. Not checked for completeness. A large and impressive collection.

400/600



359

360. Massive Accumulation of Magicians' Tokens, Palming Coins, and Gambling Chips. Including examples for Martinka, Roterberg, Jay Marshall, Disney/Mickey Mouse, David Creasy, Mulholland, Mayette, Topper Martin, Sherms, Eckle, Abbott's, S.A.M., plus various shell coins, miniatures, palming coins, souvenirs, casino chips, and tokens; also with a checklist of Goulet's token collection, a copy of the Kuethe reference book, and much more. Should be seen. Many organized in albums. Ray Goulet's lifetime collection.

500/700

361. Accumulation of Over 100 Vintage Magicians' Billiard Balls and Associated Gimmicks. 1900s/70s. Including ball holders, shells, silk to ball gimmicks, silk to egg, handkerchief production, eggs, miniature sets, multiplying sets, diminishing, metal DeKolts gimmick, Fakini multiplying balls, and many more variations of these effects. Most composed of turned hardwood, others plastic and metal.

300/500



361



362



363



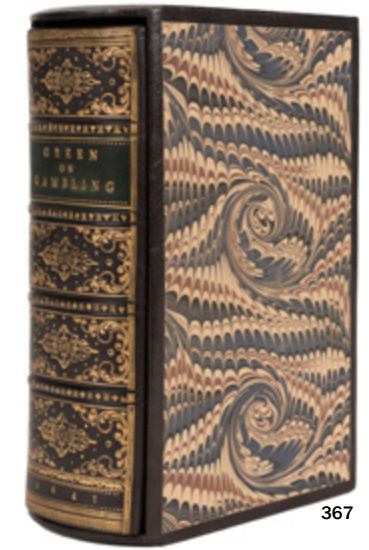
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PLAYING CARDS & GAMBLING

362. **Trumps Long Cut Tobacco Insert Playing Cards.** [New York], ca. 1890. 52 + J. Color lithographed playing cards, each with a different semi-erotic female subject in theatrical costume, the subject on the Ace of Spades shown with a darker complexion than the others in the deck. Brown backs showing a man at center holding a fan of playing cards, within the tagline "Smoke and Chew Trumps Long Cut." Joker with small pieces torn from lower left and upper right corners, others with light creases, some soft corners, but overall very good. Hochman I12. Scarcely seen complete.

1,000/1,500

363. **Democracy Playing Card Co. Playing Cards.** New York, 1918. 52 + J + EC. World War I era patriotic deck of playing cards. Backs depict war planes, ships, and cannons. Courts shown as soldiers, nurses, and sailors, aces show a flying ace. All edges gilt. Very good. Plain vintage box. Hochman W25.

200/300

364. **Ricky Jay Cards As Weapons Promotional Playing Cards.** 1977. 52 + 2J + EC + OB. Custom pack of cards produced to promote Jay's cult classic book. Near fine.

100/200

365. [Cheating] **Playing Cards Corner Rounder.** George Graham [?], ca. 1930s. Brass lever-action rounder used by crooked gamblers and magicians to prepare decks. 4 3/4 x 5 x 1". Unmarked.

300/500

366. [Cheating] **Gaffed Second-Deal Faro Box.** American, ca. 1920s. Nickerled dealing box with a well-concealed gaff on the side which the dealer may manipulate to deal seconds. 3 7/8 x 3 1/8 x 1 1/2". Fine.

600/900

367. Green, Jonathan Harrington. **Secret Band of Brothers / Gambling Unmasked / An Exposure of the Arts and Miseries of Gambling.** Philadelphia, (1847); 1847; 1847. Three vols. in one. Full modern morocco extra gilt, t.e.g., marbled slipcase with morocco edges. Frontispiece to first vol. only, plates. 12mo. 192pp., 312pp., 334pp. Title page of first vol. in facsimile, third vol. lacks final leaf of text, moderate to heavy spotting and foxing.

400/600

368. Seymour, Richard. **The Compleat Gamester...The Sixth Edition.** London: E. Curll,...[et al.], 1739. Modern half leather, new endpapers. Engraved frontis. 12mo. Repaired diagonal tear to title, occasional pencil marginalia and spotting. Bookplate of John Brown Cook. Toole Stott 625. Jessel 1495.

400/600

369. Brelsford, C.E.H. and C.W. Dimick. **It's All in the Draw.** Boston: Forbes Litho., 1895. Ten leaves incl. covers, tied with string, each page beautifully color lithographed on cardstock with poker hands and catchphrases from the game. Oblong 8vo (5 1/2 x 9 1/2"). Last page (Royal Flush) advertises Russell & Morgan Bicycle playing cards. This copy advertises the lithographer on the ninth page, while previous copies we have seen advertised U.S. Ammunition or other firms. A nice clean copy with lightly worn edges, minor soiling to covers.

150/250

370. Taylor, Rev. Ed. S., et al. **The History of Playing Cards, with Anecdotes of their use in Conjuring, Fortune-Telling, and Card-Sharpping.** London: John Hamden Cotten, 1865. First edition. Publisher's blue cloth stamped in gold, neatly rebacked with the original spine re-laid, new endpapers. Colored frontispiece, plates, text illustrations. Thick 8vo. Occasional spotting and soiling. Toole Stott 657.

100/200

BOOKS

BOOKS OF MYSTERY



372

371. Beckmann, John (trans. William Johnston). **A History of Inventions and Discoveries.** London: Printed for J. Bell, 1797. First edition in English. Three vols. Original cloth with gilt stamped spine labels. 8vos. Cloth soiled and rubbed, especially at extremities and joints, but holding; first vol. dampstained, minor foxing; contents generally sound and clean. Good. Toole Stott 84.

500/700

372. [Hartz, Professor (Gus)] **Souvenir of Prof. Hartz.** Cleveland: W.J. Morgan & Co., ca. 1874. Pictorially lithographed wraps, enclosing a folded strip of 12 vignettes of Hartz's conjuring feats, explanatory text to each scene printed on the verso. [24mo (3 5/8 x 3")]. Light soiling to covers. Rare. Cf. Toole Stott 337.

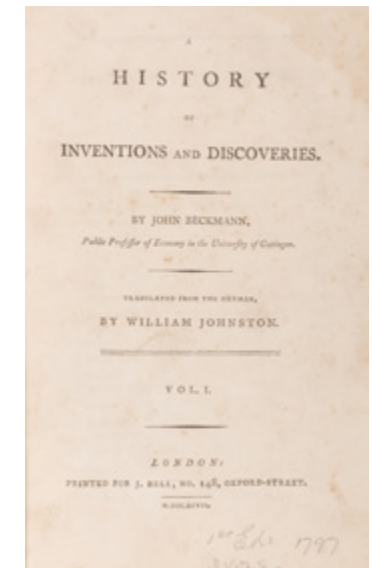
1,000/1,500

Only the second example we have seen. Toole Stott records a copy of almost the same description, but with the title "M. Hartz," the stage name of Gus's brother and fellow magician Joseph Michael Hartz. Likely the 12 vignettes are the same, but the brothers had separate covers printed. Both English by birth, Joe performed in the States as M. Hartz while Gus used Prof. Hartz. After his brother's return to England, Gus continued performing in the U.S., eventually settling in Cleveland.

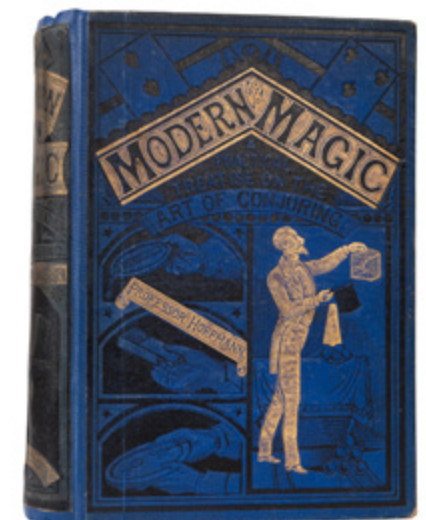
373. Hoffmann, Professor. **Modern Magic.** London: George Routledge and Sons, 1876. First edition, first state (black hat, gold cone). Dark blue cloth stamped in black and gold. Engraved frontispiece. 318 illustrations. Thick 8vo. Rebacked, cloth significantly worn, hinges strengthened, contents sound. Toole Stott 386.

500/750

Arguably the most important book in the literature of conjuring of the last 150 years, the immediate success of this work (it was the first book to reveal "professional" secrets) ushered in a new era in the literature of magic. Only 2,000 copies of this first edition were printed.



371



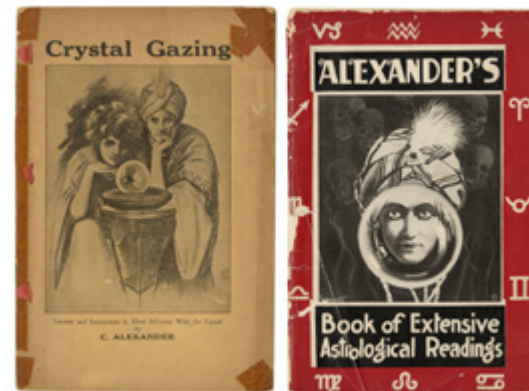
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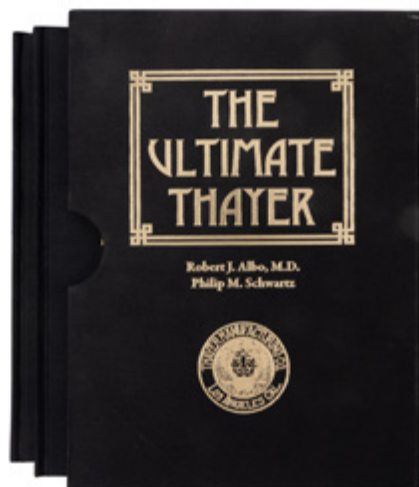
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374. Albo, Robert. **Classic Magic Series. Vols. I–IX.** San Francisco, 1973 – 2005. Nine vols., each from the numbered limited edition, with the slipcase, bowing and frayed as usually seen. Eighth volume consisting of bound supplements, in folding case. Illustrated. 4to. Also with the *Oriental Magic of the Bambergers* VHS set (four tapes, in box).

1,000/1,500

375. Albo, Robert. **Classic Magic With Apparatus: Volume XI: Laboratories of Legerdemain.** San Francisco, 2005. Red cloth stamped in gold. Tall 4to. Number 237 of an edition limited to 300 copies. Fine. Plus the supplement *Thoughts and Reminiscences on the History and Mystery of Magic* (signed, with pocket mirror).

400/600

376. Albo, Robert and Philip Schwartz. **The Ultimate Thayer.** Doug Pearson, 2010. From an edition of 400 copies. Two gilt-stamped clothbound volumes in matching slipcase. With folder containing ten-disc DVD set, bookmarks, commemorative coin in rear pocket. Profusely illustrated. 4tos. Slipcase a bit rubbed, otherwise very good.

400/600

377. Alexander (Claude Alexander Conlin). **Alexander's Book of Mystery.** Los Angeles, 1919. Original wrappers. Illustrated. 8vo. 39pp. Walter and Mohala Floyds' copy, gift inscription from W.W. Durbin in the year of publication on the inside cover, their ownership signature and gummed label to back cover.

200/300

378. Alexander (Claude Alexander Conlin). **Pair of Crystal Gazing / Astrology Pitch Books.** Including *Alexander's Book of Extensive Astrological Readings* (Los Angeles, 1919), lower wrapper lacking, front detached; and *Crystal Gazing* (Los Angeles, ca. 1920), stapled wraps., tape repairs to edges.

200/300

379. Andruzzi, Tony (Tom Palmer). **The Legendary Scroll of Masklyn Ye Mage.** [Chicago], ca. 1975. Hand-assembled scroll with wooden handles, explaining many of Andruzzi's "bizarre" magical effects. From the first and only limited edition, with the loose explanatory sheet rolled inside. Dampstains, as issued to appear aged; ink marginalia throughout.

400/600

380. [Blow Book] **Magic Picture Book.** German, ca. 1880s. Colored pictorial wrappers. A magician's blow book, in which the contents of the pages change five times each time the magician blows on the volume and riffles the edges. Several pages contain full color lithographed illustrations. Approximately 16mo. Instructions in six languages on endpages. Very good.

300/500

381. Caveney, Mike and William Rauscher. **Servais LeRoy: Monarch of Mystery.** Pasadena: Magic Words, 1999. Cloth, dust-jacket. From the publisher's limited edition of 1,000 copies. Illustrated, including color plates. 4to. Very good.

150/250

382. Clarke, Sidney W. **The Annals of Conjuring.** N.p., n.d., ca. 1930. Green cloth lettered in gilt. Carbon type copy, printed on rectos only. 4to. 266pp. Light rubbing to covers. Bookplate of Stanley Simpson.

300/500

Clarke's history of conjuring was originally serialized in The Magic Wand between 1924–28, and outside of a four-copy author's edition in 1929 was not available in book form until 1983. Copies of the work were coveted in the intervening years as collectors sought out the magazines, binding the serialized parts together. This typed edition is one we have not seen before. The copy is from the library of Stanley Simpson, who was president of the Associated Wizards of the South (Great Britain).



