

THE MAGIC COLLECTION OF JIM RAWLINS

PART II • JUNE 29, 2019

BERGEN

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THE MAGIC COLLECTION OF JIM RAWLINS

PART II

AUCTION

June 29, 2019
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PREVIEW

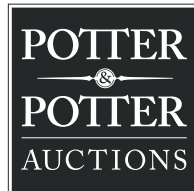
June 27 - 28
10:00am - 5:00pm
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INQUIRIES

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APPARATUS





2



1



3

1. **Aquarium.** New Haven: Petrie and Lewis (P&L), ca. 1949. A small rectangular aquarium filled with water instantly fills with goldfish. 7 ½ x 4 x 6". Hallmarked.

250/350

2. **Ball and Cone.** Black leather cone with turned wooden insert and three billiard balls (two red, one black), for the routine popularized by Dai Vernon. Cone 5 7/8" high.

200/300

3. **Fairy Ball Casket.** Circa 1900. Glass-sided box with fancy brass framing instantly and visibly produces a multi-colored ball, or a quantity of handkerchiefs. Advertised by Martinka and others in various incarnations as the "Verbeck Handkerchief Trick." 4 x 4 x 3 ¾". Very good.

200/300



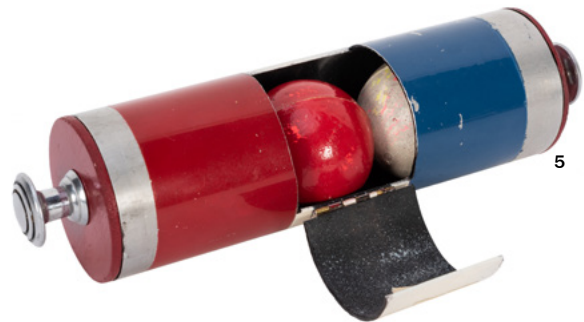
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4. **Steel Ball Through Glass.** California: Milson-Worth, ca. 1980. A steel ball penetrates a sheet of glass despite its position imprisoned in a handsome hardwood frame. 2 ¾ x 4 ¼". Very good.

150/250

5. **Ball Transposition Tube.** Circa 1950. The order of three rubber balls, painted red, white, and blue, mysteriously changes when dropped in to a metal tube. Length of tube 7". Paint worn, else very good.

150/250



5



6. Bergen, Edgar. **Edgar Bergen's Flowering Rose Bush**. New Haven: Petrie and Lewis, ca. 1939. A barren green plant slowly and elegantly blooms, bearing some dozen real flowers which can then be cut from the branches and distributed to the audience. With the original packing case bearing Edgar Bergen's Charlie McCarthy address label, and with his name lettered on the lid in black paint.

5,000/7,000

Owned and used by the most famous ventriloquist of all time, this mechanical marvel, developed and patented by J.A. Petrie, is one of the most sought-after products of his famous magic-trick manufacturing firm, Petrie and Lewis. Bergen used the props on numerous occasions, including an appearance on This is Your Life. Before his breakout success as a star of radio, screen, and television with Charlie, Mortimer, and Effie, Bergen made his mark on the Chautauqua and Lyceum circuits of rural America, performing as both a magician and ventriloquist.



8



7



9

7. **Effanbee Charlie McCarthy Ventriloquist Doll.** Composition head with painted eyes and features, pull-string for mouth movement (not working). Wooden feet and shoes, original uncommon outfit of wool suit and hat. Height 15". Small cracks to face, outfit somewhat soiled, otherwise good.

100/200

9. **Automatic Billiard Ball Stand.** Circa 2010. Motor-driven mechanical stand facilitates the vanish of four billiard balls resting in the cups atop the stand, one at a time. With a set of matching billiard balls, including shell, white ball for color-change, and handkerchief ball. Hallmarked "GARD." 16 x 12 3/4". One of two manufactured. Near fine.

800/1,200

8. **Bergen, Edgar. Edgar Bergen's Charlie McCarthy Table Drape.** Circa 1950s. A black corduroy drape with yellow fringe, bearing a felt patch (13" diam.) of Charlie McCarthy. Overall approx. 84 x 36". Fasteners along top edge. Provenance: acquired from Edgar Bergen by Milt Larsen; from Larsen by John Daniel, to the present consignor.

1,000/1,500



11

10. **Mechanical Billiard Ball Stand.** German, ca. 1915. Nickel plated stand with seven cups to accept billiard balls produced at the magician's fingertips. One cup prepared to accommodate a shell. As a finale, the stand causes the appearance of the final ball in the uppermost cup automatically. Includes shell and balls. 8 ½" high. Rare in this form.

1,000/1,500



10

11. Birch, McDonald. **McDonald Birch's Multiplying Chairs.** Los Angeles: F.G. Thayer, ca. 1938. A wooden chair with patterned fabric seat suddenly, quickly, and magically, becomes two matching chairs. 35 ¾" high. Owned and used by McDonald Birch in his annual country-crossing tours. Larger chair showing wear; inner chair very good. Rare.

4,000/6,000

As performed in the Birch show, the magician sat on a wooden chair at center stage, as a boy from the audience walked up to him to assist. Birch offered the boy a seat, but there was only one chair present. So the magician stood up, and suddenly, where one chair was, now there were two – the chair having multiplied by magic. Finely made in the Thayer style, this illusion is a truly scarce item from the fabled California illusion factory.



12



13



14



15

12. Birch, McDonald. **Piece of Backdrop from Birch's "Silk Mirage."** A piece of Asian embroidery formerly belonging to Birch and used in his show in the segment "The Silk Mirage." Wooden frame, sight 8 ½ x 11 ½". Note of provenance affixed to rear indicates Birch acquired the backdrop after he was tipped off by fellow magician John Mulholland on the closing of an "oriental opera company" in New York in 1956. At the end of his career the backdrop was cut into pieces and made into drapes, and the remaining pieces either framed or reused in an Ohio opera house.

200/400

13. Birch, McDonald. **Silk Garland Owned by McDonald Birch.** 1950s. An enormous striped silk garland, well over 20 feet long, 16" wide, formerly owned by Birch. According to the accompanying note of provenance, the silk was stolen from Birch's show in the 1950s, and purchased by the former owner from an assistant of Birch's. Despite being said to be stolen, Birch made no claim to the item when he saw it used in performance in the 1960s.

250/350

14. **Birdcage Production Canister.** Circa 1910. An empty canister is filled, then the lid is closed. When reopened, two gleaming brass bird cages are produced from within. Attractively hand painted with a Japanese motif. 13" high. Minor paint chipping.

400/600

A sliding outer sleeve helps conceal the method; this feature is not present in most other versions of this effect.

15. **Appearing Canary Cage.** New York, ca. 1910s. Gilt-painted wire cage, with two wooden perches, on brass platform, which the magician uses to produce a live canary. Small metal manufacturer's plate on door. Height 14". Very good functioning condition.

300/400



16



17



18

16. Blackstone, Harry (Henry Boughton). **Harry Blackstone Sr.'s Floating Light Bulb.** Circa 1959. Gimmicks for the most famous of Blackstone's effects, the Floating Light Bulb, in which the illuminated bulb floated across the stage at the magician's command, and even in to the audience. Majority of the original glass bulb broken away, but including the special gimmicks used to create the effect. Includes thread, rings, bulb gimmicks, battery tubes and smaller bulbs. Sold with a replacement bulb and handsome wooden display case. Obtained from Blackstone's brother, Peter Bouton.

250/500

Obtained from Blackstone's brother, Peter Bouton, by Jerry Conklin. Sold with Conklin's original sale listing the apparatus and his unsigned letter describing the props, along with a sketch of how to hook up the apparatus. Conklin obtained the bulb from Bouton, his neighbor and co-worker at Abbott's Magic Co. When Bouton tried to teach the Blackstone routine to Conklin using this apparatus - originally owned and used by Blackstone Sr. - the bulb fell and broke, leaving it in its current condition. The Floating Light Bulb was one of the best-remembered and iconic effects in the shows of both Blackstone Sr. and Junior.

17. Blackstone, Harry (Henry Boughton). **Harry Blackstone Sr.'s Floating Light Bulb Case.** Circa 1959. Padded travel case owned and used by Harry Blackstone Sr. late in his career to transport the props for his signature trick, the Floating Light Bulb. Bearing later labels from Bill Smith's Magic Ventures on the lid. 11 x 12 1/2 x 14". With a COA from Gay Blackstone.

400/600

18. Blackstone, Harry (Henry Boughton). **Blackstone's Break-Apart Production Box.** Circa 1950. Large box is shown empty through the clear front door, and a moment later, rabbits or other objects appear inside as the upper handle is lifted away and all sides of the box fall apart to reveal the production. Black with chrome trim and Blackstone's "B" initial on the sides. 17 1/2 x 14 x 11". Good working condition. Owned and used by Harry Blackstone. With a LOA attesting to Blackstone's ownership of the prop.

1,000/1,500



19



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21



23



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19. Blackstone, Harry (Henry Boughton). **Harry Blackstone Dancing Handkerchief.** Cotton handkerchief with a knot tied in one corner, bearing an inked notation in the corner indicating that it was used by Blackstone: "Dancing Hank/Blackstone/Jefferson—Auburn/Oct. 18, 1940." Several tears and scattered fraying, including through the word "Dancing" in the inscription. Length 20". A wonderful association item from one of Blackstone's signature feats.

600/900

20. **Blue Phantom.** Colon: Arturo (for Abbott's Magic), ca. 1970. A blue checker passes through a stack of yellow checkers when covered with a tube decorated with a dragon motif. 15 3/4" high. Minor wear to paint. Scarce.

500/750

21. **Miniature Blue Phantom.** Munich: Zauberzentrale, 1985. Small version of Thayer's popular trick in which a blue checker travels through a stack of white checkers when covered by a tube. Turned metal base, wooden checkers, floral pattern tube. 6" high.

250/350

22. **Stage-Size Bogert Tube.** Water is poured in to a large brass tube held in a tall metal stand, and yet dry silk handkerchiefs are suddenly produced from inside the tube. The water is then poured back out of it at the conclusion of the effect. On a P&L base. 50" high.

400/600

23. **Bran Vase.** Kansas City: Donald Holmes, ca. 1925. Handsome nickel-plated vase transforms a quantity of rice or bran into a live dove or small hare. 10 x 5". Depression in lid, else very good.

250/350



24



27



28

24. **Bran Vase.** Circa 1930. Nickel plated vase changes bran into a quantity of ribbons, handkerchiefs, or even a small live animal. Unusual wooden upper knob. Height 10 ½".

200/300



25

25. **Buried Treasure (Bean Box).** Colon: Abbott's Magic Mfg. (Arturo), ca. 1970. A borrowed, marked coin appears in the smallest of three nested wooden boxes lacquered in bright colors. Largest box 5 x 6 x 6". A few scratches to paint.

200/300

26. **C. Milton Chase Pull Device.** Boston, ca. 1910s. Secret brass device with leather strap worn by a magician to silently and swiftly vanish an item in his hands. Not threaded. Diam. of mechanism 1 ⅛".

200/300



26

27. Calvert, John. **Teak Nest of Boxes.** Florida: Paul Lembo, 2006. A borrowed object vanishes, then reappears in the smallest of five nested, locked boxes. Constructed from Burmese teak wood with inlaid design, stored in the cargo hold of John Calvert's yacht, The Magic Castle II. The largest box a 5 ¼" cube. Set of With a COA signed by the builder and Calvert.

400/600

28. Calvert, John. **John Calvert Magic Wand from Salvaged Yacht.** Teak wand with chromed tips, mounted to a display plaque which states that the teak used in the construction of the wand was salvaged from Calvert's first "Magic Castle" yacht, wrecked "by a saboteur off the coast of Morocco." One of 35 examples. COA signed by Calvert and Paul Lembo. Length 16". Fine.

250/350



31



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32



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33

29. Cardini (Richard Valentine Pitchford). **Cardini's Vanishing Birdcage**. New York: Richard Cardini, ca. 1960. A small rectangular cage vanishes from between the magician's hands. Unusual sleeve guard. 5 ½ x 4 x 4". With a letter of provenance; purchased from Cardini's widow, Swan. Virtually every aspect of the cage, from its substantial aluminum frame to the sleeve guard, are unusual and show that a great amount of care and thought went into the design of the prop. While the cage collapses rapidly, it is also sturdy enough to be held by one hand. Some elements of its design are reminiscent of the work of Jon Martin, the famous British maker of magic apparatus, who supplied his friend Cardini with some apparatus.

2,000/3,000

30. Cardini (Richard Valentine Pitchford). **Cardini Gold Peau Doux Playing Cards**. Chicago: Walgreen Co., ca. 1930. Unopened pack of the bridge-sized fanning cards favored by Cardini in his famous act. Deck sealed in original wrapper with tax stamp (scattered tears to wrapping). Top flap torn at hinge, otherwise very good.

300/500

31. Carter, Charles. **Carter the Great's Prop Sword**. Circa 1910s. Having a steel blade with cast leaded hilt, one guard tip cracked. Length 36". Owned and likely used onstage by magician Charles Carter; acquired by the consignor from Carter biographer Mike Caveney.

400/600

32. **Paul Fox Candy and Confetti Bowl**. Phoenix: Danny Dew, 1960s. Fox's version of the venerable Bran Vase trick. Confetti scooped into the chrome plated bowl magically changes to candy. With hat coil ring. 7" tall. Near fine.

350/500

33. **Changing Canister**. London: J. Bland [?], ca. 1880. Hand-painted toleware canister allows the magician to change one item for another, including liquids for dry handkerchiefs. 5 ½" high. Finish worn and chipped, but stable.

200/300



34



36



37



38



35

34. **Production Canister.** European, ca. 1890s. Nickel-plated canister on claw feet allowing for the production of articles after it has been shown empty. 4 ¾ x 4". Very good.

150/250

35. **Cannon Ball Vase.** New York: Martinka & Co., ca. 1900. A small hare or quantity of objects vanish from a box, only to reappear in a nickel plated vase in which, only moments before, a solid cannon ball was placed. Wooden cannon ball, vase with mechanical finial and filigree-like ornament at rim. Ball diameter 5 ¾". Height of vase 15 ½". Minor wear to finish of ball, tiny dent to vase. Rare.

5,000/7,000

A classic conjuring prop, rarely encountered, and perhaps one of the finest items Martinka offered. This, the large version, commanded the high price of \$10 in the 1898 Martinka catalog.

36. **Ultra Card Box.** New Haven: Petrie and Lewis (P&L), ca. 1935. Silver box approximating the look of a cigarette case allows the vanish, production, or change of objects that fit inside. 3 x 4". Instructions. Very good.

150/250

37. **Card in Candle.** Circa 1930. A chosen card appears in the flame of a candle resting in a nickel plated holder. Height 15 ½".

150/250

38. **Vanishing Candle.** Brema, ca. 1920s. A lighted candle covered with a silk handkerchief is carried some distance from the candlestick and vanishes. Height 10 ½". Some paint chipping to gimmick.

100/200



39



40



41



42

39. **Fifth Dimension Card Frame.** Circa 1940. A chosen card is torn to pieces, then reappears in restored condition – one piece at a time - inside a handsome metal frame. An early version of the now-classic Himber trick. Heavy brass construction. 6 ½ x 5".

250/350

40. **Presto Card Frame.** American, mid-twentieth century. Handsome inlaid wooden frame on pedestal base allowing for the sudden appearance of a spectator's chosen card. Height 7 ½". Very good.

200/300

41. **Card Ladle.** Circa 1880. Long-handled toleware ladle secretly switches, vanishes, or produces cards or billets placed inside. A large and early example, 22 ½" long. Paint chipped as expected.

400/600

42. **Giant Mechanical Rising Cards.** London: Jon Martin, ca. 1950. Finely made mechanical faux pack of jumbo Bicycle cards; cards chosen by the audience rise from the pack. Mechanical device finely crafted from Dural aluminum by Martin, with winding key, tension plate, and original shipping box. Hallmarked. Good working condition, with rubber wheels in need of revitalization.

1,500/2,500

Martin, the "master magical mechanic," is acknowledged as one of the best craftsmen in magic. His items, each made to order, were used by most top professional acts in Europe and abroad in the mid-twentieth century, including Frakson, Cardini, De Biere, Lyle and their contemporaries.



43



44



45



46

43. **Jumbo Rising Cards.** German, ca. 1940s. Key-wound clockwork-driven stand with glass front causes a selected card to mysteriously rise from the deck as the magician stands some distance away. Height 13 ½". Mechanism in base working, but needs re-threading. With key.

500/700

44. **Jumbo Albeniece Card Rise.** Circa 1940. Jumbo cards are placed in a chromed houlette suspended from ribbons. As the holder swings gently back and forth, the selected cards rise from the pack. 6 x 2 x 7". A handsome example.

200/300

45. **Alcham Card Rise.** England: Burtini, ca. 1950. Any chosen cards rise from the Bakelite box in the magician's hand. The pack and box can be examined before and after the trick. Locking mechanism. Trimmed in chrome-plated metal. 5 ¼" high. Uncommon.

200/300

46. **Card Rise Houlette.** Circa 1890. Chosen cards rise from the pack isolated in a glass houlette atop a black wooden wand. Early model, with gimmicked pack of Steamboats. 14 ¾" long. Finish worn; good working condition.

200/300



47

47. **Card Star.** Circa 1900. Selected cards appear on the points of a nickel plated star. Victorian base in the style of Martinka. Small tabletop model, 17 ¼" high. Base possibly a later addition.

800/1,200



48. **Card Star.** Bridgeport: Sherms, ca. 1935. Nickel-plated star on Art Deco-style base. Five selected cards appear on the points of the star on command. 24" high.

500/750

49. **Card Tripod.** British [?], ca. 1910. Attractive nickel-plated stand allows the magician to transform one card or billet for another by merely covering the platter momentarily. 4 x 9". A tall model, with unusual design.

400/600

50. **Change Bag.** Circa 1920. Handsome example of this classic magician's prop. Objects appear, change, or vanish inside the bag. Metal rim with turned wooden handle and red velvet bag. Large example; 20" long. Very good.

200/300

51. **Copper Chick Pan.** San Francisco: Magic Wand, ca. 1945. Small empty copper pan is covered, and when uncovered a moment later, a live baby chicken (or any other small object) has appeared inside. Hallmarked. Very good.

100/200

52. **Chinese Sticks.** Oklahoma: Haenchen, ca. 1950. Gilt-tipped sticks with tassel-tipped cords that retract in sympathy to each other, even though they are not connected. Hallmarked "Haenchen" at tips. 14" long. Minor wear to finish.

100/200





53. **Clown Magician Musical Automaton.** Paris: Leopold Lambert, 1900s. As a concealed music box plays, the magician, nodding his head and sticking out his tongue, waves his wand, and conjures four different items on the table top: a dove, three baubles, a rabbit, and a die. Cloth-covered wand and metal cup, the face painted with a dragonfly motif. Two-color mohair wig. Original costume showing wear, but good condition overall. 25" tall, inclusive of wooden base (12 x 9 x 4 ½"). Recreated Lambert key. Paint and fabric a bit worn.

8,000/12,000





54

54. Magician Decapitation Trick Musical Automaton. Germany: Zdenka, contemporary. Musical automaton of a female magician standing in a cabinet beside a vine of roses. Waving a fan in front of herself, the magician's head vanishes and reappears in black die, but a moment later is restored to its original position, as music plays and the crescent moon rotates atop the vine. Height 16". Base 11 x 8". Working. From the collection of Dr. Robert Albo. With COA/warranty paperwork.

2,000/3,000

55. The Crystal Ladder. Coin Ladder. New York: Martinka & Co., ca. 1905. Two rods support a small canopy atop a velvet-covered rolling platform. Suspended from the canopy are a number of glass frames attached together chain, forming a zig-zag or ladder. Coins produced by magic are placed in a hat on top of the stand and on command, they are seen and heard to drop from frame to frame until they reach the last one, and fall into another hat underneath the lowest frame. 68 1/2" high, with cast eagles atop each rod. Good working condition. Rare.

8,000/12,000



55



56



59



60



57



58



61

56. **Coffee, Milk and Sugar.** Handsome nickel-plated coffee service allows the magician to produce hot coffee, sugar, and cream after each vessel is shown empty. Height of coffee pot 6 1/8". Each vessel marked "WS" on base. Minor dents; very good.
700/900

57. **Coin Casket.** New York: Martinka & Co. [?], ca. 1880. Handsome plush-covered casket vanishes half dollar coins one at a time as the lid is opened and closed. 3 x 3 x 3 1/2". Gold plated ornaments. Button at rear. Wear to fabric as expected; very good.
800/1,200

58. **"Melting Pot" Coin Vase.** European, ca. 1900. Turned boxwood vase from which a coin vanishes, then reappears. Spring-loaded plungers. 5 1/2" tall. Paint rubbed, else very good.
200/300

59. **Coin Wand.** American, ca. 1920s. Fine nickel-plated mechanical wand at the tip of which a 1917 Walking Liberty half dollar appears or disappears. Closed tip. 16" long (exclusive of coin). Minor tarnishing.
200/300

60. **Silk Wand.** Circa 1930s. Wand with nickel-plated ends and black metal body aids in the vanish of a silk handkerchief from a paper cone. Length 17". Scratched, but otherwise fine.
150/250

61. **Mysterious Glass Jar and Flying Coins (Jumbo).** Chicago: A. Roterberg & Co. [?], ca. 1910. Five coins vanish and visibly reappear inside an empty glass jar, sealed with a glass stopper. With gimmick. 11 1/2" high. Uncommon in this size.
250/350



62



63



64



65

62. **Mysterious Glass Jar and Flying Coins—Jumbo Mechanical Model.** Paul Lembo, ca. 2000s. A quantity of coins vanish and magically reappear in a large glass vase with glass topper. Pneumatic mechanism allows for a production of coins at three separate intervals. With a quantity of Abbott's tokens. Height 15". Fine. Vintage jar with modern mechanism by Lembo.

400/600

63. **Small Coffee Vase.** German, ca. 1910. Cotton in the plated tin vase is set ablaze. The vase is covered, then opened again, and the cotton has changed in to hot coffee. 8 ¼" high. Gimmick a tight fit.

100/200

64. **Coffee Vase.** German, ca. 1930. Cotton in the brightly plated metal vase is set ablaze. The vase is covered, then opened again, and the cotton has changed in to hot coffee. 8 ¾" high. Elaborate finial.

150/200

65. **Coffee Vase.** London: Bland [?], ca. 1890. Cotton in the plated tin vase is set ablaze. The vase is covered, then opened again, and the cotton has changed in to hot coffee. 13" high, with later paper cover. Minor wear.

200/300

66. **Silver Confetti Cup.** Circa 1920. Water poured in to a silver chalice resting on a silver tray changes to confetti when thrown in the air. Tray 10 ¼ x 8". Heavy plated props finely made; a "deluxe" example of a standard magic prop.

250/350

67. Conklin, Jerry. **Jerry Conklin's Multiplying Billiard Balls.** Circa 1949. Set of three 1 ½" multiplying billiard balls with shell for the classic manipulative magic trick. With the performer's original well-worn cardboard carrying case.

50/150



66



67



68



72



69



73

68. **Cords of Cairo.** New Haven: Petrie & Lewis (P&L), ca. 1935. Cords running through two separate wooden pillars act in sympathy; when one is pulled, the other retracts, and vice versa - even after a visible cord connecting the two is cut. With cloth-covered stand. Pillars 13" long. Very good. Scarce.

500/750

69. **Traditional Brass Cups.** Circa 1910. Heavy set of three spun brass cups for the traditional Cups and Balls trick. 3 5/8" high, mouths 2 3/4" diameter. Worn from use; good.

250/350



70

70. **P&L Copper Cups.** New Haven: Petrie & Lewis, ca. 1939. Set of three copper cups for the "world's oldest" deception. 3 3/8" high, 2 3/4" diameter. Original box and instructions. Hallmarked. Very good.

200/300

71. **"Silver Bullet" Silver Cups and Balls.** San Francisco: House of Magic, ca. 2010. Three Paul Fox-type .925 silver cups with two bead design and "foo" loading device. Original box and cloth bag. Near fine.

300/500



71

72. **Copper Paul Fox Cups.** Phoenix: Danny Dew, ca. 1970. Set of three spun copper cups designed by Fox, and manufactured and sold by Danny Dew. Mouths 2 3/4" diameter. Good.

