

POTTER  
&  
POTTER  
AUCTIONS

# THE MAGIC COLLECTION OF JIM RAWLINS

PART III • FEBRUARY 29, 2020

# Transmutation of Colours

To produce a blue by mixing two colourless Fluids - Pour a little of the Solution of Sulphate of Iron into a glass then add to it a few drops of the Solution of prussiate of Potash and it will become of beautiful blue colour this is the Prussian blue of the Shops

To produce a Yellow from two colourless Fluids - pour a little of the Solution of Nitrate of Bismuth into a glass then add to it a small quantity of Solution of prussiate of potash and a yellow colour will be produced = = = = =

To produce a brown from two colourless Fluids Pour a little of the Solution of Sulphate of Copper into a glass then

# THE MAGIC COLLECTION OF JIM RAWLINS PART III

### AUCTION

February 29, 2020  
10:00am CST

### PREVIEW

February 27 - 28  
10:00am - 5:00pm  
or by appointment

### INQUIRIES

info@potterauctions.com  
phone: 773-472-1442

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# APPARATUS & COSTUMES



4



1



2



3

1. **Al-Jo Card Frame.** Cincinnati: John Snyder Jr., ca. 1940. Two chosen cards suddenly appear back to back, sandwiched between glass plates in a wooden frame. As cards appear, a flash bulb in the frame fires; the unit can be held by a spectator as it operates. Original packing case, instructions, bulbs, and parts. One of 50 manufactured. Very good.

300/400

2. **Magician's Barber Pole Production.** Circa 1940. Collapsible barber pole with wooden tip, for production from an empty hat or other container. As used by Al Flosso and other magicians. Height nearly 6' (extended); 7 ¼" collapsed.

50/150

3. **Billet Knife.** Circa 1950. Flat brass letter opener-style knife secretly injects a billet inside an envelope as it is slit open. Length 8 ½".

150/250

4. **Billiard Ball Stand.** Circa 1930. Nickel plated stand with gimmicks allows the performer to apparently produce solid red balls from mid-air, or vanish them. With one solid ball. Height 16 ¼".

800/1,200



5. Birch, McDonald. **McDonald Birch's Aerial Fishing Outfit.** Circa 1945. Complete props for Birch's version of the Dr. Nix classic, in which the magician baits his rod, and casts the line over the audience, catching a live fish in the air over its head three times. Each time the fish is removed from the pole it is dropped into a bowl where the animal is seen to swim about. With three-compartment mechanical fishing rod, glass globe bowl, "bait box" including magician's gimmicked fish bait and imitation fish, and specially-constructed table. The latter, trimmed in plush and gold braid with rhinestone accents, conceals two strong light bulbs which illuminate the fishbowl that sits atop it. Accompanied by lengthy documentation outlining the provenance of the props and Birch's presentation of the trick.

1,500/3,000

6. Birch, McDonald. **McDonald Birch's Thayer Skeleton Side Table.** Los Angeles, ca. 1930s. Carved and hand-painted side table depicting a skeleton with a serpent coiled around its legs. Collapsible. Height 34". Surface 19 x 15". Owned by magician McDonald Birch.

1,200/1,800

7. Birch, McDonald. **McDonald Birch's Demon of Doom.** Los Angeles, ca. 1930s. Metal spikes are hammered into the wrists and neck of an assistant, yet have done no harm once the stocks are released. Includes original mallet and spikes. This example was owned and used by Birch, and is accompanied by a vintage 8 x 10" photograph of him performing with a boy assistant. The photograph also shows his Thayer skeleton tables (see previous lot).

1,500/2,500

8. **Bird Coffin.** Circa 1900. A card or picture of a bird placed in the all-metal box transforms into the live feathered animal when the lid is closed and then reopened. Height 5". Gimmicked activated by turning hasp. Repainted.

250/350

9. **Bird Decapitation Gimmicks.** Circa 1920. Set of faux white and black bird heads with glass eyes for the ancient feat of decapitating pigeons and restoring them to life with differently-colored heads. Each approximately 1 3/4" high.

100/200

*The effect of swapping the heads of two decapitated animals dates - by some accounts - to the times of the Pharaohs. In modern times, the trick was a popular favorite in the shows of Imro Fox, Servais Le Roy (performed by Bosco), and even David Copperfield.*

10. Blackstone, Harry (Henry Boughton). **Harry Blackstone Beer Trick Beer Mug.** Circa 1940. Heavy "sham" glass beer mug owned and used by Harry Blackstone Sr. in his stage show. Accompanied by an LOA from George Johnstone, Blackstone's assistant.

400/600

*Johnstone's letter explains how the glass was used by Blackstone in great detail: "The glass beer mug was used after Harry produced the giant beer bottles from the empty (?) box. One of the bottles contained real beer Harry filled the mug you now own and offered it to the band leader in the orchestra pit. He refused, saying it was too much beer for him to drink on the job. One of our girls handed Harry a smaller glass, about the size of double whiskey shot glass. Harry poured the contents from the big into the small glass and gave it to the band leader. The beer glass you own is not a [legit] one. It is thick glass but looks like it holds a lot of beer... 'taint so!!"*



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11. Blackstone, Harry (Henry Boughton). **Harry Blackstone's Silk on Candle Trick.** Circa 1945. A handkerchief vanishes, only to reappear tied around the center of a lit candle resting in a spun brass candlestick on the magician's table. Unusual method. Height 18". Owned and used by Harry Blackstone Sr. With a LOA from Ken Klosterman and a copy of a LOA from Blackstone's assistant George Johnstone.

800/1,200

12. Blackstone, Harry. **Harry Blackstone's Spirit Barrel.** 1940s. Small wooden barrel with removable metal bands which is shown empty, then capped at the ends with paper. When a wooden spigot is inserted at the end, liquid flows freely from the barrel. 10 1/2 x 7 x 7". Owned by Harry Blackstone. Accompanied by a letter of authenticity by Richard Berry, stating that the piece was obtained as a gift from Blackstone while Berry worked for Blackstone inventorying the magician's items in Colon, MI. Expected minor wear and scratches from storage and use.

1,500/2,500

13. Blackstone, Harry. **Harry Blackstone's Flower Production Basket.** Round wire basket with floral print padding. The basket would be shown empty, but after whisking a cloth over it, it would instantly fill with flowers and handkerchiefs. Owned by Harry Blackstone. 10 x 10 x 3". With COA signed by Gay Blackstone. Sales History: Blackstone Magic Collection, Julien's, Nov. 15, 2003, Lot 476.

400/600

14. Blackstone, Harry. **Harry Blackstone Owned Tuxedo Jacket.** 1940s. Black wool tuxedo coat bearing tags of Jordan Marsh Company on the collar and inside pocket. Blackstone regularly performed in tuxedo, and it is highly probable this jacket was worn onstage. Obtained by the present consignor from the Egyptian Hall Museum of Brentwood, TN.

500/1,000

15. Blackstone, Harry. **Dress Pants Owned by Blackstone.** Pair of navy wool dress pants tailored for Blackstone by John Herrmann's Sons of Lansing, MI. Retaining a tag on the inside waistband made out in Blackstone's name and dated Jan. 22, 1944. Single satin pinstripes down legs. Ex-Egyptian Hall Museum. Accompanied by a copied museum inventory sheet of Blackstone articles listing "four pair pants" of which this was one.

500/700

16. Blackstone, Harry. **Mismatched Leather Dress Shoes Owned by Blackstone.** Mid-century black leather dress shoes, stamped on the soles by "Eaton" (Canada) and "McGill." Length approx. 11 1/2". Ex-Egyptian Hall Museum. Accompanied by a copied museum inventory sheet of Blackstone articles listing the "two mismatched shoes."

150/250

17. [Blackstone, Harry] **Two Assistant's Hats from Harry Blackstone Sr.'s Illusion Show.** Late 1940s. Two broad-brimmed celluloid hats, one with dangling round tassels, worn by two of the "gorgeous girls" in Harry Blackstone Sr.'s magic show. The larger 18 1/4" diameter. Trimmed with yellow braid; well worn. Accompanied by a later photograph of Blackstone surrounded by his assistants wearing these hats.

200/300

18. **Bogert Tube.** New Haven: Petrie & Lewis (P&L), ca. 1930. Water is poured into a metal canister, which is capped with paper and set in a nickel-plated stand. Dry silks are then produced from the interior of the tube. Early example with force-fitting upright and thin table base. Hallmarked. 37" high assembled. Scarce.

1,000/1,500



18



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19. **Breakaway Fan.** New York: Martinka & Co. [?], ca. 1910. Large and handsome wooden fan with hand painted floral pattern remains intact for the magician, but falls apart when opened by a spectator. Length 13 ½" (closed). One unobtrusive chip, else very good. A handsome example.

150/250

20. Carter, Charles. **Carter the Great's Selbit Block Trick.** Circa 1920. Stage version of the venerable Cube-A-Libre effect in which six numbered blocks covered by a tube change their order in sympathy with a matching set of blocks on the magician's table. Large example; height of tube 20 ¼". A few shells in need of repair, tube mechanism working. Owned and used by Carter the Great. Accompanied by a LOA.

1,000/1,500

21. Carter, Charles. **Carter the Great's Vase, Cone, Beans and Orange Trick.** Chicago: Roterberg [?], ca. 1900. Classic transposition effect in which the location of a quantity of dry beans, a wooden skittle, and a small orange magically change. With nickel plated vase, height 9 ¾". Paint on shells and skittle chipped. Owned and used by Carter the Great. Accompanied by a LOA.

800/1,200

*Carter was one of many conjurers from the magic's "golden age" who adopted the performance of this trick after it was popularized by Alexander Herrmann, the most famous magician of the Victorian era.*

22. **Casadaga Spirit Cabinet.** Circa 1930. Wooden cabinet on short stand into which a magician places a borrowed handkerchief, bell, and tambourine. The bell and tambourine suddenly sound, and the handkerchief dances about inside and before the cabinet as if inhabited by a ghost. Base 25 x 13 ½". With packing case.

300/500



21



26



27

23. **Chinese Sticks.** Massachusetts: General Grant. Two finely made brass sticks threaded with cords and tassels for the classic comedy effect. Length 16". With custom carrying bag, and a certificate signed by the maker stating that this set is #12 of 12 manufactured. Very good.

200/300

24. **Crazy Bottle.** Leiden: Anverdi, ca. 1970. The neck of a bottle is removed and placed on the bottom of the bottle, yet the bottle still pours. Or, a small glass resting on the bottom of the bottle visibly fills. Other effects also possible. Height 11 ½".

200/300

25. **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. Height 10 ¼". Tarnished, else very good.

250/350



28

26. **Bunny from Nowhere.** Burnsville: Cassini, ca. 1978. A live rabbit appears inside a cage instantly, despite the fact that the audience can see through the cage from front to back. With cloth and original packing case bearing maker's engraved hallmark plate.

500/750

27. **Ultra Card Box.** New Haven: Petrie & Lewis (P&L), ca. 1935. Nickel plated box switches, produces or vanishes cards and billets. Thick model. Hallmarked. Very good.

200/300

28. **Rising Card Chest.** New York: Martinka & Co. [?], ca. 1905. Hardwood box with clear bottom into which a deck of cards is placed. On command, the box's lid opens as three chosen cards rise from inside. Clear panel removable, allowing a view through the box. 5 x 4 x 5". Faint crack in lid.

250/350



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29. **Jon Martin Rising Card "Machine"**. London: Jon Martin, ca. 1940. Selected cards rise from a pack isolated in a clear tumbler. With tension plate, key, and mechanical pack. Time delay feature allows for a pause of several seconds between the rising of each card. Pack 2 ¼ x 3 ½ x 5/8". Hallmarked. Rubber wheels dried, extremities show wear, otherwise good working condition.

800/1,200

30. **Okito Card Star**. Chicago: Okito (for Joe Berg), ca. 1946. Five chosen cards appear on the points of a handsomely lacquered wooden star, accented with decals. Height 19 ¾". Hallmarked "Okito Maker U.S.A." Lacks one brass pin, else very good.

800/1,200

31. **Card Ladle**. Circa 1880. Toleware ladle switches, produces, or vanishes cards or billets placed inside. Length 19". Paint well-worn.

300/500

32. **Card Sword**. Colon: Abbott's Magic, ca. 1970. A selected card is impaled on the blade of the sword when the pack is thrown in the air. 31" long. Chrome plated. Requires new elastic.

200/300

33. **Card Sword**. North Hollywood: Merv Taylor, ca. 1955. Handsome metal sword with cast handle. Magician skewers selected cards on the sword as the pack cascades through the air. With original wooden carrying case, painted brown. Hallmarked. Very good.

400/600



34



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34. **Silk Sword**. American, ca. 1930. A silk handkerchief appears on the tip of a sword. 30" long. Requires new elastic. Good.

200/300

35. **Card Tripod**. New Haven: Petrie & Lewis (P&L), ca. 1930. Copper stand changes one card for another. 4" tall. Hallmarked. Very good condition.

200/300

36. **Brass Card Tripod**. Circa 1910. Pedestal with lid which changes, produces, or vanishes cards or billets. Height 5".