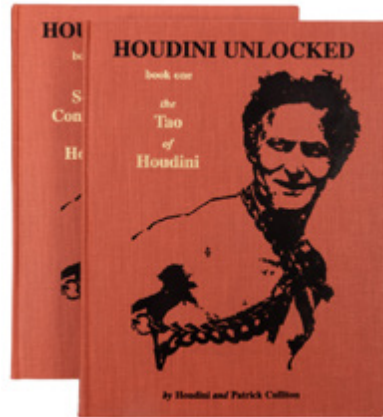
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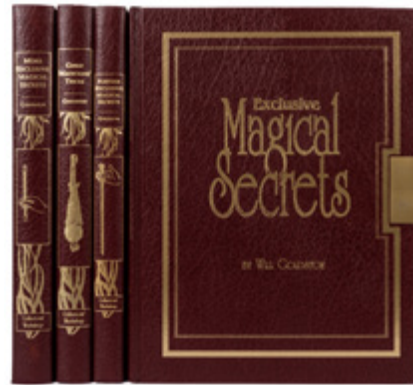
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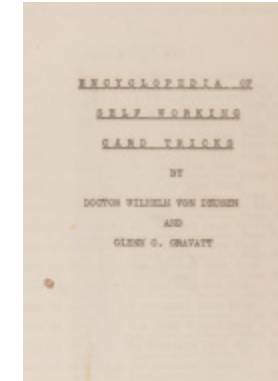
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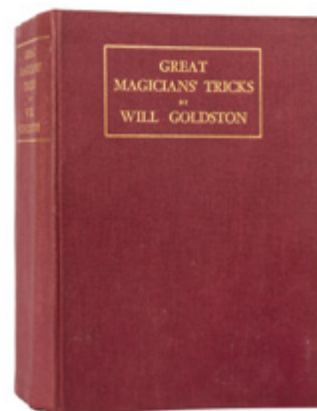
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383. Culliton, Patrick. **Houdini Unlocked**. Los Angeles: Kieran Press, 1997. Two orange cloth volumes stamped in black and gold, in slipcase. From the edition of 250 copies. Profusion of illustrations and photographs. 4to. Minor wear, near fine.

400/600

384. Fechner, Christian. **The Magic of Robert-Houdin: An Artist's Life**. Bolougne: F.C.F., 2002. From the limited edition English printing, one of 1,000 copies. Two vols., publisher's red cloth with jackets, slipcase. Illustrated. 4to. Very good.

300/400

385. Goldston, Will. **Four Goldston Deluxe Edition Magic Books**. Middleburg, Va.: Collectors' Workshop, 1990/ 91. Including the *Magical Secrets* locked-book trilogy and *Great Magicians' Tricks*. All from the publisher's deluxe editions of 250 copies, full maroon leather. Illustrated. 4tos. Hasps at edges of first three vols., no padlocks. Minor bumps and fore-edge soiling.

300/400

386. Goldston, Will. **Exclusive Magical Secrets**. London: Will Goldston Ltd., [1912]. Number 451 from the limited first edition. Publisher's ostrich stamped in gold; original brass clasp bolted across front and rear boards, with original lock and key. Illustrated. Thick 4to. Corners bumped and extremities worn, fore-edge spotting; good. A well-preserved example of this classic "locked book" of secrets.

250/350

387. Goldston, Will. **More Exclusive Magical Secrets**. London, [1921]. Number 618 from an unknown limitation. Original cloth, gilt stamped. Original brass hasps at edges, new bolt bar and padlock. Illustrated. 4to. Spine toned, covers bumped and rubbed, otherwise good.

150/250

388. Goldston, Will. **Great Magicians' Tricks**. London, 1931. Number 172 from an unknown limitation. Publisher's cloth stamped in gilt. Frontispiece. Illustrated. 4to. Boards bowing, as usual, spotting to fore-edges, otherwise good.

150/250

389. [Goldston, Will] Selbit, P.T. **The Magic Art of Entertaining**. London: Dawbarn & Ward, 1907. Blue cloth stamped in black. Bookplate with ownership signature of Will Goldston. Illustrated. 16mo. Boards slightly bowing and rubbed, occasional fore-edge soiling.

50/100

390. Gravatt, Glenn and Wilhelm Von Deusen. **The Encyclopedia of Self-Working Card Tricks / The Second Encyclopedia of Card Tricks**. [Quality Magic, 1936]. Two vols., gilt-stamped pebbled cloth. 4tos. Mimeographed on rectos only. Covers splitting and frayed, but holding, scattered pencil marginalia. Bookplate of John Brown Cook.

250/350

391. Houdini, Harry (Ehrich Weisz). **America's Sensational Perplexer** [cover title]. Leicester: Willsons', Printers, ca. 1903. Pale green pictorial wrappers showing Houdini within a cloudy frame. Illustrated. 12mo. 12pp. Jagged closed tear (approx. 1 1/2") at right edge affecting parts of text, central vertical fold, edges creased. Scrapbooking remnants to lower blank. Rare.

1,500/2,500

392. Houdini, Harry (Ehrich Weisz). **Life, History and Handcuff Secrets of Houdini**. N.p., ca. 1909. Original yellow pictorial wrappers depicting Houdini in wrist and ankle restraints. Lower wrapper advertises Weed Chain Tire Grips and shows Houdini prostrate shackled to tires. Illustrated. 8vo. 64pp. Last twelve leaves with clipped corners not affecting text. A very good, stable copy.

400/600

393. Houdini, Harry (Ehrich Weisz). **Life and Adventures of Houdini, Containing an Account of His Famous Test with Weed Chain Tire Grips** [cover title]. N.p., ca. 1907. Yellow pictorial wraps showing Houdini shackled to tires. Illustrated. 8vo. 62pp. A defective copy, one gathering (8 leaves) re-bound in facsimile; tears to lower wrapper from label removal. Sold as is. A note from John Bushey, the former owner, suggests the missing gathering may have been originally omitted by the printer.

200/400



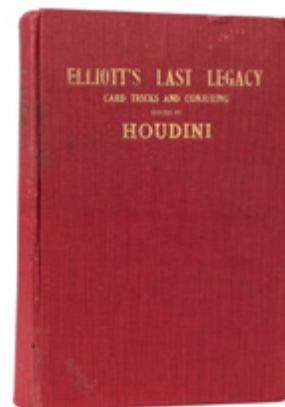
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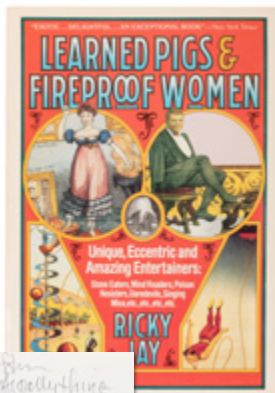
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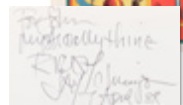
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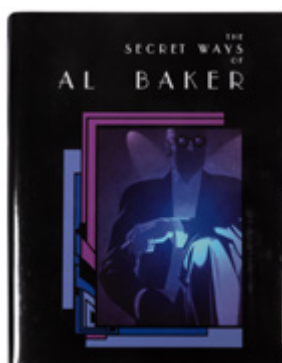
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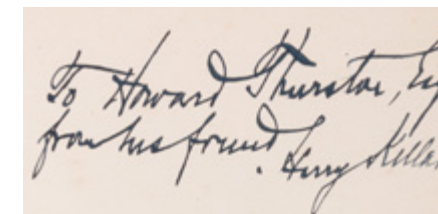
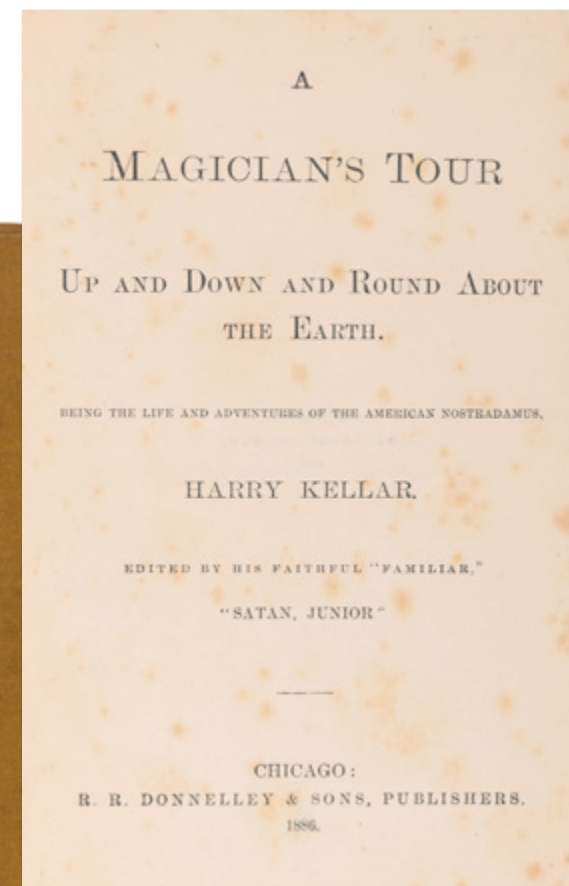
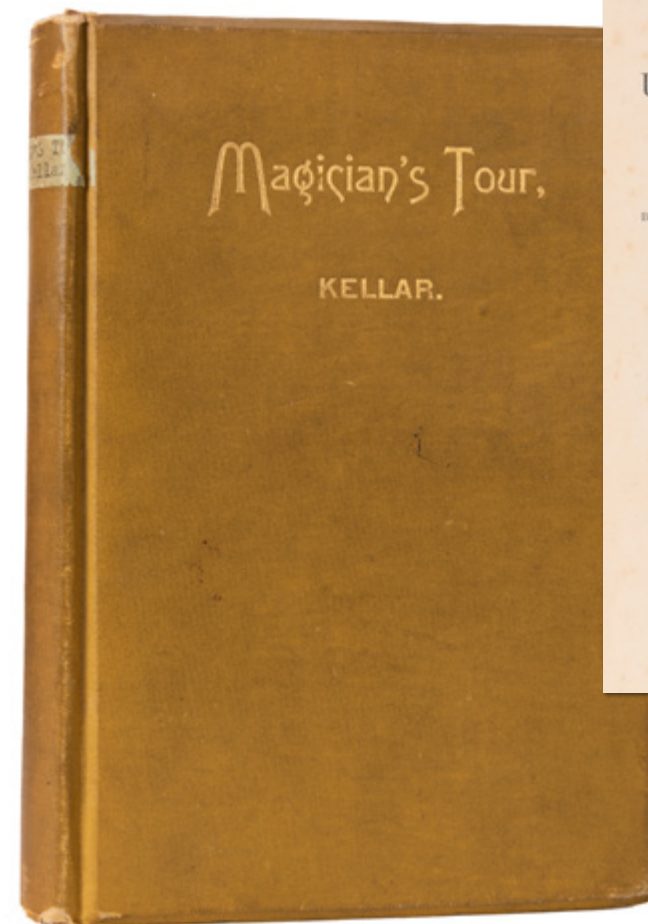
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394. Houdini, Harry (Ehrich Weisz). **Elliott's Last Legacy**. New York: Adams Press, 1923. First edition. Gilt-lettered red publisher's cloth. Folding illustration of past Presidents of the Society of American Magicians with an advt. for *Weird Tales*. Portrait frontispiece of Elliott. Red page edges, floral endpapers. 8vo. 322pp., editorial addendum. White spotting on cloth with slight soiling, edges bumped and rubbed, slight browning on interior page edges. Good. A scarce edition.

300/500

395. Howard, Rupert. **The Rupert Howard Course in Magic. Lessons 1–25**. London, 1930/32. Complete file. Original printed wrappers, stapled. Illustrated. 4to. Sold with a group of application flyers and a brochure for the course.

200/300

396. Jay, Ricky. **Learned Pigs and Fireproof Women. Signed**. Warner Books, 1987. First paperback edition. Inscribed and signed by Jay on the title page: "For John/Mystically thine/Ricky Jay/April 88." Illustrated, including section of color plates. 4to. Minor soiling to covers.

150/250

397. [Kalanag (Helmut Schreiber)] **Group of Books and Periodicals from Kalanag's Library**. Together, 13 volumes, and one framed and matted engraving, including *Exclusive Magical Secrets* (copy 608), Goldston [defective spine]; *The Modern Conjurer* (1911); *Magic No Mystery* (1876); *Neuer Wunder-Schauplatz* (Stuttgart, 1841; three vols.); *Unterricht in der Natürlichen Magie* (1786; one vol. only); and odd volumes of periodicals: *Abracadabra*, *The Dragon*, and *Demon Telegraph*. All but a few with Kalanag's library stamp. Horst Mueller Collection.

200/300

398. Karr, Todd (compiler). **The Silence of Chung Ling Soo**. Seattle: Miracle Factory, 2001. Number 17 of 75 deluxe edition copies. Publisher's black cloth with jacket, housed in the black leather clamshell box lettered in gilt. 4to. Near fine.

250/350

399. Karr, Todd (ed.). **The Secret Ways of Al Baker**. Seattle: The Miracle Factory, 2003. Number 62 from the deluxe edition of 100 copies bound in black leather with matching book box. Tipped-in page signed by Jay Marshall, Teller, John Carney, and other contributors. Profusion of illustrations and photos. Thick 4to. Fine.