400/600

73. **Johnson Products Cups and Balls.** Arcadia, California: Johnson Products, ca. 2000. Three CNC-machined brass cups for the classic conjuring trick. Hallmarked. With four 1" Mike Rogers miniature baseballs. Very good.

200/300



74



77



75



78



76



79

74. **Charlie Miller Cups.** Chicago: Magic Inc., 1970s. Three heavy cups made after Ross Bertram's design, spun from copper. Tarnished at rims.

200/300

75. **Large Stainless Steel Cups.** Holland: Auke Van Dokkum, ca. 2000. Three finely made, large and heavy stainless steel cups. Three-bead design, with original carrying bag. Mouths 3 1/4", height 3 1/2". Very good.

500/700

76. **Cups and Balls.** Roterberg or Martinka [?], ca. 1910. Set of three nickel plated cups for the famous and popular sleight-of-hand feat. Deep saddles. Height 3 1/8", mouths 2 11/16". Light tarnishing and abrasions.

200/300

77. **Indian Cups and Balls.** Bombay: D.A. Tayade, ca. 1970. Turned wooden cups for the Indian version of the classic Cups and Balls trick. Green, brown, and orange hand painted finish. With matching hand-painted wand (14") and set of balls.

250/350

78. **Marlin Cups.** Washington, D.C.: Collectors' Workshop, 1995. Turned black walnut cordial-type cups. Three borrowed quarters pass one by one from one cup to the other. Height 4 1/4". Slightest nicks at lip. Drawstring bag, instructions included.

150/250

79. **Don Alan 50th Anniversary Chop Cup.** Limited-edition copper cup by Rings N Things II, for the classic routine popularized by Don Alan. Anniversary engraving around the lip. 3" tall. With two white crocheted balls, original drawstring bag. One of 50 examples, with limitation paperwork and booklet.

250/350



80



85



81



82



83



84

80. **Chop Cup.** Hollywood: Exacto Magic, ca. 1950. Bamboo cup, being the original one-cup and ball prop manufactured by Al Wheatley, inventor of this popular close-up trick. 4" tall, 2 3/4" diameter. Instructions. Light stress crack at one side as often encountered; good.

150/250

81. Del Ray (Raymond Petrosky). **Del Ray Card Finding Bird, and Signed Photo.** Three pieces, including an electronic toucan figure owned and used by Ray in his close-up act. In the effect, the bird chirped and bobbed on the perch, eventually finding a chosen card. Included with the lot is a batter-charging accessory owned by Del Ray, and a vintage 8 x 10" signed photo, taken by Redmond (Youngstown, OH), of Del performing a card trick, with a personalized inscription to "Don." Bird figure lacks stand and base, and has not been tested. Height 8". Photo backed on scrapbooking, wavy and creased.

500/700

82. **Alphabet Block Die Box.** English, ca. 1925. Wooden alphabet block vanishes from the hardwood box, reappearing in a borrowed hat previously shown empty. Unusual double door in one compartment of box. 3 1/2" die, shell shows minor wear. Handsome example.

250/350

83. **Sliding Die Box.** Circa 1920. Hardwood box from which a wooden die vanishes, then reappears elsewhere. With collapsible cloth die and clever solid/shell die. Inlaid with ebony fretwork. 10 x 5 x 6". A handsome example.

250/350

84. **Die Box and Chimney.** Circa 1910s. Sturdy wooden box with brass hardware. A black wooden die vanishes from the box and reappears in a wooden chimney some distance away, after being shown empty just a moment before. Box 8 x 5 3/4 x 4". Very good; scattered wear to finish of chimney, newer felt base.

400/600

85. **Die to Flower Tray.** Circa 1880. Metal 2" die is placed on a round toleware tray, where it visibly transforms into a bouquet of flowers, or any other small object. Finely hand painted with a floral pattern. Tray 8 1/2" diameter.

400/600



86



87



88



90



89



91

86. **Divination Bottle.** German, ca. 1920. The performer knows which of five colored rods is placed in the neck of a wooden bottle. Hardwood bottle 4 ¼" high. Paint rubbed.

100/200

87. **Divination Boxes.** Circa 1920. The mind reader discerns the order of four numbered blocks locked in two small nesting hardwood boxes. Finely made set with inlaid hardwood pattern in lids. Original key. Outer box 7 ¼ x 3 ¼ x 2".

600/800

88. **Dove Pan.** Circa 1890. Handsome early example of this classic magician's prop. Live doves or other objects appear in the pan when the lid is clamped on, then removed. Unusual mechanical gimmick in lid. Brass and tin, with ball/claw feet. 6 ¾ x 7 ½".

250/350

89. **Dove Pan-Jumbo.** Circa 1950s. A large aluminum dish with detachable wooden handle is first shown empty, then produces a live dove or other livestock. Diam. 15". Very good.

200/300

90. Downs, T. Nelson. **Devil Sticks Owned by T. Nelson Downs.** American, early twentieth century. Wooden sticks painted black with faux gilt Chinese characters, tied with twine. Length 8 ⅞". Owned by Downs. Acquired by the consignor from the Egyptian Hall Museum, to which it was donated by C.R. Tracy. With the original museum ID tag.

500/700

91. **Drawer Box.** Empty box is closed, and when re-opened, is filled to the brim with livestock or other items. Hand painted with Japanese-type dragons and butterflies. 11 ¾" long.

150/250



92



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92. **Drumhead Tube.** Circa 1930s. A ribbed metal tube is shown empty and capped with tissue paper—instantly, the magician produces silks and handkerchiefs. Length 6 ¼". With a double load.

150/250

93. **Expanding Ball.** Florida: Paul Lembo, ca. 2004. A small ball placed in a decorated wooden box visibly expands to 10 times its original size, then rolls out of the cabinet. 16 ¾" high. One of six units manufactured. Numbered and hallmarked. Working. Very good.

1,000/1,500

94. **Flag Staff Production.** Chicago: A. Roterberg, ca. 1910. Telescoping brass staff produced by magician with attached handkerchiefs or flags (not included). to 13 ¼" (closed). Uncommon with this hallmark.

200/300

95. **Flag Vase.** Westville: Mysto Magic, ca. 1910. Water is poured in to the nickel-plated vase. The performer reaches inside and produces dry flags from the interior. 14" high. With a large silk American flag (tattered). Diamond Mysto Hallmark. Rare.

400/600

96. **Snuff Vase.** European, ca. 1890. Nickel-plated vase mysteriously changes one item for another or causes items to vanish. Height 7". Scattered dents and scratches; very good overall.

400/600

97. **Floating Cuckoo Clock.** Las Vegas: Losander, ca. 2000. A wooden black forest-type cuckoo clock levitates, floats, and seems to fly behind, in front of, or around a heavy black fowlard. Modeled on the Tommy Wonder/Losander Floating Sphere. With original packing case. The only such prop manufactured by Losander, originally for Paul Kozak. Near fine.

800/1,200



98



99



98. **Fly-To Cage.** Paris: A. Mayette [?], ca. 1940. Nickel-plated cage vanishes from a box and reappears in a nickel-plated stand, or vice-versa. Cage 4 x 4 x 4", stand 9" high. Very good.

400/600

99. **Fly-to Cage.** Kansas City: Donald Holmes, ca. 1930. A metal cage vanishes from a pedestal-like stand, reappearing in decorated box that was, moment before, shown empty. Stand 11" high. Instructions. Outfit decorated in the Okito style by Norm Nielsen.

700/900

100. **Fu Manchu (David Bamberg). Silk Chinese Robe Owned and Worn by Fu Manchu.** Nineteenth century silk robe/kimono with multi-color butterfly and floral decoration on a pink ground. Scattered tears, fraying, and stains, a few mended and patched. Width 64". Height 51". With a LOA and modern printing of a photo depicting Bamberg wearing in the robe, smiling as he performs a card trick. Provenance: David Bamberg; Hugo Puiggari; Martin Pacheco; Jim Rawlins.

7,000/9,000



100



101



102



103



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106

101. Fu Manchu (David Bamberg). **Fu Manchu's Rose Mirror.** Mexico City [?], ca. 1950. Modeled after an effect of J.N. Hofzinsner. The image of a rose appears on a mirror, and the image slowly, visibly, and gradually changes color from red to white. Square mirror mounted on nickel-plated handle. 20 x 8 ¾ x 1 ¼".

1,000/1,500

102. **Giant Brass Flag Vase.** European, ca. 1890. Liquid poured in the vase changes to a massive quantity of dry flags, paper flowers, or even livestock. Extra-large and handsome example, 14" high. Minor scuffs and wear, but overall very good condition.

500/750

103. **Ultra Four Ace Stand.** New Haven: Petrie and Lewis (P&L), ca. 1940. Specially constructed stand makes possible the popular four-ace trick. Painted brass with chrome upright. Claw feet. 13 x 12 ½". Hallmarked. Near fine.

300/500

104. **Glass Penetration.** Circa 1945. A piece of glass held in a wooden frame is pierced by a rod or pen, yet is shown unbroken a moment later. Finely made of mahogany, with brass hardware. 12 x 10".

100/200

105. **Warlock-Style Glass Penetration.** Circa 1940. A square pane of glass placed in a wooden frame resembling a window, yet silks or a knitting needle penetrate the glass, which is later removed and shown unbroken. 14 x 14". One door loose.

200/400

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

200/300



107



108

107. **Gobi Bowl.** Chicago: Theo Bamberg (for Joe Berg), ca. 1947. Exquisitely decorated wooden box and lid allows the performer to transform the confetti scooped in to a copper bowl to crystal clear water. Two bowls, fakes, and box. 9 x 9 x 5". One bowl cracked.

500/750

108. **Guinea Pig Box.** Glendale: Loyd, ca. 1950. Hardwood cage holds a live guinea pig. The animal is removed from the cage and torn to pieces (or eaten), but the real animal is unharmed. 11 x 9 x 8 1/2". Instructions. Finish worn, else good.

250/350

109. Gwynne, Jack. **Jack Gwynne's Chinese Robe.** 1930s. Handsome robe trimmed in silk and decorated with hundreds of tiny mirrors, having a large dragon form embroidered on the front, surrounded by floral and bird designs, including the turned-back sleeves. Owned and used by magician Jack Gwynne in his vaudeville and nightclub performances, and accompanied by a vintage photo (9 x 6") of Gwynne donning the robe in the prime of his career. Significantly worn and tattered from regular professional use. Photo by Maurice Seymour, trimmed to central image, dated 1937 on verso.

800/1,200



109

110

110. [Gwynne, Jack] **Buddy Gwynne Bellboy Costume.** 1930s. Theatrical bellhop costume worn by Gwynne's son and assistant Virden "Buddy" Gwynne, consisting of striped cotton trousers and suspenders (the latter of later manufacture) and bright red woolen jacket with brass studs, tassels, and fancy cuffs. Accompanied by a pair of vintage photographs, one signed by Jack, that depict the costume in use.

400/600



111

111. **The Hand of Cleopatra.** London: Ace Place/Ken Brooke, ca. 1980. A spectator thinks of one of six objects placed at six points around a small pyramid. A hand balanced atop the pyramid spins, stopping on the thought-of item. Hand 2 3/4" long.

200/300



112



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112. **Handkerchief Burning Globe.** Circa 1915. Nickel-plated vase exchanges one object for another, or transforms burning cotton into silk handkerchiefs. 8" high. Very minor tarnishing.
400/600

113. **Handkerchiefs and Soup Plate.** Circa 1910. Gimmicked china plate facilitates the reproduction of handkerchiefs that vanish from between the magician's hands; they reappear underneath the overturned plate. Diameter 9". Finish rubbed.
100/200

114. **Handkerchief Pedestal.** Ca. 1920. Nickel plated pedestal secretly delivers a handkerchief in to a glass tumbler resting on it. 10" high. With tumbler.
150/250

115. **Handkerchief Pedestal.** New Haven: Mysto Magic, ca. 1910. Handsome nickel-plated pedestal allows the magician to vanish or produce silk handkerchiefs from a tube or glass resting on it. 15" high. Mysto diamond hallmark. Very good. Rare.
500/750

116. **Handkerchief Pedestal.** Circa 1900. Ornate metal pedestal loads a handkerchief in to a glass resting atop it. Nickel plated ornamental base, thread operation, finely turned wooden top. 16" high.
400/600

117. **Okito Handkerchief Tray.** New York or Holland: Okito (Theo Bamberg), ca. 1930s. Mechanical tray allows a dry silk handkerchief to be produced from within a glass full of milk or wine. With well-made Okito glass. 12 ¼ x 8 ½". Re-painted in the Okito style by Norm Nielsen. Minor wear to finish.
400/600

Okito's design for this piece of apparatus was published in Okito on Magic (Chicago, 1952).

118. **Haunted Chimneys.** Cincinnati: Silk King Studios, ca. 1950. Two empty tubes are nested, then a production of silk handkerchiefs is made from within. Gold and silver crackle finish, 6 ½" high. Very good.
100/200



119. Henning, Doug. **Doug Henning Water Fountain Levitation Jumpsuit**. Hollywood: Zazz Designs, 1980s. A bright blue full-body zippered waterproof jumpsuit with multi-color embroidered decoration and rhinestones on the back and chest. Collar label bears Henning's name in ink. With a color reproduction photo of Henning in the costume as he performs the Water Fountain Levitation. Scattered stains and discoloration, small tear at knee.

1,500/2,500



120. Henning, Doug. **Doug Henning's Khyber Cobra**. Collectors' Workshop, ca. 1987. Automaton snake rises from a basket—first with an incorrect card in its mouth, then, after several more cards fly out as the snake searches for the right one, reappears with the correct card. Finally, the snake peeks out once more for applause. Complete with padded ATA case, playing cards (including a packet of three prepared cards labeled as Doug Henning's), hand mirror, and Yamaha recorder. Owned by Doug Henning. Provenance: WMS Sorcerer's Attic Auction, Jan. 16, 2001, Lot 6. With the consignor's sales receipt from the auction, identifying the owner as Debbie Henning.

2,500/3,500



121



122



123



124



125

121. **Himber Ring.** New York: Richard Himber, ca. 1960. Finger rings borrowed from members of the audience link together in a chain. Onyx-like stone in a 14-karat gold setting. Very good condition.

300/500

122. Hugard, Jean. **Jean Hugard's Linking Ring.** A single 12" linking ring, mounted to wooden board, used extensively by Hugard, made in Australia and used by him as a performer for over 30 years, between 1907–40. Accompanied by a notecard signed by Hugard stating the item's provenance, laminated and mounted to a TLS from Hugard to Thomas C. Worthington. Expected wear from professional use. Ex-Egyptian Hall/David Price. Egyptian Hall Museum Auction and Sale, 2000, Lot 91.

250/350

123. **Improbability.** Chicago: National Magic Co., 1940. A glass tube runs through a hole in a wooden frame. A jumbo King of Spades with a corresponding hole is pushed through the tube. When the frame is opened, the tube is threaded through the unharmed card. Finely made frame and easel 13" high. Very good.

200/300

124. **Ink Ladle.** Circa 1910. Handsome plated ladle turns clear water in to black, murky ink on command. Art Deco design with teardrop-shaped handle. 13" long. Minor wear to plating.

500/750

125. **Ink to Goldfish.** Circa 1920. Ink in a large clear glass vase visibly changes to water with live, swimming goldfish in it. Mechanical gimmick in nickel-plated base; hand-blown double-walled vase. A large example, 11 3/4" high.

600/800



This Bran and Coffee set was sold to my father Jim Willard by Harry Kellar many years ago. We both used it in our shows. I now want it to rest in the Egyptian Hall Museum in Nashville, Tennessee.

Harry F. Willard
Harry F. Willard

126



127



128



129

KELLAR TO WILLARD

126. Kellar, Harry. **Harry Kellar's Coffee and Milk Trick**. Circa 1900. Bran or confetti is scooped into two nickel-plated cups and lids are clamped on. When removing the lids a moment later, one cup is full of hot coffee and the other is full of milk. Height 6". Considerably tarnished and worn from professional use. With a letter of provenance signed by Harry Willard, aka Willard the Wizard, stating that the props were purchased from Harry Kellar by his father, Jim Willard, and that they were used in his own show, as well.

3,000/5,000

This historic set of Kellar's famous Coffee and Milk trick was displayed for years at the Egyptian Hall of Nashville, Tennessee. After the effect was popularized in Kellar's show - which toured America for nearly two decades - the apparatus became a standard of nearly all magic catalogs of the era and beyond. So popular was the effect that small versions of the props were included with many early Mysto Magic Sets. This is, then, a set owned and used by the magician who popularized the trick. And yet, two generations of the Willard family of magicians, considered by many as the greatest conjurers the South ever produced, also used the apparatus.

127. **Mandarin Transformation**. St. Louis: Rings 'N Things, ca. 1983. Two finely crafted brass canisters and one matching vase make possible a transposition between an orange, handful of rice, and stack of yellow and green checkers. Gimmick checkers individually spun from metal. Canisters 14" high, checkers 4" diameter. Minor paint wear; very good. One of 30 sets manufactured.

1,000/1,500

128. **Mirror Vase**. Circa 1930. Crystal vase with finial-topped lid allows for the vanish, appearance, or transformation of objects inside it. 11" tall. Fine.

150/250

129. **Millet Vase**. European, fourth quarter nineteenth century. Small boxwood vase causes seeds placed inside to vanish, then reappear. Double plunger gimmick. Finely turned. 3 1/2" high. Hairline crack to base.

250/350



130



131



132



133



134

130. Silent Mora (Louis McCord). **“Silent” Mora Chinese Sticks**. Boston, 1956. Cords running through each bamboo stick react in sympathy to each other—as one end is pulled, the other retracts, and vice versa, even though the cords are not connected. Hand-made and decorated by Mora, both signed, dated (June 4/5, 1956), and inscribed with proverbs. Length 12". Very good.

500/700

131. Silent Mora (Louis McCord). **Foulard Used by Silent Mora**. A multi-colored foulard with red and yellow fringe, having floral, domed temples, and pattern designs, used by Mora “for many years,” according to the accompanying unsigned note of provenance. 36" square. Well-preserved with minor frays. Accompanied by a Mora business card. Sales History: Martinka & Co., May 2010.

150/250

132. **Morison Pill Box**. Circa 1980. A ball, removed from a vase, reappears inside. Unlike other versions, the ball that reappears is a complete sphere. 1 ¾" ball. Hardwood vase. Good working condition.

300/500

133. **Mutilated Parasol**. European, ca. 1930s. The cover of a wooden-handled parasol disappears, replaced by multi-color silk handkerchiefs at the tip of the frame. Includes cover, nickel-plated tube, and parasol. A well-made example of this classic trick. Tube length 19 ½". Lacks one plain silk square, easily replaced.

250/350

134. **Wandering Mummies**. Munich: Zauberkzentrale, ca. 1992. Handsome golden sarcophagus travels invisibly from one casket to another. Caskets 5 x 2 x 2", cast resin painted bronze and gold. Original carrying case. Instructions. Very good. Uncommon.

500/700



135. Neff, Bill. **Neff Magic / Spook Show Assistant's Devil Costume.** American, ca. 1950s. Two-piece stage-worn costume consisting of a headpiece in the form of devil horns, and a red bodysuit decorated with rhinestones, retaining the original garment tag. Accompanied by a LOA which reproduces a photo of an assistant in the costume.

500/700

136. **Nest of Boxes.** New Haven: Petrie & Lewis (P&L), ca. 1940. Set of five nesting cardboard boxes, covered with patterned paper. A vanished coin appears inside the smallest of the boxes, which are nested and bound shut. The largest 3 x 3 x 1 3/4". Paper rubbed, else very good. Rare.

400/600

137. **Nest of Boxes.** European, ca. 1950. A borrowed watch or ring vanishes, then reappears in the smallest of five nested boxes wrapped in paper. Clever table-load with simple elevator gimmick. Wooden boxes covered with patterned paper. Table height 31 1/2".

500/750

138. Nicola, Will (William Mozart Nicol). **Nicola's Comedy Elephant Gun.** Circa 1928. Wooden and metal prop gun used by Nicola for his vanish of an elephant in his globe-trotting illusion show. When the trigger is pulled, a bell rings. 48" long. Minor wear visible. With an engraved brass plaque attached by Leola LaWain that outlines the provenance of the gun.

400/600

139. Nicola, Will (William Mozart Nicol). **The Great Nicola's Carved Wand.** Early twentieth century hand-carved and painted wooden wand with floral designs. Length approx. 18". Owned by The Great Nicola. In a shadowbox display with a matted original bust photograph of the magician, overall 24 1/2 x 19". Acquired by the consignor from Allan La Wain, grandson of Jack and Leola of La Wain's House of Magic, along with other items formerly owned by Nicola. With a copy of the accompanying letter of provenance by La Wain.

600/800



140



142



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140. Nicola, Will (William Mozart Nicol). **Painted Finial from Nicola's De Kolta Chair.** Antique turned wooden finial painted in red and yellow, said to have belonged to the Nicola as an element on his De Kolta Chair. Length 6 ½". Provenance: La Wain's House of Magic.

200/300

141. **Passe Passe Ball Vases.** Nuremberg: Carl Quhel, 1900s. Lids of two turned wooden vases are lifted show solid red and blue balls. The lids are replaced and lifted again to reveal the spheres have changed places. 6" tall. Paint chipped. Attractive set.

500/750

142. **Passe Passe Bottles.** New Haven: Petrie and Lewis (P&L), ca. 1940. A bottle and tumbler, each covered by a separate metal tube, transpose locations repeatedly on command. Large set, "royal" labels. Two bottles (one with liquid load), two tubes. Largest tube 12" high. Very good.

150/250

143. **Passe Passe Bottles.** European, ca. 1885. A bottle and glass magically transpose under two turned brass covers. Height of covers 11 ¼". Finish worn, else good.

200/300

144. **Passe Passe Dice.** Circa 1910s. A pair of hand-painted metal tubes with matching black dice for the classic transposition effect. Tube height 6 ½". Expected age-consistent paint loss.

250/350

145. **Passe Passe Silks.** New York: Hornmann Magic Co. [?], ca. 1928. A silk placed in a metal cylinder resting in a short metal stand travels invisibly to a second, matching cylinder, and back again, at will. Copper stands, 13" high. One ring separated on stand, else very good. Uncommon.

300/500



146. **Pillar of the Magi/Pillar of Mercury.** Los Angeles: John Gaughan and Associates, ca. 1988. Gaughan's improved model of this classic effect advertised by Bland, Maurer, and Martinka. Three cards are chosen and returned to the pack, which is placed in hardwood box atop which rests a brass eagle figure. The first two cards rise mysteriously from the pack in the base. The final selection is caught in the beak of the bird when the pack suddenly cascades from the box into the air; the bird catches the last card in its mouth as the balance of the deck falls to the ground. Fine hardwood veneers with internal card fountains and rising mechanism; original vintage hardware incorporated in to the design. Height 27 ½". Very good working condition. One of four manufactured by Gaughan, and the only to incorporate the extra rising card features.

5,000/7,000



147



150



148



151



149



152

147. **Prediction Chest.** Oklahoma: Haenchen, ca. 1960. A prediction is locked in a hardwood chest. This written prophecy is proven correct when later unlocked and read aloud. Mechanical chest, original lock and key. Instructions. 4 x 3 x 3 ¼".

100/200

150. Raymond (Raymond Saunders). **Assistant's Chinese Hat from the Raymond Illusion Show.** Circa 1920. Black fabric skull cap with red fabric ball at its peak. Used by an assistant in Raymond's globe-trotting illusion show. 8" diameter. With an attached note of provenance.

100/200

148. **World's Greatest Prediction Chest.** Columbus: Bob Mason/Arturo, 1972. Handsomely crafted hardwood chest locked in a clear plexiglass box contains a prediction of a forthcoming newspaper headline. Exceedingly bold and ingenious method allows the prediction to be loaded in full view of the audience. Includes key box, prediction chest, Plexiglass box, locks, and keys. The larger wooden box 8 x 6 x 6". Minor wear to components, but very good overall. Rare.

800/1,200

151. The Great Raymond (Maurice F. Raymond). **The Great Raymond's Aviator Sunglasses.** Circa 1930s. Pair of yellow-tinted wire-rimmed sunglasses, with hinged center, in original fabric-lined hard-shell case. Age-consistent tarnish. Very good. Obtained from the magician's estate.

250/350

149. **Production Cabinet.** Circa 1920. Hardwood cabinet is shown empty by opening the front door and lid, then the front door is closed, and a production of handkerchiefs is made from within. 6 x 5 ½ x 6 ¼".