200/300

37. **Cardini (Richard Valentine Pitchford). Cardini Wrist Watch Reel**. Circa 1960. Faux man's wrist watch with finely made reel concealed inside the case, terminating with a contact point at the winding stem. Expandable band. In a leather watch box.

800/1,200

*In the later years of his life, Cardini began crafting finely made mechanical magic tricks, inspired by the work of the legendary "master magical mechanic," Jon Martin of London. Martin supplied many top performers with mechanically complex props, Cardini included. Cardini's reels, hidden in shoes, his mouth, and most famously wrist watches, are said to be the equal of or superior to those made by Martin.*

38. **Carving Cutter**. Ardmore: Ed Massey, ca. 1957. A volunteer's arm is clamped into a wooden stock and cut through with a wicked-looking knife. The volunteer is unharmed, even though she can genuinely feel the knife press on her arm. Exceedingly clever method and construction. 14 x 7 ½". Redecorated with prismatic tape. Very good working condition. With an extra un gimmicked knife. Scarce.

500/700



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39. **Change Bag.** Circa 1920. Velvet bag on metal rim changes, produces, or vanishes objects, including livestock. Rim diameter 5 3/4". Wooden handle, metal braided tassel hanging from bag.

200/300

40. **Change Bag.** Circa 1920. Plush bag with metal rim and wooden handle changes, produces, or vanishes items. Nickel plated with turned wooden handle, length 17 1/2".

200/300

41. **V.P. Change Bag.** Colon: Abbott's Magic Novelty Co., ca. 1949. Small handleless change bag with silk interior and patterned exterior on chrome plated rim. Diameter 3 1/2". Uncommon.

100/200

42. **Changing Canister (Niffen Tube).** Circa 1930. Thermos-like canister changes liquid into dry handkerchiefs or any other item that will fit inside. Nickel plated. Height 5 1/2".

150/250

43. **E.T. Bussian's Checker Cabinet.** Cleveland, ca. 1930. Unusual, large version of the Okito/Thayer Checker Cabinet, in which a stack of checkers and a glass of rice transpose between three compartments in the cabinet and a metal cover. Unusual mechanism incorporated into handles of cabinet doors actuating sliding mechanism. Extra feature allows live dove to appear in cabinet. Outfit packs into a wooden case, the lid of which becomes the top of a table on which the apparatus rests. Includes elaborate cast metal base with dragon motif. Checkers 4 3/8" diameter, height of table and cabinet 41". An unusual, elaborate, and truly unique version of this classic trick.

1,500/2,500

44. **Coffee and Milk Trick.** Circa 1910. Three-canister version of the venerable trick in which paper shavings change to coffee, milk, and sugar when placed in nickel-plated cups. Art deco finials to each gimmicked lid, one extra cup. Each container bearing a different hallmark, "M M," "Z T," and "Z I." Height 6 1/8". Handsome set.

300/500

45. **Coffee Vase.** Circa 1900. Liquid transforms into dry flags, or cotton transforms into hot coffee inside the metal vase. Height 12 3/4". Early example with seamed construction. General age-consistent wear.

200/300

46. **Coffee Vase.** Circa 1920. Burning cotton or even coffee beans transforms into hot coffee, or dry silk flags when placed in the handsome metal vase. Large and attractive example. Height 14 1/4".

250/350

47. **Coin Casket.** Circa 1870. Handsome leather-covered casket vanishes four half-crowns (or similar coins) one at a time as the lid is opened and closed. Brass ornaments and feet, silk and plush lined. 2 3/4 x 2 3/8 x 3". Outstanding early example.

1,000/1,500

48. **Coin Wand.** Circa 1900. A coin appears or disappears from the tip of the black metal wand. Incorporating a seated 1875 US Half Dollar Coin into the construction. Length 14". Paint chipping, else very good.

200/300

49. **Copenetro.** After Bob Kline, ca. 1960. A shot glass rests on a wooden pedestal, covered by a tumbler. The magician vanishes four coins, which visibly appear in the shot glass one at a time. Walnut base, diameter 6". With four Abbott's palming coins. Well made.

150/250



48



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55. **Chrome Paul Fox Cups.** Phoenix: Dtanny Dew, ca. 1970. Set of three chrome plated brass cups manufactured and sold by Danny Dew. Good condition.

400/600

56. **Indian Cups and Balls.** Bombay: Tayade, ca. 1970. Three turned wooden cups with handles for the Indian version of the classic Cups and Balls effect. Green, brown, and bronze hand painted finish. With four balls and matching hand-painted wand. Minor chips to paint.

400/600

57. **Liquid Load Cups and Balls.** Chicago: National Magic Co., 1940s. Oversized metal cups make possible the production of liquid from within each one after the performance of a Cups and Balls routine. Height 5". Decals added to each cup. Hallmarked. Very good.

250/350

58. **Monti Cups (Combination Set).** St. Louis: Rings 'N Things, ca. 2000. Set of three very heavy, finely spun copper cups. One cup chopped. Height 3 1/8", mouths 2 3/4" diameter. Very good.

200/300

59. **Phoenix Cups and Balls.** Cincinnati: T. Frank. Mint, ca. 2000. Number 6 from the limited edition of 1,000 sets. Three spun copper cups, wand, and three balls in wooden carrying case. Based on the Miller/Bertram design.

200/300

60. **Miniature Copper Cups.** Circa 1990. Attractive set with Fox-type design. Single bead. Height 2", mouths 1 3/4" diameter. Minor wear from use.

100/200

50. **Birdcage Die Box.** Sun Valley: Sam Fehrenz, ca. 1997. A sturdy metal birdcage vanishes from a wooden box after tilting the box back and forth. It is reproduced from another, smaller box. Similar to the traditional die box effect. Cage 5 1/2 x 5 x 4". Hallmarked. Very good; uncommon.

400/600

### CUPS & BALLS

51. **Bell of Bombay Chop Cup.** England: Penguin Magic, 1960s. Engraved brass version of the Chop Cup with handle uppermost. Height 5 1/2", mouth 2 1/2" diameter. Very good.

200/300

52. **Chrome Cups and Balls.** Birmingham: Keith Bennett, ca. 2000. Set of three large chrome plated cups for the traditional Cups and Balls effect. Two bead design, deep and flat saddles. Height 3 3/8", mouths 3" diameter. Very good.

200/300

53. **Classic Cups and Balls.** Bordentown, NJ: Edgar Ralston, ca. 1949. Single bead chrome plated cups in traditional design. Height 3 3/4", mouth diameter 3 1/4". Hallmarked. Uncommon.

200/300

54. **Large Chrome Cups.** Circa 1950. Set of three large spun brass cups, chrome plated, for the venerable sleight-of-hand trick. Height 4", mouths 3" diameter. High shoulder height, single bead. Very good.

200/300



52



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59



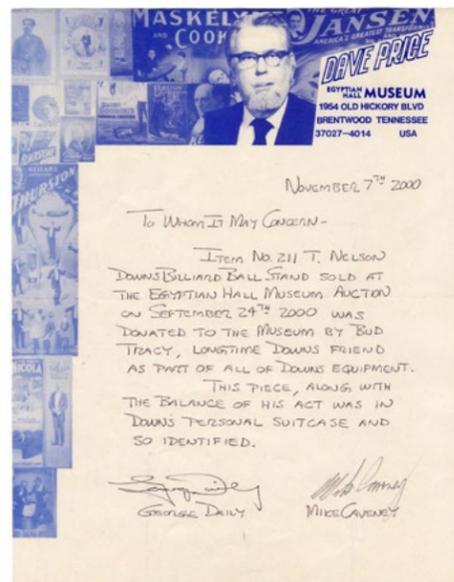
60



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61. **Die Box.** English, ca. 1930. Solid wooden die vanishes from hardwood box and reappears in the magician's hat. Two shells, wooden die (paint worn). Box 8 1/2 x 4 1/4 x 5".

250/350

62. Downs, T. Nelson. **T. Nelson Downs Billiard Ball Stand.** Late 19th century nickel-plated stand, holding seven white balls, the frame somewhat misshapen, shells repainted. Height 17". Accompanied by a LOA signed by George Daily and Mike Cavney, stating that the prop was donated to the Egyptian Hall Museum by Bud Tracy, one of Downs's longtime friends, and that the piece was stored in Downs's personal suitcase along with the balance of his act. Sales History: Egyptian Hall Museum Auction and Sale, September 23/24, 2000, Lot 211.

4,000/6,000

63. **Leon's Improved Glass Penetration.** North Hollywood: Merv Taylor, ca. 1955. A sheet of glass is placed in a wooden box. The box (and glass, apparently) is then perforated by metal spikes, yet the glass is unharmed. Box 4 5/8 x 4 5/8 x 5 1/2". With 11 spikes, one hallmarked.

300/500



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66

64. **Flag Vase.** Boston: C. Milton Chase, ca. 1895. Nickel-plated brass vase transforms a quantity of liquid into dry silk flags, or other objects. Height 17". Engraved hallmark plate to base reads, "C.M. Chase/Boston." Slight lean, pick-up pin lacking. Fine early American example of this classic prop.

800/1,200

65. **Triple Flag Spray/Flags of All Nations.** London: Davenport [?], ca. 1950. As a finale to a production of silks, the magician conjures up a spray of three tiers of flags, each on metal ribs. Overall height approx. 42". Some minor wear, including three repairs, else very good. Uncommon.

150/250

66. **Flyto Cage.** Circa 1940. A chrome plated birdcage, removed from an attractive metal stand, vanishes, only to reappear instantly and without cover in a matching empty stand some distance away. Large cages, height of stands 12 1/4". Mechanically complex mechanism in good working order.

800/1,200

A modern version of Willmann's design, with a simplified mechanism that is, to a degree, more surefire than other earlier models.

67. **Fu Manchu (David Bamberg). Fu Manchu's Watch Mirror and Pistol.** Circa 1910. A borrowed watch is forced into the conical barrel of the magician's pistol. When fired at a mirror resting on the performer's table, the mirror shatters, revealing the borrowed watch hanging from the back of the frame. Height of mirror stand 18". Owned and used by David Bamberg (Fu Manchu). Accompanied by a LOA describing the provenance of the apparatus. An outstanding set owned and used by one of the twentieth century's great illusionists.

4,000/6,000



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68. **Genii Vase.** Colon, Abbott's Magic, ca. 1945. Nickel-plated brass vase into which water is poured. A moment later, a mammoth production of dry silk handkerchiefs is made from inside, followed by a bottle of liquor. 15" high. With two glasses, bottle, and hat coil. Very good.

250/350

69. **Glass Through Hat.** New Haven: Petrie & Lewis (P&L), ca. 1930. A glass of water covered by a handkerchief and resting on a brass candlestick slowly and visibly penetrates the crown of a borrowed hat set on top of the glass. Height of candlestick 8 3/4". Hallmarked. Early model.

250/350

70. **Handkerchief Box.** Philadelphia: Kanter's Magic Shop, ca. 1950. Wooden box with removable base is shown empty, then a quantity of handkerchiefs is produced from within. Single-flap, non-locking. Original instructions. Height 5 3/4".

150/250

*Either a copy of the Thayer design, or a Thayer product wholesaled to Kanter's.*

71. [Henning, Doug]. **The Magic Show Substitution/Metamorphosis Trunk.** Circa 1978. Wooden packing case used in the touring production of Doug Henning's breakout hit *The Magic Show*. The signature feat Henning featured throughout his career and based on the Metamorphosis of Houdini; the performer and his assistant – one locked in the wooden trunk, the standing on top of it – instantly changed places on the count of "One...two...three...it's me!" The effect remained a trademark of Henning's career throughout his working life. Heavy wooden trunk with two patches affixed to it, one at the front, the other at the rear. 40 x 26 x 28". Well-worn from professional use. Includes the inner bag with ring, and original chain for binding the trunk. Lid lacks one hasp. Working condition.

3,000/5,000

*The trunk is accompanied by a LOA signed by magician and collector Abb Dickson, stating, "This is to certify that Doug Henning's metamorphosis was acquired by me after the closing of the Broadway musical "The Magic Show". The prop was performed by Doug Henning on stage at the Cort Theater in New York during the shows [sic] run. The metamorphosis illusion was acquired by Jim Rawlins in November 1996." A second letter from Dickson, six single-spaced typewritten pages in length, is half-devoted to Dickson's acquisition of the Henning props from the producers of The Magic Show and includes great detail about the circumstances under which the illusions and costumes were acquired, including the Metamorphosis trunk. In all likelihood, this trunk was in fact used by the touring company of The Magic Show, featuring Peter DePaula (and perhaps other performers) in Henning's role.*

72. Henning, Doug. **Doug Henning's Silver Lightning Bolt Jumpsuit.** Hollywood: Western Costume, ca. 1979. An iconic pale cream/peach jumpsuit worn and used by Doug Henning. The center of the suit filled with a large silver lightning bolt, outlined by red sequins. With the maker's tag bearing Henning's name and measurements sewn to the rear panel.