200/300

KELLAR PRESENTS HIS
AUTOBIOGRAPHY TO THURSTON

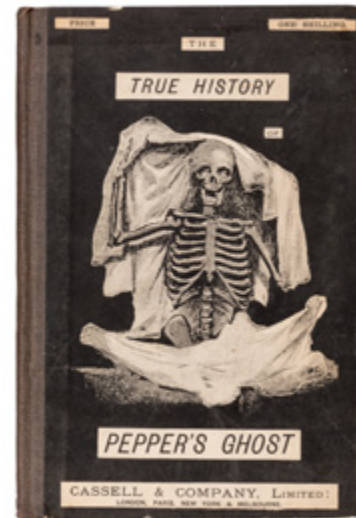
400. Kellar, Harry (Heinrich Keller). **A Magician's Tour. Howard Thurston Presentation Copy**. Chicago: R.R. Donnelley & Sons, 1886. Publisher's mustard cloth lettered in gilt, beveled edges, a.e.g., floral endpapers. Presentation copy of the first edition, inscribed twice by Kellar on separate pages, first on the ffp to Li Hung Chang, a Chinese viceroy: "A son excellence/Li Hung Chang/with compliments of The Author/New York Sep. 2 1896." And on the next page: "To Howard Thurston, Esq./from his friend Harry Kellar." Engraved frontis. under tissue, 29 full-page and text illustrations. 8vo. 214, 25pp. Old paper label to spine, ends and edges bumped and frayed, slight rippling and bubbling; slightly shaken, light spotting to first few leaves and occasionally throughout.

2,500/3,500

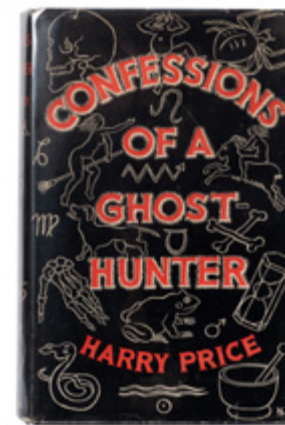
The separately paginated section at the rear reproduces Kellar's pamphlet on mathematical magic, "Kellar's Aids in Mathematical Calculations."



401



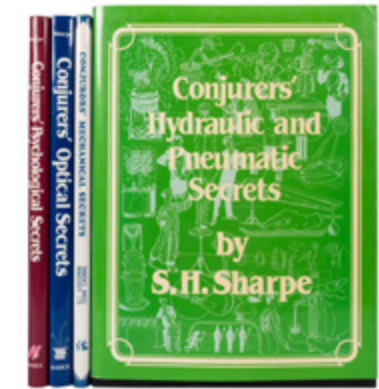
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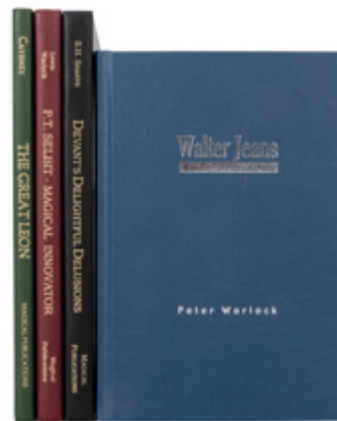


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402

401. [Le Grand David] **Seven Volumes on Le Grand David Magic Co.** Including *Carteles de Magia* (1994; sealed); *Life with a Magic Company* (1995; sealed); *Variedades* (1998); *Bibliohistory: The First Ten Years* (1988; signed by numerous members of the company on title page); *Wonderful Surprises* (2007); *Thirty-Five Years of Sustained Wonder* (2012, signed by numerous members on the title and dedication page); and one other. Cloth and glossy softcovers. 8vo and 4to. Very good. **250/350**



403

402. Lenier, Jules. **A Midget Book of Mighty Mental Magic.** Fullerton, Calif.: Baffles Press, 1994. Lettered "A.P." from an edition of 50 copies. Contoured cloth-covered boards, fitted slipcase. Letterpress on woven paper. 64mo (wee book). Designed by Joseph D'Ambrosio, foreword by Thomas Blue. Fine. Signed and numbered by the author on the lim. page. **300/500**

403. **Four Volumes from the Magical Pro-Files Series.** Including *Walter Jeans* (1986), Warlock; *The Great Leon* (1987), Caveney; *Devant's Delightful Delusions* (1990), Sharpe; and *P.T. Selbit* (1989), Lewis and Warlock. Tipped-in frontispieces. 8vo. Each numbered from a limited edition of 1,000 copies or fewer. **300/500**



404

404. Okito (Theo Bamberg). **An Okito Classic.** N.p.: Chimacem, ca. 1955. Original green wraps. Inscribed and signed by Okito on the frontispiece page. Very good. Together with a glossy vintage photo (ca. 1950) of Okito at a diner table with Chester Morris, Johnny Platt, and one other (damaged right edge), 8 x 10". **100/200**

405. Pepper, Professor (John Henry Pepper). **The True History of Pepper's Ghost.** London: Cassell & Co., 1890. Cloth-backed pictorial boards. Folding frontispiece. Illustrated. 8vo. 46pp. + 8 leaves publisher's advts. Light edgewear to covers, bookseller's label, otherwise very good. Ex-libris Jay Marshall. Scarce. **600/900**

406. Price, Harry. **Confessions of a Ghost Hunter.** London: Putnam & Co., 1936. First edition, second impression. Black cloth, spine gilt, unclipped dust-jacket. Frontis., halftone plates. 8vo. 396pp. Short tears to jacket at extremities; light yellow spotting to endpapers and fore-edge, former owner's bookplate and blind-stamp, otherwise very good. **100/150**

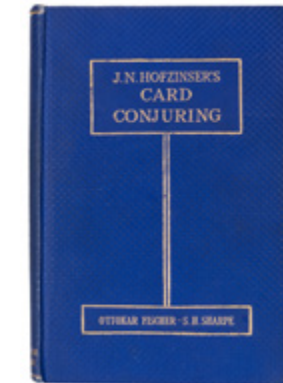
407. Sachs, Edwin. **Sleight of Hand...Part I. Drawing Room Magic.** London: The "Bazaar" Office, n.d., ca. 1877. Original pictorial wraps., bound over in cloth-backed floral covers. Illustrated. 8vo. 81pp., 3 pages advts. Some spotting and faint pencil marginalia. A rare edition. See Findlay, *Tenth Collectors' Annual* (1994), p. 7. **200/300**

408. Sharpe, S.H. **Set of Conjurors' Secrets Books.** Includes *Optical Secrets* (1992), *Psychological Secrets* (1988), *Mechanical Secrets* (1992), and *Hydraulic and Pneumatic Secrets* (1991). Publisher's cloth with jackets. Illustrated. 4tos. Light wear, generally very good. **300/400**

409. Sharpe, S.H. (trans.). Fischer, Ottokar. **J.N. Hofzinsers Card Conjuring.** London: George Johnson, 1931. First English edition. Deep blue patterned cloth blocked and lettered gilt. Illustrated. Small 8vo. Near fine. **200/300**

410. Slydini, Tony. **Four Works in Six Volumes on Slydini's Magic.** Including *Magical World of Slydini* (1979); *Best of Slydini* (1979); *Slydini Encores* (1966); and *Magic of Slydini* (n.d.). Illustrated. 4to/8vo. Very good. **200/300**

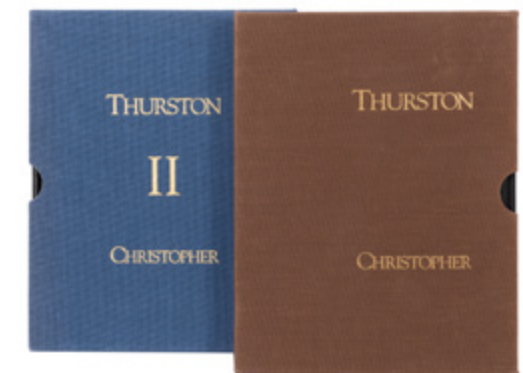
411. Steinmeyer, Jim (editor). **Howard Thurston's Illusion Show Workbooks Vols. 1-2.** Pasadena: Magical Publications, 1991/92. Quarter leather, gilt-stamped, cloth slipcases. Each from a numbered edition of 500 copies. Illustrated with photographs. Small 4to. Very good. **600/900**



409



410



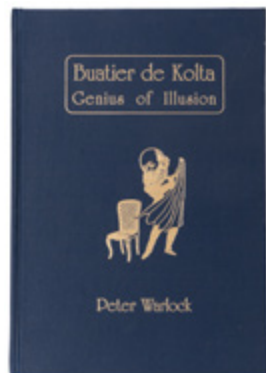
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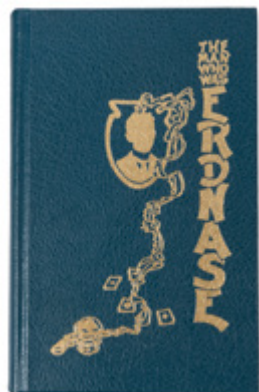
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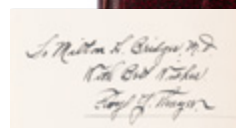
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416



417

412. Teller and Todd Karr. **House of Mystery: the Magic Science of David P. Abbott.** [Los Angeles]: The Miracle Factory, 2005. First edition. Two volumes, black cloth with pictorial jackets. Profusely illustrated. 4tos. Fmr. owner's bookplates; very good. **250/350**

413. Toole Stott, Raymond. **A Bibliography of English Conjuring, 1569—1876.** Derby: Harpur, 1976/78. Navy cloth with gilt-stamped spines, printed dust jackets. From editions of 1,030 and 900 respectively. Housed in custom blue leather and gilt lettered drop-spine case, presented by The Magic Circle. 8vos. First vol. signed by compiler. Very good. Sold with *A Bibliography of Books on Conjuring in English from 1580 to 1850* (1957; copy 237 of 250), Hall, 4to, d.j., signed on the lim. page. **200/300**

414. Warlock, Peter. **Buatier de Kolta: Genius of Illusion.** Pasadena: Magical Publications, 1993. Number 766 from an edition of 1,000. Blue cloth gilt stamped. Tipped-in frontispiece. Illustrated. Tall 8vo. Very good. **200/300**

415. Whaley, Bart, with Martin Gardner and Jeff Busby. **The Man Who Was Erdnase.** Oakland, 1991. Deluxe leatherbound special autograph edition of 200 copies, signed by Whaley, Gardner, Busby, and "Milton Frank Andrews." Illustrated. 8vo. Fine. **100/200**

416. [Thayer, Floyd G.] **Thayer Quality Magic Catalogue No. 7. Presentation Copy.** Los Angeles, 1928. Gilt-lettered pebbled cloth. Presentation copy to magician Milton A. Bridges, inscribed by Thayer on the front flyleaf, Bridges' name lettered to front cover. Illustrated. 8vo. 288pp. Chipping and fraying to spine ends, rippling, slight soiling. **150/250**

417. **Trio of First Edition Presentation Copy Magic Books.** Including *The Dead Do Not Talk* (1946), Proskauer, presentation copy to Willard Smith; *How to Perform Mental Magic* (1949), Baker, presentation copy signed by Jean Hugard to "Jerry"; and *How to Develop an Exceptional Memory* (1962), presentation copy signed by Walter Gibson and Morris Young to Ray Goulet. Cloth, dust-jackets. 8vo. Bookplates, light wear to jackets; very good. **200/300**

418. **Fisher's Magic Crier.** Hart Fisher. V1 N1 (Sept. 1944) - V1 N3 (Nov./Dec./Jan., [n.d.]). Complete three-issue file. Original wraps. Minor staining, folds, and short tears. Alfredson/Daily 2215. Second issue includes mimeographed price list bulletin. **100/200**

419. **The Jinx.** Theo Annemann. N1 - N151 (Dec. 1941). Complete file. Bound in three matching pebbled cloth volumes, spines lettered in gilt. Good. Bookplates of John Brown Cook. Alfredson/Daily 3065. **150/250**

420. **Magic Magazine.** Max Andrews. V1 N1 (Apr. 1952) - V5 N6 (Sept. 1956). Complete file. Two red cloth volumes, spines gilt stamped. Retaining the original covers of each issue; good. Alfredson/Daily 3860. **200/300**

421. **Magick.** Bascom Jones, Jr. Biweekly. N1 (Jul. 17, 1970) - N497 (1994). Complete File. From the limited Collectors' Workshop reprint edition (Washington, D.C.: 1986 - 94), bound in four foil-stamped black cloth volumes. Very good. Alfredson/Daily 4550. **400/600**

422. **Ollapodrida.** Alton Sharpe. Bimonthly. N1 (May 1983) - N24 (Oct. 2005). Complete File, in a single green buckram volume, retaining original covers. Alfredson/Daily 5380. **200/300**

423. **Precursor.** William Miesel. Triannual. N1 (Jun. 1983)-N100 (May 2006). Complete file. Bound in four black library cloth volumes. Alfredson/Daily 5645. **300/500**

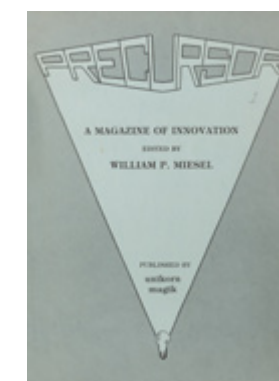
424. [Thayer] **The Magical Bulletin.** Louis Christianer and Floyd Thayer. V1 N1 (Jan. 1914)-V12 N7 (May 1925). Complete file. Three quarter cloth-backed volumes, typed paper title labels, spines lettered in marker. With a duplicate loose issue of the final issue. Alfredson/Daily 4210. **400/600**



421



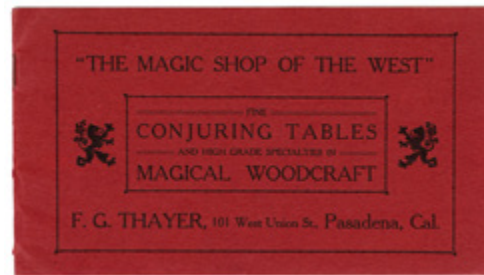
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426

425. F.G. Thayer. "The Magic Shop of the West" Catalog. Los Angeles, (1907). Printed wraps., stapled. Oblong 16mo (3 ½ x 6 ¼"). Illustrated with halftones from photographs. Very good. Accompanied by a facsimile of the same catalog, inscribed to Ray Goulet on the first page.