150/250

152. Raymond, Litzka. **Litzka Raymond's Canary Cap.** Yellow silk and feather-covered skull cap with glass eyes in the form of a canary's head, worn and used by Litzka Raymond as part of the show of her husband, The Great Raymond. Silk considerably tattered. Sales history: Butterfield & Butterfield, November 1999.

150/250



153



154



156



155

153. **Rice and Orange Trick.** Boston: C. Milton Chase, ca. 1900. A triple transposition trick, in which an orange and a quantity of rice change places from inside a nickel-plated vase to the top of a borrowed hat covered by one of two metal cones. The vase hallmarked with Chase's signature, the cones in their original period padded packing box, the end bearing a paper label. Rice Vase 12" high; finial possibly replaced. Good overall.

1,200/1,800

154. **Rice Vase.** Bombay: D.A. Tayade, ca. 1975. Elaborately hand-painted wooden vase transforms grains of rice into an orange or other solid object. Turned wood, interior flocked in purple. 14" high. Near fine.

300/500

155. **Ring in Gumball Machine.** McAllen: Collectors' Workshop, ca. 2004. A borrowed ring transforms in to a US Quarter. The coin is used in a vending machine, and when the capsule is dispensed, inside is discovered the borrowed ring. Instructions. With ATA road case.

1,200/1,800

156. **Sacred Candle of India.** Glendale: Loyd, ca. 1940s. A candle resting in a red and green stand is covered with a chrome tube. The candle is removed and vanished in a sheet of newspaper, then appears in the stand. Clever mechanical method, base unscrews for re-setting. Height 10". Light paint chipping; candle not supplied.

150/250



157



159



158

157. Sanders, Fetaque. **Fetaque Sanders' Vanishing Head.** Circa 1950. Wooden box placed on the head of an audience volunteer causes the spectator's head to vanish. When the front doors are opened, the boy's head is gone; only the black interior of the box is visible. 10 x 9 x 13". Paint worn, velvet lacking. Together with an inscribed and signed photograph of Sanders. Ex-Egyptian Hall, Nashville.

400/600

Sanders (1915 - 1992) was one of America's most prominent African American magicians. A native of Nashville, he considered his first "break" in showbiz a stint at the Chicago World's Fair of 1933/34. Later, he toured with the USO in WWII (alongside Pearl Bailey), performed on Broadway, and ultimately became a fixture on the school assembly circuit, appearing annually before thousands of children with his magic show, primarily in African American schools. The Vanishing Head was a feature of those school shows, prominently advertised on Sanders' posters and handbills.

158. **Saw Through an Arm.** Ardmore, PA: Massey, ca. 1948. A spectator's arm is locked in a gruesome-looking wooden and brass stock. A small hand saw is now pushed down through the volunteer's arm, sawing through a slat of wood next to it, but without harming the flesh. 22 x 22". Clever mechanical method. Rare.

2,000/3,000

The most elaborate and likely rarest of Massey's ingenious props, this effect retailed for \$100 when released in 1948. According to advertising of the time, "This effect has the chilling, grating sound of the saw cutting through wood WHILE IT GOES THROUGH THE LADY'S ARM AT THE SAME TIME! ... With the arm in position, the performer comes down very gently upon the flesh of the occupant in order that the sharpness of the teeth may be convincingly felt. THE TEETH ARE ACTUALLY FELT and the lady usually gives a quite definite admission to that effect."

159. **Shrunken Head Illusion.** Colon: Abbott's Magic Novelty Co., ca. 1940s. Following an extensive sideshow-style monologue, the performer reveals the shrunken head of an assistant or a skull within the lighted cabinet. Stenciled images of a jungle and boiling cauldron to door and cabinet. Electric component working. 16 x 10 x 11 1/2". Light surface chipping. Uncommon.

400/600



160



161



162



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163



165



164

160. **Silk in Lightbulb.** Circa 1970. A brightly lit lamp suddenly goes out, and when the shade is removed, a previously vanished handkerchief is discovered inside the lamp's bulb. Aluminum and wooden construction; unusual mechanism. 15" high, inclusive of shade. Said to be one of two units manufactured.

400/600

161. **Silk Vanishing Pistol.** Circa 1920. Antique faux revolver outfitted with funnel-like apparatus which, when fired, causes objects placed inside to vanish. 16" long. Good.

250/350

162. **Silk Vanishing Gun.** Circa 1910. Long-barreled faux pistol vanishes a handkerchief loaded inside when the trigger is pulled. Finely made. 19" long. With fitted cloth case. Unusual design.

500/750

163. **Ultra Silk Vanishing Wand.** New Haven: Petrie and Lewis (P&L), ca. 1935. A silk handkerchief laid in a paper cone vanishes without a trace when the cone is torn to pieces. Hallmarked. Length 16". Paint worn.

150/250

164. **Magician's Prop Skull.** Circa 1920. Papier-mache skull likely used as a stage setting or production item in a magic show or ghost show. 5 x 6".

200/300

165. Slydini, Tony. **Slydini Dancing Cane.** New York: Slydini, ca. 1970s. Elegant black walking stick floats and dances about at the command of the magician. Handmade by Slydini. 33" long. Shows wear to ferrule and knob; good condition overall. With a LOA from Dick Zimmerman regarding the history of the cane.

400/600

166. **Brass Snuff Vase.** European, ca. 1910s. A borrowed object placed inside vase vanishes or transforms. 6 ¼" tall. Tiny dents; good working condition.

250/350



167



168



170



171



169

167. **Spirit Bell.** Circa 1910. Metal bell resting on a tall metal stand rings out answers to questions, sounding once for “yes” and twice for “no” despite the fact that it is isolated from human contact. Kellar-style base, stand 40" high. Very good.

800/1,200

168. **Spirits Barrel.** North Hollywood: Merv Taylor, ca. 1950s. A stainless steel barrel with Lucite handle rests on a low wooden stand, its ends capped with paper. One end is pierced with a spigot, and a number of different beverages are poured into clear glasses. Handle bears Taylor logo. Includes barrel, stand, load gimmick, and spigot. Length 9". Scarce.

800/1,200

169. **Spirit Clock Dial.** Circa 1900. The metal hand spins to a stop on the glass clock dial at any number called out by an audience member, or the magician. Unusual stand incorporating a curved upper bar for hanging the clock, a pulley system for controlling the dial, and an upright that can be extended to a height of 10'. Cast metal base with concealed rolling mechanism and twisted metal upright. Clock diameter 15 ½". Stand 36" high (closed).

1,500/2,000

170. **Mechanical Spirit Slate.** Circa 1920. Ghostly writing or other messages appear on the slate which was, moments before, shown devoid of all marking. 10 ¾ x 7 ¾". Unusual roller blind mechanism. Metal frame.

150/250

171. **Wooden “Sure Shot” Dice Box.** American, ca. 1930s. Turned and finely finished wooden box, with convex interior, allowing a skilled operator control of the dice. Diam. 2 ¾". Light scratches; very good. With a pair of dice.

150/250



172

172. Sylvester, Servais. **Servais Sylvester Punch and Judy Puppets Touring Trunk**. Circa 1890s/1920s. Metal and wooden steamer trunk (24 x 26 x 21") lettered on the lid with Sylvester's name, and filled with marionettes, Punch and Judy glove puppets, and shadowgraphy figures made by Sylvester, plus related supplies, unfinished figures, and several pieces of ephemera. Includes over 20 folk art style marionettes and hand puppets, figures and characters including Skeleton (one a "break-away" marionette, whose bones may be pulled apart then reattach, and two glove figures, the latter with prop coffins), Crocodile, Horse, Jim Crow/Minstrel (one marionette, two glove), Donkey, Devil (2), Baby, and other lesser seen figures (size of largest 30"). Also includes Sylvester's collapsing top hat (well worn), small box of shadowgraphy forms, noisemakers, and accessories, a green performance curtain, a Sylvester business card, advertising card, and press booklet for Churchill's Philadelphia Entertainment Bureau. The underside of the lid bears clipped and pasted programs, letterheads, and advertisements of famous magicians of the late nineteenth and early twentieth century, including Houdini, Sears, De Kolta, Sylvester, Ducrot, and others. A wonderful, well-kept collection.

2,500/3,500



173

173. **Sympathetic Silk Stand**. Circa 1930. Brass T-shaped stand appears innocent, but constructed in a way that facilitates the classic Sympathetic Silk trick in which the knots in two sets of handkerchiefs react in sympathy to each other. A large example, 23 1/2" high.

150/250



174

174. **Talking Skull**. Columbus: Grant/Reilly, ca. 1943. Faux papier-mache skull clicks its jaw in answer to questions, once for "yes," and twice for "no," as if alive. Wooden base with turned upright supporting skull. Base 9 x 5 1/2". With an 8 x 10" photograph of the prop in use, circa 1960.

300/500



175



178



176

175. **Thief of Bagdad.** Florida: Paul Lembo, ca. 2006. A sheet of plate glass with a hole in its center is tied in a decorated wooden frame with a ribbon. The magician then pulls the glass through the ribbon and out of the frame, leaving the ribbon tied in place. 13 ¾" high. Near fine.

600/800

Decorated in the Okito style and built in homage to the trick of the same name David Bamberg (Fu Manchu) featured for years in his illusion show.

176. Thurston, Howard. **Howard Thurston's Lantern Production.** Circa 1930. Collapsible cloth-covered metal lantern used in the Thurston illusion show. Metal frame 16 ½" at its widest. With an LOA from John Daniel regarding the history of the prop. Fabric worn; good condition overall.

800/1,200

177. Thurston, Jane. **Jane Thurston's Flower Production Umbrella.** Circa 1933. Ribs-only umbrella decorated with ribbons and fringe, used to catch the spring flowers produced by Jane Thurston during her segment of her father's "Wonder show of the Universe," and specially gimmicked to aid her in their production. 32 ¾" long. Well worn from use, but working and intact. With an LOA from John Daniel.

2,000/3,000

Jane's act, consisting of productions of silks and flowers, among other magic tricks, was designed in part by Herman Hanson, who worked as the stage manager in Thurston's show during its final years.



177

178. Tihany. **Tihany's Performance Worn Circus Spectacular Costume.** White and blue theatrical tuxedo jacket studded with brilliants and sequins, together with matching pants and ruffled shirt front, worn and used by Mr. Tihany in one of the last incarnations of his magic and circus revue popular in Latin America for decades. Framed in a large shadow box to 40 ½ x 31". Sold with a program picturing Tihany wearing the costume in multiple vignettes from his Circus and Magic Spectacular.

800/1,200



181



179

179. **Triple Floral Cylinders.** Akron: H. Marshall & Co., ca. 1960. Three chromed tubes are shown empty. Then, in rapid succession, three large and vibrant bouquets of flowers resting in brass pots are produced. Largest tube 18" high. Good working condition. Uncommon.

700/900

180. **Vanishing Bowls.** German, ca. 1900. Four shallow glass bowls filled with water are placed on a plated metal stand atop the magician's table. The stand is covered with a patterned cloth and lifted from the table. The cloth is thrown in the air and the four bowls and stand have vanished. Mechanical table with three separate mechanisms; includes video describing operation. Table 37" high. Professionally restored; good working condition. Rare.

2,500/3,500

The mechanism built in to the apparatus allows a clear view of the tabletop after the stand and bowls are removed; the top, at that point, is flat and free of gimmickry. No black art is used to vanish the bowls.

181. **Vanishing Lamp.** Florida: Paul Lembo, ca. 2010. After the Willmann design used by Kellar and other professional magicians of the early twentieth century. An oil lamp, burning brightly, is covered with a cloth and placed on a glass-topped table. When the cloth is lifted and thrown in the air, the lamp vanishes in to the ether. Pedestal incorporates silent mechanism with improvements in design over the original. A handsome outfit.

1,500/2,500



180



182



186



183



184



185

182. **Vase, Cone, Beans and Orange.** American, ca. 1920. At one time a very popular transposition effect between a wooden skittle, a quantity of beans, and an orange. With two metal shells representing the sturdy wooden skittle. Vase 9" high. Only minor wear.

250/350

183. Virgil (Virgil Harris Mulkey). **The Great Virgil's Rapping Hand.** American, ca. 1920s. Carved and painted realistic wooden hand with lace-trimmed velvet cuff which raps out answers posed by spectators, though it rests on a board or table some distance from the magician. Length 8". Ex-Egyptian Hall/David Price. Inventory paper from Egyptian Hall includes a quotation from Virgil: "I carved and used about 50 years ago." Expected chipping from use and age, but stable and fine overall.

800/1,200

184. Virgil (Virgil Harris Mulkey). **The Great Virgil's Bird Cage Die Box.** Circa 1940. A brass bird cage placed in the wooden box, after repeated comedic by-play (a la the venerable Die Box routine), vanishes from the box without a trace. 14 ¼ x 6 ¼ x 5 ¾". Clever mechanism. Owned and used by Virgil.

400/600

185. Virgil (Virgil Harris Mulkey). **The Great Virgil's Spirit Bell.** Chicago: National Magic, ca. 1940. A small bell isolated under a clear cover rings out answers to questions, once for "yes" and twice for "no." In a cloth-covered carrying case, 7 ½" high. Likely modified by Virgil for his own use. The gimmick hallmarked. Good working condition. Owned and used by Virgil.

400/600

186. Virgil (Virgil Harris Mulkey). **Virgil's Asian Hats and Case.** Circa 1950. Two Asian-type hats owned, worn, and used by the globetrotting illusionist Virgil. A matched set of two in a cloth-covered hat case likely made by his wife and performing partner Julie, 9 ½" high. Both in very good condition.

300/500



188



187



189

187. **Watch Box.** Circa 1940. A borrowed watch, ring, or other small object vanishes from the locked hardwood box, reappearing elsewhere. Instructions. 3 ¾" wide. Near fine.

100/200

188. Willard, James. **Willard the Wizard's Aerial Fishing Handle.** Circa 1910s. Gimmicked fishing pole handle aids the magician in producing live goldfish from mid-air. Owned by James Willard (Willard the Wizard), of the multi-generational magic dynasty. Length 18 ¼". Ex-Egyptian Hall Museum. Small typed paper identification label and receipt from the Egyptian Hall.

300/500

189. Willard, Harry. **Harry Willard's Fish Bowl and Thumb Tie Ring.** Large glass fishbowl (12" diam.) used in a production of silks on the Willard show, together with a steel ring (11" diam.) used in his famous Thumb Tie routine. Sold with the original carrying case. With photographs of Willard using the bowl and the ring. The bowl bearing an old tape label stating "Willard fish bowl." Ex-Egyptian Hall collection, Nashville, TN.

250/350

190. **Willmann Fire Globes.** Florida: Paul Lembo, ca. 2010. The magician displays two tables, one with a tall burning vase, the other with a round metal cover. The burning vase is covered with a foulard and vanishes, reappearing — again on fire — on the second table. One of only two sets, custom made for Robert Albo, as an exact replica of Willmann apparatus, cast from an original example. Table height 36". Near fine.

5,000/7,000



190



191



193



192



194

191. **Wonder Clock/X-Ray Clock.** American, ca. 1915. Performer divines the number set on the dial when it is hidden from view in this specially made mahogany case clock. 3 ½ x 6 x 1 ⅞". Minor wear to finish; very good.

200/300

192. **Wonder Screen.** 1930s/restored 2000s. A three-panel folding screen is shown on all sides and folded into a triangle, followed by a giant production of articles. Restored in the Okito style by Norm Nielsen.

400/600

193. **Tea Canister Mystery.** Chicago: Okito (Theo Bamberg), ca. 1948. An orange canister magically transposes from underneath one green cylinder to another, then a small bowl of water on a wooden pedestal appears under the first cylinder. Height of tubes 10". Scattered paint wear.

1,200/1,800

194. **Okito Zombie Cabinet.** Chicago: Okito/Berg, ca. 1946. Wooden cabinet with pagoda-like form in which the Joe Karson Zombie ball appears. Includes black art and secret panel to facilitate the addition of the Karson Zombie gimmick. Green and black lacquer with traditional Okito decals, 9 ¼ x 9 ½ x 10". With unusual "skull finale"; an uncommon variant of this scarce prop. Minor paint wear. Uncommon.

1,500/2,000



195. **Okito Card Restoration Frame.** New York: Theo Bamberg (Okito), ca. 1910. A piece-by-piece visible restoration of a selected card in a handsomely decorated frame on a thin metal stand. Modeled on the Willmann design. Toleware painted base, Asian motif decals to frame. Spring-loaded brass mechanism at rear. 17" high. With later padded wooden packing case. Very minor wear to finish.

4,000/6,000



196. **Okito Checker Cabinet.** Kenosha, WI: Nielsen, ca. 1970s. Club-size cabinet for the transposition of a stack of checkers and a glass full of rice. The props transpose between three compartments in the cabinet and a pagoda-shaped canister. Cabinet, cover, and rolling/folding table in the Okito style. Table 38 x 28 x 18".

2,000/3,000



197



198

MAGIC SETS

197. **Escamotage. French Magic Set.** Circa 1880. Handsome continental set with turned boxwood props (Ball Vase and Hammer, Coin Bank, Pillars of Solomon, etc.); metal tricks (coin boxes and cups); and other tricks (Bonus Genius). Mirrored backing in lid. Sturdy box with colorfully decorated top, 13 x 10 x 4 ½". General wear; good.

500/750

198. **French Magic Set.** Circa 1880. Filled with hand-painted and lacquered wooden and metal props, including tin cups, Die Through Hat, coin boxes, wand, Bottle Divination, Linking Rings, and more. Original instruction sheets. 18 ½ x 12 x 2 ½". Paper covered wooden box with a few internal compartments loosened, else very good. A handsome and outstanding example of an early continental conjuring set.

1,000/1,500

199. [Germain] **Karl Germain's Mysto Magic Set.** New Haven: A.C. Gilbert Co., ca. 1919. Vintage set with wooden box and containing multiplying billiard balls, slates, handkerchiefs, vanishers, card tricks, instruction booklets, poster, and other apparatus. Paper inserts showing wear, but contents generally good. Box 19 x 11 x 3 ¼". With LOA stating that the set passed from Germain to Cleveland magician John Grdina.

700/900

200. **Mysto Magic Set No. 5.** New Haven: A.C. Gilbert Co., ca. 1940. Elaborate set includes, glass, wooden, and metal props, including a Die Box, Passe Passe Bottles, and more. Three instruction booklets. 20 ½ x 13 x 3". Box well worn, contents sound.

300/500

201. **Physique Amusante. French Magic Set.** Circa 1880. Elaborate and early set filled with wooden, metal, and cloth props, including several uncommon elements rarely found in similar boxes of tricks, including an Inexhaustible Bottle and Card Tripod. Other tricks include the Bonus Genius, Coin Vase, wand, Die Through Hat, Linking Rings, Scotch Purse, and more. Original instructions. Gilt-titled paper-covered wooden box 18 ½ x 13 ¾ x 3 ¼". Box worn, contents generally very good. An outstanding and elaborate early magic set.

1,200/1,800

202. **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. Cover chipped, else fine.

100/200

203. **Lampe Merveilleuse. French Fortune Telling Toy.** Circa 1890. Lithographed tin toy with inner rotating cylinder bearing various fortunes, with French text. Outer lithographed sleeve depicts a conjurer at his table, laden with apparatus, and a fortune teller. Height 7 ½". Well rubbed, working not apparent. Scarce.

400/600

204. **ReDiscoverie Collection / Discoverie of Witchcraft Magic Set.** Las Vegas, ca. 2001. Collection of magic props inspired by the descriptions of illustrations of apparatus in Reginald Scot's *Discoverie of Witchcraft*, 18 pieces altogether, including wooden-handled knives, bell, awl, barrels, coins, wand, and others, plus a copy of *The Annotated Discoverie of Witchcraft* (2000; copy number 27), by Forrester; and two copies of the prospectus. Housed in the imposing original iron and hardwood trunk. 18 x 14 x 11". Edition of 100 sets.

1,000/1,500



199



202



200



203



201



204



205



209



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207



208



210

MONEY MAKERS

205. **Money Maker.** Circa 1990. Blank paper cranked through the cloth rollers becomes real legal tender. Handsome wooden, brass, and cloth construction. 6 x 3 ¼ x 6".

150/250

206. **Money Maker.** British, ca. 1900. Blank paper cranked through the paper rollers becomes real bills tender. Early model; simple wooden base, metal uprights, brown paper rollers (with a "Stop Turning" message stamped at their end). Base 5 ¼ x 2".

150/250

207. **Okito-Williams Money Maker.** Pasadena: Custom Magic, ca. 2002. Blank paper becomes real currency when cranked through the rollers of the device. Modeled after a version built by Okito (Theo Bamberg). With instructions. Label to base. 10 x 14 x 5". Very good.

500/700

208. **Okito-Williams Delben Blotter.** Pasadena: Carl Williams, ca. 2005. A blotter changes blank paper into real paper money. Decorated in the Okito style. Label and "CW" mark to base. 8 x 3 ¾". Fine.

400/600

209. **Denver Mint.** Azusa: Owen Magic Supreme, ca. 1990. Blank paper cranked through a set of cloth rollers turns in to real money as if minted by magic. Finely crafted from hardwood with custom brass hardware. Base 8 x 5 ½". Gilt manufacturer's plaque. Very good.

700/900

210. **Money Maker.** Cincinnati: Vern Hartmann, ca. 1988. Blank paper becomes real money as it is fed through the wooden machine's rollers. Removable tray. Stamped and numbered "9" on the underside. 7 x 5 x 5 ½". Very good.

300/500



211



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211. **Die Geldmaschine (Money Machine).** Munich: Zauberzentrale, ca. 2000s. Flat-bed model money maker changes blank sheets of paper into currency. Length 7 ½". Instructions. Original box.

200/300

212. **Money Maker.** Cornwall: Alan Warner, ca. 2000. Finely made teakwood box allows the performer to change a blank piece of paper to a one dollar bill, and then make a second change of the single to a \$100 bill. With instructions. Box 7 x 3 ⅝". Fine.

250/350

213. **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. Taylor logo stamped to roller handle. With a roll of novelty stage money.

250/350

214. **Money Making Machine.** Bridgeport, CT: Sherms, ca. 1930s. All-black steel device used by the magician to visibly produce currency from blank slips of paper inserted into the rollers. Scarce original printed box (numerous clear tape repairs, flaps torn from one end). Uncommon.

150/250

215. **Money Maker.** Los Angeles: Thayer, ca. 1940s. Blank sheets of paper turn into printed currency when turned through the rollers mounted to a wooden stand. 7 ½ x 5 ¼". Light scratches to base.

500/700

216. **Magic Note Machine.** English, ca. 1910s. Wooden and metal device produces genuine English currency from blank sheets of paper, or may be to produce or vanish slips of paper with writing. Original pictorial cardboard box (ends torn away). Width 6".

200/300

217. **Collection of 13 Money Makers / Money Machines.** Including examples by Mikame, Tenyo ("The Midas Machine"), S.S. Adams (several, three in boxes), Harakhan, U.F. Grant, and other modern examples.