2,500/5,000

*An iconic Henning costume used in publicity photographs, including one advertising his performance of walking through a wall.*

73. Hoffmann, Charles. **"Think-a-Drink" Hoffmann's Portable Bar Act.** Being a custom-made carrying case of glassware, including shot glasses, cordial glasses, glass pitcher with lid, and other tumblers used for the "any drink called for" routine popularized by Hoffmann, a nightclub and vaudeville favorite. In a custom wooden and metal case, well made to securely hold the glasses in situ, the compartment marked to indicate the various drinks the glasses would eventually contain. Sold together with a candid photograph of Hoffmann on stage. With an LOA from magician Walter Sheppard stating that he purchased the act as Hoffmann's the 1950s and that he believed the props to have been from Hoffmann's act. Case 20 x 9 1/2 x 11 1/2".

800/1,200



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74. **Inexhaustible Barrel.** Hamburg: Willmann, ca. 1930. Nickel-plated barrel is shown empty, then capped with paper on both ends. A spigot is inserted, and a seemingly endless quantity of beer or other libations are poured from inside, and served to the audience. Diameter of opening 6", length 14". Rare.

2,000/3,000

75. **Vanishing Lamp.** Circa 1950. Nickel-plated lamp with red cloth shade, which is removed from a table and remains lit underneath a foulard, which is thrown into the air and flutters to the stage completely flat. Height 11 1/2".

300/500

76. **Losander Super Deluxe Floating Table.** Las Vegas: Losander, ca. 2005. Attractive wooden table floats up and away from the ground, and about the stage. With original packing case and instructions. As new.

1,500/2,000

77. Marshall, Jay. **Jay Marshall Personally Owned Plaid Jacket.** Multicolor plaid cotton/linen Haspel jacket tailored by Fred Schubach (Galesburg, IL). Retains manufacturer's label, union tag, and care instructions. Owned by Jay Marshall.

300/500

78. McComb, Billy. **Billy McComb's Top Hat and Flat Rabbit.** 1970s. A spring-loaded gold silk top hat (marked "Drucklos"), and a flat rabbit comedy prop, both owned and used by famous Irish magician Billy McComb. The hat with an extra ring sewn to its brim. Height of hat 5" (open).

400/600

79. **Millet Bell and Vase.** Circa 1900. Finely turned boxwood vase filled with millet which suddenly vanishes, only to reappear under the matching turned boxwood bell. Spring plunger mechanism. Height of bell 4 1/8". Minor chipping, internal paint worn.

250/350

80. **Millet Vase.** Circa 1900. Lathe-turned boxwood vase vanishes a quantity of seeds or millet inside. Moments later, they reappear. Double-plunger gimmick. Height 6". Tiny chips, base loose.

300/500

81. **"Pepper Shaker" Coin Vase.** European, ca. 1880. Fruitwood vase with ivory rattle mechanism simulates the appearance of a pepper shaker. A coin vanishes from inside. Height 4 1/4". Base leaning, else good. Uncommon.

250/350

82. **Mirror Vase.** Circa 1910. Attractive cut glass vase in which objects instantly appear or vanish. Gilt trim to vase and lid, height 8".

200/300

83. **Multum-En-Parvo.** Smethwick: Burtini, 1940s. A small glass of milk fills successively larger glasses on a tray, and finally, the large pitcher is used to fill each of the smaller glasses entirely. Spun metal tray diameter 9 3/4". With original hand-blown gimmicked glasses. Uncommon.

400/600



84



88



92



85



90



91



84. Nicola (William Mozart Nicol). **Nicola's Sixth Finger Gimmick**. Circa 1910. Celluloid Sixth Finger gimmick owned and used by Nicola, the famous globe-trotting illusionist. Length 3 1/4". Paint chipped. Accompanied by an LOA from Leola Lawain, who helped dispose of Nicola's estate.

100/200

85. **Parisian Cabinet**. Akron: H. Marshall & Co., ca. 1935. A small cabinet is shown empty, then a large production of handkerchiefs is made from inside. Gimmick of polished metal, folds flat. Inlaid hardwood doors. 4 1/2 x 3 1/4 x 7 3/4".

200/300

86. **Passé Passé Bottles**. A bottle and a glass covered with separate chrome plated cylinders repeatedly change places when covered and uncovered. One bottle with liquid load chamber. Height of tubes 12 1/4". Bottles worn.

200/300

87. **Silver Plated Rice Bowls**. Circa 1940. Two attractive bowls with pedestal bases. Rice scooped in one bowl doubles in quantity, then changes to clear water. Height of each bowl 3 1/4". With celluloid gimmick.

100/200

88. **Sand & Sugar Canisters**. Colon: Abbott's Magic, ca. 1940. A quantity of sand is poured into a large metal canister from a smaller canister until the large canister is overflowing. Even so, the magician can continually fill the larger canister to overflowing as many as four times. Height of larger canister 9". Uncommon.

250/350

89. **Shooting Through a Woman**. New Haven: Petrie and Lewis (P&L), ca. 1940. The magician levels a rifle at his assistant, who stands in front of a large target. A large bullet with attached ribbon is fired at the assistant. The ribbon and bullet pass through her and hit the target. The ribbon is seen running through the assistant even though she is unharmed. The ribbon is then pulled free. Includes darts, gun, target, P&L stand, gimmick, two waistbands, and fitted packing case. A handsome outfit. Owned and used by Herman Weber ("Namreh") of Reading, PA.

1,500/2,500

90. **Silk Pedestal**. Hamburg: Bartl, ca. 1925. Special pedestal delivers a silk handkerchief in a glass tumbler resting atop it. Nickel plated brass, with brass "trap" in top of stand. With bottomless glass. Height 10 1/2".

200/300

91. **Jumbo Silk Pedestal**. American, ca. 1910. Nickel-plated stand with cast Kellar-type base secretly loads a handkerchief inside a glass tumbler resting atop it. Height 16 3/4". Fine and large example of this classic prop.

400/600

92. **Silk Vanishing Wand**. Detroit: A&B Magic (for Abbott's), ca. 1948. Heavy brass magician's wand is used to poke a handkerchief into a paper cone, from which the silk vanishes. Length 15 3/4". Hallmarked. Uncommon.

100/200



86



87



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93. "Mombo The Talking Shrunken Head." Columbus: Nelson Enterprises, ca. 1950. The shrunken head, isolated at the center of a room or on stage, whispers answers to questions posed to it or written and sealed in envelopes, to those who ask. With contemporary cloche dome, wooden base, and stand for display. Does not include induction coil. Height (in dome) 13". Rare.

1,000/1,500

While the basic secret behind this bizarre effect was devised by David P. Abbott of Omaha, it took Robert Nelson's marketing savvy to keep the effect fresh and interesting long after the idea of radio waves became commonplace. Nelson owned, operated, and sold many versions of Abbott's Talking Teakettle. This variation is among the strangest, and sold for the astounding sum of \$360.00 in the 1950s and 60s. Many of these devices were built by Bill Dodson for Nelson.

94. Radio-Controlled Talking Skull. Colon: Abbott's (Arturo), ca. 1975. Imitation skull on turned wooden base clicks answers to questions with its jaw, once for "yes" and twice for "no." With wooden packing case, accessories, and instructions. Marcelo Contento electronics. Height 10 3/4".

400/600

95. Talking Skull. Columbus: S.W. Reilly [?], ca. 1935. Papier mache skull raps out answers to questions posed to it by the audience by clicking its jaw. Small holes in crown and base of skull. Thread method.

250/350

96. Talking Skull. Columbus: Grant/Reilly, ca. 1942. Papier-mache skull mounted on hardwood board clicks its jaw to answer questions, once for "yes," and twice for "no." 9" high. Splitting at base, wear to skull, good.

300/500



97



98

97. Snuff Vase. Circa 1910. Nickel plated vase changes, vanishes, or produces objects. Spring-loaded mechanism. Height 5 3/4". Unusual design. Minor dents not affecting working.

400/600

98. Spirit Bell. Germany: Haug [?], ca. 1960. A bell rings out answers to questions by ringing once for "yes" and twice for "no," even though it is isolated under a glass jar. Vintage Martin's Magic Shop instructions. Height 6 3/4".

300/500



99

99. Spirit Clock Dial. Chicago: Roterberg, ca. 1900. A clear clock dial with nickel plated pointer answers questions, divines chosen numbers, or answers questions. The hand stops on command, or moves eerily to reveal the answers. On a restored upright metal floor stand with Kellar base. Height 58", clock diameter 15".

1,000/1,500

100. Frank Pierson's Spirit Clock Dial. New York: Martinka & Co. [?], ca. 1900. Glass clock dial with metal pointer stops on numbers called out by the audience, reveals selected cards, or a chosen number. Unique example, owned and used by Frank Pierson, and accompanied by a photograph of the clock in use in later years, and a small scrapbook kept by Pierson regarding his career as a magician dating to the late nineteenth century. With wooden packing boxes for pointer and dial. A handsome example.

1,000/1,500

Pierson, a founding member of the Society of American Magicians, lived in New Jersey, and performed in the surrounding area for most of his career. A frequent customer of the Martinka brothers, he presented magic and shadowgraphs in his show. The photograph accompanying this clock shows it in use in later years; Pierson died in 1925.



100



101. **Magician's Side Table.** Circa 1910. Metal table with fabric-covered wooden top. Breaks down into four sections; legs fold. Height 35 ¾". Top recovered.

150/250

102. **Tambourine/Drumhead Production.** Circa 1930. Metal cylinder is capped with paper on both sides, which is then punctured; a large production is made from within. Diameter 5 ¼". With specially-spun load chamber and rings for hanging. Very good.

200/300

103. **Vase, Cone, Beans and Orange.** American, ca. 1920. Magical transposition of a wooden skittle, a quantity of beans, and an orange. With two metal shells and solid wooden skittle. Nickel-plated vase 10" high. Paint wear; very good.

300/500

104. Virgil (Virgil Harris Mulkey). **The Great Virgil's Vanishing Candle.** Circa 1940. Thick white candle resting in a short stand is covered by a brass tube with a turned lid and, moments later, the tube is shown empty. The candle reappears elsewhere. Includes shell candle, tube and lid, wooden dummy for reproduction, and fitted wooden case handmade by Virgil. Tube 10 ¼" high.

200/300

105. **Dai Vernon Tribute Magic Wand.** Pasadena: Carl Williams Custom Magic, 1994. Cocobolo wand with matching sterling silver tips, bearing relief busts of Dai Vernon. With felt-lined black walnut carrying case. Hallmarked. The second in a series of wands crafted by Williams, each in limited numbers. Near fine.

500/750

106. Virgil (Virgil Harris Mulkey) and Julie (Julie Capriotti Mulkey). **Julie's Sawing in Half Body Form.** Hand-made of papier-mache, cheesecloth, wire, and fabric, a body-form of Julie used as a fake for the classic stage illusion. Length 33". Stored in a wooden touring trunk, together with a vintage Japanese kimono set by Iwaka.

300/500



107. Julie (Julie Capriotti Mulkey). **Two of Julie's Stage Costumes.** Circa 1950s. Pair of black and sequined costumes owned and used by Julie, one cleverly gimmicked for Virgil's version of the Shooting through a Woman illusion called "The Weird Execution on Mars," and another made by Hollywood costumier Lloyd Lambert. Accompanied by a vintage photograph of Julie wearing the shooting costume. With one hat and one sequined mask. Condition generally good.

400/600

*The costume for the "shooting" illusion includes a specially constructed feature that allowed Julie to open a trap door in the fabric at her back by merely raising one of her arms, thus allowing safe passage of the ribbon through her body.*

108. Von Arx (Charles Nicol). **Von Arx's Umbrella to Table.** German, ca. 1910. Black silk umbrella visibly and quickly transforms into a flat table with nickel-plated legs on command. With original wooden packing/shipping box bearing Von Arx's name and various mailing labels and stamps. Length 31 ½". Ferrule loose, fabric worn, else very good.

400/600

109. **Ticking Watch Box.** European, ca. 1870s. A borrowed watch is locked inside the beautifully crafted mahogany box, cloth-lined and bearing a mirror on the inside lid. The box is left on a table and continues to tick as if the watch is inside, but when reopened the timepiece has vanished. Mechanism engraved illegibly by the manufacturer and dated 1868. With winding key, and locking key. Mirror loose. Minor chipping at lower front edge. Scarce.

1,500/2,000

110. **Watch Stand.** Chicago: Ireland Magic Co., ca. 1939. Large version of this mechanical stand facilitates the production or vanish of six pocket watches. 17 ¾ x 12". Very good condition.

400/600





111



112



113



114



115

### MONEY MAKERS

111. **Whip Cup and Dice.** American, ca. 1980. Dice cup lined with fabric that allows the operator to control the roll of special dice. Includes seven shaved whip dice. Some wear to interior fabric, otherwise good.

200/300

112. [Mark Wilson] **Rebo the Clown's Magic Land of Alakazam Alarm Clock Production.** John Gaughan, ca. 1955. Wooden black art box/tabletop used by Bev Bergeron - dressed as Rebo the Clown - to produce a giant alarm clock on Mark Wilson's pioneering television show, *The Magic Land of Alakazam*. Cloth-covered box with false top 13 x 13 x 5 1/2". Clock 9 3/4" diameter. Mounting holes for table flange evident underneath. Else very good.

400/600

113. **Acme Money Maker.** Connecticut: Anatoly Zaya-Ruzo for Fantasma, 2010s. Hardwood and brass Rube-Goldbert-like money maker allows the magician to magically print currency in seven denominations (\$1, \$2, \$5, \$10, \$20, \$50, and \$100) by selecting the value on a dial and feeding blank paper into the rollers. Hallmarked and numbered. 8 x 5 x 7". Near fine.