300/500

426. **Top Hat Topics**. Louis Tannen and Jimmy Herpick. Irregular. V1 N1 (June, 1946) – Winter 1995. Housed in a ring binder and albums, and representing an apparently-complete file of this well-known dealer organ. The ring binder with the earliest issues inscribed and signed by Tannen's owner Tony Spina, attesting to the provenance of the file. Alfredson/Daily 6780. Uncommon.

700/1,000



427

427. M. Inez. **Modern Magical Mysteries**. Chicago, 1904. Stapled wrappers. 8vo. 80pp. Extensively illustrated, listing over 400 magic tricks. Together with Inez's "Catalogue of Rare, Instructive and Entertaining Books" (1900s), including magic, fortune-telling, joke, romance, and other genres of popular books. Latter title on brittle newsprint, with chips and tears, but complete.

150/250

428. **DeLaurence's Catalog of Books on Occultism-Magic-Mysticism...**[cover title]. Chicago, 1949. Original two-color pict. wrappers. Thick 8vo. Illustrated. 576pp. Library blind-stamps to cover, chipping at ends of spine and edges. Mimeographed change-of-address slip tipped to last page. Uncommon.

200/300



428



429

429. Charles Catulle. **Master Builder of All Illusions**. Cambridge, Mass., n.d., ca. 1920s. Original stapled pictorial wraps. 8vo. [8] pp. 52 "numbers," or illusions, listed by name with a description of the performance. Covers creased, vertical fold.

200/300

430. **Zovelloscope**. Brooklyn, N.Y.: Zovello-Richard, 1934. N1–N16. Complete file of staple-bound wee flip-books showing various card manipulations and sleights, with the original index sheet. Scarce.

300/500



EPHEMERA



433



431. [Autographs] **Jumbo I.B.M. Get Well Card Signed by Dozens of Magicians.** [Chicago, 1959]. Jumbo double-ply postcard (8 ¼ x 12 ½") signed on both sides by dozens of prominent mid-century magicians including Augustus Rapp, Don Lawton, Alex Elmsley, Hermann Homar, Fred Kaps, Ade Duval, Stewart Judah, J.B. Bobo, John Braun, Tod Petrie, "Senator" Crandall, Arthur Felsman, Bob Nelson, Horace Marshall, and many others. Dated faintly in pencil.

250/350

432. Okito (Theodore Tobias Bamberg). **Three Trays Owned by Okito.** A trio of shallow red and black painted wooden trays, the smallest with a hand-painted floral design, housed in Okito's original paper-covered cloth box. Size of largest 17 ½ x 11 ½ x 1". Box considerably worn, trays unrestored with original paint showing light chipping. LOA traces ownership directly to Okito.

500/700

433. Fu Manchu (David Bamberg). **Album of Fu Manchu Ephemera.** V.p., 1930s/60s. String-tied embossed leather album, oblong 4to, the items mounted to black paper, interleaved with webbed parchment, satin endsheets. Twenty-six pieces, comprising: photographs (12); heralds (6); flyers/programs (2); a payment receipt signed "David Bamberg"; a business card; complimentary show pass; pictorial mailing envelope; a two-page accounting statement from a theater where Bamberg performed; and a Chinese-language Cuban newspaper (*Wah Man Sion Po*) advertising a performance.

800/1,200

434. Fu Manchu (David Bamberg). **Hechizos de Fu Manchu Sheet Music.** [Barcelona], 1956. Two bound manuscript scores, 22pp., folio, for the drums and first-chair trumpet parts of "Hechizos de Fu Manchu." Words by Bamberg, music by F. Martinez Tudo. Heavily annotated in ink and graphite. Dated on the last page of the score.

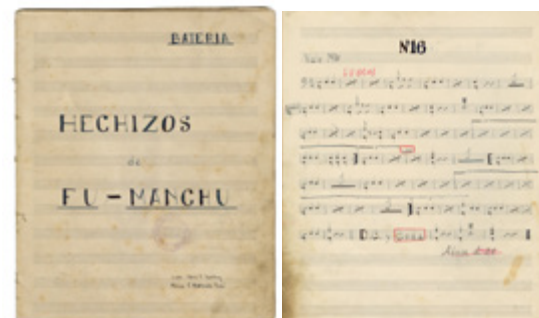
200/300



431



432



434



435

435. Fregoli, Leopoldo. **Album of Quick-Change Artist Leopoldo Fregoli Ephemera.** Italy, bulk 1900s/10s. String-tied embossed leather album, oblong 4to, the items mounted to black paper, interleaved with webbed parchment, satin endsheets. Twenty-one items, comprising: postcards (10); herald (1); photograph (1); and newspaper and magazine cuttings (9). Neatly mounted, some pieces gently peeling.

800/1,200

436. Geller, Uri. **Uri Geller Bent Fork.** A stainless steel fork mounted to a brushed aluminum stand with gilt plaque, lettered in German, a relic of one of the magician's signature feats, in which a fork is bent out of shape by the magician by supposed telepathic means. Collection of German magician Horst Mueller.

50/100

437. Harto, James S. **Six Photographs and Two Pieces of Harto Ephemera.** Indianapolis, 1900s. Including six photographs of Harto and Catherine, his wife and assistant, in theatrical mind-reading attire and with crystal gazing balls (8 x 10", some trimmed, one duplicate), blind-stamps of Patton Studio (Indianapolis); plus a typed circular letter on Harto's letterhead; and a sheet of letterhead with manuscript Flash Paper routine attributed to Harto ("JSH"). Some chipping and creasing to edges of photos, generally not affecting printed area. Scarce.

400/600

438. **Collection of Magic-Themed Sheet Music.** Late nineteenth/mid-twentieth century. Over 50 pieces of sheet music whose covers depict magicians, hypnotists, fortune-tellers, ventriloquists, and allied subjects, or were composed by magicians or for magic-themed movies and shows, subjects including Dell O'Dell, Dante, Maurice Raymond, Jewett, Bert Kalmar, Monk Watson, Lew Tilford (ventriloquist), Doug Henning, and others. Includes one manuscript composition, "The Magicians' Anthem" (1934), by Leslie Guest, specially composed for the Magicians' Club (London). Collection of Ray Goulet. Condition generally good.

400/600



436



437



438



439



443



444



445



446

439. **Group of 8 Press and Wire Photos of Magicians.** 1930s. Glossy photos, each with printed wire and press service stamps, captions, or notations to the versos, including two women magicians (Elba Burghard, Millicent Cazan, the latter handcuffed); Ralph Slater; Brian McCarthy; Guili-Guili; Leon Berg; an Indian magician performing an Egg Trick for Will Goldston; and Kiddies Express clown magician. 8 x 10" or smaller. Minor edgewear and creasing.

250/350



440

440. **Seven Press / Wire Photos of Billy and June McComb.** 1950s. Glossy wire prints of the McCombs performing magic or with their son. Captions affixed to versos, London and Buenos Aires service and archive stamps. 4 x 6".

200/300



441

441. **Seven Press Photos of the Conradi-Horster Magic Shop.** Berlin, 1925/26. Seven matte-finish silver prints of demonstrations of various stage tricks with flags, billiard balls, hoops, and bouquets, plus the workshop and an escape stunt. 4 3/4 x 6 1/2". Six with affixed caption slips, credit stamp of photojournalist Will Potter.

250/350

442. **Three Photographs of Escape Artist James Crossini.** London, 1955. Glossy wire photos depict Crossini attempting a shackled upside-down straitjacket escape in Soho Square, London. 6 x 4". Typed captions and stamps to versos.

200/300

443. **Two Photos of P.T. Selbit's Million Dollar Mystery.** London, 1928. Glossy wire photos depicting Selbit and his assistants performing his feature illusion, then being performed at Maskelyne's Theatre. 8 x 10" (male assistant) and 8 x 6". Corner chipped on one image, otherwise good. Captions and press stamps to versos.

200/300



442



447

444. **Pair of Horace Goldin Photos. Sawing a Woman in Half.** Berlin, ca. 1920s. Two matte-finish silver prints depict Goldin preparing to saw through the woman, and standing between the separated top and bottom halves of her body. 4 3/4 x 6 1/2". Typed captions and credits.

300/500

445. **Bess Houdini—Joseph Dunninger Press Photo.** New York, 1928. Glossy news photo depicting magician and mind reader Joseph Dunninger demonstrating spiritualist phenomena, assisted by Bess Houdini and Charles Davenport. 8 x 10" Top margin trimmed; typed caption slip affixed, hand-stamps and wire service notations.

100/200

446. Blackstone, Harry. **Blackstone's Own Magic Trick Bubble Gum.** Havertown: Philadelphia Chewing Gum Co., 1962. A complete set of wrappers, instructions, apparatus for 24 pocket tricks endorsed by Blackstone, Sr. Wrappers bear his image. Box sturdy, contents very good. Uncommon.

400/600



448

447. Blackstone, Harry. **Two Albums of Harry Blackstone Sr. and Jr. Photos and Ephemera.** Circa 1910s/80s. Two albums, separately devoted to ephemera and photos of the Blackstones. Together, over 100 items, including four items signed by Blackstone Sr. (two photos, one program, one paper slip); several items signed by Blackstone Jr.; and an array of programs, publicity photos, snapshots, clippings, and advertising. Should be seen. Collection of Ray Goulet.

300/500

448. Bertram, Ross. **Ross Bertram's Music Charts.** Nine separate folders containing the music and cue sheets for Bertram's club act. Cue sheets on Bertram's letterhead describe his complete act, including the Parasol Trick, Salt Trick, and Substitution Trunk, among others.

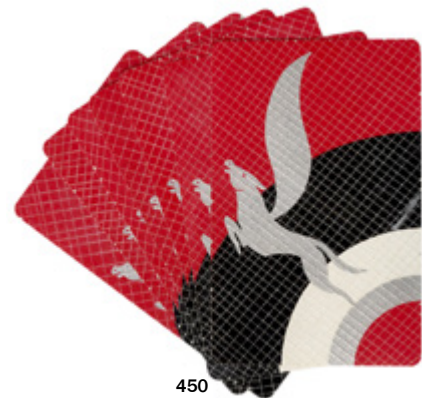
150/250



449



453



450



451



452

449. Booth, John. **File of John Booth Magic Ephemera.** 1920s/90s. Approximately 50 pieces, including typed signed letters to Ray Goulet; greeting cards; publicity photos (one signed); programs, heralds, and souvenirs; his bookplate; and other material pertaining to Booth.

200/300

450. Cardini (Richard Pitchford). **Specially-Scored Pack of Cardini Peau Doux Cards.** Circa 1940. Silver deck of the iconic "Cardini Cards" bearing the magician's blind stamp on the box and each card specially scored by Cardini as an apparent aid to his manipulative magic feats with the pasteboards. The only pack thusly prepared known. Obtained by the former owner from Swan Cardini.

500/750

451. Cardini (Richard Valentine Pitchford). **S.A.M. 14th Annual Conference Program, Signed by Cardini.** New York, 1942. Printed wrappers with a design by Honan. Signed in graphite by Cardini, as President of the S.A.M., on the program page (and also by John Giordmaine); the first page of the program bearing a farewell statement by Cardini. 8 1/2 x 6 1/2". Light edgewear.

150/250

452. Chanin, Jack. **File of Jack Chanin Magic Ephemera.** 1930s/70s. Approximately 30 pieces, including four signed membership cards; several business cards and assorted paper giveaways and promotional materials from Chanin; an origami white rabbit probably made by Chanin; photos; greeting cards; magic programs; an invitation to Jack's wedding; and others. Organized in a binder.

100/200

453. Ching Ling Foo (Zhu Liankui). **Five Pieces of Ching Ling Foo/Long Tack Sam Sheet Music.** New York, 1910s. Three pieces with an inset halftone image of Chee Toy, Foo's daughter and assistant; and two with inset halftones of Nee Sa Long, of the Long Tack Sam show. Folio. Some detached covers, tears and chips.