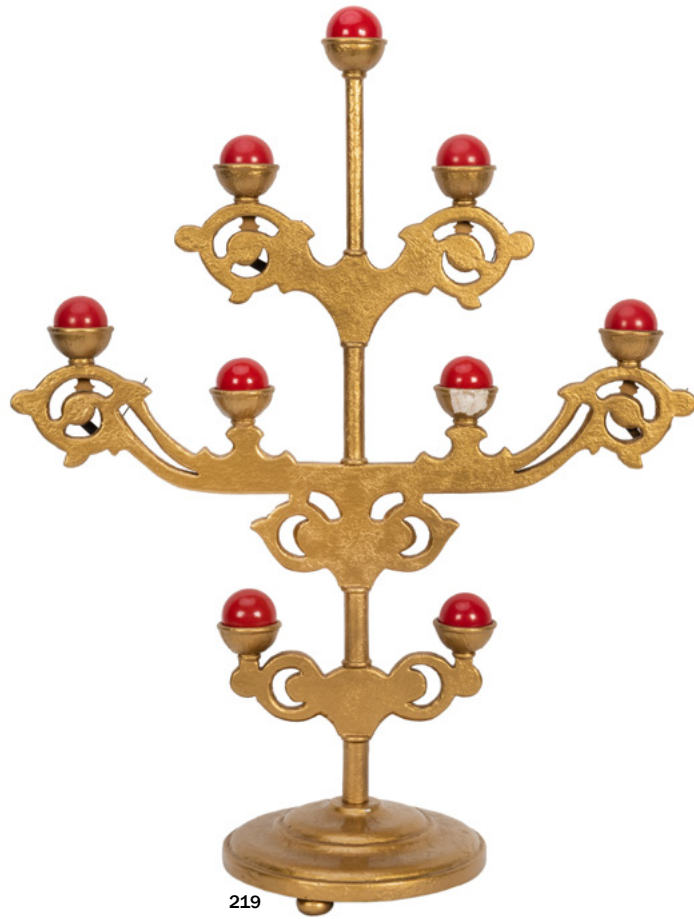
200/300



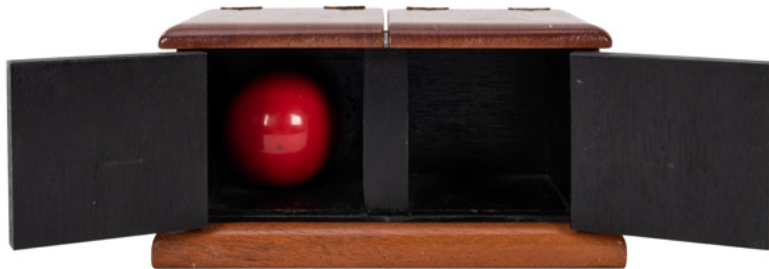
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221



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220

THAYER AND OWEN MAGIC

218. **Bathing Beauty.** Los Angeles: F.G. Thayer, ca. 1940. Cloth picture of a lady in a bathing costume is disrobed piece-by-piece, but at the critical moment, the picture changes by magic and the tide comes in; she is up to her neck in water. 21 x 12". Devised by Frederick Culpitt.

100/200

219. **Peerless Billiard Ball Stand.** Los Angeles: F.G. Thayer, ca. 1920. Magnificent decorative wooden stand on ball feet, outfitted with mechanical aids to assist the magician in the production of solid wooden billiard balls. Four gimmicked cups; includes a set of four Thayer-turned balls in matching red, and shell. "Thayer gold" finish with faint crackle texture. Height 24". Paint chipped to front of one cup, otherwise very good. Scarce.

2,600/3,600

220. **Billiard Ball Box.** Alhambra: Owen Magic Supreme, ca. 1965. Red wooden ball vanishes from the cabinet and reappears elsewhere. Gimmick for stealing the ball from cabinet and "double door" designed differently than traditional boxes. 6 3/4 x 3 1/2 x 3 1/2". Very good. Uncommon.

500/750

221. **Bonus Genius. (Vanishing Devil).** Los Angeles: Thayer Studios, ca. 1946. A Larsen-era version of the venerable vanishing doll effect. Red cloth "cape," two Mephistophelean dolls (one gimmicked). Dolls 7 3/4" high. Rare; perhaps one of three known.

250/350



222



223



224



225

222. **Bountiful Bowl.** Azusa: Owen Magic Supreme, ca. 1985. Attractive spun brass bowl transforms confetti into live doves or other objects. 10" high. Tiny dent; very good.

250/350

223. **Canary Production Cabinet.** Los Angeles: Owen Brothers, ca. 1950. A canary appears in a cabinet with glass sides. Spring-loaded gimmick. 7 x 3 ½ x 6 ½". Scarce.

250/350

224. **Card Between Plates (TV Card Frame).** Alhambra: Owen Magic, ca. 1960. A selected card appears between two glass plates resting in a decorative wooden frame. Bright red and gold lacquer. 11 ¼" high.

300/500

225. **Card in Egg Pencil.** Los Angeles: F.G. Thayer, ca. 1935. Faux mechanical pencil loads a selected card into an egg. Metal construction with original tube. Length 6". Paint worn. Uncommon.

100/200

226. **Flap Card Box.** Los Angeles: F.G. Thayer, ca. 1930. Mahogany flap card box changes, vanishes, or produces flat paper items inside. 4 ¼ x 3 ¼ x 1". Very good.

100/200

227. **Card in Balloon.** Los Angeles: F.G. Thayer, ca. 1940. A selected card appears in the center of a balloon held in a metal framework mounted on a tray. Tray 10 ¾ x 8 ¾". Wood exposed under base, else good. This model uncommon.

200/300



226



227



228



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228. **Mechanical Cigarette Production Box.** Los Angeles: F.G. Thayer, ca. 1940. Hardwood box with internal spring-loaded mechanism secretly and swiftly delivers a cigarette in to the waiting hand of the magician. Thayer-quality construction. 7 ½ x 3 ½ x 2 ½".

150/250

229. **Sucker Cigarette Box.** Los Angeles: F.G. Thayer, ca. 1940. Cigarette pack vanishes from a hardwood box after comedic "by-play," a la the Die Box trick. Deluxe model. 6 ¼ x 1 ¾ x 4". Very good.

250/350

This model, different than most versions made by Thayer and its contemporaries, requires no shell cigarette pack, and has a built-in trap door for the initial "getaway."

230. **Clock Transposition.** Azusa: Owen Magic, ca. 1960. A ringing alarm clock vanishes, then reappears – loudly ringing – in a decorated wooden frame. Includes two frames, tray, and foulard. Largest frame 8 x 16". With well-made custom wooden packing case. Minor paint wear; very good. Scarce.

1,000/1,500

231. **Miraculous Coin Casket.** Alhambra: Owen Magic Supreme, ca. 1980. Four coins vanish one at a time from a handsome miniature hump-backed hardwood casket. With coins and resetting tool. 4 ¼ x 3 ½ x 3 ¼". Hallmarked.

600/800

232. **Coin in a Ball of Yarn.** Los Angeles: Thayer Manufacturing, ca. 1935. A marked coin is discovered inside two nested, locked metal boxes, which are wrapped in a ball of yarn – which is inside two nested, locked hardwood boxes. Largest box measures 5 ¼ x 5 ¼ x 5 ¾". Original keys. Splitting to lid, else good.

500/750

233. **Color Changing Parasol (Miniature).** Los Angeles: F.G. Thayer, 1940. A paper cocktail umbrella, pushed in to the magician's fist, changes color. Clever gimmick allows for a clean display of the empty hand after the change is made. Uncommon.

100/200



235



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237



238

234. **Crash U-235.** Los Angeles: Thayer Mfg. Co., ca. 1946. A steel ball penetrates a solid plate glass square separating two halves of a Duralumin tube. Stands approx. 5 ½" tall. Very good.

100/200

235. **Thayer Croquet Illusion.** Los Angeles: F.G. Thayer, 1920s. Three balls and the head of a croquet mallet are placed in tubes arranged on a trio of tables. In succession, the balls vanish from the first tube, reappear in place of the mallet head in the second, and from the third rolls out the mallet head. Complete outfit consisting of three tables (height 35"), balls, basket, mallet, and covers. Original mimeographed instructions. Tubes expertly refinished in the Thayer style by Carl Williams. Rare; one of perhaps only two complete sets known.

3,000/5,000

236. **Demon's Desk Rack/Devil's Mail Box.** Alhambra: Owen Magic Supreme, ca. 1960. Hardwood desk calendar/caddy visibly yet secretly switches one card or envelope for another. 6 ½ x 8 ½ x 3 ½". Minor scuffing.

250/350

237. **Devil's Jug Lota.** Los Angeles: Thayer, ca. 1940. Glass vessel is emptied of water, then fills, and refills itself repeatedly. Small version, 3 ¾" high.

100/200

238. **New Devil's Pillars (parlor size).** Los Angeles: F.G. Thayer, ca. 1930. Cords running through two oblong wooden pillars are cut and restored. Lacquered in red, black and gold. 9 ¾" long. Very good condition.

100/200



239



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243

239. **Oriental Die Box.** Alhambra: Owen Magic, ca. 1960. A wooden block vanishes from a cabinet, and reappears elsewhere. Elaborately decorated with an Asian motif in red, gold and black. Double-door feature. 3" die. Shell finish worn, else very good. Uncommon finish.

400/600

240. **Super Perfecto Sliding Die Box.** Los Angeles: F.G. Thayer, ca. 1930. Small die vanishes from a handsome mahogany cabinet, reappearing in a previously empty hat. Small model with 2" die. Cabinet showing only the slightest of wear.

250/350

241. **Diminishing Spool.** Los Angeles: F.G. Thayer, ca. 1945. A wooden spool of thread visibly diminishes in size four times, then vanishes from the magician's hand. Turned wooden spools with original Thayer envelope. Largest spool 1 7/8" high. Rare.

150/250

242. **Floating Silver Ball.** Alhambra: Owen Magic Supreme, ca. 1960. Silver sphere which floats about the stage at the magician's command. With original hump-backed wooden chest bound in brass. 6" ball. Faint dent, else good.

250/350

243. **Our Latest Flower Growth Supreme.** Los Angeles: F.G. Thayer, ca. 1930s. A feather flower bouquet and other objects are produced from a nested cone and square tube having slatted sides stenciled with roses. With the original blue-glaze terracotta flower pot. Overall height 24 1/2". Very good.

800/1,200

244. **Frame and Ribbon Mystery.** Los Angeles: F.G. Thayer, ca. 1937. A jumbo card inserted in to a hardwood frame is held in place with a ribbon running through both the card and the frame, yet a moment later, drops free from the frame even though the ribbon remains in place. 8 x 5 1/2". Uncommon.

200/300



246

245. **Golly Wobble.** Los Angeles: F.G. Thayer, ca. 1936. A large version of the Imp Bottle effect. The bottle will lay on its for the magician, but not the spectator. Unusual method and gimmick. With the original \$3.50 price tag hanging from its neck. 6" high. Rare.

1,000/1,500

Floyd Thayer himself turned ten of these Golly Wobble bottles from wood, and advertised them in Catalog No. 8. Despite the unorthodox modus operandi, none were sold, so Thayer gave away several bottles to friends. In the ensuing years, the bottles have become one of the most sought after of the Thayer-turned props, due both to their scarcity and the ingenuity of operation.

246. **Haunted Cabinet and Discs of Quong Hi.** Los Angeles: F.G. Thayer, ca. 1928. A finely decorated cabinet allows the performer to secretly transpose the location of a stack of checkers, a glass of rice, and a wooden "ghost." 23 x 19 x 16". Light wear to finish at a few extremities, but overall very good condition. A handsome example of this classic prop. Uncommon.

2,500/3,500

247. **Haunted Candle.** Los Angeles: F.G. Thayer, ca. 1940. A lit candle rises from its holder into the air, spins in a circle, and sinks back into its original position in the candlestick. Height 14 3/4". Uncommon black and silver paint.

250/350

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

200/300



245

247



248



249



250



251



252



253

249. **Double Locking "Jap" Handkerchief Box.** Los Angeles: Owen Brothers, 1950s. Hardwood box is clearly shown empty, yet a quantity of silk handkerchiefs is produced from within. Two locking compartments. 8 x 5 ¼ x 5 ½".

150/250

250. **Mento Card Box / Thayer's Mento Mystery.** Los Angeles: F.G. Thayer & Co., 1940s. Cleverly designed mahogany box allows the performer to name a chosen card - a feat which may be repeated any number of time, even though the cards are concealed in the case. With a vintage X-Ray Steamboat pack.

400/600

251. **Mirage.** Los Angeles: Thayer/Loyd, ca. 1930. A glass of water on a small table is covered with three tubes. The tubes are removed one at a time from the stand; the glass has vanished. Suspecting that the water is hidden under the draped stand, the magician removes the drape, too. The glass is gone. Stand 13 ¼" high. Good. Scarce. Though manufactured by Loyd, this trick was sold exclusively by Thayer.

400/600

252. **The Money Machine / Money Maker.** Los Angeles: F.G. Thayer, ca. 1930. Blank sheets of paper visibly change into dollar bills when run through the paper rollers mounted on the wooden stand 5 ½ x 3 x 4". Workmanlike wooden construction. Minor surface scratches, else good. Hallmarked. Rare.

500/700

Thayer offered two grades of its Money Machine. This is an example of the modestly priced model made to a standard lower than most of Thayer's other products. Surprisingly, it is more difficult to find than the version with the superior finish.

253. **Mysto Die and Frame.** Los Angeles: F.G. Thayer, ca. 1940. Black wooden die tied in a matching black frame penetrates the ribbon securing it to the frame. Smallest model offered by Thayer; 1 ¾" die.

100/200



254



255

254. **Mysto Die and Frame.** Los Angeles: F.G. Thayer, ca. 1940. A colorful die tied in a wooden frame penetrates the ribbon securing it to the frame. 3" die. Height 8 ¾". Uncommon design.

200/300

255. **Nic's Napkins.** Los Angeles: F.G. Thayer, ca. 1930. Colored napkins are removed from napkin rings of matching colors. The rings are stacked, and the napkins are placed in a hat. One color is chosen from a small frame holding colored beads. The napkin of the selected color vanishes from the hat and reappears inside the stacked napkin rings. Uncommon.

300/500



256

256. **Mystic Pearls of Persia.** Los Angeles: F.G. Thayer, ca. 1940. A necklace, removed from the decorated jewelry box, vanishes, then reappears where it once hung. Scarab paint scheme. 8 x 8 x 2". Paint flaking.

300/500



257

257. **One-Hand Production Box.** Los Angeles: Thayer Manufacturing, ca. 1945. The doors and lid of the cabinet are opened, showing the interior empty. They are closed and items are produced from inside. Crackle finish with gold accents. 4 x 5 x 6 ¼". Minor paint wear; good.

300/500

258. **One-Hand Production Box.** Los Angeles: F.G. Thayer, ca. 1940s. Handkerchiefs or other articles are produced from a cabinet that was shown empty. 6 ¼ x 5 x 4". Butterfly pattern stenciling with gold and blue borders, red-black crackle finish. Very good; minor nicks.

500/700



258



259



260



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262



263



264

259. **Phantom Die Cabinet.** Los Angeles: F.G. Thayer, ca. 1930. A die in an open cabinet visibly penetrates the crown of a hat resting atop it. 3" die. Mahogany cabinet. Spring weak, die possibly a later replacement.

250/350

260. **Production Cabinet.** Los Angeles: F.G. Thayer, ca. 1928. Short cabinet is shown empty by opening doors and lid. They are closed, then a massive production of handkerchiefs, livestock, and other articles is made from within. Fine furniture-grade finish. 11 x 6 ¾ x 17 ¾". Exceptionally fine craftsmanship; as attractive an example of this type of conjuring prop as we have encountered. Near fine.

500/750

261. **Jack Gwynne Rabbit Vanish.** Los Angeles: F.G. Thayer & Co., ca. 1930. After comedic by-play – the audience suspects the rabbit is moving from one chamber of the decorated box to another – all doors are opened and the rabbit is gone. 11 x 9 x 6 ½". Very good.

250/350

262. **Rice, Orange and Checkers.** Los Angeles: F.G. Thayer, ca. 1945. An orange, a quantity of rice, and a stack of checks magically transpose under two lacquered covers and a turned wooden vase. Height of vase 12". Handsome set.

300/500

263. **Jumbo Sand Frame.** Los Angeles: F.G. Thayer, ca. 1935. A giant card appears in the empty frame. Handsome mahogany construction. Quick-acting gimmick. 11 ¾ x 9 ¾". Uncommon in this size.

250/350

264. **New Wonder Silk Cabby.** Los Angeles: F.G. Thayer, ca. 1940. Wooden cabinet on raised feet, dragon stencil design on each door. Handkerchiefs vanish, appear, or change. 7 ¾ x 5 x 3 ½". Very good.

150/250



265

265. **Miracle Slate.** Los Angeles: F.G. Thayer, ca. 1946. Subtly gimmicked slate allows the mind reader to predict the total of several numbers called out by audience members. 10 ¼ x 7 ½". With original Thayer paper wrapper bearing gummed and typed Thayer inventory label.

150/250

266. **Greatest Solid Thru Solid (Block Go).** Los Angeles: F.G. Thayer, ca. 1945. A wooden block dropped into the upper tube visibly penetrates the glass separating it from the lower tube. Block 2 ½". Very good; minor paint wear.

250/350

267. **Thayer Spirit Stands.** Los Angeles: Thayer Mfg., ca. 1920s. Two turned wooden stands, both marked "Thayer" on bases, one of which is prepared for the magician-mentalists to conceal notes and answers, the other an ungimmicked double. Height 4". Minor surface wear. A rare and unusual Thayer item, believed to be unique.

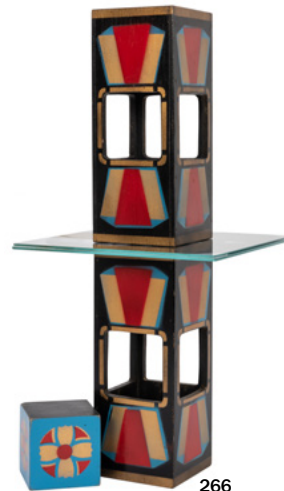
1,500/2,000

268. **Square Circle.** Los Angeles: F.G. Thayer, ca. 1940. Large version of the classic production prop based on a Louis Histed idea. The open-front cabinet and tube nested inside it are shown empty, then re-nested, and a giant production is made from within the two. Pirate ship stencil design on inner tube. 17 ½" high overall. Very good.

300/500

269. **Sucker Pigeon Vanish.** Los Angeles: F.G. Thayer, ca. 1929. Live birds vanish from a box they have been placed into, which is disassembled piece-by-piece. Early model, with handsome Thayer stenciling. 13 ¼ x 11 ½ x 5 ¼". Worn from use, but with an attractive original paint.

300/500



266



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270. **Colonio Table.** Los Angeles: Thayer, ca. 1940s. Classic black and gold table with black drape, turned wood center column, and two removable "wells." Very good.

200/300

271. **Tip-Over Chest.** Los Angeles: F.G. Thayer, ca. 1940s. A wooden chest made to represent a treasure casket is shown empty one moment, followed suddenly by a production of numerous articles. Uncommon Thayer gold and red-black crackle finish. 9 x 11 x 8". Minor scuffs and wear to surface; fine vintage condition.

700/900

272. **Triple Tube Vanish.** Los Angeles: F.G. Thayer, ca. 1940. A handkerchief vanishes from the innermost of three nested metal tubes. Can also be used as a production. Clever transferrable load. Height 5 7/8". Paint chipped. Uncommon

150/250

273. **Turntable Stand.** Los Angeles: F.G. Thayer, ca. 1940s. Mechanical stand secretly and silently rotates an object placed in the heavy glass atop it. Includes mirror glass. Diam. 7 3/4". Fine.

250/350

274. **Vanishing Birdcage.** Los Angeles: F.G. Thayer, ca. 1940. A metal cage bound with white ribbon vanishes from between the magician's hands. Approx. 6 x 5 x 5". Ribbon a bit frayed.

200/300



276



275

275. **New Vanishing Blocks.** Los Angeles: F.G. Thayer, ca. 1945. Three blocks are stacked in a wooden tube; two vanish. Elaborately stenciled in red, black, green, yellow, and gold. Tube 11 ¾" high. Finish worn, but very good overall. Scarce.

300/500

276. **Vanishing Radio.** Los Angeles: F.G. Thayer, ca. 1939. Sturdy hardwood radio resting on a table with turned wooden legs is covered with a cloth. When tossed in the air, the radio vanishes. Smooth in working. Table 29" high. Finish scratched, cloth likely a replacement. else very good. A handsome and scarce Thayer-made prop.

1,200/1,800

277. **A Vase of Flowers.** Los Angeles: F.G. Thayer & Co., ca. 1930. From an unprepared handkerchief, the magician produces a wooden vase of Moorish design, filled with flowers. Vase 8 ¾" high. Uncommon.

300/500

278. **Visible 20th Century Silks.** Glendale: Loyd, ca. 1948. Two handkerchiefs are tied together and hang in an open cabinet. A third is vanished. It then appears, visibly, tied between the other two cabinet. 14 x 4 x 7 ½". Very good.

100/200

Often considered a Thayer product.



277



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279. **William Tell Card Tray.** Los Angeles: F.G. Thayer & Co., ca. 1930. While the magician's back is turned, three cards are placed in a separate compartment on a mahogany tray. One card is noted by a spectator. The magician then instantly divines the identity of the selection. Cards are unprepared and tray can be examined. 9 x 4 1/4". Very good.

100/200

280. **Wrist Chopper.** Los Angeles: Owen Brothers, ca. 1950. The blade of the chopper passes through a wrist without harm, but chops a carrot underneath cleanly in half. 15 1/2" high.

150/250

281. **Wu-Ling Pagoda.** Los Angeles: F.G. Thayer, ca. 1940s. The cabinet is shown empty, but a moment later, a small animal or other object is produced from the interior. 11 3/4 x 8 1/2 x 7". Uncommon design featuring a dragon and multi-color stenciled designs to sides and arch. A large and handsome example, finely preserved.

600/900

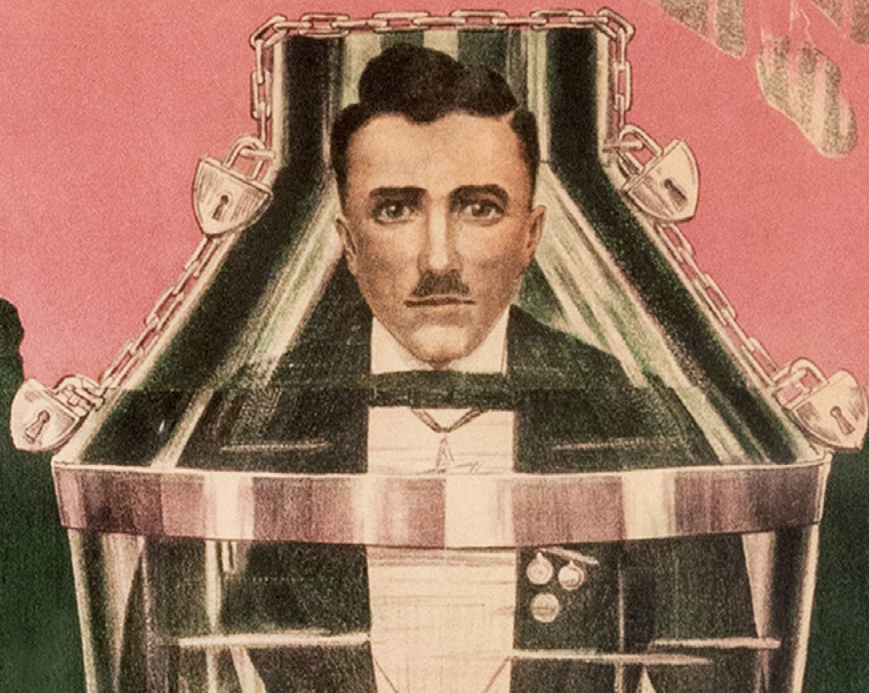
282. **Yo! Ho! Ho! And a Bottle of Rum.** Los Angeles: F.G. Thayer, ca. 1940. Blendo effect in which white and black silks pushed in to the bottle are removed blended together into a skull and crossbones silk. Turned wooden bottle top (later models were made of metal). 7 1/4 x 2 1/2". With three skull and crossbones silks. Uncommon.

300/500

283. **Thayer Buzz Saw Pen and Ink Illustration.** Circa 1940s. Pen and ink on paper, depicting a tuxedoed stage magician assisted by a boy in bellhop outfit, performing the illusion popularized by Goldin and Blackstone. 8 x 10". Unsigned, printer's graphite notations to lower right and verso. Closed tears and chipping not affecting overall appearance.

150/250

POSTERS, PRINTS & ARTWORK





284



285



287



286

284. **Reverse Glass Cups and Balls Magician Candy Box.** English or Continental, ca. 1870s. Cardboard and metal box with reverse-painted glass lid depicting a Cups and Balls magician performing for a well-dressed couple in a garden. Mirrored underside lid with border of beads. Faint old gift inscription to "Cynthia" on base. Approx. 3 ½ x 2 ½ x 1". Metal frame to lid deteriorated, tears with some losses at corners, but stable overall. Rare.

700/900

285. **Bronze and Brass Magician Vanity Mirror.** French, 19th century. Vanity mirror with a highly detailed relief cast vignette in which a man holding a wand pulls back a curtain, lettered "Magie," behind which a boy and girl stand, the boy holding a drum. Three nearby children and a pair of women look on with interest. Border of apples, grapes, and other decoration, surmounted by semi-nude women bracing a crest and crown. Circular beveled mirror. 10 ½ x 5 ½". Mirror spotted, otherwise fine.