400/600

114. **Delben/Okito Blotter.** Pasadena: Okito-Williams, ca. 2005. A blotter that changes blank paper into real paper money. Decorated in the Okito style. Uncommon red variant. Hallmarked; one of three signed by Williams on the base. Instructions. With wooden carrying case. Near fine.

400/600

115. **Blotter-Style Money Maker.** Circa 2000. Wooden blotter changes blank paper into real bills. Hand carved, with marquetry-like veneer. Base 8 x 4 3/4".

100/200



116



117



118

116. **Flat Model Money Maker.** Columbus: U.F. Grant, ca. 1950. The original roller-type money maker, in which the roller visibly changes a blank sheet of paper to a real dollar when passed over the paper. Length 7 1/2". Original instructions.

100/200

117. **Magical Money Machine.** New York: Frank Paris, 2004. Motorized machine with a coil of blank paper that apparently endlessly prints real dollar bills. Wooden cabinet measures 10 x 6 1/2 x 8". Requires AC power to operate. Marked "1st Unit/2004" on the base.

250/350

118. **Horizontal Money Maker.** Huntington Valley: Harry G. Franke, 1999. Handsome wooden device turns paper into real bills. Unusual design; paper is cranked through lengthwise. Has the capacity to print 14 bills. Hallmarked. Base 9 3/4 x 7". Very good.

300/500

### FIRST OF ITS KIND

119. **Antique Money Maker.** Circa 1891. Blank paper cranked through cloth rollers becomes real currency. Cast metal base with four legs, wooden handles. Height 4". Unusual and handsome design. Believed to be one of, if not the first, magic money maker manufactured.

1,500/2,000

120. **Money Maker.** London: Hamley's [?], ca. 1920. Vintage wooden stand with rollers (5 1/4 x 2 1/2") that changes blank sheets of paper into pound notes (or dollar bills). Good.

100/200

121. **Money Maker.** London: J. Bland [?], ca. 1890. Metal device with paper rollers turns blank papers into real currency. Made to represent a small mangle. Height 11 1/4". Repainted.

500/1,000



119



120



121



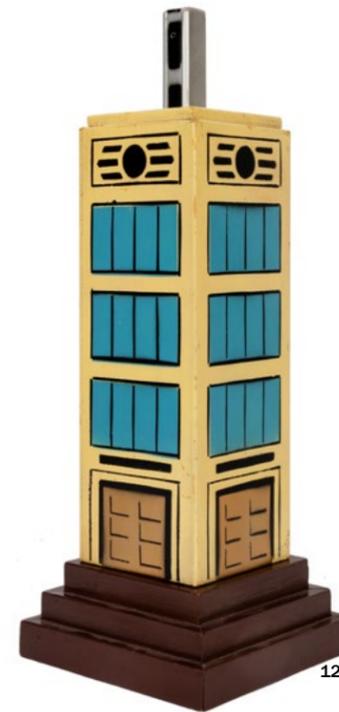
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122. **Money Maker.** North Hollywood: Merv Taylor, ca. 1950. Blank paper rolled through the device turns into real currency. Wooden base with metal rollers and metal knobs. Designed by Robert Haskell. 5 x 5 x 5". Hallmarked.

250/350

123. **Magic Printer Money Maker.** Lee Barry [?], ca. 1944. Wooden mangle changes paper into real currency when it is rolled through the device. Sturdy wooden construction with "magic printer" logo silk screened on base. 5 1/2 x 5".

50/150

124. **Money Maker.** London: Will Goldston, ca. 1930. Attractive wooden money maker with removable metal crank and cloth rollers. 5 x 3 3/4". Finish worn.

150/200

125. **Money Maker.** Holland, ca. 1990s. Heavy handheld brass and black alloy metal device (approx. 7 x 6 3/4") for the familiar magic trick. Very good.

250/350

126. **Money Printing Deluxe.** St. Louis: Creations by Star (Tim Star), ca. 1980. A metal "printing plate" placed in a notebook filled with blank sheets of paper prints - visibly - a new twenty dollar bill when the case is opened and closed. Original instructions, box, and all components. Uncommon.

100/200



124



125



130



132

#### THAYER AND OWEN MAGIC

127. **Architect's Nightmare.** Los Angeles: F.G. Thayer, ca. 1930. A blue "brick" magically moves through a stack of white blocks when covered with a tube painted to represent a building. Overall height of 17". Minor paint wear. Base possibly repainted. Uncommon.

700/900

128. **Star Ball Pedestal.** Los Angeles: F.G. Thayer, ca. 1930. Mechanical stand decorated in green and gold lacquer facilitates the production of seven billiard balls in the magician's hands. Height 19 3/4". Minor paint wear. Scarce.

800/1,200

129. **Billiard Ball Balancing Wand.** Los Angeles: F.G. Thayer [?], ca. 1935. Three billiard balls balance on the tip of a magic wand, one on top of the other. Wand 14 1/4" long. Uncommon.

200/300

130. **Billiard Ball Box.** Los Angeles, F.G. Thayer, ca. 1925. Solid wooden ball vanishes from the cabinet and appears elsewhere. Gimmick for stealing ball and "double door" different from a traditional die box. 6 3/4 x 3 1/4 x 3 1/4". Gimmick chipped, solid ball likely a replacement. Uncommon.

500/750

131. **Baffo Box.** Los Angeles, F.G. Thayer, ca. 1940. A borrowed ring appears inside an orange placed in the box. Mahogany with brass hinges. 5 x 5 x 5". Instructions. Very good.

200/300

132. **Great Ballot Box Mystery.** Los Angeles: F.G. Thayer, ca. 1930. The magician determines the color of the ball concealed in the handsome mahogany box with turned black lacquered handle. Box 3 x 3 x 2 1/2". Finish on balls worn.

500/700



133

134



138



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135

133. **Blue Phantom.** Los Angeles: Owen Magic Supreme, ca. 1960. A blue checker stacked among red checkers inexplicably travels to different positions while covered by a metal tube. Height 17". Very good.

300/500

134. **Blue Phantom.** Los Angeles: Owen Magic Supreme, ca. 1965. A blue checker stacked among red checkers inexplicably travels to different positions while covered by a tube. Uncommon design with dragon stenciled on chrome tube in four colors. Height 17". Very good.

400/600



136

135. **Bonus Genius (Vanishing Doll).** Los Angeles: F.G. Thayer, ca. 1920. Hand painted wooden doll vanishes from under a small red cloak. Doll painted to represent flappers. 4 3/4" high. One gimmicked doll only. Folk art look.

200/300

136. **Vanishing Clown from Circus Tent.** Los Angeles: Thayer, ca. 1944. Charmingly wooden clown 7" high disappears from underneath a small "circus tent." Includes gimmicked and duplicate clown and tent. Good.

150/250



137

137. **Lock Flap Card Box.** Alhambra: Owen Magic Supreme, ca. 1965. Finely crafted hardwood box exchanges, vanishes, or produces playing cards or billets when opened and closed. Locking gimmick. Minor wear to finish.

150/250

138. **The Candle That Was (Vanishing Candle).** Los Angeles: F.G. Thayer, ca. 1935. A lit candle is wrapped in paper, from which it vanishes. Turned wooden candle, gimmick, and candlestick. Black art paint design to candlestick. Height 15 3/4".

250/350



141

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

250/350

140. **Card Spider.** Los Angeles: Thayer, ca. 1945. A selected card visibly appears in the legs of the spider when its web is spun. Spider with turned wooden body, hand painted. 14 x 14".

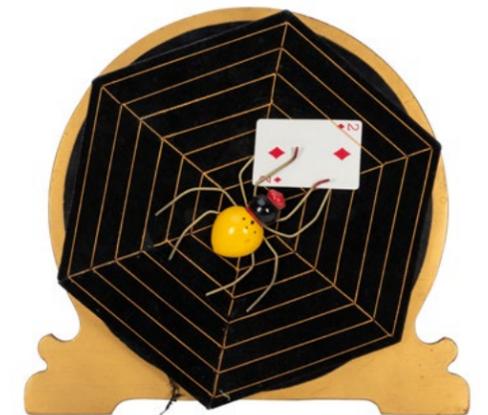
200/300

141. **Deck Switching Tray.** Los Angeles: F.G. Thayer, ca. 1925. Mahogany tray allows the magician to secretly switch one deck for another. 7 x 9 3/4". Very good.

200/300



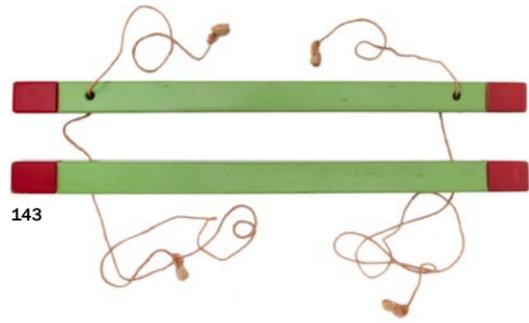
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142. **Confusion in the Ark.** Los Angeles: F.G. Thayer, ca. 1930. Charles Waller's Old Testament-inspired version of the Checker cabinet effect, in which a large figure of Noah, a small figure of his son Japheth, and a dove magically transpose locations between the wooden ark and two highly decorated metal tubes. Includes Ark, two wooden doves, two Japheth figures, Noah figure, and two metal tubes. With instructions. Well-preserved paint; very good condition overall. A genuine Thayer rarity.

2,500/4,500



143



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143. **Mystic Cord Pillars.** Los Angeles: F.G. Thayer, ca. 1935. One cord of those strung through the pillars is chosen and cut. The pillars and cord are placed together momentarily, then separated; the cord is restored. Wooden pillars lacquered in green and red. Length 18".

150/250

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

200/300

145. **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. One double-door. 5 1/2 x 1 3/4 x 4". Very good.

200/300

146. **Coin in a Ball of Yarn.** Los Angeles: Owen Brothers, ca. 1955. A marked coin is discovered in the center of a ball of yarn - which is inside of two nested, locked wooden boxes. Largest box measures 5 1/4 x 5 1/4 x 5 3/4". Only very minor wear. With slide.

300/500

147. **Commando.** Alhambra: Owen Magic Supreme, ca. 1960. A wooden block threaded on a length of string stops and starts its journey along the cord at the performer's command. 1 1/2 x 1 1/2 x 3 1/2". Hallmarked. Very good.

100/200

148. **Eli's Die Box.** Los Angeles: F.G. Thayer, ca. 1920. Lathe-turned mahogany box allows the operator to control the roll of a pair of fair dice, no matter how vigorously the box is shaken. Diameter 2". With dice.

150/300

149. **Devil's Mail Box/Devil's Card Rise.** Los Angeles: F.G. Thayer, ca. 1944. A lacquered picture frame allows the performer to visibly but secretly switch one envelope for another. 6 x 9 x 2".

200/300

150. **Die-A-Ball-Ic.** Alhambra: Owen Magic Supreme, ca. 1960. A ping pong ball is passed through a tube and changes color four times. Mechanical wooden tube decorated with lacquer and felt measures 2 1/2 x 2 1/2 x 8". Some wear to felt pads, otherwise good condition.

200/300

151. **Die Box.** Alhambra: Owen Magic Supreme, ca. 1965. Wooden box from which, after sucker by-play, a large wooden die vanishes, only to reappear elsewhere. 3" die. One double door.

250/350

152. **Break-Apart Die Box.** Los Angeles: F.G. Thayer, ca. 1930. A die vanishes from a hardwood cabinet and reappears in a hat previously shown empty. Two double doors; box can be separated into two boxes, yet the die passes between them. 3" die, two double doors, shell. Spots worn, finish rubbed.

400/600

153. **Mysto Die and Frame (Jumbo).** Los Angeles: F.G. Thayer, ca. 1930. Large wooden cube tied to a wooden frame magically penetrates the ribbon that holds it, which remains hanging in place. Cube 6". Gold paint worn, else very good. Attractive example, uncommon in this size.