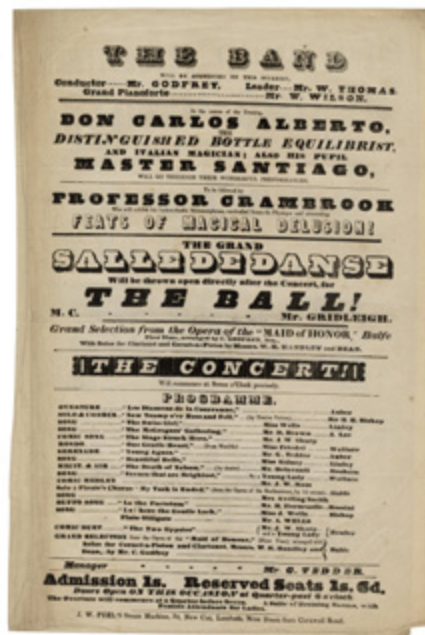
150/250



454. Chung Ling Soo (William Ellsworth Robinson). **Silver Card Case Presented by Chung Ling Soo to his Mechanic.** Circa 1915. Cast silver case with scalloped edges and button-operated closure bears a celestial dragon pattern on the recto, surrounding a medallion engraved, "CLS/to/PFR." (Chung Ling Soo to Percy F. Ritherdon.) A bamboo tree design fills the verso. Obtained by the consignor from the family of Ritherdon. Hallmarked. A unique personal relic from the life of one of magic's most storied stage performers and his most trusted illusion builder.

5,000/7,000

Percy Ritherdon was the fabricator who constructed many of Soo's most significant stage illusions. Ritherdon had a good reputation for constructing theatrical devices and a personal interest in conjuring, which led to a longstanding relationship with Soo, and an innate ability to construct deceptive props based on Soo's ideas and sketches.



455



456



455. Crambrook, W.H. **Professor Crambrook. Feats of Magical Delusion.** Lambeth: J.W. Peel's Steam Machine, 1848. Early English letterpress double-bill broadside advertising a mixed bill of musical performances, and the "indescribable metamorphoses, unrivaled tours de Physique" of Crambrook. 15 x 19 3/4". Old folds. A-. Rare.

1,000/1,500

Crambrook is best remembered as a Dickensian purveyor of conjuring apparatus. Trade catalogs for his London-based magic emporium are the earliest known in English.

456. [Devant, David]. **Filoscope with David Devant Flipbook.** England: Mutoscope & Kinograph Syndicate, ca. 1898. Pocket size flip book viewer of litho tin with early flip book/film of Devant "of Egyptian Hall" pulling a rabbit from a hat. Book well thumbed, viewer very good.

400/600



457

ICONIC SCULPTURE

457. **Frise-Poulet.** Circa 1875. Bronze desk set in the shape of a conjurer performing Cups and Balls on a draped, folding table. The magician wears a gibiciere, and is surrounded by a trunk, horn, and drum; he holds a ball in one hand and a wand in the other. The conjurer's hat lifts to form an inkwell or hold a pen, the trumpet forms a seal, and the trunk opens to accommodate stamps. When depressed, the small figure on top of the center cup rings a bell. Overall height of 8". Scalloped edges with brass cast ornaments and accents; a more elaborate and finely finished model than other examples. Formerly the property of magician and scholar Bob Read.

4,000/6,000



458

458. Hahne, Nelson. **Five Original Pen and Ink Drawings** by Hahne. N.p., n.d., ca. 1950s. Pen and ink on composition paper, with ink notations and tissue guards. Image sizes about 5 x 9". All signed "Hahne" in corner.

200/300



459

459. **Herman Hanson S.A.M. Assembly No. 9 Autographed Tablecloth.** White fabric tablecloth bearing the signatures of members of and visitors to the Boston assembly of the Society of American Magicians. Signatures in ink embroidered with colored thread. Over 100 signatures, including Cardini, Swan Cardini, Herman Hanson, John Calvert & Tammy, Walter Gibson, Tony Kardyro, George Sands, Silent Mora, Jay and Frances Marshall, Tommy Tucker, Irv Weiner, Harry Blackstone, Eugene Burger, and dozens more. 73 x 84". The earliest signatures date to 1948. Sold with an 8 x 10" photo of Blackstone signing the tablecloth, surrounded by assembly members, some identified with other notations on the verso by Ray Goulet.

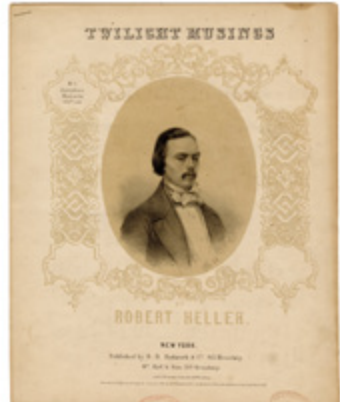
300/500



460

460. **Saint Louis Magicians Autographed Tablecloth.** Circa 1950. Embroidered tablecloth bearing the autographs of many prominent performers from St. Louis and elsewhere, among them Brother John Hamman, Paul LePaul, Richiardi Jr., Joe Scott, Don Lawton, Gene DeVoe, and dozens more. 42 1/2 x 51 1/2". The signatures over-embroidered with black thread.

200/400



461

461. Heller, Robert. **Twilight Musings. Josephine Mazourka Sheet Music.** New York: H.B. Dodworth, (1853). First edition. Lithographed front wrapper with an oval portrait of the magician-pianist-composer by Boetticher & Benecke. Folio (13 x 10 1/4"). 6pp. Stapled. Publisher's hand-stamps. Rare; the portrait on this edition is much sharper than the second of 1855.

400/600

462. Herrmann, Adelaide. **Phoen Waltz Song.** San Francisco, 1897. Self-wrappers, lithographed. A supplement to the *Examiner*, sheet music "as performed for Mme. Herrmann's Dance." [4]pp. Chipping and short tears to edges not affecting printed area.

150/250



462



463



464

463. Herrmann, Felix. **Program to Felix Herrmann's Last Public Performance.** New York, 1938. Program for Barton's Old Timers April Fools Day celebration at the Center Hotel, listing Herrmann among a dozen other performers. Stapled wrappers with embossed color vignette of a lady jester. [8]pp. Light soiling to covers.

200/300

On Christmas the year preceding this event, Herrmann was injured in a car crash while visiting his brother in New York. He remained in the city and had recovered sufficiently to perform at this event, his last known public appearance. After this engagement, Herrmann returned to New Orleans, his health rapidly declining over the summer until his death on Nov. 10, 1938.

464. Himber, Richard. **Eleven Pieces of Richard Himber Sheet Music.** V.p., 1930s/40s. Original wrappers, some with halftones of Himber. 4to. A few with torn or chipped covers, but overall good.

50/100

465. Houdini, Harry (Ehrich Weisz). **Houdini-Owned Key and Signed Houdini Playing Card.** The card signed by the master magician during a run at the NY Hippodrome, per a typed statement on the card; the key from his collection with a LOA attesting to its provenance. The set handsomely framed in a shadowbox with a later set of vintage handcuffs and a photo of Houdini, handcuffed, in a jail cell.

2,500/3,500



465

466. Houdini, Harry (Ehrich Weisz). **Houdini-Owned Key.** Circa 1920. Short barrel-type key from Houdini's collection, handsomely framed together with a later photograph of the magician and an extensive LOA regarding its provenance; the key was once part of the Paul Harter collection of Houdiniana. Overall size of 14 1/2 x 21".

1,000/2,000

467. Houdini, Harry (Ehrich Weisz). **Houdini Spiritualist Legal Complaint.** Dated April, 1926. Original carbon of a legal complaint against Houdini and the Princess Theatre by Edward B. Zahn and Alonzo M. Griffen regarding Houdini's supposed defamation of the character of spirit mediums. The complaint states that Houdini called Dr. Burgess, among other things, "a crook and a thief," thus ruining his good reputation. Two legal-size pages. Very good.

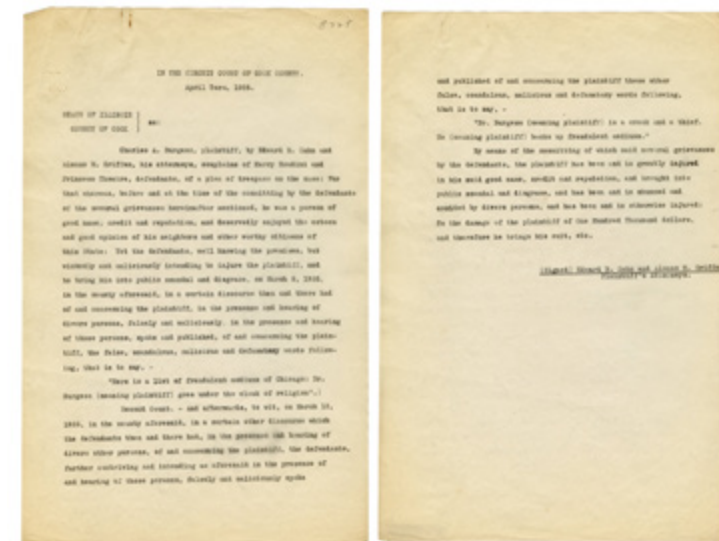
200/300

468. Houdini, Harry (Ehrich Weisz). **Houdini Stanhope Lens Viewer.** French, ca. 1911. Miniature telescopic optical device reveals a grouping of images including Houdini making his historic bi-plane flight at Digger's Rest in Australia; an example of Houdini's signature; and a close-up of Houdini behind the controls of the plane. Embossed "France" at one end. Uncommon. Length 1 1/2". Very good.

800/1,200



466



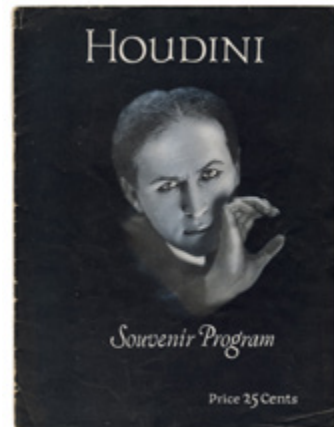
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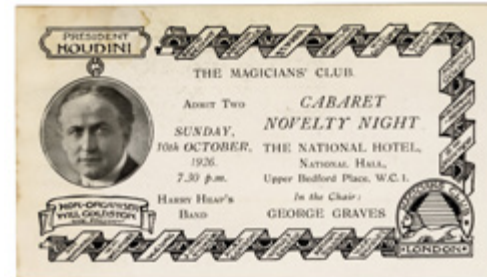
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469



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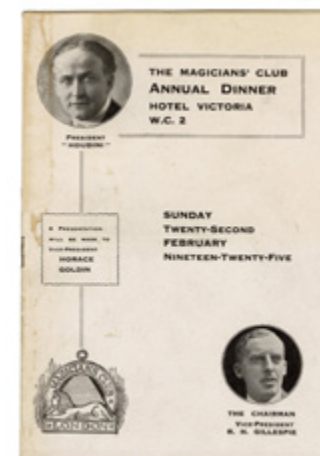
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476



471



472

469. Houdini, Harry (Ehrich Weisz). **Houdini Stanhope Lens Viewer**. French, ca. 1911. Miniature telescopic optical device reveals an image of Houdini making his historic flight at Digger's Rest in Australia. Here, he is pictured both in mid-flight in his biplane, and a separate posed close-up shows Houdini behind the controls of the plane. Embossed "France" at one end. Uncommon; one of two variants known and manufactured to commemorate the historic event (see also previous lot). **1,000/1,500**

470. Houdini, Harry (Ehrich Weisz). **Houdini Final Tour Souvenir Program**. [New York, 1925]. Pictorial wrappers bearing a photo of Houdini staring at the viewer, lower wrapper with advertisements for Houdini's books. Illustrated with photos and line drawings. 4to. 16pp. Covers cleanly detached. **250/350**

471. Houdini, Harry (Ehrich Weisz). **Houdini B.F. Keith Palace Theatre Program**. New York, 1914. Program for the week of Oct. 19, listing Houdini, the "genius of escape," among other variety entertainers, printed in black and red. 6 1/4 x 7" (open). Folds, slight edgewear. **200/300**

472. Houdini, Harry (Ehrich Weisz). **The Magicians' Club Annual Dinner Program with Menu**. 1925. Stapled stiff wrappers. [4] pp. Houdini, as club president, shown on the cover. Center program includes list of performances, with circular halftones of club leaders (Goldin, Devant, and others). 7 x 5". Slight soiling to left edge. **100/200**

473. Houdini, Harry (Ehrich Weisz). **The Magicians' Club Annual Dinner Admission Ticket**. 1926. Pictorial admission ticket for two to the club's Cabaret Novelty Night. Circular halftone of Houdini. 3 1/2 x 6 1/2". Slight dampstain to upper left. **100/200**

474. Houdini, Harry (Ehrich Weisz). **Houdini Spanish Cinema Trade Card**. [Madrid, 1920s]. Series VII, Num. 20. Trade card from a series devoted to cinema stars issued to advertise the chocolatier Riucord. 4 1/2 x 3". Light spotting and soiling, top edge softened and lightly creased. **200/300**

475. Houdini, Harry (Ehrich Weisz). **Tras La Pantalla**. Barcelona, May 1921. Pictorial wraps (lower lacking). Cinema magazine devoted to and advertising the films of Harry Houdini. Illustrated, including halftone movie stills and drawings of Houdini. Spanish text. 16pp. Backstrip perished, markings to cover, terminal leaf detached. **100/200**

476. Houdini, Harry (Ehrich Weisz). **The Grim Game Spanish Advertising Clipping**. [Paramount-Artcraft, 1919]. A single sheet from a Spanish periodical bearing an advertisement for Houdini's serial, including halftones of three scenes. 11 3/4 x 9". **100/200**

477. Hugard, Jean. **Jean Hugard I.B.M. "Star of Magic" Bronze Plaque**. 1953. Raised lettering and polished scrolled ends, presented to Hugard from I.B.M. Ring No. 26 (New York) "for his great contributions to the art of magic." Mounted to original wooden backing. Overall 10 x 12". **200/300**

478. Joseffy (Joseph Freud). **Joseffy Caricature Postcard and Photograph**. The card, ca. 1920, bearing a cartoon of Joseffy and his talking skull, Balsamo, together with a candid photograph of Joseffy with other magicians, taken in his later years. **100/200**

479. Kellar, Harry (Heinrich Keller). **Autograph Letter Signed, "Kellar," to Oscar Teale**. Los Angeles: Sept. 25, 1920. One page, on Kellar's lithographed stationery bearing the classic imps portrait, to Teale, enclosing a check for copy of Teale's book (*Higher Magic*), with a postscript expressing condolences on the death of Teale's brother, initialed "HK." Tape marks with slight paper loss to corner, horizontal mailing fold. **250/350**



477



478



479



481



“HERE’S YOUR CARD –
AND YOURS, AND YOURS...”