800/1,200

286. Moretto, Toni (Italian, 1929–2011). **Cups and Balls Conjuring Sculpture.** Porcelain sculpture of a traveling magician in the act of producing a toy French soldier from a cup. A boy spectator standing on a stool leans against the conjuror's table, looking on in wonder. Under the table is the magician's satchel of supplies, with cards and balls spilling from the top. Approx. 9 ¼ x 8 x 5 ½". Signed "T. Moretto" on base. A large, fine example.

1,500/2,500

287. Santiago, Rafael (1910 – 1986). **Bust of Harry Houdini.** Jersey City, New Jersey, ca. 1975. Plaster bust of the master magician and escape artist resting atop a pedestal. 13" high. Bearing a paper label, possibly typed by Robert Lund, stating the following. "This bust of Houdini was sculpted by Rafael Santiago...[who] performed under the name of Santy the Magician. He made only four copies of this bust."

500/750



288



291



289



290

288. Birch, McDonald. **Birch. America's Master Magician.** Mason City: Central Show Printing, ca. 1950. Offset panel poster depicts Birch with the Canary in the Lightbulb, and a portrait of his wife, Mabel Sperry, below. Framed, overall 44 x 16". Old folds visible.

100/200

290. Blackstone, Harry (Henry Boughton). **Blackstone.** Long Island City: National Printing & Engraving, ca. 1929. Three-color window card bearing a caricature of Blackstone with imps at his feet, and one on his shoulder. Framed to 28 3/4 x 20 1/2". Uncommon.

400/600

289. Blackstone, (Henry Boughton). **Blackstone and his Show of 1001 Wonders. Standee.** Circa 1948. Two-color offset die-cut standee of Blackstone's portrait over text advertising his show at the Royal Alexandra Theatre, Toronto. Thick cardstock with original paper easel at rear. 21 3/4 x 13 1/2". Old folds; B. Uncommon.

300/500

291. Blackstone, Harry (Henry Boughton). **Blackstone. Oriental Nights.** Erie: Erie Litho., ca. 1925. A boy climbs a rope suspended in mid-air, a camel floats, and Blackstone is burned at a stake on the right side of the poster as imps prod his feet with pitchforks. 27 x 41". Minor chips and closed tears; A-. Linen backed. Handsomely framed.

2,000/3,000



292



294



293

292. Brush, Edwin. **Brush the Mystic. The Hindu Basket.** Chicago: Goes Litho, ca. 1920. Half-sheet (28 x 21") color lithograph of Brush conjuring objects from a brazier with the Hindu Basket trick in the background. Linen backed in a modern gilt wooden frame. A bright, vivid copy, slight marginal repairs and chipping, a few minor creases to image. A-

1,500/2,000

293. Traviès de Villiers (Charles Joseph). **Bonne Aventure.** Paris: Aubert, [1832]. Monochrome lithograph depicts a figure reminiscent of the Sorcier de Tivoli telling Louis Philippe's fortune through a long speaking tube. The conjurer's Cups and balls rest on the table beside him. Descriptive text below. *La Caricature*, plate 129. Framed to 17 x 19 1/2".

200/300

294. Carmelli, Professor (Auguste Coene). **Musée Grévin. Magie Noire.** Paris: Chaix, 1887. Poster advertising Carmelli's magic show at the famous Parisian wax museum. Designed by Jules Chéret (French, 1836 – 1932), widely regarded as the father of the modern poster and a master of the Belle Epoque style. 44 1/2 x 31 3/4", framed.

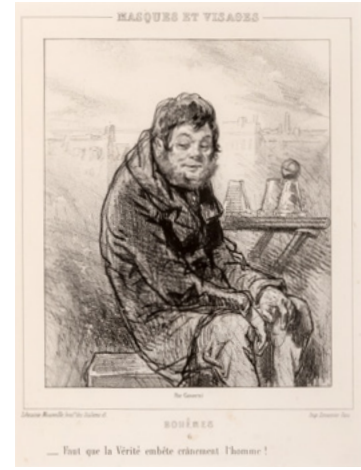
2,500/3,500



295



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300

295. Daumier (Honoré). **Robert Macaire Libraire. Street Conjurer.** Paris: Aubert et Cie, [1836]. Caricature No. 14, depicting the street performer hawking pamphlets, cups and balls on the table behind him, his “pitch” printed below the image. Lithograph finely colored by hand. Framed to 21 x 18". Minor foxing visible.

300/500

296. Debischop. **Ph. Debischop. Illusionniste Moderne.** Antwerp: T. Felt Brothers, ca. 1905. Vignettes from the magician’s show (manipulating billiard balls, producing flags and flowers and a fire bowl) surround a central bust portrait, the balance of the poster filled with flowers and foliage. 34 ¼ x 24 ½". Linen backed. A. Framed.

400/600

297. Gavarni, Paul. **Etching of a Street Magician.** Paris: Lemerrier, mid-19th century. Depicting a conjurer seated in front of his table, which holds the tools of his trade: the cups and balls. With a note in Bob Read’s hand affixed to the verso stating that this is the third state of the image. Framed to 17 x 14 ½".

150/250

298. Hogarth, William. **Southwark Fair.** Circa 1790. Steel engraving of the lively scene at this popular London fair, including a depiction of an acrobat, quack doctor, and the ever-present and most famous conjurer of his time, Isaac Fawkes, his sign advertising “dexterity of hand.” Gilt frame, 23 x 27".

300/500

299. **Horrors of the Orient. Spook Show.** Circa 1955. Multi-color window card advertises the combination stage show/movie presentation including the Wolf Man, Living Zombie, and “gorgeous girls” all on stage. 22 x 14". Short tears and creases at bottom.

200/300

300. **It’s Magic 1966.** [Los Angeles], 1966. Designed by Earl Newman. Striking two-color poster advertising one of the first of these Los Angeles-based magic shows featuring a varied cast of performers, produced by Milt Larsen. 35 x 22 ½". A.

200/300



301



302



303



304

301. Jansen, Harry. **The Great Jansen. America's Greatest Transformist.** Milwaukee: American Show Print, ca. 1915. Half-sheet color lithograph depicts Jansen's performance of the Modern Cabinet illusion. 28 ¼ x 21". Short closed tears, old folds, and marginal chips; B+. Linen backed. Framed.

2,000/3,000

302. Kassner, Alois. **Der Mann in Der Kanne. Direktor Kassner.** Altona: Henrich Barkow, ca. 1918. Tall two-sheet color lithograph depicting Kassner in a large metal can, his escape assisted by winged devil and twoimps. Minor chips and losses in border repaired; A-. Linen backed. Framed to 77 x 33".

800/1,200

303. Kassner, Alois. **Kassner. Illusionen.** Hamburg: Adolph Friedlander, 1927. Large color lithograph bearing a striking portrait of Kassner, a woman levitating high above his outstretched hand. Linen backed. A. Framed to 77 x 33".

1,000/1,500

304. Nic, Chevalier. **Chevalier Nic Illusion.** [Berlin]: Kunstanstalt Angeros, ca. 1930. Three-color poster depicting Nic, two assistants, and illusions including the Bridal Chamber, Asrah, Expanding Die, and Flyto. Framed to 28 x 21 ¾". Linen backed. A.

250/350



305



307

305. Okito (Tobias Bamberg). **Okito**. Marseille: Nicolitch, ca. 1935. Small panel poster bearing a full-length image of Okito in an elaborate Chinese costume and headdress, against a vibrant orange background. Handsomely framed to 36 ½ x 19 ¾". Linen backed. Closed tears and chips in image restored; B.

2,000/3,000

306. Pinelli, Bartolomeo (Italian, 1781–1835). **Il Ciarlatano, in Roma (The Charlatan in Rome)**. Rome, 1821. Etching with hand-coloring, depicting a quack physician with a snake wrapped around one arm, lecturing to a crowd. Plate from *Costumi diversi inventati ed incisi da Bartolomeo Pinelli* (Luigi Fabri, 1822). Framed and matted, sight 12 ¾ x 16". Old central vertical fold.

200/300



306

307. Thurston, Howard. **Thurston World's Famous Magician**. Cleveland: Otis Litho Co., ca. 1926. Iconic one-sheet portrait lithograph of Thurston with two devils perched on his shoulders, whispering in his ears. 40 x 27". Old folds restored, A-/B+. Linen backed.

1,000/1,500

BOOKS

GHOST





308

308. Alexander, C. **Alexander's Book of Mystery**. Los Angeles: C. Alexander, 1923. Original lithographed wrappers, cleanly detached at spine. Illustrated. 8vo. 104pp. Tipped-in blank order form. Section of advts. for fortune-telling and palmistry books and supplies. Bookplate of Milton A. Bridges, C.R. Tracy ex-libris stamp. Scarce.

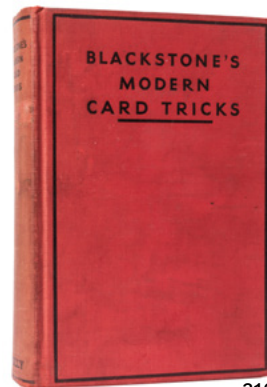
200/300



309

309. Anderson, John Henry. **The Bottle Polka**. New York: S.C. Jollie, 1851. Pictorial lithographed sheet music, composed by Kneringer, bearing an oval vignette of Anderson performing the Inexhaustible Bottle. p. [1] 2-3. 13 3/4 x 10 1/4". Disbound, old ink annotations to corners, minor foxing and browning. Toole Stott 56.

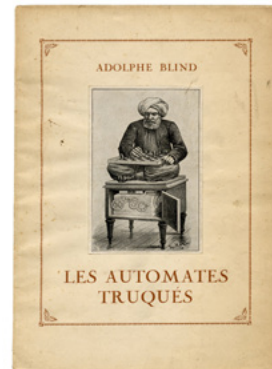
400/600



310

310. Blackstone, Harry. **Blackstone's Modern Card Tricks**. New York: George Sully and Company, 1932. Publisher's red cloth stamped in black. Presentation copy, inscribed and signed by Blackstone on the ffp with a profile drawing of the recipient, Forrest. Illustrated. 8vo. 204pp. Toned spine, light scuffs to covers; fine internally.

250/350



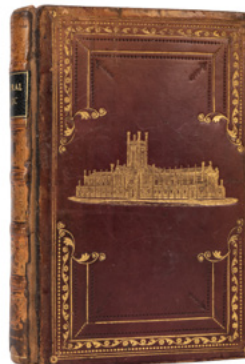
311

311. Blind, Adolphe. **Les Automates Truques**. Paris: Bossard, 1927. Original printed wraps, laid image of chess-player. Illustrated. 4to (most gatherings uncut). Enclosed publisher's advt. for the two-volume work on automata by Chapuis and Gelis. Light foxing and soiling to wraps.

250/350

312. Brewster, David. **Letters on Natural Magic**. London: John Murray, 1842. Fifth edition. Contemporary prize leather binding of Cheltenham College, rebaked, original spine re-laid with later title label. Illustrated (including the two half-slip figures [26, 28]). 8vo. Toole Stott 142. Walter Graham bookplate.

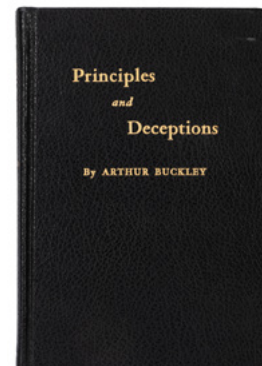
150/250



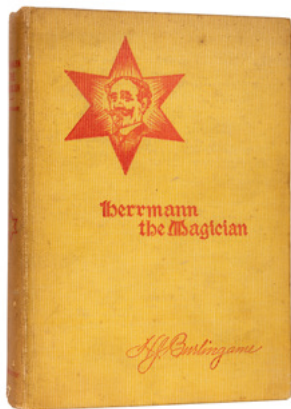
312

313. Buckley, Arthur. **Principles and Deceptions**. Chicago: Author, 1948. First edition. Pebbled black buckram lettered in gilt. Illustrated. 8vo. Ownership signature of Del Ray to front pastedown. Very good.

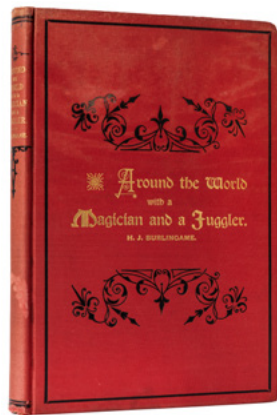
200/300



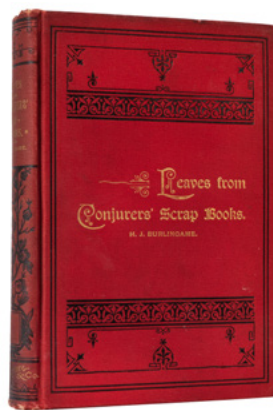
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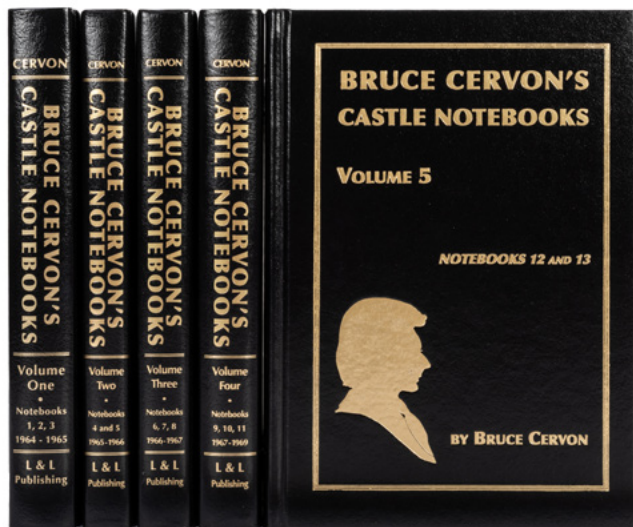
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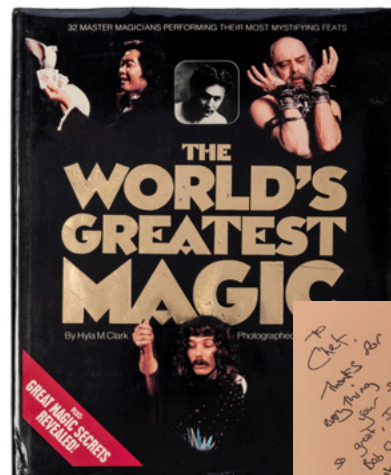
316



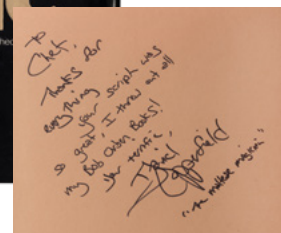
318



317



319



314. Burlingame, H.J. **Herrmann the Magician**. Signed. Chicago: Laird & Lee, (1897). First edition, presentation copy inscribed and signed by Burlingame to Frederick Boyd Stevenson on the ffp. Publisher's yellow cloth stamped in red, red top edge. Frontispiece under tissue, illustrated. 8vo. 298, [1]pp. Covers lightly frayed and soiled, darkened spine panel; very good internally. Virgil Anjos bookplate.

250/350

315. Burlingame, H.J. **Around the World with a Magician and a Juggler**. Chicago: Clyde, 1891. Red cloth stamped ornamentally in black, gilt lettered. Frontis. Illustrated. 8vo. 172, [2]pp. ads. Ownership signature of Frederick Eugene Powell on ffp. Covers moderately soiled and frayed, but sharp and crisp internally.

200/300

316. Burlingame, H.J. **Leaves from Conjurers' Scrap Books**. Chicago: Donohue, Henneberry, & Co., 1891. Red cloth stamped ornamentally in black, lettered gilt. Illustrated. 8vo. 274, [1]pp. ad. Spine panel darkened, lightly frayed at ends; small surface scrape to ffp from label removal.

200/300

317. Cervon, Bruce. **Bruce Cervon's Castle Notebooks, Vols. 1-5**. Tahoma: L&L, 2007/09. Publisher's black leather stamped in gold, each volume from the deluxe edition of 500 copies. Illustrated. Large 8vos. Near fine.

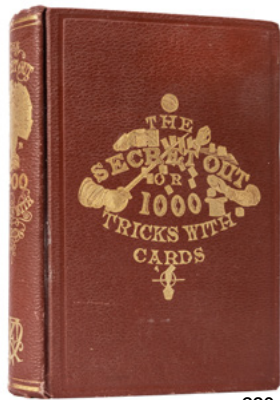
1,000/1,500

318. Chislett, T.H. **Spirits in the House**. Goodliffe, 1949. First edition. Publisher's blue buckram, pictorial dust-jacket under Brodart. Frontis. Illustrated. Small 8vo. Small piece torn from ffp.

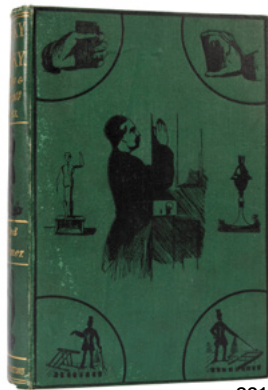
200/300

319. Clark, Hyla and Paul Levin (photographer). **The World's Greatest Magic**. New York: Crown, 1976. First edition, maroon vinyl hardcovers, color dust-jacket. Presentation copy, inscribed by David Copperfield, one of the featured subjects, to Chet on the ffp, and on internal chapter headings by two other magicians: Tomsoni and Carl Ballantine. Profusely illustrated. 4to. Jacket flap price-clipped.

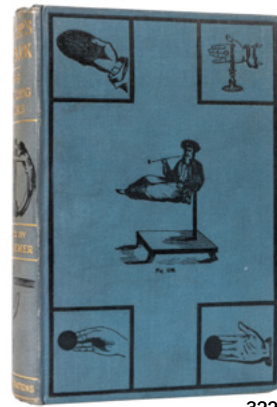
250/350



320



321



322

320. Cremer, W.H. **The Secret Out, or 1,000 Tricks with Cards.** New York: Dick & Fitzgerald, n.d. Brown pebbled cloth stamped in gold. Illustrated. 8vo. 398pp., [10] ads. Nice, clean copy, slight rubbing and fraying at ends.

150/250

321. Cremer, W.H. **Hanky Panky.** London: Chatto & Windus, 1875. Green cloth stamped in black and gilt. Color frontis., tissue guard. Many illustrations. 8vo. 328pp., 32-page publisher's catalog. Tight copy; bubbling cloth, slight lean, rear gutter paper splitting. Toole Stott 1017.

150/250

322. Cremer, W.H. **The Magician's Own Book. A New Edition.** Edinburgh: John Grant, n.d. Light blue cloth stamped in black and gilt. Illustrated. 8vo. 325pp. Tight and square, a bit weak at center.

100/200

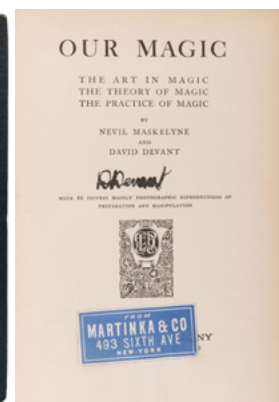
323. Dante (Harry August Jansen). **Dante Trunk Book.** N.p., 1940s. Original color wraps. Illustrated. Oblong 4to. Wear to spine.

100/200

Dante reportedly had these elaborate and large souvenir booklets printed when unable to take cash payments out of the country in which he was playing on his world tour.



323



324

324. Maskelyne, Nevil and David Devant. **Our Magic.** Philadelphia: E.P. Dutton, 1911. Publisher's cloth stamped in gilt, white rabbit in top hat to front cover. Signed by Devant on the title page, "D Devant," in the blank space below the byline. Bookplate and ownership signature of magician-collector Milton A. Bridges. Martinka over-slip to title. 8vo. 487pp., [1] ad. Cloth frayed at ends and edges, spine panel toned, slightly shaken.

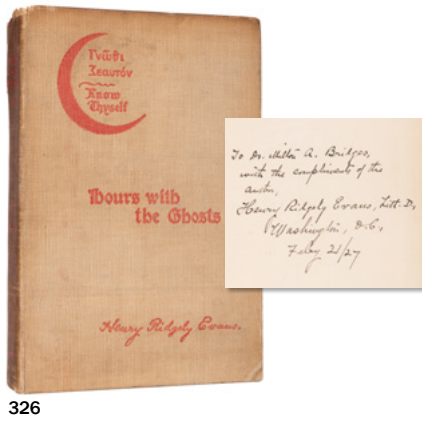
250/350

325. Dif, Max. **Histoire de le Prestidigitation.** Paris, 1974. Three cloth volumes, lettered spines, covers stamped ex-libris of Claude Crowe. Prospectus and advertisements laid in. Illustrated. Tall 8vo. Very good.

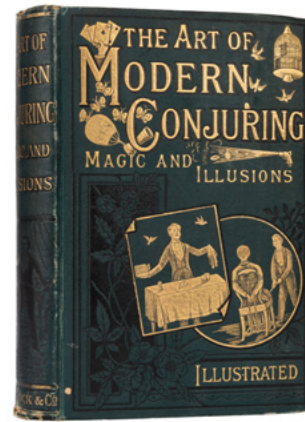
300/500



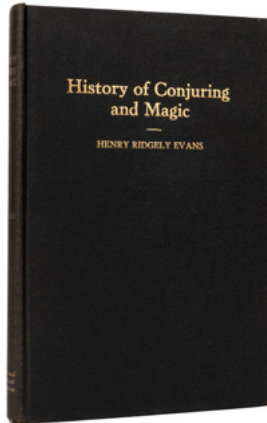
325



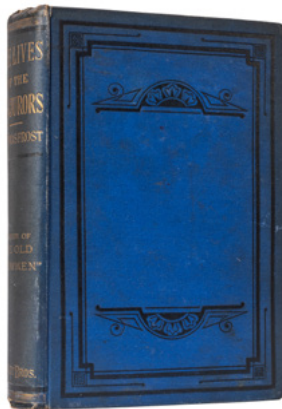
326



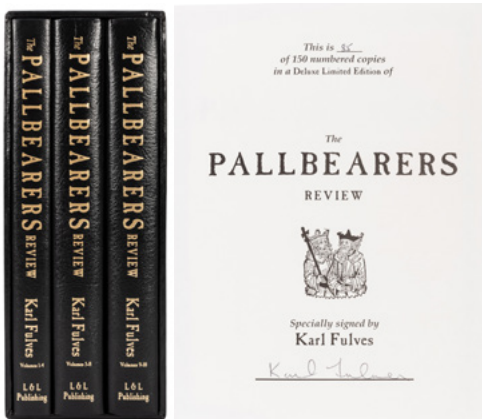
330



327



328



329

326. Evans, Henry Ridgely. **Hours with the Ghosts**. Chicago: Laird & Lee, (1897). First edition, presentation copy inscribed and signed by Evans to Milton A. Bridges on the ffp. Cream cloth stamped in red, top edge brushed red. Frontispiece, plates, some under tissue, text illustrations. 8vo. 302pp. Splitting joints and hinges, darkened spine panel; clean internally with light smudging. Milton A. Bridges bookplate.

250/350

327. Evans, Henry Ridgely. **History of Conjuring and Magic**. Kenton: I.B.M., 1928. John Northern Hilliard's copy (his ownership signature and date to ffp). Black cloth lettered in gilt. Color frontispiece of Kellar. Illustrated. 8vo. Very good.

200/300

328. Frost, Thomas. **The Lives of the Conjurers**. London: Tinsley Brothers, 1876. First edition. Dark blue cloth stamped in black and gilt. 8vo. Slightly cocked, covers rubbed and darkened; contents sound with occasional minor foxing and browning. Toole Stott 304.

150/250

329. Fulves, Karl. **The Pallbearers Review**. Tahoma: L&L, 1993. Three vols., black leather stamped in gilt, slipcase. Number 85 of 150 copies of the deluxe edition, each volume signed by Fulves on the limitation page.

300/500

330. Garenne, Professor Henri (H. Frank Lind). **The Art of Modern Conjuring**. London: Ward, Lock & Co., n.d. Publisher's gilt pictorial green cloth. Profusely illustrated. 8vo. 351pp., [20] ads. Covers rubbed and frayed; slightly cocked, light soiling at edges, slight splitting of front gutter paper.

150/250



331

331. **The Ghost.** Dr. Edward McGlynn [Cliff West]. N1 (May 1936) – N10 (Feb. 1937). Complete file of the scarce periodical devoted to news and performance techniques of spook shows. Loose issues, original self-wrappers. Fine. Alfredson/Daily 2395.