700/900



154



157



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155

154. **Die and Silk Casket.** Alhambra: Owen Magic, ca. 1960. A metal large die and a silk handkerchief transpose magically between a borrowed hat and a glass cabinet trimmed with wood. 3" metal die with trap, casket 11 1/2" high. Very good.  
250/350

155. **Phantom Die Cabinet.** Los Angeles: F.G. Thayer, ca. 1930. A cube painted with Asian characters in an open cabinet visibly penetrates the crown of a hat resting atop it. 3" die. Exceptionally fine mahogany cabinet. Paint of cube chipped.  
250/350

156. **Joss House Drawer Box.** Los Angeles: Owen Brothers, ca. 1950. Empty box fills with solid objects, then, before a second production of flowers is made, it is again shown empty by opening a rear panel. Drawer with locking mechanism. 6 x 9 1/2 x 5 1/2". Good condition.  
400/600

157. **Drop Model Production Cabinet.** Asuza: Owen Magic Supreme, ca. 1975. Wooden cabinet is shown empty by dropping all four sides. Cabinet is reassembled, all sides are shown, then a gigantic production is made. On a P&L base, with later rotating mounting. Height 55". Minor paint wear.  
600/800

158. **Elephant Head Table.** Los Angeles: Thayer Mfg., ca. 1930s. Attractively carved, hand-painted, and lacquered Hindu-themed side table depicting a trio of elephants in red and green headdresses. 34 x 20 x 16". Felt-covered tabletop worn, chip to rear support. Fringe possibly a later addition.  
400/600  
*A scarce, early version of this classic Thayer-designed table, this model with the carved elephants.*



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159. **Jumbo Find the Lady Cubes.** Los Angeles: F.G. Thayer & Co., ca. 1930. Three wooden blocks, each with a different jumbo card, are dropped into a wooden tube. The blocks are mixed, and spectators can never locate the Queen of Hearts. Tube 22" high. Light wear to finish. Scarce in this size.  
1,500/2,000

160. **Okito's Floating Silver Sphere.** Los Angeles: Owen Brothers, 1950s. Metal sphere rises from a plush-lined chest, floats about the stage, then returns to the box. Crackle finish chest 11 x 9 x 9". Three faint dents to top of ball.  
250/350

161. **Miracle Frame.** Los Angeles: F.G. Thayer, ca. 1935. Photos, cards, or other flat objects in the frame vanish, change, or appear. Two double doors. With stand. Height 11 3/4".  
200/300

162. **Handkerchief Frame.** Los Angeles: F.G. Thayer, ca. 1935. Mahogany frame with handkerchief attached is inserted into an envelope. Magician stabs the envelope with a knife, yet the handkerchief is unharmed. 12 1/2" square. Pinholes at corners from use; overall good condition.  
150/250

163. **Hot Ball.** Los Angeles: F.G. Thayer [?], ca. 1930. Small brass ball which heats up to scorching temperatures when placed in the hand of an unsuspecting victim. Stamped with a five-pointed star. 2" diameter. Very good.  
200/300



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164. **L&W Rabbit Box.** Los Angeles: F.G. Thayer, ca. 1930. A rabbit vanishes from a wooden box which is disassembled piece-by-piece. Classic Thayer dragon stencil on lid. Simple, subtle method. 13 x 13 x 10". Minor paint wear.

200/300

165. **Mysterious Flag, Die, and Chest.** Los Angeles: F.G. Thayer, ca. 1925. A die placed in a wooden chest magically trades places with a handkerchief placed in a borrowed hat. Mahogany box, 3" wooden die, metal shell. Uncommon. Lightly worn.

200/300

166. **Divination Supreme.** Los Angeles: F.G. Thayer, ca. 1925. A solid metal bar is placed into one of three compartments in a hardwood case. The performer instantly divines the position of the hidden bar. Early model with brass numbers affixed to front panel. 4 x 1 3/4 x 4".

400/600

167. **Flip Over Box.** Los Angeles: F.G. Thayer, ca. 1940s. Classic version of Jack Gwynne's prop which cleanly vanishes two doves when the doors are flipped open. Thayer dragon on lid. 12 x 8 x 5". Some wear to paint, a few nicks to wood. Good.

150/300

168. **Four-Ace Stand.** Los Angeles: F.G. Thayer, ca. 1940. Gimmicked stand holds four packets of cards and facilitates the switching of cards without sleight-of-hand. Small model, 5 1/4 x 12". Very good.

150/250

169. **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 1/4 x 5 x 4". Uncommon Buddha design/stenciling with black borders, subtle crackle finish. Very good; minor nicks.

400/600



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170. **Haunted Temple and Discs of Quong Hi.** Alhambra: Owen Magic Supreme, ca. 1965. A glass filled with rice, and a stack of checkers change places. Cabinet elaborately decorated in lacquer, gimmicked stack of turned wood. Cabinet Unusual mechanism moves black art flaps; uncommon griffon paint design. 14 3/4 x 5 1/2 x 9 1/2". Minor wear to finish.

1,000/1,500

171. **Incubator Trick.** Los Angeles: F.G. Thayer, ca. 1940. Objects placed in the canister transform into a cage with a live bird, which fills the interior. Height 12". Slight paint chipping, good overall.

300/500

172. **Welsh Rarebit Pan.** Los Angeles: F.G. Thayer, ca. 1930. Tall brass saucepan and lid with modernistic copper "crackle" finish which allows the magician to magically produce a rabbit in a borrowed hat. Crackle-type "modernistic" finish. Height 9 1/2" Uncommon.

200/300

173. **Rice, Orange and Checkers.** Los Angeles: F.G. Thayer, ca. 1935. An orange, a quantity of rice, and a stack of checkers magically transpose under two lacquered covers and a turned wooden turned rice vase. Height of vase 10 1/4". With two checker shells, one wooden, one of heavy board. Paint chipping.

400/600

174. **Silk and Water Lota Vase.** Thayer [?], ca. 1925. Spun copper vase with Grecian handles. Water is emptied from the vase; it refills repeatedly. Then, dry silk handkerchiefs of three different colors are produced from within. Three silk compartments. With original stoppers. 12" high. Tarnished; good.

400/600

*A photograph of Floyd Thayer in his workshop, showing an identical vase in the background, is the only evidence as to the maker of this unusual prop.*



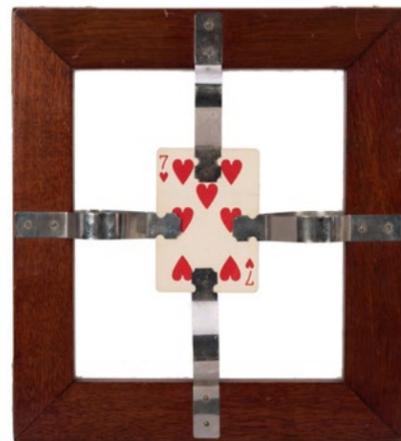
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175. **Maggie's Night Out.** Los Angeles: F.G. Thayer, ca. 1930. Mahogany cabinet with two doors; a quarter vanishes from within after sucker by-play. Metal "hold back" for quarter. Length 3 1/8". Thayer quality version of this venerable pocket trick.

100/200

176. **Miracle Penetration (Glass Penetration).** Los Angeles: F.G. Thayer [?], ca. 1940. A piece of glass held in a wooden frame is pierced by a metal rod or pen, yet is shown unbroken a moment later. Gimmick locks. Frame 9 1/2 x 10 1/4". Near fine.

200/300

177. **No-Assistant Nest of Boxes.** Los Angeles: F.G. Thayer, ca. 1930. A vanished object appears in the smallest of four locked, nested boxes. Largest box bound with brass, 9 1/2 x 8 1/2 x 7 1/2". Hand-rubbed mahogany finish. With three keys. An exceptionally fine example of this classic Thayer prop.

1,000/1,500

*This version of the venerable Nest of Boxes requires no offstage assistance to load the object which will later be discovered inside the smallest of the four cubes.*

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

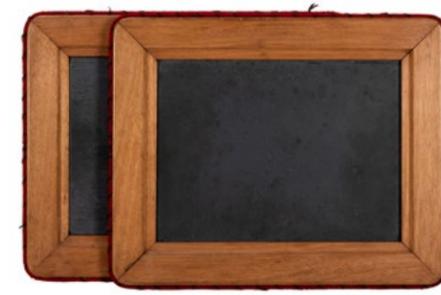
200/300

179. **Sand Frame.** Los Angeles: F.G. Thayer, ca. 1930. Handsome mahogany frame. Cards or photos appear or vanish inside. 8 x 7", brass hardware to rear door. Very good.

200/300



180



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186

180. **Silk Cabby.** Los Angeles: F.G. Thayer, ca. 1940. Wooden cabinet is shown empty, yet handkerchiefs pushed through holes in its sides vanish, change or appear. Scarab design.

150/250

181. **Dr. Q. Wonder Slates.** Los Angeles: F.G. Thayer, ca. 1940. Precision-crafted set of two hardwood mechanical slates on which supposed "spirit messages" appear. Bound with felt, locking gimmick 10 x 8". Good.

300/500

182. **Greatest Solid Thru Solid (Block Go).** Los Angeles: Owen, ca. 1960. A wooden block passes visibly from one tube to another, even though the open tubes are separated by small piece of glass. Block 2 1/2". Paint worn.

150/250

183. **Square Circle.** Los Angeles: F.G. Thayer, ca. 1940. An open-front cabinet and tube nested inside it are shown empty, then re-nested, and a giant production is made from within. Dragon stencil design on inner tube. Overall height 13".

250/350

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

250/350

185. **New Tumbler Pedestal.** Los Angeles: F.G. Thayer, ca. 1930. A silk handkerchief appears in a glass tumbler on top of a wooden pedestal. Novel operation. 10" high.

150/250

186. **Bengal Turban Mystery.** Los Angeles: F.G. Thayer, ca. 1940. A length of rope or a long cloth turban is cut in half and placed in the box. When removed, it is restored. 8 x 8 x 4". With scissors, turban material, and instructions.

100/200



187



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198



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188

187. **Turntable Stand.** Los Angeles: F.G. Thayer, ca. 1930. Mechanical stand secretly and silently rotates an object resting atop it. Includes mirror glass. Stand 7 3/4" diameter. Fine. 200/400

188. **Diminishing Pocket Watch.** Los Angeles: F.G. Thayer, ca. 1935. Magician's pocket watch visibly diminishes in size twice, then vanishes from his hands. Wooden watches with paper faces, the largest 2" diameter. Scarce. 100/200



189

191

189. **Wonder Clock.** Los Angeles: F.G. Thayer, ca. 1930. Cleverly designed wooden clock in a box allows the prediction of the exact hour to which the spectator has set the hand, even though the dial is concealed. 6 x 3 3/8 x 1 1/8". Very good. 200/300

190. **Wonder Screen.** Los Angeles: F.G. Thayer, ca. 1925. Faux bamboo tri-fold screen is shown on both sides, then formed into a triangle. The magician then produces a massive quantity of articles from within. Folds flat unlike similar models. Height 35". Possibly a redecorated or early Thayer model. 300/500



190

191. **Wrist Chopper.** Los Angeles: F.G. Thayer, ca. 1940. The chopper's blade passes through the wrist of a volunteer without harming it, but cuts the carrot in the hole below. 16" high. A few tiny scratches. 250/350

192. **Wu-Ling Pagoda Mystery.** Los Angeles: F.G. Thayer & Co., 1940s. Attractively painted cabinet shown empty, then a quantity of streamers, silks, or a rabbit is produced from inside. 11 x 7 1/2 x 5 3/4". Very good. 250/350

193. **Thayer Buzz Saw Original Illustration.** 1940s. Pen and ink on paper, depicting a performance of the sawing in half illusion popularized by Goldin and Blackstone. Oversize example, 12 1/2 x 15", loose in original frame. Visible wear, but good condition overall. 200/300

### MAGIC SETS

194. **Adams' Real Magic Set M-100.** Asbury Park: S.S. Adams, ca. 1920. Includes wooden and metal props, among them a Marble Vase, Hindu Shells, Grandmother's Necklace, and more. Original instruction booklet. Lithographed box with swastika design incorporated into table covering. 13 x 10 x 1 3/4". Box worn. 200/300

195. **Aladdin Magic Outfit.** New Haven: Petrie & Lewis, ca. 1930. Magic set with elaborate color box contains twelve tricks including Solomon's Pillar, Marble Vase, Traveling Corks, Coin Box, and more. Instructions. Box 14 x 9 x 1 1/4". Worn as expected; good condition. 150/250

196. **Mysto Magic Set No. 1.** New Haven: Gilbert, ca. 1935. Classic beginner's kit includes Mysto coins and shells, pull vanisher, Phantom Card Trick, and more. Instruction booklet. Box 18 x 10 x 1 1/2". 100/200

197. **Mysto Magic Set No. 5A.** New Haven: Gilbert, ca. 1940. Vintage magic kit includes multiplying billiard balls, Mysto coins, Linking Rings, Drumhead Tube, hand vanishers, various card effects, mustache, and more. Instruction booklets, poster, inspector's voucher, and Gilbert literature. Box 20 1/2 x 13 1/2 x 2 1/2". 100/200

198. **Hamley's Cabinet of Magic.** London: Hamley's Grand Magical Saloons, ca. 1890. Early and elaborate set filled with metal, wooden, and paper props, including toleware Changing Canister and Coin Vanishing Bank (with rattle); wooden Ball Vase & Hammer, Obedient Ball, and matching Ball Vase; lacquered metal Rice Vase; and other well-made paper and metal props, including gimmicked cards. Large and sturdy paper-covered wooden box with Hamley's label, 14 3/4 x 12 x 4". Box well worn, but good overall; an outstanding and early Hamley's set. 1,200/1,800



195



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200



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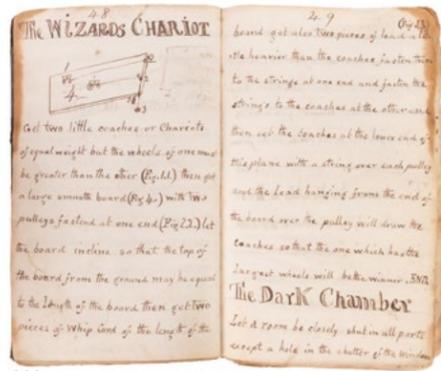
199. **Victorian Magic Set with Turned wooden Props.** French, ca. 1880. Magnificent Victorian-era magic set with many elaborate and mechanically complex wooden props, including a Millet Bell, Skittle trick, Handkerchief Vanishing Wand, Bonus Genius, Cups and Balls, Coin Vase, Dice Vase, Millet Vase, Melting Pot Coin Vase, and other tricks. Nearly all items in very good to near-fine condition. In a paper-covered box, 17 x 11 ½ x 3". An outstanding example of fine old-world craftsmanship.  
2,000/3,000