481. Lloyd, Arthur. **Stage Costume of Arthur Lloyd, the Human Card Index.** Black graduation/schoolmaster-type robe owned, modified, and worn by Arthur Lloyd in his long-lasting vaudeville career. Sold together with approximately 150 of the various tickets, cards, and documents produced by Lloyd while wearing the robe, and a quantity of research material and copies of documents related to Lloyd’s career, as well as copies of photos of him wearing the robe. Lloyd’s initials, “AL,” are embroidered below the label in the collar of the garment. A unique and significant relic from a singular, never-to-be-repeated vaudeville act.

1,500/2,500

Lloyd found fame in vaudeville as the “Human Card Index,” an act that showcased his ability to instantly produce from his pockets virtually any card, ticket, form, or document, called for by the audience. This included racing forms, coat check tickets, lottery tickets (from apparently any state or country), playing cards, or any other small paper article. A 1936 Ripley’s “Believe It Or Not” column asserted that Lloyd carried 15,000 cards in his clothing, estimated as weighing 45 pounds. Lloyd’s act was most extensively and famously reviewed in Ricky Jay’s seminal work, Learned Pigs and Fireproof Women. This costume – one of two Lloyd performed in - was owned by Lloyd’s friend Chet Karkut, as noted in Jay’s book.

150/250



480

480. LeRoy, Servais. **Liverpool Northern Magical Society Group Portrait.** Liverpool, (1908). Silver print on original cardstock mount, depicting the dozen members of the group, each identified on the verso and including the president, Servais LeRoy. Typed label affixed. Scrapes and paper loss in the upper margin. 6 x 7 ½”.



482

482. Mahendra (Frank Sterling). **Collection of The Great Mahendra Photographs and Ephemera.** 1930s/80s, including dozens of candid and studio photographs of the mind reader, magician, and health-food store owner M.S. Mahendra and his wife/performing partner Ann. Included are images of the Sterlings with Slydini, Blackstone, Jr., and photos inscribed or signed to them from Doc Harad another performers; and postcards, programs, and newspaper ads. 8 x 10” and smaller. Organized in a ring binder, and generally in good condition.

300/500



483

483. **Four Amusing Photographs of a Performing Dog and Its Trainer.** N.p., n.d., ca. 1940s. Glossy silver prints showing “Penny” in various costumes (fancy dress and hat, standing at attention in military attire, driving a wagon), with the trainer, Thurston, in two of the images. 8 x 10”. Very good.

150/250

484. [Postcards] **Collection of Hundreds of Postcards on Conjuring and Magic.** Four thick binders of magic postcards, predominantly American and English, 1910s–2010s, and including some RPPCs and signed postcards. A short sampling of subjects includes Will Goldston, LeRoy, Talma, George Davenport, Harry Cecil, Wilford Hutchinson, Ricky Jay, Lewis Duff, F.E. Powell (signed), Hardeen Jr., and numerous lesser-known regional magicians of the early and mid-twentieth century. Approximately half of the collection consists of modern postcards issued to promote museums, books, auctions, and other events. An impressive accumulation that definitely needs to be seen. Collection of Ray Goulet.

300/500



two of hundreds

484

485. **Lot of Magic-Related Printing Blocks.** A small boxful (7 x 6 ½ x 4 ½”) of approximately 30 printing blocks, perhaps used in a magic or novelties catalog, including playing card suit symbols, toy soldiers, clowns, black cat, skeleton in top hat, devil/imp, magician, skull and bones, rabbits, and more.

50/100



485



486



487

486. Robert-Houdin, Jean Eugène. **Theatre Robert-Houdin Souvenir Fan**. Paris, ca. 1850. Pictorial paper souvenir fan distributed to attendees at the famous Theatre Robert-Houdin in Paris. The recto bears an engraving depicting the entrance to the famous magic theatre, the verso with vignettes of Robert-Houdin's most famous tricks, and French verses describing them. Wooden ribs. 15 3/4" wide when open. Minor chipping to ribs and extremities; very good.

4,000/6,000

487. [Robert-Houdin, Jean Eugène] **La Malle des Indes**. Paris/London, ca. 1870s. Lithographed sheet music by Georges Lamothe, dedicated to Robert-Houdin and Brunnet. The cover depicts a box escape illusion. Folio. Disbound, general wear and chipping outside printed area.

200/300



488



489



490



three of hundreds

491



492

488. **Collection of Siegfried and Roy Correspondence and Ephemera**. Bulk 1980s. Approximately 100 pieces, including numerous personal signed greeting cards and letters, publicity photos and snapshots, programs, brochures, and marketing material, and a pair of Lucite and metal magic wands, all of which was sent or belonged to the duo's friend and fellow magician, Horst Mueller, of Germany. Should be seen.

250/350

489. Slydini, Tony. **Three Signed Photos of Slydini**. 1970s/80s. Three glossy photographs of Slydini, each signed in ink, inscribed to Irving and Giuseppe, one also signed by Dick Cavett. 8 x 10". Very good.

200/300

490. Taylor, E.C. **Taylor's Greatest Hall Show on Earth. Great Turkish Box Mystery**. N.p., ca. 1880s. Double-sided pictorial herald for the magician, assisted by Mlle. Alena, featuring an escape act, shackle and handcuff test. 12 1/2 x 4 1/4". Slight mounting discoloration to ends, central horizontal fold. Accompanied by a pictorially engraved Congress of Cabalistic Wonders envelope; ticket to a reserved seat; and gift ticket.

150/250

491. [Throw-Out Cards] **Two Albums of Magicians' Throw-Out Cards and Ephemera**. Including a neatly organized album of over 100 vintage and modern throw-out cards, some signed, including Harry Blackstone (signed), Paul LePaul (signed), Neff, Will Rock, Ducrot, Koran, Jeff McBride, John Sardo, Harry Kline, Pierson, Downs, Billy Griffith, Ed Marlo (signed), John Brown Cook, Michael Ammar (signed), Rene Lavand (signed), Charles Eastman, Tex Hobgood, Shadley, Great Raymond, Janos, Durbin, Eckam, W.D. Leroy, and many others; and a second album of miscellaneous vintage and modern ephemera including magicians' envelopes, membership cards, paper souvenirs, business cards, and like items. Should be seen. Collection of Ray Goulet.

300/500

492. **Lot of Magicians' Stickpins, Badges, and Jewelry Items**. Twenty-eight pieces, including a celluloid skull ring; stickpins and badges (Satan, FFFF, MKM, Cantor's Magic Club, S.A.M., Magic Circle, Academy of Magical Arts/Magic Castle); a Frank Ducrot souvenir wooden tray; Gary Hughes' S.A.M. metal desk business card holder; and others including the S.A.M., Blackstone Jr., John Calvert, and Invocational.

100/200



493



497



499



498



494

496

493. Collection of Magicians' and Novelty Stage Money. Four albums containing well over 200 examples of vintage joke and trick bills and magicians' souvenir throw-out/stage money, as well as a few signed checks, billheads, or other money-related ephemera. Subjects include Dell O'Dell, Fred Kaps, Guy Anthony, John Calvert, Rauscher, Martinka & Co., and many others. Neatly organized in sleeves.

200/300

494. Hugard, Jean. **Trophy Presented to Jean Hugard.** W.B. Manufacturing Co., ca. 1955. Brass and hardwood trophy/award presented to Hugard, bearing the engraved plaque, "Jean Hugard/World's Greatest/Historian/& Authority/Of Magic." 13" high. Hallmarked. Worn.

100/200

495. Travers, Roland. **Roland Travers F.A.M.E. Master Magician Bronze Plaque.** 1960. Raised lettering and polished scrolled ends, presented to Travers from the Future American Magical Entertainers. A printed program from the accompanying program, the Gene Beck Memorial Show, by the City of New York Department of Parks, is taped to the reverse. Overall 10 x 12".

50/100

496. **Mystic Craig I.B.M. Convention Trophy. Most Outstanding Act.** Atlantic City, 1961. Brass loving cup trophy surmounted by hand of playing cards, mounted to a wooden base with a plaque engraved: "Presented by Mystic Craig for Most Outstanding Act/I-B-M Convention Atlantic City July 1961." Height 22".

100/200

497. Thurston, Howard. **Cabinet Card Photograph of Howard Thurston.** Columbus: Baker Art Gallery, (1909). Handsome silver print portrait of the young magician. Photographer's embossed mount, retaining the original printed tissue envelope. 6 3/4 x 4 1/4" overall. Near fine.

500/700

498. Thurston, Howard. **Society Detroit Magician Annual Banquet Souvenir Playing Card Program.** April, 1920. Novelty/throw-out from the banquet, listing Mr. and Mrs. Howard Thurston and Mr. and Mrs. William Skellington as guests of honor, plus officers and members. Printed on joined playing cards which, folded together, appear to be the Six of Hearts. Overall 3 1/2 x 5".

100/200

499. Thurston, Howard. **Thurston March & Two Step Sheet Music.** Cleveland/New York: Anthony Stastny, 1913. Lithographed self-wrappers. Folio (13 3/4 x 10 3/4"). 6pp. Scattered stains and creases, but front cover attractive.

100/200

500. **Ventriloquism Postcards and Ephemera Collection.** Approximately 50 pieces, about half being 1930s-50s postcards (some RPPCs) of ventriloquists and puppeteers, the remainder later twentieth century or modern. A few items signed and inscribed by the performers.

150/250

501. Vernon, Dai. **Dai Vernon Photos, One Signed, and Playing Cards.** Including two photographs, one inscribed and signed to Ray Goulet (both 8 x 10"); four sealed decks of commemorative playing cards; and two Magic Castle decks (one sealed).

100/200

502. Willard, Harry. **Group of Harry Willard Ephemera.** 1940s - 50s. Including a signed and inscribed bust portrait, printing plate and ad mat for newspaper advertisements, and two brochures for later Willard appearances. The largest 8 x 10". Generally good.

150/250



500



501



502



503



506

503. Zancigs, The. **Zancig Cartoon, Autograph and Calling Card.** Circa 1905. Stiff card boldly inscribed and signed by Danish mind readers Julius and Agnes Zancig, below which are mounted a hand-colored calling card bearing a portrait of the couple, and a humorous hand-colored pen-and-ink illustration of the two, "The Zancigs at Home," captioned "The Mystery Explained!!! Mrs. Zancig gives her husband a piece of her mind." Signed by the artist, "G. Roy [?]." 15 x 10" overall.

300/500

504. **Louis Tannen's Magic Jubilee. Group of Pins, Ribbons, and Souvenirs.** New York, 1960s/80s. Over 50 souvenirs from the annual celebration, including pins and ribbons from the earliest years of the celebration, among these Jack Chanin's ribbon to the first Jubilee, and Chanin's signed ribbon to the 1963 Jubilee; cast metal badges on chains; awards programs featuring Dai Vernon, Harry Blackstone Jr., Siegfried and Roy, and others; and other souvenirs including notepads, letter openers, pens, and key chains.

100/150

505. **Collection of Ray Goulet's Magic Society Membership Cards.** 1930s/90s. Binder of over 125 membership cards, most belonging to Goulet, a few others for Lewis Duff and Ellsworth Tucker, in the Society of American Magicians, International Brotherhood of Magicians, The Magic Circle, and other miscellaneous magic, civic and performing arts groups. Many cards signed by organizational presidents and secretaries, including W.W. Durbin, Bert Allerton, H. Adrian Smith, Harlan Tarbell, John McArdle, Herman Hanson, Milbourne Christopher, Lloyd Jones, Ronald Haines, and others.