200/300

332. Glen, Laurance. **The Magician's Road to Fame.** London: Ludo Press, ca. 1921. Buff printed boards. Illustrated with photographic reproductions of magic posters, some tipped-in, a few in color, interleaved with tissue, plus advertisements for magic books including Houdini's *Magical Rope Ties & Escapes*. 8vo. Very good.

200/300

333. Hilliard, John Northern. **Greater Magic.** Minneapolis: Carl Waring Jones, (1938). Sixth impression, revised. Red cloth stamped in gilt. Copiously illustrated. Thick 8vo. Tight, clean copy.

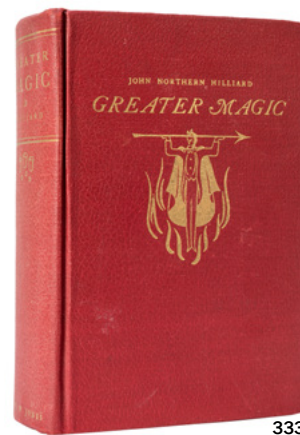
100/200

334. Houdini, Harry (Ehrich Weisz). **A Magician Among the Spirits. Presentation Copy Signed by Houdini.** New York/London: Harper & Bros., 1924. First edition. Large and fine presentation inscription and signature by Houdini on the ffp: "With compliments of Houdini/and best wishes." Bookplate and notation of the recipient, Rossiter Johnson (1840–1931), an American writer and editor of numerous dictionaries, histories, and anthologies: "This book was a present from Houdini, who sent it to me by mail." Blue cloth lettered in gilt. Frontispiece, plates. 8vo. Covers and lower edge dampstained throughout, otherwise good.

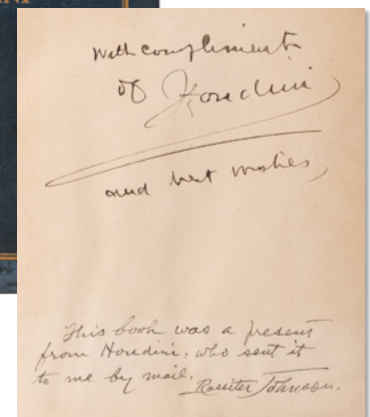
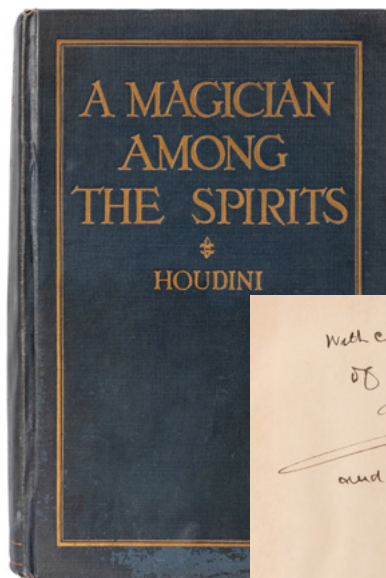
2,000/3,000



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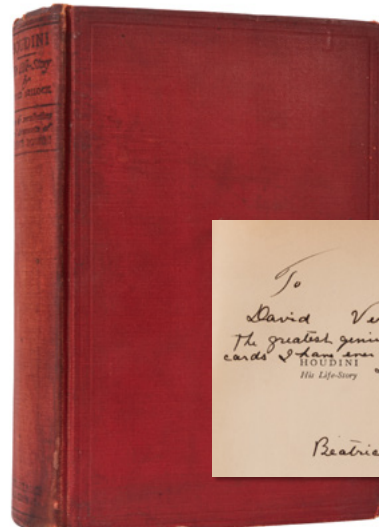
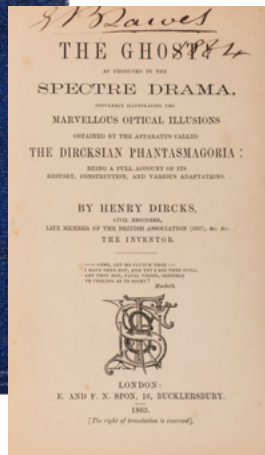
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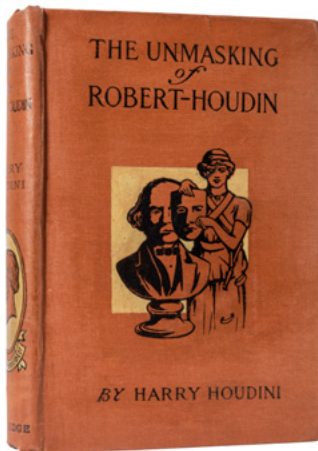
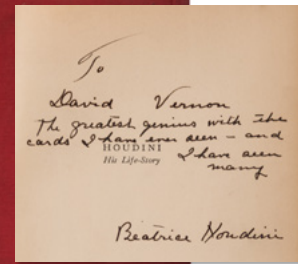
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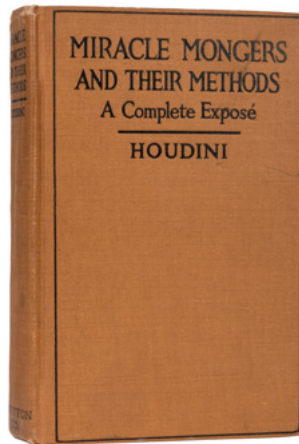
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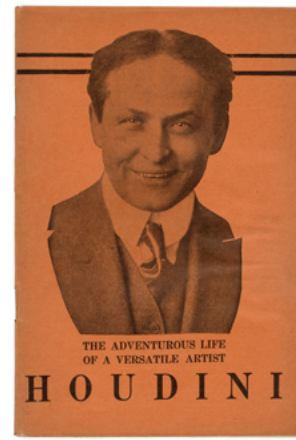
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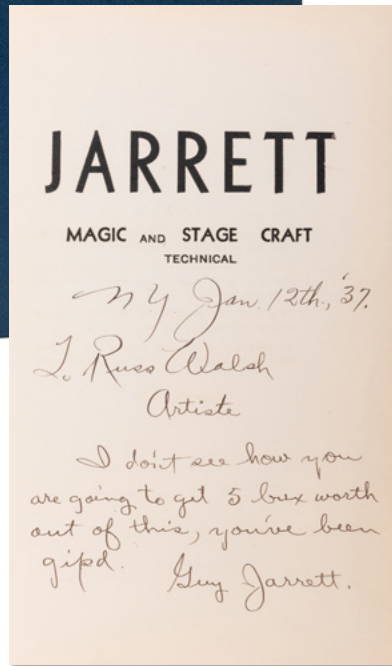
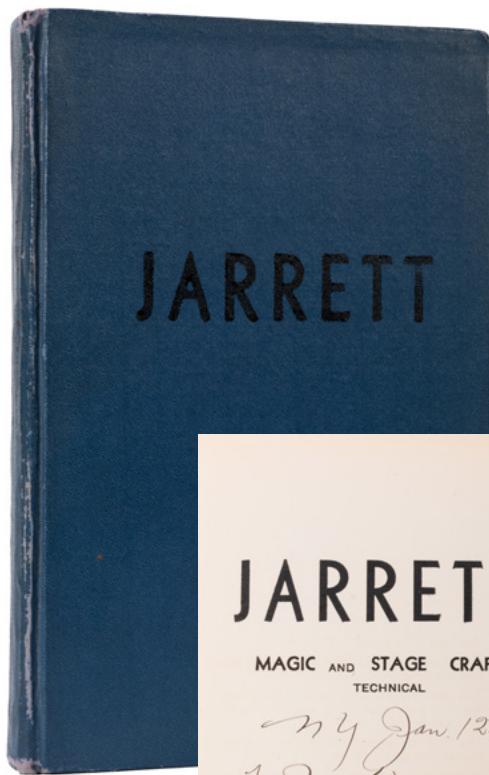
335. [Houdini, Harry (Ehrich Weisz) Dircks, Henry. **The Ghost! As Produced in the Spectre Drama... by the Apparatus called the Dircksian Phantasmagoria.** London: E. and F.N. Spon, 1863. First edition. Houdini's Copy (his bookplate, hinged to front inside pastedown). Engraved Pictorial cobalt cloth stamped pictorially in gold and blind, yellow endpapers. Illustrated. 8vo. p. [1] 2 - 102, [2] ads, 12-page publisher's catalog, tipped-in notice. Very good. Scarce. Toole Stott 245. Ownership signature of G.B. Dawes to title (1864), small marginal losses to a few leaves not affecting text; splitting and rubbing joints with two punctures to spine panel, but holding. **1,000/1,500**

336. [Houdini, Beatrice] Kellock, Harold. **Houdini: His Life Story from the Recollections and Documents of Beatrice Houdini.** New York: Harcourt, Brace & Co., 1928. First edition, second printing. Presentation copy, inscribed by Beatrice Houdini to David Vernon (Dai Vernon) on the half-title: "To David Vernon/ the greatest genius with the cards I have ever seen—and I have seen many/Beatrice Houdini." Plates, illustrations. 8vo. Covers frayed and darkened, slightly cocked, but firm, and clean internally. A wonderful association copy. **900/1,200**

337. Houdini, Harry (Ehrich Weisz). **The Unmasking of Robert-Houdin.** London: George Routledge, [1909]. Pictorial cloth. Frontispiece, numerous illustrations. 8vo. Tight copy, edges and covers lightly soiled. **200/300**

338. Houdini, Harry (Ehrich Weisz). **Miracle Mongers and Their Methods.** New York: E.P. Dutton, 1920. First edition. Publisher's brown cloth lettered in black. Frontispiece. 8vo. 240pp. Minor wear to covers, light foxing to endpapers; very good. **200/300**

339. Houdini, Harry. **The Adventurous Life of a Versatile Artist. Houdini** [cover title]. [New York], (1922). Original orange pictorial wrappers. Illustrated. 8vo. Dampstaining to a few terminal leaves, rubber stamp and bookplate of Norman Sehm. Very good. **200/300**

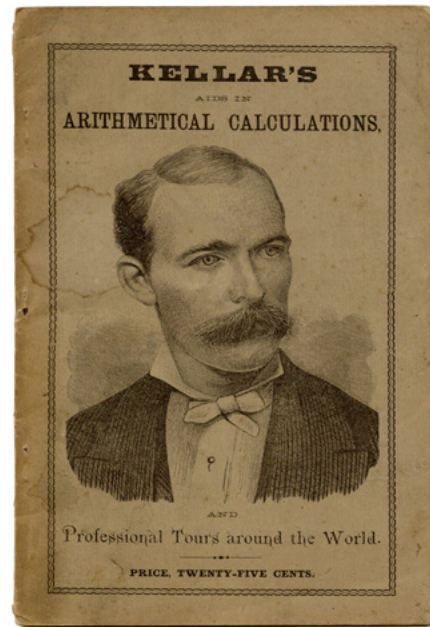


340

340. Jarrett, Guy. **Jarrett Magic and Stage Craft Technical**. [New York]: Author, 1936. First edition. Blue cloth stamped in black. Illustrated with plates. 8vo. Minor wear to page edges, hinges strengthened, spine rubbed, else very good. Inscribed and signed to Chicago magician W.R. "Russ" Walsh, "I don't see how you are going to get 5 bux worth out of this, you've been gipd. Guy Jarrett."

1,500/2,000

Jarrett produced approximately 500 copies of his magnum opus on a table-top hand press, writing the text as he set the type (he only owned enough letterforms to compose one page at a time). Then Jarrett collated, bound, advertised, and sold the books himself. Despite its sometimes-coarse language, the book remains a testament to Jarrett's true genius; he was an original thinker, and many of his revolutionary ideas remain in use in the modern era.



341

341. Kellar, Harry. **Kellar's Aids in Arithmetical Calculations, and Professional Tours Around the World**. Philadelphia: Dunlap & Clarke, 1885. Pictorial wrappers, sewn. 8vo. 32pp. Soiling to covers, but stable and clean internally. Scarce.

1,500/2,000

The last seven pages record Kellar's world tour dates and locations, concluding with his run of performances at Philadelphia's Egyptian Hall.

342. Laureau, Marcel. **The Robert-Houdin Theatre 1879 - 1914**. Shanklin, 1968. From an edition of 100 copies. Stiff cream-colored wraps retained in green library cloth. Illustrated with photographs of rare Robert-Houdin ephemera. Large 8vo. Very good.

200/300



343



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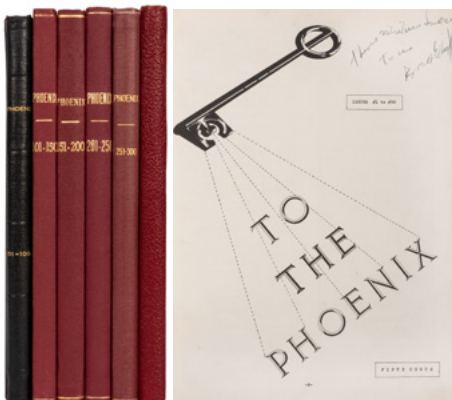
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348



347

343. LePaul, Paul. **The Card Magic of LePaul.** Danville, IL, 1949. Publisher's red cloth stamped in blue and black. Number 491 of 500 first edition copies, signed and numbered by the author on the limitation page. Illustrated. 8vo. Slightly cocked; minor bump lower right front cover.

200/300

344. Neff, Bill. **Bill Neff Signed Photo and Original Mini-Comic Artwork.** 1950s. Three pieces, including a signed publicity photo of Neff alongside assistants (8 x 10"); a collaged design for the cover of Neff's "Madhouse of Mystery" mini-comic book (12 1/2 x 9"), pen and ink and cut-outs on illustration board; and a copy of the comic book. The signed photo is also reproduced on the introductory biography page of the comic.

250/350

345. Okito (Theo Bamberg). **Quality Magic. Presentation Copy, Signed Twice.** London: Will Goldston, [1921]. Publisher's pictorial boards. Inscribed by Okito on the title page: "To Victor Farrelly [sic] wishing him some pleasant moments with/Theo Okito/Cairo—Jan 22nd 1922." Signed on the frontispiece: "Sincerely yours/Theo Okito/Cairo—22-1-22." Illustrated. 12mo. Small Okito address label to the foreword page. Pencil notations to the text, presumably Farelli's.

300/500

Okito embarked on his second world tour in 1919, leaving New York for a years-long journey that included South America, South Africa, England, Egypt, India, and other parts of Asia. According to his own account in The Sphinx, Okito arrived in Cairo from Alexandria on January 10th, and played at the Kursaal Theatre for two weeks. He visited the Great Sphinx, and departed for Bombay on the 26th, noting "there is no real Egyptian magic."

346. Okito (Theo Bamberg). **Okito on Magic.** Chicago: Edward Drane, 1952. Inscribed and signed by Okito to Clettis Musson on the fep, dated on Okito's eightieth birthday. Publisher's red cloth stamped in gilt, dust-jacket. Illustrated. 8vo. Tears to jacket, spine panel stained; fine internally.

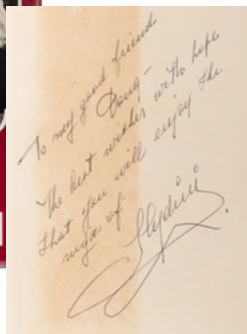
200/300

347. **The Phoenix.** Walter Gibson, and Bruce Elliott. N1 (n.d. – Feb. 1942) – N300 (Feb. 5, 1954). Complete file of original issues bound in six cloth volumes. The first index inscribed and signed by editor Bruce Elliott. Very good. Alfredson/Daily 5595.

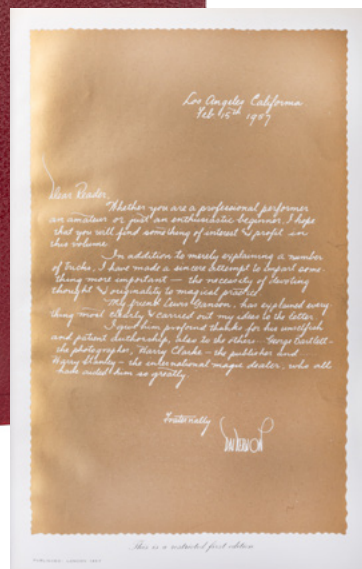
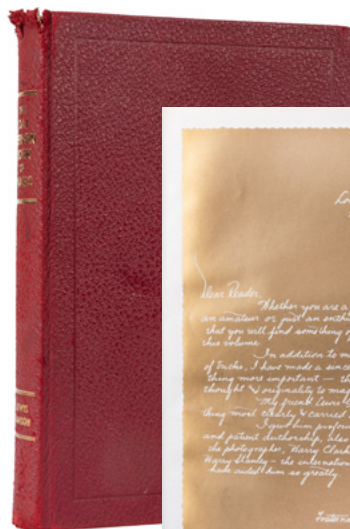
150/300

348. Scot, Reginald. **The Discoverie of Witchcraft.** Bungay: John Rodker, 1930. Number 100 of 1,275 copies. Finely printed facsimile of the first edition. Quarter dark red morocco over green cloth, t.e.g., printed on Dutch mould-made paper with the original woodcuts, deckled edges. Small folio. Splitting and chipping at joints and ends of spine.

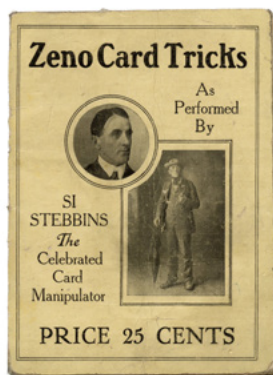
200/300



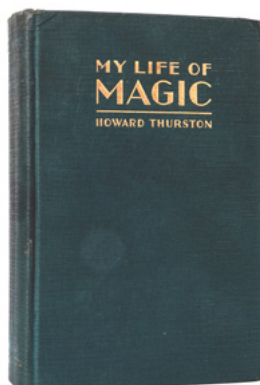
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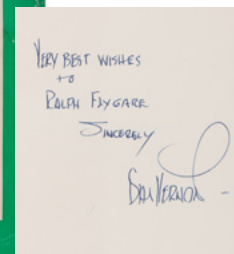
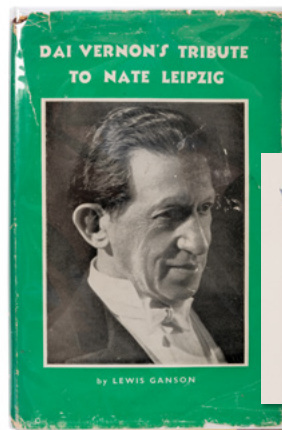
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349. Slydini, Tony. **The Magic of Slydini**. London: Harry Stanley, (1960). Pebbled maroon leather, original pictorial dust-jacket. Restricted first edition, with the specially-printed "letter to the reader" leaf. Inscribed and signed by Slydini to Doug on the ffp. Illustrated. 8vo. Tears and soiling to jacket, page edges spotted, otherwise fine.

500/700

350. Stebbins, Si (Will Coffrin). **Zeno Card Tricks. As Performed by Si Stebbins**. [Chicago?], 1906. Original pictorial wrappers backed in cloth. Twelve tricks enumerated on 16 pages. 16mo (4 ½ x 3 ⅛"). Clyde Powers ownership stamp to rear cover. Old fold to wraps. Good. Scarce early edition advertising Zeno chewing gum.

200/300

351. Thurston, Howard. **My Life of Magic**. Philadelphia: Dorrance & Co, 1929. First edition, first printing. Presentation copy, inscribed to Doc Nixon by Thurston on the ffp. Original green cloth lettered in gilt. Port. frontis, halftone plates. 8vo. Gilding to spine perished, a trifle shaken. Clettis Musson ownership signature with pencil notations below Thurston's inscription.

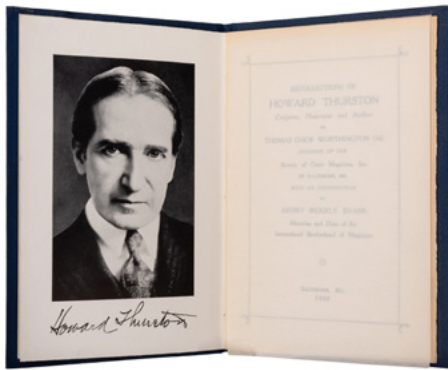
300/500

352. [Vernon, Dai] Ganson, Lewis. **The Dai Vernon Book of Magic**. London: Unique Magic Studio, [1957]. Restricted first edition, signed "Dai Vernon" on the ffp, the "o" in Vernon with the added embellishment of a club symbol. Original pebbled maroon leather. Marbled endsheets, tipped-in leaf gilt leaf bearing a facsimile letter to the reader by Vernon, present only in the restricted edition. Illustrated with photographs. 8vo. Spine head peeling, rubbed and scratched covers.

1,000/2,000

353. [Vernon, Dai] Ganson, Lewis. **Dai Vernon's Tribute to Nate Leipzig**. London: Harry Stanley, [1958]. Inscribed and signed by Vernon on the ffp: "Very best wishes to Ralph Flygare/Sincerely/Dai Vernon." Publisher's cloth, pictorial dust-jacket. Illustrated with photographs. 8vo. Tears and creases to jacket, boards slightly bowed.

200/300



354



356



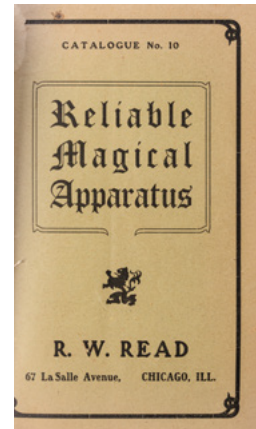
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358



359

354. Worthington, Thomas Chew. **Recollections of Howard Thurston: Conjuror, Illusionist and Author.** Baltimore, 1938. Original blue cloth lettered gilt. Inscribed and signed by Worthington on the dedication verso to Ernest B. Marx. Tissue-guarded frontis., two plates. 8vo. Near fine.

200/300

355. Zancigs, The (Julius and Agnes Jorgensen). **Original Illustrations and Designs for "Forty Lessons in Palmistry."** [Chicago, ca. 1914]. Including a complete set of 40 illustrations of the hand, diagrammed in pen and ink, with nine extra blank outlines; the original pen and ink title page design; the typed prefatory letter to the public signed by Julius; two proof pages of the text; and an additional set of 40 proof illustrations, with similar diagrams but different hand shape. All on illustration board except proof text; approximately 14 x 10". Printer's stamps and notations.

700/900

356. Zancigs, The (Julius and Agnes Jorgensen). **Cabinet Card Portrait of The Zancigs.** Glasgow: Lanfier, 1900s. Oval silver print portrait of the magicians in profile. Blind-embossed original studio mount. Image 5 ½ x 4", mount 9 ¾ x 7". Graphite notations to lower right and verso, creases and soiling not affecting image.

250/350

This image was used on the cover of the Zancigs' book "Forty Lessons in Palmistry" (see previous lot).

357. Zancigs, The (Julius and Agnes Jorgensen). **The Zancigs Signed RPPC.** England, ca. 1907. Photo-postcard of the husband and wife magician and fortune-telling duo, signed by both and dated in the upper right. Divided back, not postally used.

200/300

358. Zancigs, The (Julius and Agnes Jorgensen). **Three Zancigs Works on Palmistry, Mind-Reading, Astrology.** Including *Twentieth Century Guide to Palmistry* (Chicago, 1900), cloth; *Mind Reading, or Second Sight* (Chicago, n.d.), stapled wraps.; and *Zancig Horoscope Astrology* (n.d.), folded brochure. Very good.

200/300

359. **R.W. Read Reliable Magical Apparatus. Catalogue No. 10.** Chicago, ca. 1920. Printed wrappers retained in black library buckram. 48 pages. Illustrated. Inside cover stating "We Carry A. Roterberg's Goods Exclusively." Very good. Ex-libris Burton S. Sperber.

100/200



EPHEMERA



361



362



363



360



364

360. Alexander, C. (Claude Alexander Conlin). **Prospectus and Signed Letter to The Life & Mysteries of The Celebrated Dr. Q.** Los Angeles, 1922. Three pieces, including a form advertising letter signed "C. Alexander"; a prospectus for the book; and a trimmed piece of Alexander letterhead. All very good.

250/350

361. Alexander, C. (Claude Alexander Conlin). **Alexander Publicity Photograph.** A.V. Yaga, ca. 1920s. Glossy portrait photograph of the famous mind-reader and magician in theatrical costume and trademark turban. 8 x 10". Verso bearing an Alexander "Man Who Knows" hand-stamp, several date stamps, and a trimmed obituary. Scoring lines and white ink splatter to image; the print was likely from a news service and used in Alexander's obituaries.