200. **Large Physique Magic Set.** Paris: NK Atlas, ca. 1880. Handsome vintage conjuring outfit with faux alligator skin-covered box with gilt decorated lid. Includes turned wooden props (Ball Vase and Hammer, Coin Bank, Wand, and others), Bonus Genius, Die Through Hat; and metal props including coin boxes, Card Tripod, and others. Original instructions. 15 ½ x 11 x 7". Front hinge and clasps weak, box and contents worn as expected.  
700/900

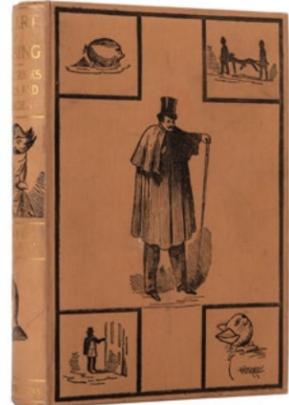
201. **Caesar's Magical Empire Performer's Magic Kit.** Las Vegas: Bill Smith's Magic Ventures, ca. 1995. Set of custom made props used in the Caesar's Palace attraction Caesar's Magical Empire, in Las Vegas, from 1996 - 2002. Includes Fantasio candles, custom-made handkerchief box with internal ignition system (not tested), gimmicked chalice, candlestick, and bank night envelopes with Magical Empire imprinting. In the original custom ATA case, 13 x 13 x 18 ½". Number 6 of twelve sets manufactured.  
800/1,200

BOOKS

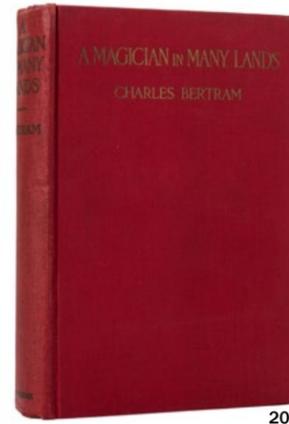




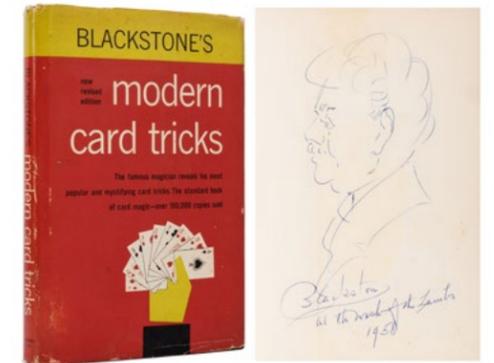
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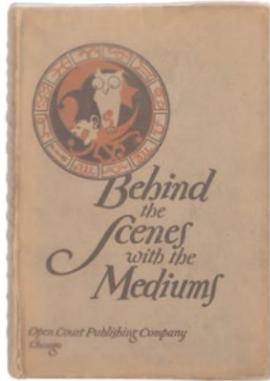
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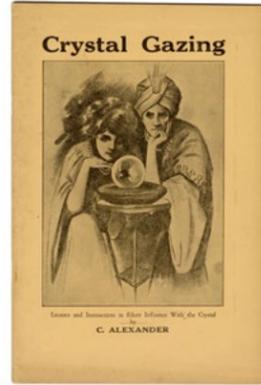
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202. 19th Century Notebook on Legerdemain. 1830s. Small cloth notebook, sewn, "Matthew" stamped in black on front cover. 16mo (5 1/2 x 3 1/2"). The first 73 pages with manuscript descriptions to various effects of legerdemain, chemical magic, and amusements, some with illustrations, most of which appear to have been copied from an edition of *The Boy's Own Book*. Balance of the notebook consists of several incomplete entries to other magical effects, and partial index at rear. One page has been signed George and William Boscawen with date of January 1832. A few detached leaves, some tears and chipping. **150/250**

203. Abbott, David P. **Behind the Scenes with the Mediums**. Chicago: Open Court, 1916. Fifth edition. Tan pictorial hardcovers. 8vo. Bookplate; nice copy. **80/125**

204. Alexander (Claude Alexander Conlin). **Alexander's Book of Mystery**. Los Angeles: C. Alexander, 1919. Two-color pictorial wrappers. Illustrated. 8vo. Wraps splitting along backstrip, some gutter tears, pencil and ink writing in text and on covers; good. **150/250**

205. Alexander (Claude Alexander Conlin). **Crystal Gazing**. Los Angeles: Alexander Publishing, ca. 1920. Cream pictorial wrappers. 8vo. Former owner's signature inside front wrapper, else very good. Uncommon. **100/200**

206. Alexander (Claude Alexander Conlin). **Alexander. The Man Who Knows**. Los Angeles: Alexander, 1920. Black-and-white pictorial wraps bearing a portrait of Alexander in turban, seated on an elephant head throne. 8vo. Wraps splitting but intact. **100/200**

A "pitch book" that discusses crystal gazing, though half of it is devoted to advertisements for other Alexander products and publications.

207. Bellew, Frank. **The Art of Amusing**. Edinburgh: John Grant, ca. 1900. Tan cloth stamped in black and gold. Frontispiece. Profusion of illustrations. 8vo. Faint wear to cloth, residue to front pastedown, else very good. Nice copy. **100/200**

208. Bertram, Charles. **A Magician in Many Lands**. London: George Routledge & Sons, 1911. Bright red cloth stamped in gold. Color frontispiece. Illustrated with photographs. 8vo. Very good. **150/250**

209. Blackstone, Harry. **Blackstone's Modern Card Tricks**, Signed with Caricature Drawing. New York: Garden City, 1958. Inscribed and signed on the ffp by Blackstone below a caricature self-portrait in blue ballpoint, dated in the year of publication. Black cloth, spine lettered in yellow, dust-jacket. Illustrated. 8vo. Short tears and chipping to jacket, inner flaps foxed, otherwise very good. **200/300**

210. Blackstone, Harry. **Blackstone's Secrets of Magic**. New York: George Sully, 1932. Third printing. Red cloth stamped in black. Frontispiece, profusion of illustrations. 8vo. Spine chipped, else very good. Former owner's blind stamp, rubber stamp, and ex-libris surrounding the bold inscription and autograph to the former owner from Harry Blackstone. **200/300**

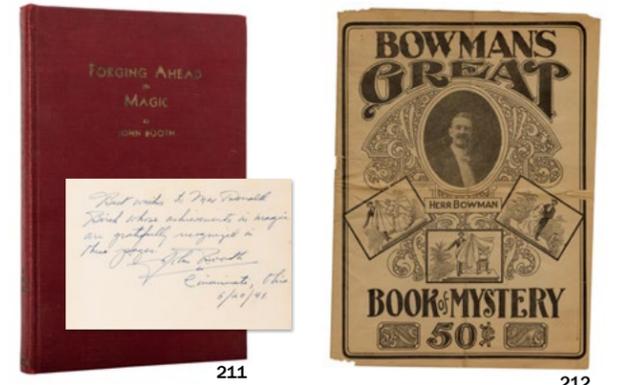
211. Booth, John. **Forging Ahead in Magic**. Philadelphia: Kanter's Magic, 1939. Pebbled maroon hardcovers stamped in gilt. Inscribed and signed by Booth to fellow magician McDonald Birch on the ffp. Illustrated. 8vo. Occasional foxing, otherwise good. **100/150**

212. Bowman's Great Book of Mystery [cover title]. [Chicago], ca. 1900s/10s. [8]pp. including covers. Pitchbook with advertisements for conjuring apparatus and novelties from Veno Supply Co., 66 E. Van Buren St., Chicago. 4to. Fragile pulp paper with tears and rips including some loss of text. **50/100**

213. Burlingame, H.J. **Herrmann the Magician. His Life; His Secrets**. Charles Bertram Presentation Copy. Chicago: Laird & Lee, (1897). Yellow cloth stamped in red, top edge brushed red. Presentation inscription to Charles Bertram on ffp: "Charles Bertram/from/W Robinson." Frontispiece under tissue, plates, illustrations. 8vo. Spine darkened, slight rubbing to covers, otherwise very good. **400/600**



210

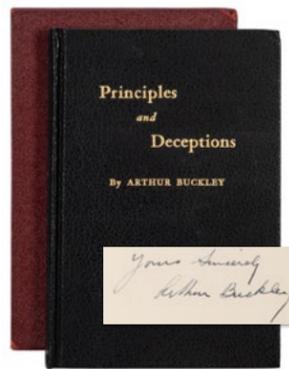


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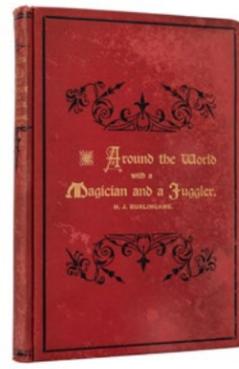
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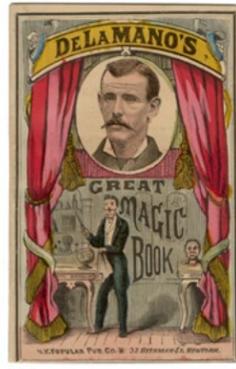
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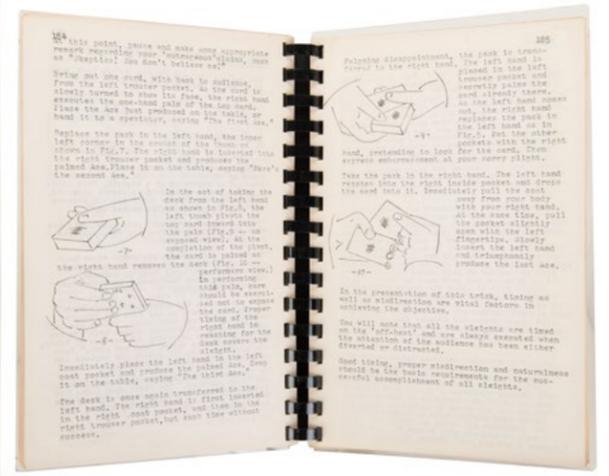
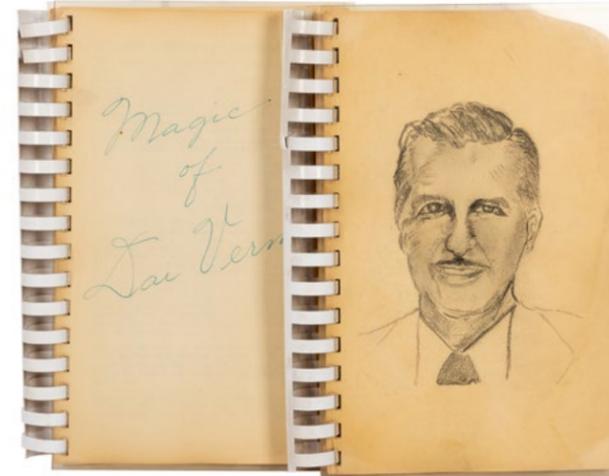
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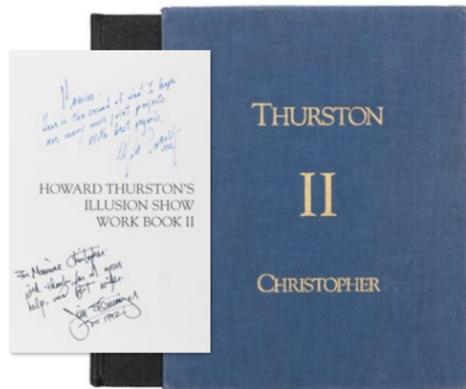
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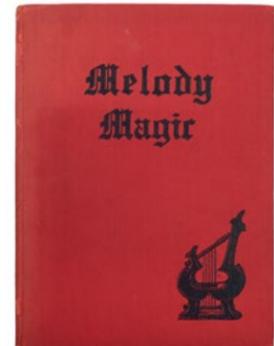
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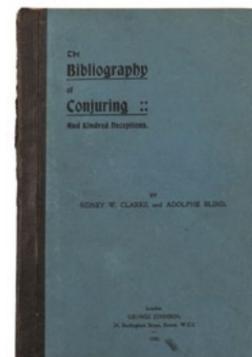
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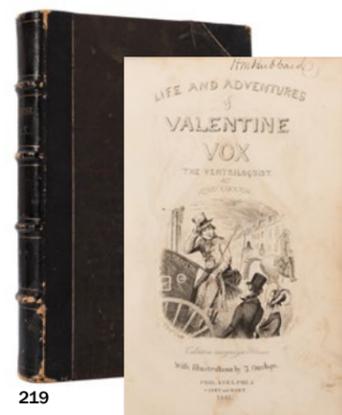
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214. Buckley, Arthur. **Principles and Deceptions**. Chicago: Author, 1948. Black pebbled cloth stamped in gilt, with red cloth-covered slipcase. Profusion of photographs. 8vo. Deluxe presentation copy inscribed and signed on the flyleaf by Buckley to fellow Chicago magician Johnny Platt.