150/250

506. **Collection of Magicians' Bookplates.** Approximately 150 examples of bookplates of magic collectors and magicians, with some duplication, including Karl Germain, John Braun, Wilford Hutchinson, George Johnstone, John Henry Grossman, Eric Lewis, John Calvert (signed), Virgil Anjos, Frank Furkey, James Alfredson, Stanley Collins (signed), Bob Lynn, Edwin Dawes (signed), Paul Fleming, Walter Gibson (signed), and many others. Mounted to album pages, a quantity of others loose in envelopes at front.

150/250



505



507

507. **Chet Karkut Scaling Cards Presented to Various Magicians.** Circa 1970s. Over 75 scaling (or throw-out) cards specially printed on gilt-metallic cardstock for each recipient, with the text "only one card was printed to the above name/ good luck always." Includes cards presented to Ricky Jay, Jay Marshall, James Alfredson, Frank Furkey, George Daily, Ed Mishell, Al Flosso, Jack Chanin, John Braun, Bob Lund, Walter Gibson, Frank Garcia, Ken Klosterman, and more.

50/100

508. **N.E.M.C.A. / Yankee Gathering Commemorative Tokens and Wands.** Together, 10 items, including Ray Goulet's N.E.M.C.A. Presidential hardwood wand, in presentation case; Tony Karpinski Yankee Gathering 13 presentation wand, in case; and eight commemorative brass, silver, and bronze tokens (five John Henry Anderson, three Scot's Discoverie of Witchcraft), three in hard cases, with limitation paperwork. Fine.

300/500

509. **Collection of Magician Stamps and Philatelic Items.** Two albums filled with modern commemorative and some vintage philatelic items pertaining to magicians, many of Harry Houdini. Other subjects include Robert-Houdin, Hofzinsler, and series from collectors groups and magic organizations (S.A.M., New England Magic Collectors, The Magic Circle), and others.

100/200

510. **Trick Cigars Cigar Box.** Circa 1915. Wooden box with paper labels and tax stamps bearing the label for an unknown brand of trick cigars. Illustrated color label states, "A whirlwind of fun. Each cigar contains a spring which tears it apart when smoked." 9 1/2" wide. Minor wear to extremities.

50/150

511. [Wyman, John] Bellak, James. **Keemo Kimo Schottisch. Composed & Dedicated to Wyman the Wizard.** Philadelphia: Wm. F. Duffy, (1854). Lithographed cover with a portrait of the magician. Folio (14 x 10 1/2"). 5pp. Ex-Milbourne Christopher (his library sticker, lower corner verso of cover). Disbound, chipping and tears at edges.

150/250



508



509



510



511



512



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514



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517

512. Rock, Will. Will Rock the Magician / Great French Guillotine Mystery / Thurston's Mysteries. N.p., ca. 1950s. Two-color window card for Rock's appearance at the Hiegel Theater, depicting the magician's smiling face and his guillotine apparatus. 22 x 14". Chipping and creasing to edges. B.

200/300

513. [Spook Show] "Prof. Zomby." Horror Strikes at Midnight / We Dare You to Be Here at Midnight When the Monster Will be Released From His Sealed Coffin. 1950s. Poster boldly advertises the midnight spook show. 60 x 40". Margins ragged, closed tears from edges into image, old tape repairs. Sold as is, for restoration.

100/200

514. [Spook Show] Midnite Spook Show. On Our Stage. Pittsburgh: Triangle Poster, 1950s. Brightly printed spook show stock window card depicts ghosts, spiders, ghouls, and skeletons. 22 x 14". Mounted to paper. Margins toned, closed tear at top.

100/200

515. [Spook Show] Dr. Brundell Presents Shock on Stage. 1960s. Brightly printed spook show window card depicts a decapitation, burning alive, and monstrous imagery. 22 x 14". Mounted to foam core, onto a larger card, a Jack Gwynne poster mounted to the opposite side. Minor surface abrasions; A-

100/200

516. [Spook Show] Asylum of Horrors. In Person Frankenstein Monster. 1950s. Boldly printed spook show window card. 20 1/2 x 17". Trimmed. Short closed tears, corner tears and creases. B.

100/200

517. [Spook Show] Ray-Mond's Midnight Voodoo Show. Philadelphia: Posters Inc., 1950s. Window card filled with bold spook show language and imagery, overprinted for the performer's appearance at the Neely Theatre (Marion, Ala.). 26 1/4 x 17". Slight soiling and edgewear. A-

200/300



518



519



520



521

518. [Spook Show] **Ray-Mond and His Blood Curdling Voodoo Show.** Baltimore: Globe, 1950s. Window card. 28 x 22". Paper over-label for an appearance at the Victoria Theatre, Tamaqua. Chipping and creases to edges, main image clean. B+.

200/300

519. [Spook Show] **Ray-Mond Master Magician. Zombie Jamboree Show.** N.p., 1950s. Window card. 26 ¼ x 17". Chipping to upper corners, creases, light soiling. B.

200/300

520. [Spook Show] **The Great Pronk. World's Premier Magician.** N.p., 1950s. Window card. 27 x 21 ¼". Horizontal fold, edge tears and creases, soiling. C+.

200/300

521. Alexander (Claude Alexander Conlin). **Alexander The Man Who Knows.** Bombay: Av Yaga, ca. 1915. Three-sheet (81 x 42") color lithograph depicting the mind-reader holding a crystal ball as he gazes at the viewer. Framed. Scattered dampstains, over-coloring along folds, short closed tears. B. Scarce.

3,000/5,000



523

522. Blackstone, Harry (Henry Boughton). **Baffling! World's Greatest Magician. Blackstone.** Chicago/St. Louis: Globe Poster Corp., ca. 1930s. One-sheet (28 x 41") three-color poster depicting Blackstone's portrait overlooking a snake charmer andimps. Framed. Marginal stains, scattered tears and creases. B-.

200/300

523. Carter, Charles. **Carter the Great. The Elongated Maiden.** Cleveland: Otis Litho. Co., ca. 1930. Color lithograph poster advertising the effect of stretching an assistant's limbs as if they were made of rubber. 77 x 39 ½". Gilt frame. Short marginal tears, creases, and light stains at edges and sheet breaks. B+.

800/1,200

524. Kar-Mi (Joseph Hallworth). **Kar-Mi. Forming the Most Startling Mystery of All India. Selman.** St. Louis: National Ptg., 1914. Color lithograph depicting the magician levitating a sarcophagus above a delirious and horrified crowd. Folded, unmounted. 28 x 41". Slight toning and short tears at edges, folds, but overall clean and bright. B+.

400/600

525. Kar-Mi (Joseph B. Hallworth). **Kar-Mi Was Buried Alive for 32 Days.** Chicago/New York/St. Louis: National, 1914. Three-sheet color lithograph depicting Kar-Mi ceremoniously lowered into a pit surrounded by a large crowd, including Westerners on howdah. Framed. 79 x 41". Minor wear along old folds. A-.

900/1,300



522



524



525



526



529



532



530



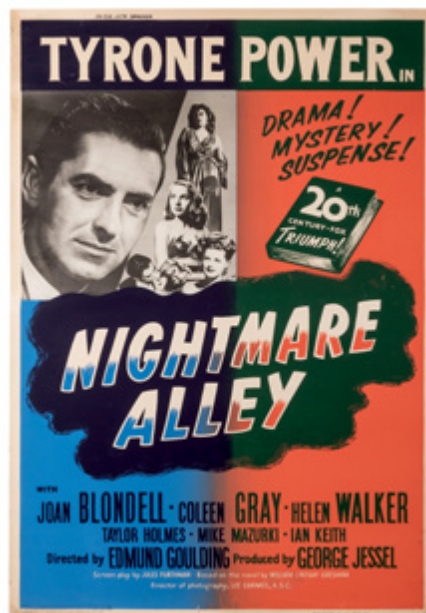
531



533



527



528

526. Metallo. European Illusionist. [Original Poster Artwork]. N.p., ca. 1930s. Ink and gouache on paper. 22 ½ x 35". Pinholes, small chips at edges.

200/300

527. McGill, Ormond. **Dr. Zomb is Watching You!** N.p., ca. 1949. Silkscreen poster depicts a turban-clad Cyclops peering over the bold yellow title. Unmounted. 19 x 14". Slight scuffing, minor short tears and corner chips. B+.

150/250

McGill, a noted authority on hypnosis and author of numerous books on the subject, also performed a full-evening illusion show. He worked both as Dr. Zomb and under his own name.

528. **Nightmare Alley**. 20th Century Fox, R-1955. Poster (40 x 60"). Silkscreen movie poster on thick paper with applied halftone cutout, as issued, for the film noir set in a carnival sideshow, starring Tyrone Power and Joan Blondell. Rolled, with some creases, softened corners, closed tears at bottom. B.

200/300

529. Selbit, P.T. (Percy Thomas Tibbles). **P.T. Selbit's Mighty Cheese**. London: David Allen & Sons, ca. 1920. Three-sheet (87 x 40") color lithograph depicting a comic scene sketched by artist T.E. Stephens in which a group of audience volunteers do battle with Selbit's giant wheel of "wrestling" cheese. Framed Restored losses at edges, over-coloring along folds, short tears. B+.

1,200/1,800

530. [Stock Poster] **Les Magique Leons. The Whirlwind Illusionists**. Netherfield: Stafford & Co. Ltd., ca. 1925. Handsome stock poster depicts a Mephistophelean character with lightning bolts emanating from his fingertips and a sword at his hip. Overprinted for an illusion show entitled the "Palace of Mystery." Framed. 30 x 20". A.

300/400

531. **Le Grand David. Yankee Gathering VIII. 2000**. [Beverly, Mass.]: Rick Heath, 1999. Acrylic on canvas, hand-painted by Heath, signed and dated lower left. Framed, 42 x 37 ¼".

250/350

532. **David Seth Marco. Original Oil Painting**. [Beverly, Mass.]: Rick Heath, ca. 1980. Oversize lobby painting shows Le Grand David (David Bull) in an Aladdin's Cave-like setting, peering into an open chest. Text collaged from miniature playing cards. 65 x 33". Frame worn, very good overall.

800/1,200

Displayed in the lobby of the Cabot Theatre during the formative years of the long-running Le Grand David show, and of a significantly different, more fantastic style than the later paintings Heath and the company came to be known for.

533. **Le Grand David. Stage Magic Lives Again**. [Beverly, Mass.]: Rick Heath], ca. 1980s. Hand-painted lobby display, acrylic on board in original painted frame. 65 ½ x 34".

500/700



534



536

534. Calvert, John. **John Calvert. Au Vivo Magicarama. Original Lobby Painting.** Circa 1970. Giant painting depicts Calvert's portrait overlooking two well-known scenes from his show: the blindfolded shooting trick, and his Buzz Saw illusion. Portuguese text. Oil on cloth. 73 x 36".

500/750

For decades, this painting hung inside the doorway to Goulet's Mini-Museum of Magic Annex.

535. **Group of 16 Vintage Magic Posters.** German/American/Russian, 1970s/90s. Including The Magic Castle, Kio, Siegfried & Roy, reproductions of classic lithographs, and others, a few signed by performers. One-sheet or smaller. Unmounted. One Kio poster with a large tear, others with light or moderate tears and creasing.

100/200

FROM THE COLLECTION OF CHARLES AND REGINA REYNOLDS (LOTS 536 - 563)

536. Carter, Charles. **Carter the Great. "Carter on the Camel."** Cleveland: The Otis Lithograph Co., ca. 1930. Color lithograph depicting Carter riding a camel in a white pith helmet and safari jacket, demons surrounding him. The face of The Sphinx visible in the background. 38 3/4 x 28 3/4". Folds visible, overpainted, tears repaired in bottom quadrant, borders trimmed. B-. Linen backed.

600/900



537



538

537. Carter, Charles. **Carter the Great. Do the Dead Materialize? The Absorbing Question of All Time.** Cleveland: Otis Litho., ca. 1926. Lithograph illustrates Carter's spirit cabinet routine with the all-seeing Princess of Delphi. 39 x 12". Tear at top edge expertly repaired, minor over-coloring. B+. Linen backed.

700/900

538. Carter, Charles. **Carter the Great. Carter Sawing a Woman in Halves.** Cleveland: Otis Litho, ca. 1926. Carter performs the Sawing illusion without boxes to conceal the assistant's body. Top vignette of Carter dressed in Chinese costume producing a bowl of water said to weigh 150 pounds. 39 1/2 x 12". Borders trimmed. A-. Linen backed.

1,000/1,500



539

539. Cheret, Jules (1836-1932). **Cabinet Fantastique / Projections Scientifiques & Amusantes Par Le Professeur Marga.** Paris: Chaix, ca. 1880s. Lithograph depicting Professor Marga wearing a helmet with rabbit ears and horns, surrounded by rabbits racing out of a top hat, a fish bowl, doves in a cage, skulls, and cards. 43 1/4 x 33 3/4". Old linen backing. General browning, chips, one small tears, central fold. B+. Rare.

2,500/3,500



535



540. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo.** Ashton-Under-Lyne: Horrocks & Co. Ltd., ca. 1910. Handsome color lithograph featuring Soo's portrait on an artist's palette, his name inside paint daubs, paintbrushes clustered behind. 29 x 19 ¼". Borders trimmed, small creases. A-. Linen backed.