200/300

362. Bergen, Edgar. **Edgar Bergen Signed and Inscribed Photograph.** Boston: Roberts, ca. 1930s. Dramatic profile portrait of Bergen with Charlie McCarthy, inscribed in blue pen: "To Leonard/may we soon hear of your name mentioned with the theatre and I hope I shall have the pleasure of meeting you soon/Every good wish/Edgar Bergen." 8 x 10". Creases, tackholes, scattered soiling.

200/300

363. Bergen, Edgar. **Edgar Bergen Signed Publicity Photo.** Chicago: Maurice Seymour, ca. 1930s. Matte-finish silver print portrait of Bergen with his famous ventriloquist figure Charlie McCarthy, inscribed: "Best Wishes/Edgar Bergen and Charlie McCarthy." 7 x 5". Creases and soiling to bottom edge.

150/250

364. Bergen, Edgar. **Life Mask of Edgar Bergen.** Circa 1971. Highly detailed painted plaster life mask of the ventriloquist, signed on the verso: "71/VJ." Approx. 9 1/2 x 5 1/2". Fine.

800/1,200



365



366



367



368



369

365. Blackstone, Harry (Henry Boughton). **Harry Blackstone Sr. Engraved Copper Plaque.** Presented to Blackstone on December 12, 1945 by the Utica Magic Club. Handsome engraved copper plaque bearing the logo of the club and facsimile signatures of its members. On a hardwood base, 14 x 12".

200/300

366. Blackstone, Harry (Henry Boughton). **Blackstone "Duck Inn" Lobby Photo.** New York: White Studio, ca. 1928. Blackstone stands at the center of the stage, flanked by a flock of white ducks, five assistants, and the props used to produce the water fowl. Buckets spelling out his name fill the foreground. 11 x 14". Short tears, small creases.

150/250

367. Blackstone, Harry (Henry Boughton). **Harry Blackstone Photograph Signed.** [Los Angeles/San Francisco]: Hartsook, ca. 1920s. Large portrait photograph of Blackstone in tuxedo, his silhouette in the form of Mephistopheles. Inscribed and signed: "To Harry from Harry/with all good wishes/Blackstone." Closed tears, trimmed edges just slightly touching the inscription. 13 1/4 x 10". Framed.

400/600

368. Blackstone, Harry (Henry Boughton). **Portrait of Infant Harry Blackstone Jr. Inscribed and Signed Twice.** Providence, RI: Scheer, 1936. Baby portrait of Harry Blackstone, Jr. at 8 1/2 months. The verso bears many notations, including one in Harry Blackstone Sr.'s own hand stating, "Harry Bouton Blackstone Jr. Age 8 1/2 months. Picture taken at Providence by Scheer of Providence Journal." 8 x 10". Very good. Inscribed and signed by Harry Blackstone Sr. in the image: "To Sugar/From Blackstone's "Sugar"/Daddy's pride + joy at 8 1/2 months/Harry Blackstone 1936," additionally inscribed and signed by Harry Blackstone, Jr.: "To Warren- Here we are 45 years later, still trying to learn the art- Harry Blackstone Jr., April 24, 1982."

300/500

369. Blackstone, Harry (Henry Boughton). **Inscribed and Signed Photograph of Harry Blackstone.** Chicago: Bloom, 1930s. Matte-finish silver print on doubleweight paper, dramatically depicting the magician with staring upward, inscribed in white ink to Erwin La Haine "All good wishes/Harry Blackstone/1936." Small creased area to left side, else fine.

250/350



370



374



371



372



373



375

370. Blackstone, Harry (Henry Boughton). **Harry Blackstone Signed Postcard Display.** Framed display including an RPPC inscribed and signed by Blackstone to “Jackie” (1944), with a modern printing of a publicity photo—possibly showing the Jackie named on the postcard—and a vintage “Curtain Time” program (1955). Overall 15 ½ x 27".

200/300

373. Cardini (Richard Valentine Pitchford). **Cardini’s Travel Alarm Clock.** Germany: Seth Thomas, ca. 1960s. Seven jewels alarm clock in original clasping tan leather case, the top faintly stamped “Cardini” in capital letters. Accompanied by a letter of provenance tracing ownership to Swan Cardini. Case worn and stained from regular use and travel.

400/600

371. Bostock, H. Steele. **H. Steele Bostock & Co. Ventriloquists & Magicians Postcard.** 1900s. Advertising postcard printed with silver metallic lettering, bearing portraits of the performers and a vignette of the duo in a forest. Divided back, not postally used.

100/200

374. Cardini (Richard Valentine Pitchford). **Cardini Signed Membership Cards, Christmas Card, and Photo.** 1930s/40s. Including cards for Edward O’Brien to the S.A.M. and Magicians Guild, both signed by Cardini and president of the organizations. Secretarial countersignatures of Leslie Guest and Ed Dart; a signed Cardini Christmas card; and Christmas photo.

400/600

372. Cardini (Richard Valentine Pitchford). **Portrait of Cardini, Inscribed and Signed.** Louisville: Jay L. Hoahlein, 1931. Bust portrait of Cardini, pre-monocle and moustache. 8 x 10". Framed. Boldly inscribed and signed by Cardini “To my friend Sam.”

250/350

375. Carter, Charles. **Carter the Great Christmas Greeting.** Circa 1930. Color offset photograph of Carter, clad in a turban and stage costume, bearing a caption proffering his Christmas greeting during his New Zealand tour with a show of “mystery.” Handsomely framed to 19 x 15 ¼".

200/300



378



380



376

376. Chung Ling Soo (William E. Robinson). **Chung Ling Soo Souvenir Booklet**. N.p., ca. 1900s. Satin-tied souvenir booklet, thirteen leaves (8 7/8 x 3 5/8") inclusive of covers, printed on versos only. Illustrated with ten halftones including Soo performing aerial fishing, fire trick, duck production, portraits of his assistants, and others, alongside press reviews. Light soiling; very good. Rare.

800/1,200

377. Chung Ling Soo (William E. Robinson). **Chung Ling Soo. Marvelous Chinese Conjuror Postcard**. 1905 (postmark date). Postcard with an oval silhouette of the magician in red. Divided back. Yellowing and creasing; good.

200/300



377

378. Chung Ling Soo (William E. Robinson). **Chung Ling Soo Shooting from a Cannon Postcard**. 1900s. Postcard bearing an illustration of Soo attending to a cannon where an assistant is being loaded inside, while a cannon on the opposite side explodes. Divided back, not postally used.

200/300

379. Chung Ling Soo (William E. Robinson). **Chung Ling Soo / Suee Seen Postcard**. 1900s. Postcard bearing an illustration of Soo's assistant, ink annotation indicating an appearance at the Empire Theatre in October, 1906. Divided back, not postally used.

200/300



379

380. Chung Ling Soo (William E. Robinson). **Chung Ling Soo / Suee Seen Postcard**. 1900s. Postcard reproducing a photo of Soo posing with his assistant, the "Chinese handmaid" Suee Seen. Divided back, not postally used.

200/300



381



385

381. De Kolta, Buatier. **Portrait of Buatier De Kolta, Inscribed and Signed by his Wife.** Los Angeles: Marceau, ca. 1900. Seated portrait of the famous and inventive magician. Embossed photographer's mount. Framed to 17 x 13". Frame worn. Inscribed and signed in the lower margin: "To Mr. F.J. Werner, in memory of my much esteemed husband De Kolta, who departed this life on the 7th October 1903, New Orleans LA. Presented by his loving wife, Olive B. de Kolta October 22, 1903, New York." Accompanied by a letter of provenance signed by Jay Marshall.

800/1,200

For years, this portrait hung in Chicago in the front room of Magic Incorporated. It was part of the collection of the magic shop's owner, ventriloquist and magician Jay Marshall, who purchased it from Al Flosso. The inscription, made a scant few weeks after de Kolta's death, is to a founding member of the Society of American Magicians, Francis J. Werner.



382

382. Del Ray (Raymond Petrosky). **Del Ray's Business Card Case.** Brass card case with snap-shut lid engraved with the name of Del Ray, the great close-up magician. 3 3/4 x 2 1/4".

200/300

383. Dobler, Ludwig. **Real Photo Postcard of Dobler's Grave.** N.p., ca. 1910s. Photographic postcard of the great magician's gravestone, surrounded by a fence and lanterns. Divided back, not postally used.

100/200



383



384

384. Downs, T. Nelson. **T. Nelson Downs Signed Publicity Photo.** Oswego, NY: Barbeau, ca. 1910s. Headshot of the magician, boldly inscribed in the margin: "To Alla Garbo/with best wishes/T. Nelson Downs." 7 3/4 x 5". Studio stamp to verso. Tackholes, trimmed margins not affecting signature.

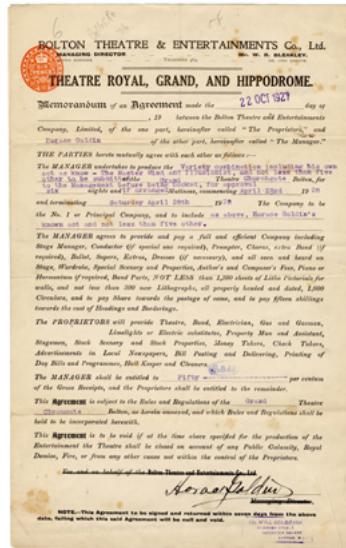
200/300

385. Fox, Imro (Isidore Fuchs). **Cabinet Photo of Imro Fox.** N.p., 1908. Full-length photograph of the magician producing a doll from a chest. 6 1/2 x 4 1/2". Original mount, dated in graphite on verso. Mount slightly wavy.

300/500



386



387



388



389



390

386. Bamberg, David (Fu Manchu). **Adolescent Portrait of David Bamberg.** N.p., ca. 1910s. Bust silver print portrait of the young performer staring intently at the viewer. 10 x 8". Diagonal creases to right side of image, small piece torn from lower right corner. Ex-Milbourne Christopher notation to verso. **700/900**

387. Goldin, Horace. **Horace Goldin Signed Theatrical Contract.** London: Oct. 22, 1927. A contract between Goldin and Bolton Theatre and Entertainments Company, agreeing "to produce the variety combination including his own act ac know[n]—The Master Mind and Illusionist, and not less than other to be submitted," between April 23–28, 1928. Signed "Horace Goldin," and stamped care of Will Goldston. Two folio pages (13 1/8 x 8 1/4"). Soiling, pencil notations, expected folds. **250/350**

388. Hahne, Nelson. **Two Nelson Hahne Designs for Background Settings.** Circa 1930s. Graphite sketches on paper, each accompanied by an original mimeograph print, of designs for "Oriental" stage backdrops to be used in a magic show. 8 1/2 x 11". Signed "Hahne." Pencil notations, folds, scattered soiling and splatter. **150/250**

389. Harbin, Robert. **Robert Harbin Origami Dog and Signed Postcard.** Two pieces, comprising a real photo postcard of Harbin, signed in the margin and dated in a second hand "(9/57)", and a folded origami dog (length 2 1/4") made by Harbin. Accompanied by a LOA. **250/350**

The origami figure is believed to be one of the last Harbin made. According the accompanying letter of authenticity, Harbin produced this model aboard the H.M.S. Oriana in 1978 for fellow entertainer Jimmy Marshall. Harbin fell ill during the voyage and was flown from Hong Kong to London for treatment, and died a week later.

390. Henning, Doug. **Signed Doug Henning Merlin Playbill.** American Theatre Press, 1983. Signed in gold felt-tip "Doug Henning" on the front cover. Stapled wrappers. Illustrated. 8vo. 82pp. Moderate dampstaining to lower edge. **150/250**



391

391. Herrmann, Alexander. **Alexander Herrmann Cigar Box.** New York: Stoddard, Gilbert & Co., ca. 1901. Wooden 25-count cigar box bearing color lithographed Alexander Herrmann label on its lid and interior, the magician with a quill in his hand, signing his name. Internal monochrome labels further picture the magician and bear his name. Internal revenue stamp and factory label to bottom, printed internal wrapper bears Herrmann's name. 8 ½ x 5 x 1 ¼". Edgewear and chips as expected. Rare.

2,500/3,500

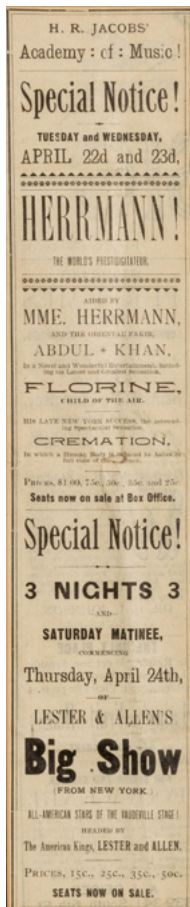
Alexander Herrmann was the most famous magician of his generation, and his image became – and remains – that most associated with magicians of yesteryear. The Frenchman cultivated a Mephistophelean look, including pointed moustache and van dyke, and on the labels of this box, he is dressed as a combination jester/devil, in a bright red costume.

392. Herrmann, Alexander. **Alexander Herrmann Conjuring Program.** 1890. Trimmed advertisement for Herrmann's appearance at H.R. Jacobs' Academy of Music, in which he is aided by Mme. (Adelaide) Herrmann and "the Oriental Fakir" Abdhul Khan, presenting his Florine and Cremation illusions. Framed and matted, sight area 12 x 2 ½". Slight loss at old central fold.

200/300

393. Herrmann, Leon. **Leon Herrmann's Playing Cards.** Seven vintage cards said to have been owned and used by Leon Herrmann, the great French magician and nephew of Alexander Herrmann. From the collection of Walter Gibson. In a worn period frame, together with a later photo of Leon and Adelaide Herrmann. 18 ¼ x 20 ½".

400/600



392



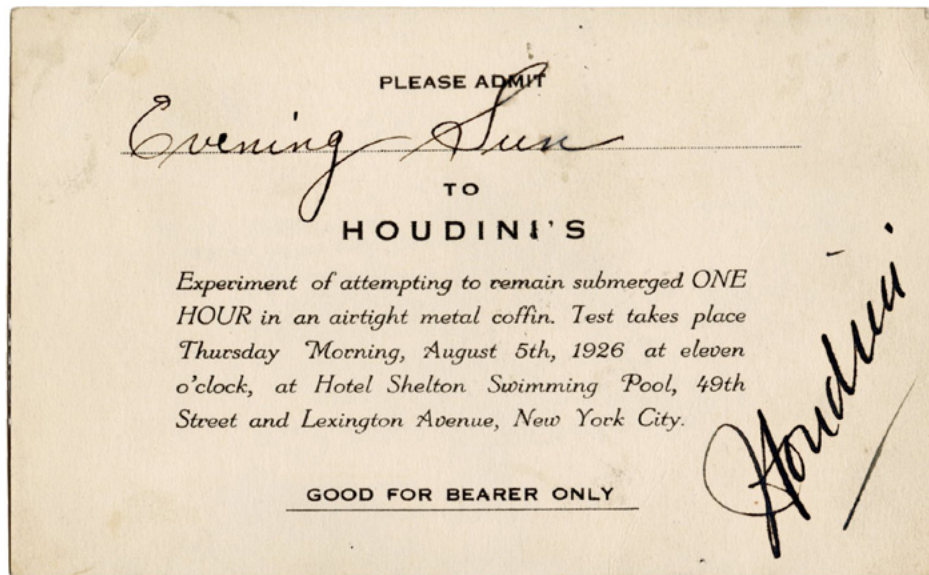
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396

394. Herrmann, Leon. **Herrmann the Great Diecut Souvenir Portrait.** N.p., ca. 1890s. Two-sided diecut souvenir advertisement, depicting the magician in regular collar on one side, and in Mephistophelean costume on the other. Hole-punched with string hanger. Imprinted in the margin: "Herrmann the Great/Under the Direction of Edw. Thurnaer." 5 x 4". Creased with slight paper losses. Rare.

800/1,200

395. Herrmann, Adelaide. **Cabinet Photograph of Adelaide Herrmann and Her Dog.** San Francisco: Jones & Lotz, ca. 1890s. Half-length portrait of Herrmann in a fancy hat and veil, cradling a small dog in her left elbow and staring into the camera. Image 5 ½ x 3 ⅞". Embossed studio mount 8 ¾ x 6 ¾". Identification in ink on the verso, ex-Milbourne Christopher notation lower corner of verso. Scratches and stains to image and mount.

800/1,200

396. Houdini, Harry (Ehrich Weisz). **Signed Invitation to Houdini's Underwater "Buried Alive" Test.** Printed invitation made out to the Evening Sun (Baltimore) to attend Houdini's attempt to "remain submerged one hour in an airtight metal coffin" at the Hotel Shelton Swimming Pool on Aug. 5, 1926. Boldly signed "Houdini" at lower right. 3 ¼ x 5 ⅞". Minor creases.

2,000/3,000

One of Houdini's last and greatest stunts was this endurance test at the Hotel Shelton pool. He remained submerged underwater in a galvanized iron coffin for an amazing hour and twenty-eight minutes without the aid of breathing apparatus or secret devices. Admission was by invitation only, and the small crowd gathered to witness the dangerous feat consisted mainly of journalists, medical personnel, assistants, and friends of the magician. Houdini intended to make "buried alive" the central attraction of his 1927 tour, but died on October 31, 1926.



397

397. Houdini, Harry (Ehrich Weisz). **Houdini Picture Corporation Certificate, Signed.** January 11, 1922. Engraved stock certificate for fifteen shares to W.E. Jefferson. Share number 1562. Signed "Harry Houdini" as company president, and countersigned by Harry H. Poppe as assistant treasurer. 8 ¼ x 11 ½". Folds, a few closed nicks and tears at edges.

2,000/3,000

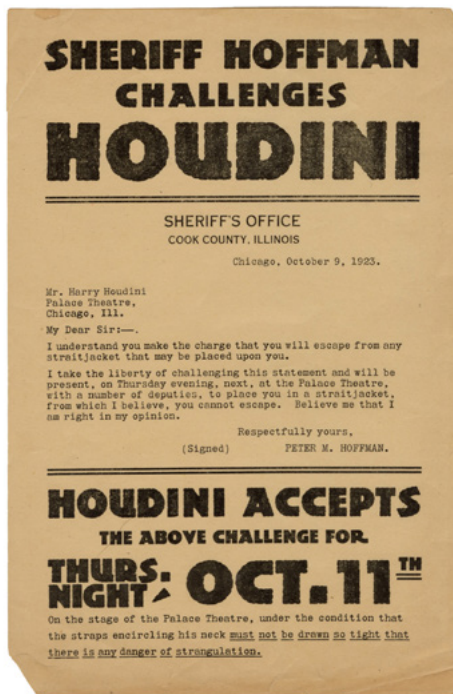
Houdini starred in five silent films between 1918 and 1923. After appearing in the first three, the magician founded his own motion picture company, and went on to produce and star in *The Man from Beyond* (1922) and *Haldane of the Secret Service* (1923).

398. Houdini, Harry (Ehrich Weisz). **Houdini Real Photo Postcard. "Manacled by the Russian Police."** Birmingham: Scott Russell & Co., 1900s (postmark 1904). Silver bromide photo-postcard bearing the iconic image of Houdini in full-body manacles, staring up at the viewer. Addressed and mailed to a Miss Jones in Birmingham. 3 ¾ x 5 ½". Inked initials lower right corner; slight creases.

1,000/2,000



398



399



400

399. Houdini, Harry (Ehrich Weisz). **Houdini Straitjacket Escape Challenge Handbill.** Chicago, 1923. Printed challenge handbill issued by Peter Hoffman of the Sheriff's Office of Cook County in Chicago, challenging Houdini to escape from a straitjacket which he and fellow deputies restrain him in before a crowd at the Palace Theatre. 9 1/8 x 6". Marginal creases and closed tears without loss of text. Provenance: Houdini Hall of Fame, Niagara Falls.

600/900

400. Houdini, Harry (Ehrich Weisz). **Harry and Bess Houdini 20th Wedding Anniversary Menu.** Hamburg: H.O. Persiehl, 1914. Fancy linen-finish folder with an embossed letterpress menu card for a dinner given by the Houdinis aboard the S.S. Imperator of the Hamburg-Amerika Line, to celebrate their twentieth wedding anniversary. Handsomely string-tied with tasseled ends, the front cover bearing an illustration of the vessel within a gilt border. 8 3/4 x 5 1/2". Very good.

800/1,200



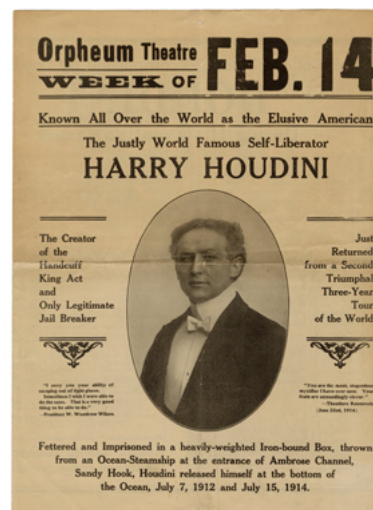
401

401. Houdini, Harry (Ehrich Weisz). **Houdini Christmas Sentiment.** New York, ca. 1918. Illustrated by George McBride with a caricature of Houdini emerging from a stocking, flanked by a rhyming verse. 4 x 4". Signed on the verso by George Schulte.

250/350

402. Houdini, Harry (Ehrich Weisz). **The Justly World Famous Self-Liberator Harry Houdini.** New York: Empire Job Print, ca. 1915. Four-page pictorial brochure advertising Houdini's appearance at New York's Orpheum Theatre. Bust portrait of Houdini on the cover. 4to. Central fold line and pinhole in top margin at center, otherwise good.

400/600



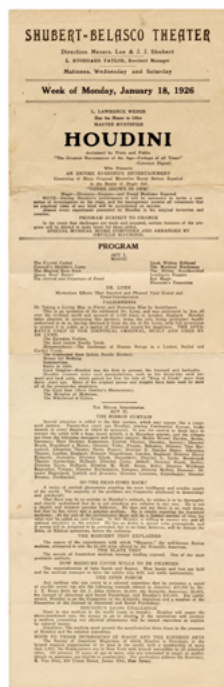
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403. Houdini, Harry (Erich Weisz). **Harry Houdini Banquet Photograph at The Magicians' Club Dinner.** London: Fradelle & Young, Notting Hill Gate, 1920. Photograph of The Magicians' Club of London dinner on behalf of Harry and Bess "to welcome them back to this country after an absence of six years." The Houdinis stand beside Maurice Raymond. 14 x 8". Blind-stamped mount, label laid down along bottom margin. Corners bumped.

800/1,200

404. Houdini, Harry (Erich Weisz). **Houdini Shubert-Belasco Theater Program.** January 18, 1926. Program handbill for Houdini's program, extensively describing the elements of the two-part magic and anti-spiritualism entertainment. 15 1/2 x 5". Old folds, one old tape repair.

400/600

405. Houdini, Harry (Erich Weisz). **New York Hippodrome Program Featuring Houdini.** New York, (1917). Souvenir program for the 1917-18 season. Full-page ad for Houdini, "The World's Most Famous Daredevil," reproduces a photo of the magician's Iron-Bound Box Mystery. Houdini is listed twice more in the program, including as a performer on the March 3 "concert...for the Army and Navy Relief Societies." Covers detached and stained, a corner of the front upper torn.

250/350

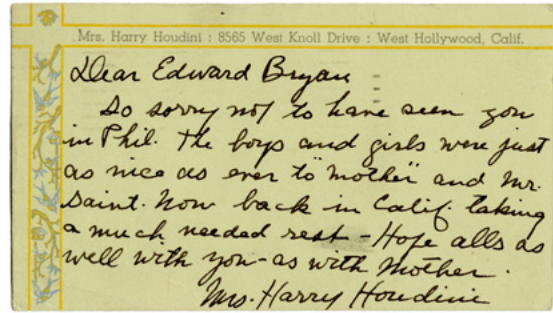
406. [Houdini, Harry (Erich Weisz)] **National Vaudeville Artists 1925 Benefit Program.** Book-like souvenir program issued for the May 3, 1925 NVA benefit held at the New York Hippodrome. Flexible boards embossed in two colors. Full-page portrait of Houdini. 4to. General wear; good condition.