200/300

215. Burlingame, H.J. **Around the World with a Magician and a Juggler**. Chicago: Clyde Publishing, 1891. Red cloth stamped in black and gilt. Frontis., illustrated. 8vo. Cloth soiled, ffep cut to stub, binding shaken.

100/200

216. Christopher, Maurine, Jim Steinmeyer and Mike Caveney. **Howard Thurston's Illusion Show Work Book II. Editor's Copy**. Pasadena, 1992. Maurine Christopher's copy, with presentation inscriptions from Caveney and Steinmeyer on the half-title, and signed by Christopher on the title page. Copy number 3 of 500. Christopher Collection label on inside flyleaf. Illustrated. 4to. Cloth slipcase. Very good. Second volume only (of two).

300/400

217. Clapham, Henry. **Melody Magic**. Washington, D.C., 1932. Number 78 of 1000 copies. Red cloth stamped in black. Illustrated. 4to. Includes a biographical sketch of Heller by Henry R. Evans. Spine worn; good.

100/200

218. Clarke, Sidney and Adolphe Blind. **The Bibliography of Conjuring and Kindred Deceptions**. London: George Johnson, 1920. Blue printed boards over cloth spine. 8vo. Spine significantly chipped.

100/200

219. Cockton, Henry. **The Life and Adventures of Valentine Vox the Ventriloquist**. Philadelphia: Carey and Hart, 1841. Brown cloth over banded leather spine. Engraved title page and plates. 4to. Binding fair, endpapers soiled, but contents clean and attractive.

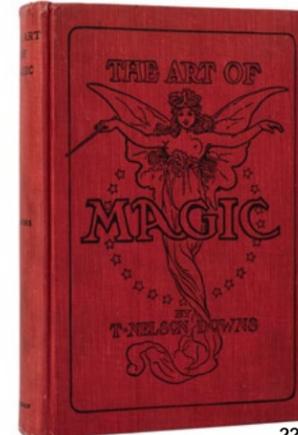
150/250

220. **Conjuring, Or Magic Made Easy**. New York: Popular Pub. Co., ca. 1880. Lithographic wraps hand-colored, cover title "De La Mano's Great Magic Book." Illustrated. 8vo. Very good. See Toole Stott 178.

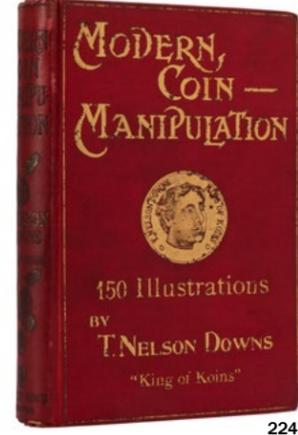
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221. Csuri, Frank. **The Magic of Dai Vernon**. Circa 1970. Over 400 pages, original typescript, in two 8vo comb bound volumes. Profusion of original sketched illustrations. Original pencil sketch portrait of Vernon (presumably by Csuri) on cover of first volume. A few chips to combs, general shelfwear, but very good condition overall. The second set we have encountered. Rare.

800/1,200

*Frank Csuri dedicated untold hours to the study of sleight-of-hand and its modern masters: Dai Vernon, Charlie Miller, Paul Fox, S. Leo Horowitz, Dr. Jacob Daley - the legendary "inner circle." Csuri's first project was a complete transcription of the published record of Dai Vernon's inventions, as evidenced by the inscription in this manuscript. From there, he went on to transcribe the tricks and letters of other members of Vernon's circle, guided often by Faucett Ross and other friends. The resulting massive body of work was the stuff of underground legend - a series of private manuscripts sold, traded, copied, and circulated among a select few magicians and students of sleight-of-hand.*

222. DeBiere, Arnold. **DeBiere All in One Pitch Book**. [London], (1919)/1920 cover date. Wrappers. Souvenir die-cut pamphlet with color lithographed illustrations in which DiBiere transforms into various costumes. On the cover he is seen in an Egyptian sarcophagus, and inside as Conductor, Highwayman, Indian Prince, Sculptor, and The Mysterious (conjurer). 7 3/4 x 4 3/4". Usual wear to covers, otherwise very good.

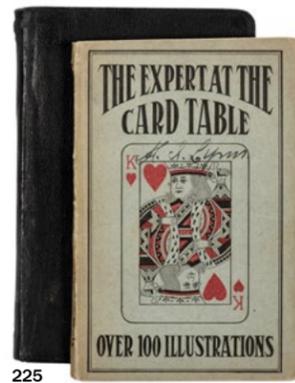
250/350

223. Downs, T. Nelson. **The Art of Magic**. Chicago: Arthur P. Felsman, 1921. Second edition. Bright red cloth decorated in black. Illustrations. Tall 8vo. Faintest of bumps to one corner, trifling wear to spine, else near fine. A handsome example of this classic conjuring book.

200/300

224. Downs, T. Nelson. **Modern Coin Manipulation**. [London], ca. 1900. First edition. Bright red cloth stamped in gold. Portrait frontispiece, illustrated with line drawings. 8vo. Cloth lightly soiled and spine toned, corners bumped, but overall very good. Uncommon British edition.

250/350



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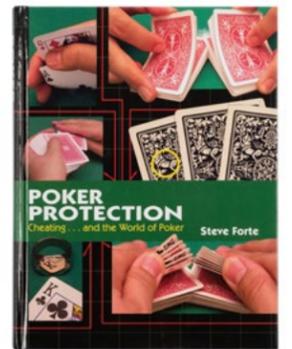
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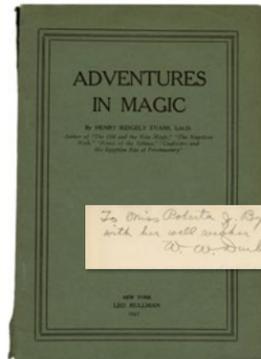
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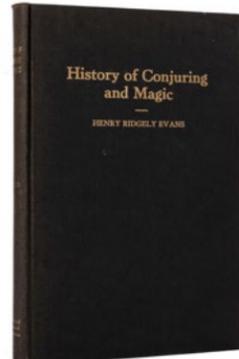
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227

225. Erdnase, S.W. **The Expert at the Card Table, Two Editions.** Chicago: Frederick Drake, n.d. and 1937. The first in blue-grey pictorial wrappers, with no date on the title page; the second rebound in black flexible pebbled covers (possibly to conceal the book's contents from the uninitiated). Over 100 illustrations "from life" by Marshall D. Smith. 205pp. Both in good condition.

150/250

226. Evans, Henry Ridgely. **Adventures in Magic.** New York: Leo Rullman, 1927. Green printed wrappers. Folding colored frontispiece. Plates. 8vo. Signed by the author. Inscribed and signed on the title page by W.W. Durbin to Roberta Byron. Spine chipping, else very good.

100/200

227. Evans, Henry Ridgely. **History of Conjuring and Magic.** Kenton: The International Brotherhood of Magicians, 1928. Black cloth stamped in gilt. Color frontis. of Harry Kellar. Illustrated with photographs. 8vo. Tiny corner bumps and minor wear; very good.

150/250

228. Evans, Henry Ridgely. **A Master of Modern Magic.** New York: Macoy Publishing, 1932. Bright blue cloth lettered in gilt. Illustrations and photographs of Robert-Houdin and related memorabilia. Tall 8vo. Minor soiling at extremities, else near fine. Inscribed and signed on the flyleaf to Leo Rullmann by the author, and with Paul Fleming's bookplate laid in.

250/500

229. Evans, Henry Ridgely. **The Spirit World Unmasked.** Chicago: Laird & Lee, 1897. Bright orange cloth decorated in black. Frontispiece. Plates. 8vo. Ex-libris Artur Anderson (bearing his name on the front pastedown and his bookplate laid in), and formerly in the Jay Marshall collection. Near fine. An outstanding example of a book generally encountered in fair condition due to the poor quality paper on which it was printed.

250/350

230. Fay, Anna Eva. **Anna Eva Fay's Somnolency and Guide to Dreams.** 1900. Pictorial wrappers. Illustrated. 8vo. 64pp. Lower quarter of rear wrapper clipped, tape repairs on backstrip, chipping and tears. Sold with a "Ladies' Ticket" to one of Fay's shows.

100/150

231. Findlay, J.B. **The Travels of Testot.** Shanklin: Author, 1965. Maroon cloth stamped in gold, paper jacket. From a limited first edition of 150 copies. Illustrated. 8vo. Jacket spotted and chipped, otherwise very good.

100/200

232. Forte, Steve. **Casino Game Protection.** Las Vegas: SLF, 2004. First edition. Pictorial case wrapped hardcovers. Signed by the author on title page. Illustrated. 4to. Fine.

200/300

233. Forte, Steve. **Poker Protection: Cheating and the World of Poker.** Las Vegas: SLF, 2006. Publisher's pictorial case-wrapped hardcovers. Illustrated. 4to. Near fine.

100/150

234. Ganson, Lewis. **Dai Vernon's Ultimate Card Secrets.** London: Harry Stanley, ca. 1970. Red pebbled cloth with pictorial jacket. Illustrated by Dennis Patten. 8vo. Jacket well worn, else very good. Bearing the ex-libris of, and inscribed and signed to, Claude Crowe by Dai Vernon on the flyleaf.

150/250

235. [Gibson, Walter] Dunninger, Joseph. **Houdini's Spirit Exposes and Dunninger's Psychical Investigations.** New York, [1928]. Color wrappers in gilt stamped blue cloth. Illustrated with photographs of Houdini, Dunninger, and other magicians. 4to. A well-preserved example.

150/300

236. Goldston, Will. **Exclusive Magical Secrets.** London, [1912]. Number 970 from the limited first edition, original maroon ostrich leather, stamped in gilt, with the subscriber's name, Justin Elk, at lower left. Original lock and key. Frontis., illustrations. 4to. Wear to leather and pale stains, otherwise very good.

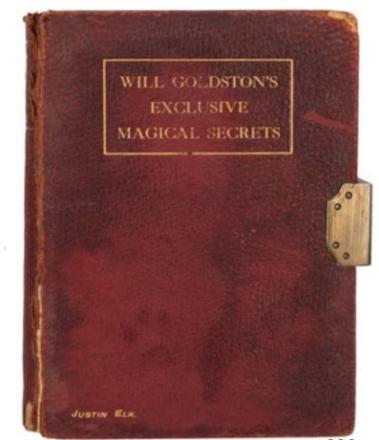
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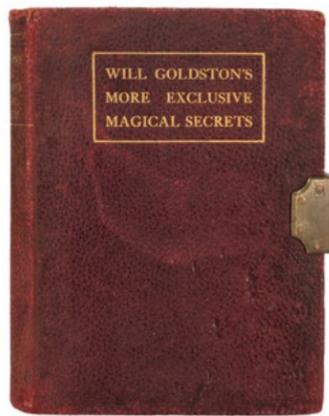
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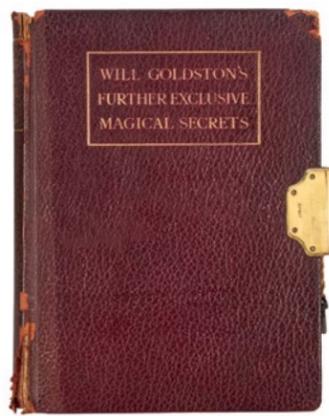
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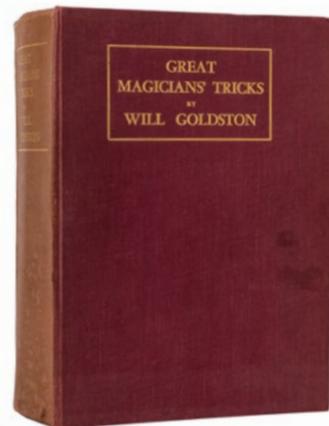
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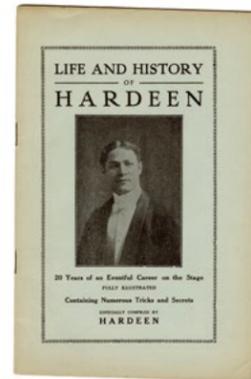
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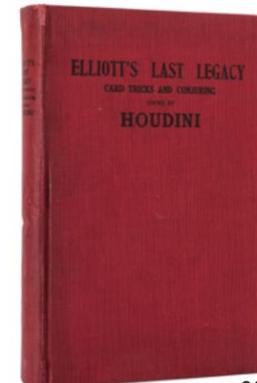
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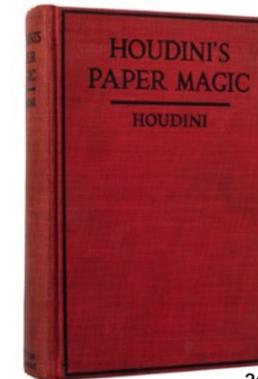
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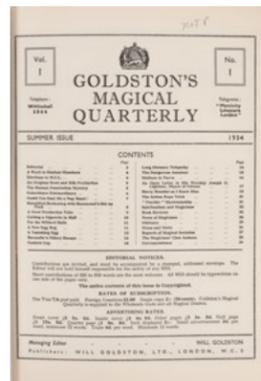
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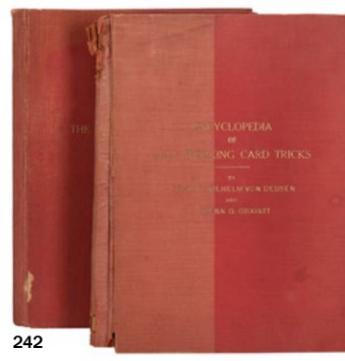
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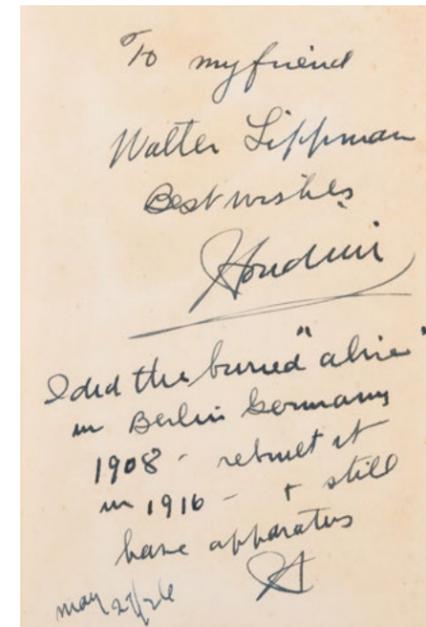
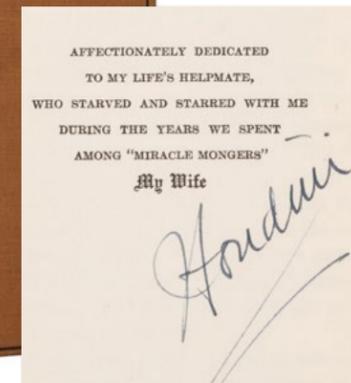
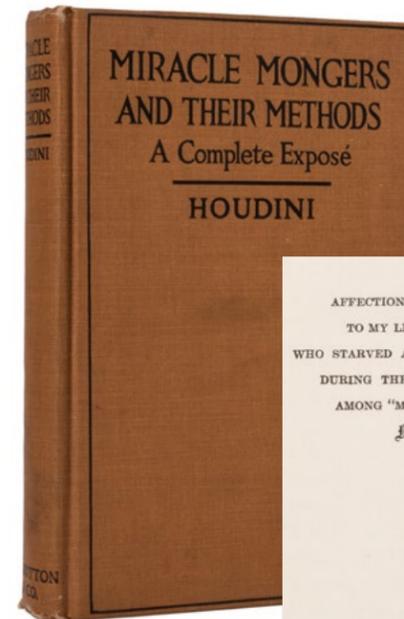
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243