4,000/6,000



541. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo And His Ten Assistants.** Birmingham: James Upton Ltd., ca. 1908. Portrait of Soo with his "ten assistants" stretched out in before him. 30 ¼ x 20 ½". Signed with initials "T.E.S.", mostly likely T.E. Stephens. Borders recreated, minor over-coloring. A-. Linen backed.

5,000/6,000



543

542. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo. The Marvelous Chinese Conjuror.** Ashton-Under-Lyne: Horrocks & Co. Ltd., ca. 1910. Bust portrait of Soo inside a fan with other colorful fans bearing Chinese imagery surrounding him. Backed by flowers and bamboo fronds. 29 x 19 ¼". Borders trimmed, few tears expertly repaired. A-. Linen backed. 4,000/6,000

543. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo. A Gift From the Gods.** Birmingham: J. Upton Ltd., ca. 1912. Color lithograph depicts Soo standing on God's hand, descending to Earth from a flurry of storm clouds. 21 ¼ x 31". Borders recreated, fold marks, minor over-coloring. B+. Linen backed.

10,000/15,000



542



544. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo. Marvelous Chinese Conjurer.** Birmingham: James Upton Ltd., ca. 1915. Full-length portrait of Soo at the center, ribbons and vignettes from his "Human Volcano" trick surrounding him. 29 3/4 x 20". Minor creases at top left, minor over-coloring. A-. Linen backed.

5,000/7,000



545. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo. A Rare Bit of Old China.** London: J. Weiner Ltd., ca. 1910s. Soo stands on a Chinese gargoyle, a Chinese porcelain plate behind him. 29 3/4 x 19 3/4". Minor over-coloring, light browning to edges. A. Linen backed.

4,000/6,000



546

546. Lynn, Dr. (Hugh Simmons). **Folies-Bergère. Le Dernier Mystère Du Docteur Lynn.** Paris: Emile Levy, ca. 1880s. Lithograph depicts Lynn's version of the classic Thaumasia sideshow illusion of a living half-body suspended from a swing. 23 1/4 x 15 3/4". One chip expertly repaired, slight browning. B+. Linen backed.

1,500/2,500



548

547. Goldin, Horace (Hyman Elias Goldstein). **Horace Goldin. Portsmouth Hippodrome.** London: David Allen & Sons Ltd., ca. 1910s. Small letterpress broadside printed in two colors for Goldin's "Revue of Conjuring" and "The Tiger God." Framed to 15 x 10". Small tear visible, not examined out of frame.

150/250

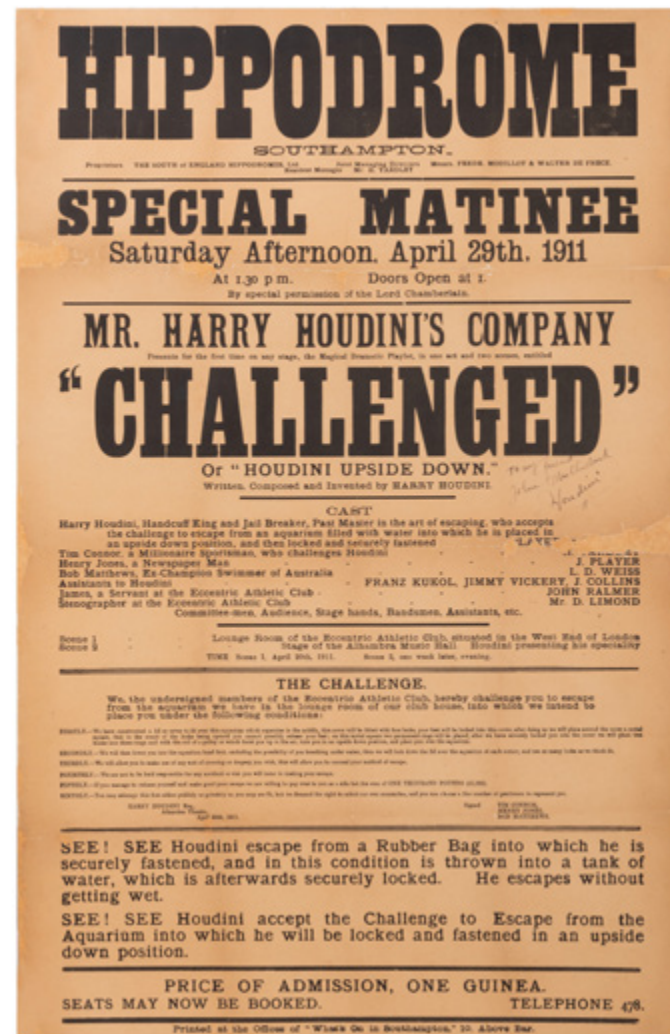
548. Goldin, Horace (Hyman Elias Goldstein). **Horace Goldin. The Tiger God.** Birmingham: Moody Brothers, ca. 1910. Lithograph depicting Goldin's mini-magical play wherein a damsel was rescued from the jaws of a live tiger. 29 x 19". Linen backed. Borders trimmed, vertical tears at top and bottom edges expertly restored. B-.

1,000/1,500

The poster depicts the act to be more populous than it was on stage. However, Goldin did use a live tiger in his show and garnered a myriad of headlines with the effect.



547



A SIGNED HOUDINI RARITY

549. Houdini, Harry (Ehrich Weisz). **Hippodrome Southampton. Houdini "Challenged"**. Southampton: What's On in Southampton, [1911]. Letterpress poster advertises a matinee performance of "Challenged" or "Houdini Upside Down" at the Southampton Hippodrome. Inscribed and signed by Houdini in the central right blank space: "To my friend John Mulholland/Houdini." 30 x 20". Browning, restored losses at folds affecting parts of the text, a few chips and creases. Laid down to Japan. The only known example of this broadside.

15,000/25,000

Houdini devised and wrote the script for "Challenged" with the goal of protection in mind – that is protecting his Water Torture Cell from infringement by copycat escape artists. Under British law, theatrical productions appropriately staged, scripted, registered, and performed before a live audience could be protected from infringement by imitators. Consequently, after assembling his cast (enumerated in detail on this poster and including his three trusted assistants, James Vickery, Jim Collins, and Franz Kukol), the props, and booking the theatre in which to perform, Houdini staged the "playlet," just once, on April 29th, 1911 in Southampton.

2,500/3,500



According to Houdini scholar Patrick Culliton, the show may have been staged for an audience of just one, as the one guinea price of admission was an outrageous sum at the time. Interestingly, the Water Torture Cell is here described as an "aquarium," and part of the poster suggests that Houdini will also be locked in a rubber bag which will then be tossed in the tank, from which he will escape. In his regular vaudeville and music hall turns, the bag was not part of the act.

The broadside is inscribed and signed by Houdini to the scholarly magician and editor of *The Sphinx* magazine, John Mulholland, a fellow New Yorker, dedicated magic collector, and a sometime visitor to Houdini's home as a young man, where he undoubtedly learned to appreciate the value of rare and precious magical artifacts.

550. Houdini, Harry (Ehrich Weisz). **Harry Houdini. Melbourne Opera House Broadside**. Melbourne: J.J. Miller Sons Print Co., 1910. Red and white letterpress broadside featuring Houdini as headliner on a mixed variety bill, his name appearing at the top and again on the bottom quadrant. Other acts include the Martine Brothers, Happy Tom Parker, and WM. A. Robyns. 40 x 15". Expert repair to folds, slight browning to edges. A-. Linen backed.



551. Kellar, Harry (Heinrich Keller). **Kellar. Levitation**. Cincinnati: The Strobridge Litho. Co., ca. 1905. Iconic color lithograph features Kellar's most famous illusion, the levitation of an assistant. 39 ¼ x 28 ¼". Border expertly recreated, tears and creases repaired, some over-coloring. B. Linen backed. Rare.

10,000/15,000

The levitation was perhaps Kellar's most significant theatrical achievement. While in many ways a copy of the Maskelyne version staged at Egyptian Hall in London, Kellar's levitation was a significant step forward in that his could be trouped from town to town by a touring show. Kellar used the illusion with great success and advertised it heavily until his retirement in 1908. When Howard Thurston took over the Kellar show he abandoned most of his predecessor's tricks. But not the levitation. So strong was the effect, it remained a staple of the Thurston show for almost thirty years.



552

552. Kellar, Harry (Heinrich Keller). **Kellar. The Witch, the Sailor, and the Enchanted Monkey.** Cincinnati: The Strobridge Litho. Co., ca. 1905. Color lithograph featuring Kellar's version of the famous Maskelyne magic play. Significant restoration throughout, border recreated. B-

2,000/3,000

553. Kellar, Harry (Heinrich Keller). **Kellar The Great Magician.** Cincinnati: The Strobridge Litho. Co., 1894. Vibrant red imps sit on Kellar's shoulders, whispering secrets of the ages in his ears. Framed to 31 x 21". Two spots of yellow printer's ink visible on right margin, not examined out of frame.

3,000/4,000



553



555

554. LeRoy, Servais (Jean Henri Servais Le Roy). **LeRoy Talma Bosco.** Hamburg: Adolph Friedlander, 1912. Magicians climb up a hill grasping for a trunk suspended above them. Framed to 25 3/4 x 17 1/4". Borders trimmed to edge of frame. Not examined out of frame.

500/700

555. LeRoy, Servais (Jean Henri Servais Le Roy). **Servais Le Roy. A Really Marvelous Conjuror.** London: Walter Mallyon Printer, ca. 1900. Striking half sheet lithograph bearing a bust of Servais Le Roy floating above a vignette of Le Roy playing cards with a green devil. 30 1/4 x 20". Old folds, minor browning to edges, restored tear at center. A-. Linen backed.

2,000/3,000

556. Okito (Theodore Tobias Bamberg). **Okito.** Marseille: Nicolitch, ca. 1920. Full-length image of the great Dutch magician in a richly embroidered Asian robe. Okito's embossed red seal affixed to the poster. 26 x 10". Borders slightly trimmed. Crease in center, toning and browning. B+. Linen backed.

1,800/2,200



554



556



559



557



558



560

557. Ph. de Noran. **Ph. De Noran and Datura**. Brussels: Affiches Marci, ca. 1920. Color lithograph filled with scenes from the performance of this European magician, including a levitation, billiard ball manipulation, and other illusions. 39 1/2 x 25 1/2". Chips along edges expertly restored, browning overall. B. Linen backed.

300/500

558. Reynolds, H.B. **Coming! Prof. H.B. Reynolds**. Providence: What Cheer Print, ca. 1880. Letterpress broadside featuring a stock woodcut of a magician on stage. Text describes Reynolds' performance including conjuring "breathing, moving, and living creatures as perfect and natural as made from nature." Framed to 27 3/4 x 11". Not examined out of frame.

150/300

559. Thurston, Howard. **Thurston The Great Magician. Do They Come Back?** Cincinnati: The Strobridge Litho. Co., ca. 1910. Dramatic lithograph depicts Thurston's spirit cabinet routine; the magician sits at the center of the cabinet, eyes closed, hand to head as if listening to the wispy spirits behind him. 28 3/4 x 19". Border recreated, minor restoration to old scuffs and folds. A-. Linen backed. Rare.

6,000/9,000

560. Thurston, Howard. **Thurston. Iasia!!** Cleveland: Otis Litho Co., ca. 1920. Panel poster featuring Thurston's performance of the illusion in which an assistant vanished from within a curtained cabinet hanging above the audience. 41 1/2 x 14 1/4". Borders recreated, minor over-coloring, old creases. B+. Linen backed.

1,500/2,000



562



564



565



561

561. Thurston, Howard. **Thurston's Greatest Mystery. The Vanishing Whippet.** Cleveland: Otis Litho., ca. 1924. Color lithograph represents a contemporary automobile filled with women vanishing in swirls of smoke above Thurston. The performance of the illusion was quite different from this depiction. 36 ¾ x 23 ¼". Borders trimmed, otherwise minor wear. A-. Linen backed.

1,200/1,500

562. Thurston, Howard. **Thurston Master Magician. All Out of a Hat.** Cleveland: The Otis Litho. Co., ca. 1924. Depiction of the opening number in the Thurston show's later years, in which the magician produced a seemingly endless number of objects – including people - from a giant top hat. 38 ½ x 24 ¾". Borders trimmed, tears repaired, some over-coloring. B-. Linen backed.

800/1,200

563. Von Arx (Charles Nicol). **Cremation.** St. Paul: Standard, ca. 1912. The magician produces a woman in a smoldering cage, flanked by two bowing men. A Moorish scene fills the background. 28 ¼ x 20 ½". Losses in upper corners restored, creases repaired at edges. B. Linen backed.

600/900

564. Virgil (Virgil Harris Mulkey). **Direct from America! Virgil with Magicana featuring Julie.** 1950s. Hand-painted acrylic lobby board on Masonite with collaged photos. 34 x 23 ½". Brightly colored; scuffing and wear at corners, scattered stains and chipping.

200/300

565. Virgil (Virgil Harris Mulkey). **Virgil / Spooks. It Happens.** 1950s. Hand-painted acrylic lobby board on Masonite with collaged photos from Virgil's spook show. 30 ½ x 40". Brightly colored; scuffing and wear at corners, scattered stains and chipping.

200/300

END OF SALE



563

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