200/300

As elaborate a souvenir program as has ever been produced, and in many ways, an encyclopedia of vaudeville personalities of the age. The souvenir book is filled with full-page plates printed in gold, with linen finishes, and many in color, depicting the famous vaudeville stars and managers of the day, and including a full-page image of Houdini, along with contemporary magicians and variety artists including Van Hoven, Harry Kahne, and Willard, "the Man who Grows."



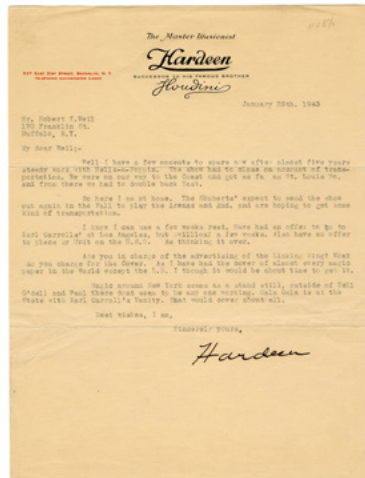
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407. Houdini, Beatrice. **Houdini Club of Philadelphia Presentation Badge and Photos.** 1933/1930s. Four items total, including a ten carat gold circular badge with scalloped edges, emblazoned with the club emblem of a devil, crescent moon, and rabbit in hat, presentation inscription on the verso: "Presented to Edward W. Bryan for Valuable Services 1933" (diam. 1 ¼"), hallmarked "XX Gold"; and three photos of club gatherings, two showing Houdini and Bryan. Largest photo 9 x 7".

400/600

408. Houdini, Beatrice. **Bess Houdini Autograph Postcard Signed.** West Hollywood, November, 1941. Autograph note on an uncommon decorative "personal postals" card bearing Houdini's name and address, in full: "So sorry not to have seen you in Phil. The boys and girls were just as nice as ever to 'mother' and Mr. Saint. Now back in Calif. taking a much needed rest—Hope all is as well with you as with Mother./Mrs. Harry Houdini." Addressed by Houdini to Bryan at the McDonnell Aircraft Company.

250/350

409. Houdini, Beatrice. **Large Format Portrait of Bess Houdini, Inscribed and Signed.** New York: Mishkin Photography, ca. 1915. Striking ½ length sepia toned portrait of Houdini's wife. 13 x 10". Very good. Inscribed and signed by Beatrice Houdini.

400/600

410. Hardeen, Theo (Theo Weisz). **Hardeen Typed Letter Signed.** January 25, 1943. One page, 4to, on Hardeen's commercial letterhead, addressed to Robert Weil, Hardeen relating the closing of "Hellzapoppin" after almost five years, travel itinerary, and requests information on the price to appear on the cover of *Linking Ring*. Mailing folds.

150/250

411. Jaks, Stanley. **Dr. Jaks Signed Original Congratulations Card Drawing.** 1955. Original ink illustration on index card of the magician gazing into a ball, inscribed: "There is lots of fun, luck, health, prosperity (what else?) in the crystal for 1955, April, I'm not kidding! Congratulations!" Signed "Stanley S. Jaks" on the opposite side. 3 ¼ x 5". Good.

150/250



412



413

MAGIC FOR A MAGICIAN

412. Joseffy (Joseph Freud). **Joseffy Talking Skull Photo Signed.** New York, 1932. Matte-finish silver print of the magician performing with a talking skull, boldly inscribed and signed "With keen appreciation of the men/ Mysteriously yours/ Joseffy." 10 x 8". Hole-punched margin, slight creases. Mounted to the verso is a photo-facsimile of the front page of the July 11, 1932 issue of the New York World-Telegram, which reproduced the photo. An original print copy of the article is also included.

300/500

The photo was taken at a New York performance Joseffy gave to members of the Society of American Magicians, marking his first appearance in Manhattan in more than 25 years. Excitement among the crowd for Joseffy's presentation of Balsamo, his Talking Skull, was great. John Mulholland was quoted as saying "that skull is one of the famous modern illusions of magic. No one knows how it works but Joseffy...It is magic for a magician." So confident was Joseffy in the undetectable design, the article recounts, that even in a private performance for master magician Howard Thurston, the skull was placed only feet away, on a table directly between Thurston's knees.



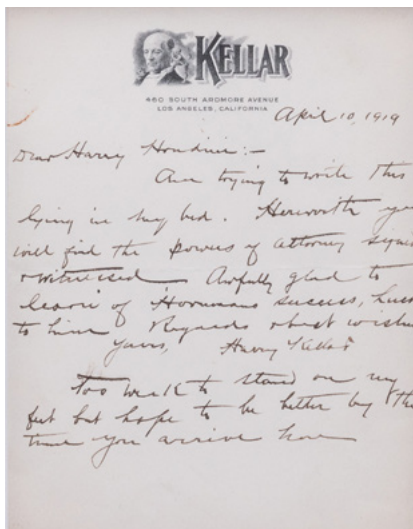
414

413. Kellar, Harry (Heinrich Keller). **Kellar Christmas and New Year Postcard.** [Cincinnati, Strobridge Litho., 1920]. Striking color lithographed sentiment card issued by the great American magician "With kindest thoughts for a Merry Christmas and a Happy New Year." 5 3/4 x 3 3/4". Mild toning, dampstain tide line to verso; very good.

300/500

414. Kellar, Harry (Heinrich Keller). **Portrait Photograph of Harry Kellar.** Los Angeles: Strand, ca. 1920s. Silver print portrait of the great American magician. 10 x 8". Slight marginal soiling.

200/300



415

415. Kellar, Harry (Heinrich Keller). **Harry Kellar ALS to Harry Houdini.** Dated April 10, 1919, Kellar, then the Dean of American Magicians living in retirement in Los Angeles, writes to Houdini about his weakened medical state ("Too weak to stand on my feet, but hope to be better by the time you arrive here...") and mentions a power of attorney document enclosed with the letter, possibly implicating that Houdini would act on Kellar's behalf. Signed, "Harry Kellar." Handsomely framed with two vintage rotogravure prints of Houdini and Kellar to 13 1/2 x 23 1/4".

400/600



416



417



418



419



420



421

416. Kellar, Harry and Ching Ling Foo. **Portrait of Kellar and Ching Ling Foo.** New York: Moody, ca. 1920. Matte-finish gelatin print, a three-quarter length portrait of the magicians shaking hands, bearing both of their pre-print signatures. Studio stamp on verso. 10 x 8", in a larger vintage frame.

250/350

419. The Great Lafayette (Sigmund Neuberger). **The Great Lafayette RPPC.** [London, ca. 1910s]. Postcard collaging photographs of Lafayette, his beloved dog "Beauty," and his residence in Tavistock Square, London. Divided back, not postally used.

200/300

417. Kellar, Harry and Howard Thurston. **Kellar/Thurston Farewell Tour Announcement.** 1907. Broad sheet advertisement from the *New York Dramatic Mirror* heralding Thurston as Kellar's successor and listing the route of their joint tour in 1907/08. Handsomely framed to 23 ¼ x 17".

100/200

420. LeRoy, Servais. **LeRoy, Talma, Bosco Postcard.** Leipzig, 1910s. Postcard reproducing a photograph of the trio of magicians, with facsimiles of the autographs. Divided back, addressed to a W. Andrew in Sheffield, postmarked 1912. Creases and closed tears at edges.

100/200

418. Kolar, Joseph. **The Great Kolar Signed Escape Photograph.** Chicago: B. Harris, 1910s. Photograph on studio mount depicts the magician in full-body restraints and hood, inscribed and signed: "Yours truly/The Great Kolar." 4 x 6 ¼" (image). Creases and light soiling.

200/300

421. Long Tack Sam (Lung Te Shan). **Long Tack Sam Signed and Inscribed to "Silent" Mora.** New York: Mitchell, 1920s. Full-length matte-finish silver print on doubleweight paper, inscribed: "To Mr. Mora/with best wishes from/Long Tack Sam/Boston May 14th 1927," and adding a signature in Chinese. 8 x 10". Tackholes to left side, otherwise very good.

300/500



422



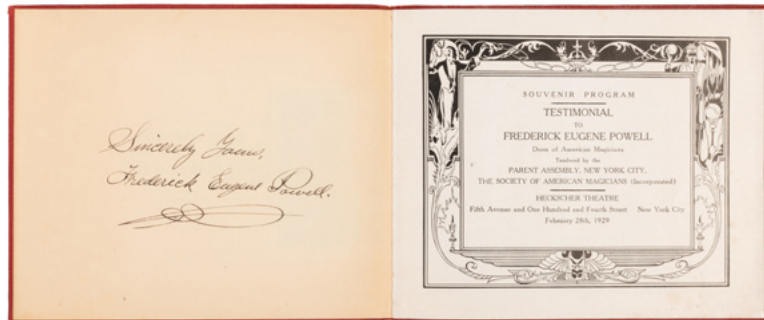
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426

422. [Maskelyne] **Photograph of the Magic Circle Council.** London: Frazelle & Young, [1915]. Oblong photo of the Council of the Magic Circle, J.N. Maskelyne and his son Nevil at the center of the group, which also includes David Devant, Earnest Noakes, Edward Victor, and other prominent conjurers of the day. Portraits expertly pasted in at left and right of image. 14 x 19 3/4". Chipping and short tears in margins, caption on mount.

400/600

423. Neff, Bill. **Neff the Magician Lobby Display Photo.** Circa 1940s. A tinted and framed lobby photo of Neff performing a trick with a cigarette, neatly hand-lettered title. 17 x 20 1/2". Light wear; very good.

300/500

424. Okito (Tobias Theodore Bamberg). **Okito Inscribed and Signed Photograph.** Chicago: Joan Begonia, 1950s. Glossy silver print portrait of the magician in Chinese-style robe, performing with a silk handkerchief, personally inscribed to the former owner and signed "Okito," dated in Aug. 1951. 8 x 10". Lecture card mounted to the verso, photographer's hand-stamp.

200/300

425. Okito (Tobias Theodore Bamberg). **Okito Signed Check.** July 9, 1949. Check payable to Theo Bamberg in the amount of \$41.55 from Joe Berg, of Berg's Magic Studio. Endorsed "Theo Bamberg" on the verso, as well as by Marie Bamberg.

150/250

426. Powell, Frederick Eugene. **Souvenir Program De Luxe. Testimonial to Frederick Eugene Powell.** New York, 1929. Red cloth lettered in gilt. Deluxe edition of the program at the Hecksher Theatre hosted by the Society of American Magicians honoring Powell, boldly signed "Sincerely Yours/Frederick Eugene Powell" on the ffep verso. Ticket to the program mounted on the front pastedown, Powell throw card laid in. Oblong 8vo. [24]pp. Ads and congratulatory sentiments from Thayer, Tarbell, Hardeen, and others. Very good.

200/300



427

427. Raymond, Maurice F. **The Great Raymond Handcuff / Escape Photograph**. Fall River, MA: Gay Studio, ca. 1910s. Silver gelatin print on cabinet-format mount, depicting the smiling magician as a group of men restrain him by the wrists and ankles. Image 9 ½ x 7 ¾". Mount trimmed along right edge. Some abrasions and scuffs to image, but very good overall.

500/750



428

428. Seeman, Baron Hartwig. **Carte de Visite (CDV) of Magician Hartwig Seeman**. N.p., ca. 1870s. Albumen print on period mount, depicting the magician producing a card from an unusual rooster automaton. 4 x 2 ½". Contemporary ink identification to verso. Fine.

500/700



429

429. [Shooting Through a Woman] Heverly, Linden. **Shooting Through A Woman Lobby Photo**. 1926. Large-format photograph of Heverly performing the famous P&L illusion. Pinholes and minor wear visible. Framed to 18 x 22". With a lengthy inscription to W.W. Durbin and members of the I.B.M.

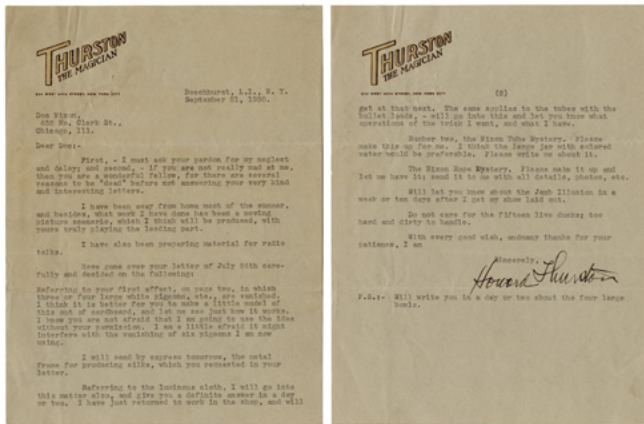
150/250

430. Tarbell, Harlan. **Tarbell "Dr. Wilson Night" Original Drawings**. Chicago, 1925. Two panels of original cartoon drawings by famed illustrator and author Tarbell memorializing Wilson's visit to Chicago and depicting Frank Ducrot, Joseffy, Ade Duval, Van Hoven, T. Nelson Downs, ventriloquist The Great Lester, Silent Mora, and other Chicago magicians. 14 ¾ x 11 ¼" each, one panel stained.

300/500



430



432



433



431



434

431. Thorn, Chevalier Ernest. **Chevalier Ernest Thorn Souvenir Pocket Mirror.** Circa 1910. Celluloid pocket mirror bearing a portrait of Thorn flanked by winged imps. Red border. 2" diam. Very good. Scarce.

600/900

432. Thurston, Howard. **Two Howard Thurston TLSs to Doc Nixon.** The first (Sept. 21, 1930) a two-page typed letter, signed "Howard Thurston," regarding several of Thurston's current interests and activities, including his work on a motion picture and radio show, and requesting a working model of a pigeon vanish Nixon has offered to build. Thurston also mentions his interest in luminous cloth, "tubes with the bullet loads," and Jamb Illusion, and confirms his order of Nixon's Rope Mystery, while declining an offer of 15 live ducks. The second (July 21, 1931), one page, signed "Howard," enclosing a diet card and inquiring of suggestions for his show. Expected mailing folds.

250/350

433. Thurston, Howard. **Lobby Photo of Thurston's Water Fountain Illusion.** Circa 1930. Full-stage image depicts water jets streaming from various elements on the costumes of Thurston's assistants, the inexhaustible coconut in his hand, and a woman levitating above a set piece, surrounded by water fountains. 11 x 14". Pinholes, short tears.

200/300

434. Thurston, Howard. **Thurston Good Luck Souvenir Pocket Mirror.** N.p., ca. 1910s. Oval celluloid pocket mirror depicts the magician with imps whispering in his ears. Mirror somewhat tarnished as expected; stable, very good condition. Length 2 3/4". Scarce. Kuethe MC2.

600/800



435



436



437

435. Thurston, Howard. **Thurston Good Luck / Ghosts Throw Out Card**. 1910s. Uncommon throw card bearing a portrait of the magician on the recto, and an illustration of the "Ghosts" Illusion on verso. Faint graphite notation dates the card 1918. Light finger soiling.

300/500

436. Thurston, Howard. **Inscribed and Signed Howard Thurston Photograph**. Columbus: Baker Art Gallery, 1930s. Silver print bust portrait of Thurston, inscribed: "For Clayton Lowell Jacobsen/Best wishes/Howard Thurston/July 20-32." 10 x 8". Chipping and tears to edges, closed tear to left margin through "H" of "Howard."

300/500

437. Thurston, Jane. **Jane Thurston Inscribed and Signed Photograph**. N.p., ca. 1930s. Glossy full-length image of Jane Thurston, daughter and assistant of Howard Thurston, inscribed centrally to the former owner "with Sincere good wishes/Jane Thurston." 8 x 10". Marginal creases, small piece torn from lower center margin.

200/300



438

438. Vernon, Dai (David Frederick Wingfield Verner). **Silhouette of a Woman by Dai Vernon**. [Indianapolis, 1930s.] Scissor-cut portrait of a woman identified as Olive Shanklin on the verso, with a notation that the silhouette was done at the Indianapolis State Fair. On a Chicago Century of Progress card (6 ¼ x 3 ⅝"). Lightly creased corners.

250/350

439. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Dixie Magic Table Membership Card**. New York, ca. 1960s. Thick pale blue cardstock, number 32, made out to Dai Vernon and signed on the verso by 11 members including George Kaplan, Herb Zarrow, Sam Schwartz, Joe Barnett, George Gilbert, Ed Schuman, and others.

150/250



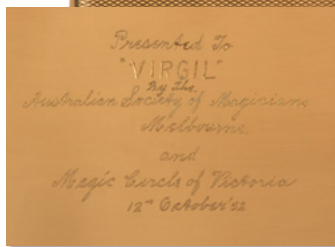
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441



442



440

440. The Great Virgil (Virgil Mulkey). **The Great Virgil's Engraved Cigarette Case.** Fine brass case presented to Virgil by the Austrian Society of Magicians and the Magic Circle of Victoria on October 12, 1952. Bearing an engraved map of Australia on the recto, and engraved with a message to Virgil inside. With Virgil's copy of the program for the event at which the case was presented to him.

250/350

441. [Virgil] **Julie Mulkey's Engraved Brass Compact Case.** Fine brass case presented to Julie Mulkey, wife and assistant of The Great Virgil, by the Australian Society of Magicians and the Magic Circle of Victoria on October 12, 1952. Bearing an engraved greeting on the recto, and Julie's initial's on the verso. With Julie's copy of the program for the event at which the case was presented, and a note written to her in an unknown hand

150/250

442. The Great Virgil (Virgil Mulkey). **The Great Virgil's Billfold.** Handsome brown goat skin wallet presented to Virgil by the Queensland Society of Magicians in 1952 during his tour of Australia. With internal notebook and pencil, as issued; and gilt stamped with the message, "To Virgil from the Q.S.M. 20-7-52." Sold together with Virgil and Julie's membership cards in the QSM, and two cards autographed by QSM members as presented to Virgil. Near fine.

250/350



MAGICIANS HONOR ORSON WELLES

443. Welles, Orson. **Orson Welles Multi-Signed Honorary Magicians Dinner Napkin.** [New York]: Sept. 4, 1942. Cotton napkin from a dinner and gathering of magicians in honor of Orson Welles, bearing a large graphite caricature of Welles at the center, inscribed and signed by him below: "With [?] thanks from the original Orson Welles." Dated and titled at the top "Gathering In Honor of The Great Welles from Mars, Etc." Signed by 24 attendees, including Dai Vernon, Roy Benson, Jay Marshall, John Scarne, Stuart Robson, John McArdle, Abril Lamarque, Charles Larsen, Ken Crossen, Solomon Stein, Warren Littman, Bruce Elliott, Doc Hallock, Walter Coleman, Eddie McLaughlin, Willard Smith, Spalding, and others. 21 x 21". Folds, scattered pale stains and yellowing.

2,000/3,000

One day shy of the first anniversary of the release of Citizen Kane, a group of America's top working magicians, under the auspices of the International Brotherhood of Magicians, hosted an honorary dinner for Orson Welles at the Hotel Henry Hudson in New York. Writing in the October 1942 issue of the magic journal The Linking Ring, one of the attendees, Stuart Robson, called the dinner "undoubtedly one of the banner events of the year." According to Robson, Welles made a special trip from Washington to attend. Benson emceed, while Himber, backed by his orchestra, provided music. Nearly every guest performed a piece of magic, including Welles himself. The reference to Welles as "from Mars" plays on the nickname he earned from his infamous broadcast of War of the Worlds and various stage personas he adopted as a magician, such as The Martian Mystic.



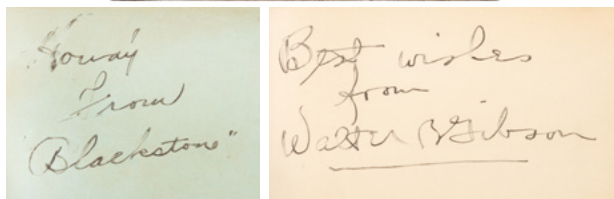
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447



445



446

444. **Printing Block of a Vanishing Birdcage Trick.** Circa 1900s. A pair of engraved zinc plates depicting a mustachioed magician holding a birdcage, the second image revealing the method used to vanish it. Signed "Chevalier" in the plate. 3 ¾ x 4 ¼". Mounted in a plush-lined shadowbox type frame, overall 11 x 10 ½".

150/250

445. Milo (Arthur Brandon), **Milo Brandon "The Man from Mars" Mystery Show Printing Plate.** 1950s. Zinc pictorial printing plate for the magician's mystery show, featuring bold outer-space themed language and imagery including a "romantic" robot carrying away a woman and a Martian invader. 4 ¼ x 4". Very good.

200/300

Milo later formed a highly successful partnership with Roger Coker, who performed together for decades as Milo & Roger.

446. **Autograph Album Signed by Over 15 Magicians.** 1930s. Small embossed leather album, tied with lace, belonging to magician Clayton Jacobsen, signed by well-known magicians and magic authors including Harry Blackstone, Walter Gibson, John Blackledge, Joe Berg, Samuel Berland, Joe Lightner, Carlton King, J.V. Gentilly, Russ Walsh, Jack Gwynne, John Platt, Dorny (with doodle of a clown), Horace Marshall, W.H. Domzalski, Zola, and several others, each signed on a separate page, with friendly and humorous inscriptions. Album 4 x 5 ½". Very good.

250/350

447. Mullica, Tom. **Tom Mullica's Miser's Dream Coin Pail.** Chrome-plated pail signed by Mullica and inscribed on the inside rim: "The pot I pissed in." 7 x 5 ½". With a sleeve of Ireland "Necromantic" coins and a quantity of old English pennies. Sold together with a vintage prop Calvet Beer bottle signed by Mullica in black Sharpie.

600/900



448



449

448. Mullica, Tom. **Tom Mullica's "Nicotine Nincompoop" Cigarette Case.** A Flamex cigarette case and lighter, the exterior with an Egyptian hieroglyph design, owned and used by Mullica as part of his magic act for over 30 years. According to the accompanying letter of authenticity written and signed by Mullica (2009), he purchased the lighter in Frankfurt, Germany in 1969 and used it nightly at the Tom-Foolery, his magic club in Atlanta, "primarily to hold the 12 cigarettes for my 'Nicotine Nincompoop Routine' which became my trademark signature piece." Donated to IBM Ring 324. With wear and modifications from Mullica.

400/600

449. Mullica, Tom. **Lot of Tom Mullica / Tom-Foolery Memorabilia.** Including an inscribed and signed 8 x 10" photo; packet of 16 photos (8 x 10") of performances at the Tom-Foolery and other publicity shots; two decks of Tom-Foolery playing cards, one signed; a photo of Mullica as a young man posing with a crystal ball (3 ¾ x 2 ½"); and a Tom-Foolery souvenir program.

200/300

450. Mullica, Tom. **"Pith on Tom." Portrait Photograph of Tom Mullica.** Bard Wisley, 1976. Black and white photograph of the magician, flush-mounted to original board, signed, dated, and titled by the photographer, in period frame. 12 ¼ x 8 ½" (image), framed to 20 x 15 ½".

150/250

451. Mullica, Tom. **Portrait Photograph of Tom Mullica.** 1978. Color photo of Mullica, flush-mounted to board, signed by the photographer "DDB" and dated 11/78. Gilt metal frame, image size 14 x 10 ¾".

150/250



450



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CONDITIONS OF SALE

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

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

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AT THE SALE

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

Bidding as Principal – When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer’s premium, all applicable taxes and all other applicable charges, unless it has been explicitly agreed upon in writing with Potter and Potter Auctions, Inc. before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Potter and Potter Auctions, Inc., and that Potter and Potter Auctions, Inc. will only look to the principal for payment.

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

Telephone Bids – If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact said prospective buyer to enable them to participate in the bidding by telephone and we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding.

Bidding Increments - Expected bid increments are as follows:

Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$5,999.00	\$200.00
\$6,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

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

Reserves – Although the majority of the lots in the sale are offered without reserve, some lots in the sale may be subject to a reserve which is the confidential minimum price below which such lot will not be sold. The reserve will not exceed the low estimate of the lot. Reserves are agreed upon with consignors or, in the absence thereof, the absolute discretion of Potter and Potter Auctions, Inc. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount.

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

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

AFTER THE SALE

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

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

Shipping Terms - By Potter & Potter. Choice of packing and shipping method is strictly at the discretion of Potter and Potter Auctions. P&P generally provides in house shipping via FedEx or USPS to winning bidders. Please allow 3–4 weeks for delivery.

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

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

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

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

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

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

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

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

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

LIABILITY

Condition Reports – Potter and Potter Auctions, Inc. is not responsible for the correctness of any statement of any kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of

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

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