247

237. Goldston, Will. **More Exclusive Magical Secrets**. London: Will Goldston Ltd., [1921]. Publisher's maroon ostrich morocco stamped in gold. Copiously illustrated. With lock and key. Thick 4to. Leather rubbed but intact. Very good.

300/500

238. Goldston, Will. **Further Exclusive Magical Secrets**. London: Will Goldston Ltd., [1922]. Pebbled maroon leather stamped in gold. With lock incorporated into the binding, as issued, and key. Illustrated. Hand-numbered 221 of an unstated limited, deluxe edition. 4to. Leather cracking and worn at spine, corners bumped.

200/300

239. Goldston, Will. **Great Magicians' Tricks**. London, ca. 1927. No. 199 from a limited edition. Maroon cloth stamped in gold, marbled endpapers. Copiously illustrated, including plates. Thick 4to. Spine sunned, two tiny rubber stamps, else very good.

200/300

240. **Goldston's Magical Quarterly**. Will Goldston. V1 N1 (Smr. 1934) - V6 N4 (Sept. 1940). Complete file. Bound in a single volume, wrappers not retained. Alfredson/Daily 2520.

150/250

241. Good, Arthur. **Magical Experiments, or Science in Play**. Philadelphia: David McKay, 1894. Grey cloth stamped in black and gold. Illustrated with engravings. 8vo. Very minor shelfwear; near fine. Nice copy.

150/250

242. Gravatt, Glenn and Wilhelm Von Deusen. **The Encyclopedia of Self-Working Card Tricks / The Second Encyclopedia of Card Tricks**. [Quality Magic, 1936]. Two vols., gilt-stamped pebbled cloth. 4tos. Mimeographed text on rectos only. Tables of contents inserted loosely. Covers splitting and frayed, as usual.

200/300

243. Heller, Robert (William Henry Palmer). **Robert Heller, His Doings**. [Melbourne: Will Andrade, 1875?] Rebound in pebbled cloth, title stamped in gilt. Full-page wood engravings of many of Heller's greatest feats. 8vo. Wraps and a few leaves supplied in facsimile, a few corners clipped. Toole Stott 139. Sold as-is.

100/200

244. Hardeen (Theodore Weiss). **Life and History of Hardeen**. [New York], ca. 1920. Pictorial wraps, illustrated. 8vo. Light wear to covers and extremities; very good.

100/200

245. Houdini, Harry. **Elliott's Last Legacy**. New York: Adams Press Print, 1923. Red cloth stamped in black. Portrait frontispiece of Dr. Elliott, profusion of illustrations. 8vo. Minor bumps and wear to cloth, very good condition overall.

100/200

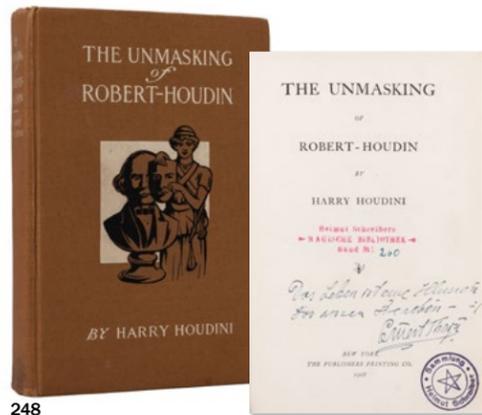
246. Houdini, Harry. **Houdini's Paper Magic**. New York, 1922. First edition. Publisher's red cloth stamped in black. Color frontispiece. Illustrated. 8vo. Minor corner bumps, else a bright and attractive example.

150/250

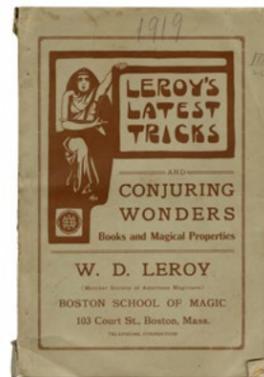
247. Houdini, Harry. **Miracle Mongers and Their Methods**. New York: E.P. Dutton & Co, 1920. First edition. Brown cloth stamped in black. Portrait frontispiece of Houdini. Plates. 8vo. Insignificant foxing, else near fine. A handsome example. With a lengthy inscription on the flyleaf: "To my friend Walter Lippman, Best wishes, Houdini. I did the buried 'alive' in Berlin Germany 1908 - rebuilt it in 1916 - & still have apparatus. H. May 27/26." The book is again signed on the dedication page in ink by Houdini.

2,000/3,000

*Lippman, the father of modern journalism, was a two-time Pulitzer Prize winner. Houdini's inscription to the famed writer sheds further light on a stunt he infrequently performed, casting some light on the fact that he did present the feat in Germany in 1908, long before a poster advertising it was printed by Strobridge in 1914.*



248



251



252



248. Houdini, Harry. **The Unmasking of Robert-Houdin**. New York: The Publisher's Printing Co., 1908. Brown pictorial cloth. Plates. 8vo. Lacks frontispiece and ffe, else a very good copy. With a typed note to Dr. Albo tipped to the front pastedown, and the rubber stamps of Helmut Schreiber (Kalanag) on the title page, as well as the inscription of German Illusionist Chevalier Ernest Thorn.

200/250



249

249. **Conjurers' Monthly Magazine**. Harry Houdini. V1 N1 (Sept. 1906) - V2 N12 (Aug. 1908). Monthly. Complete file. Original blue volumes with lettered cloth spines, as issued by Houdini. Sepia-toned portrait of a shackled Houdini on front pastedown of each volume. Disbound; V2 N1 in poor condition. Old inked notations on pastedowns. Alfredson/Daily 1745.

300/500

250. Kellar, Harry (Heinrich Keller). **A Magician's Tour**. Chicago: Donohue, Henneberry & Co., 1891. Brown cloth, spine stamped in gilt. Full-page illustrations. 8vo. Front hinge weak, small tear and rubber stamp to ffe, else very good. An attractive example.

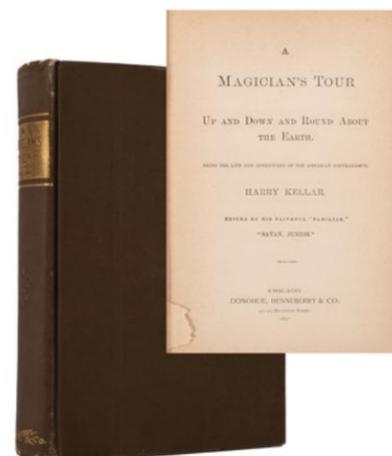
200/300

251. **Leroy's Latest Tricks**. Boston, 1919. Grey printed wrappers, profusion of illustrations. Announcement and price list tipped in. Includes listings for "Ventriloquial Knee Figures." 8vo. Chips at spine and extremities; good.

100/200

252. Litzau, Edward A. **How It's Done**. Milwaukee: Midwest Specialty Co., 1938. Red cloth stamped in gold. Small 8vo. Price list for various supplies to manufacture daub, roughing fluid, and other chemical substances taped to rear pastedown. Front board rubbed, else very good.

150/300



250

253. **Magic Magazine "Special Issue" Collection**. Being a portion of the 20th Anniversary Prize Package issued at Magic Live, and including 18 "silhouette" covers issued by the magazine, each signed by the subject (including Mark Setteducatti, Jonathan Pendragon, Mark Wilson, Tina Lenert, Norm Nielsen, David Williamson, and others); Square One; a misprinted V1 N1 of **MAGIC**; and the left-handed issue of **MAGIC** (V3 N11). Housed in a custom box, as issued.

400/600



253

254. **Magical World**. Max Sterling (J. MacLachlan). V1 N1 (Nov. 2, 1910) - V2 N3 (May 17, 1911). Complete File. Bound in a single blue cloth volume, with supplements. Alfredson/Daily 4410. Very good.

200/300

255. Maskelyne, Jasper. **Magic - Top Secret**. Watford: Stanley Paul & Co., [1949]. Navy blue cloth boards, spine stamped in gold. Frontispiece. Illustrated. 8vo. Very good.

150/250

Maskelyne's fascinating, fictionalized account of how he used the techniques of the stage magician during his service in WWII, by devising clever methods for camouflage, and apparently making an entire city disappear.



254



255

256. Maskelyne, J.N. And Lionel Weatherly. **The Supernatural?** Bristol: J.W. Arrowsmith, [1891]. First edition. Orange cloth stamped in black. Frontispiece. Illustrated. 8vo. Murray's Magic Mart slip on endsheet. Darkening of cloth, minor soiling, else very good. Nice copy.

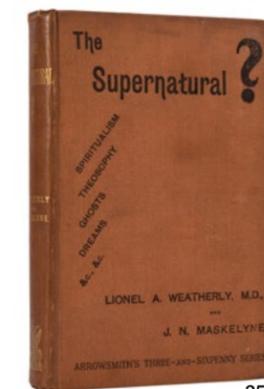
200/300

257. **Parlor Magician, (The)**. New York: Dick & Fitzgerald, ca. 1890. Pictorial color paper-backed cloth. Illustrated with 121 engravings. 8vo. Prelim. and boards rather chipped, boards bumped.

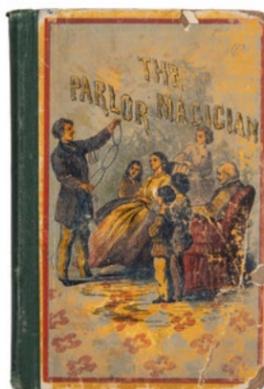
100/200

258. **Parlor Tricks with Cards**. New York: Dick & Fitzgerald, 1863. Colored pictorial boards over brown cloth spine. Illustrated with seventy engravings. 8vo. Shelfworn, front hinge separated, but good. Toole-Stott 1142.

100/200



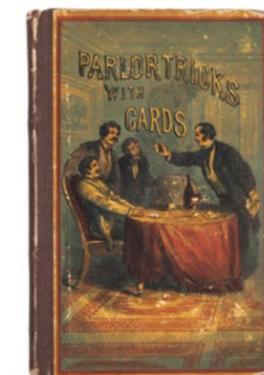
256



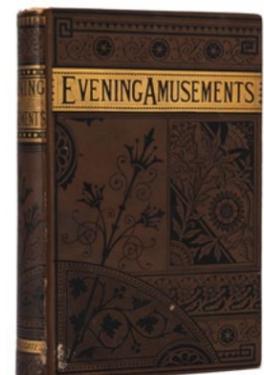
257

259. Planche, Frederick D'Arros. **Evening Amusements for Everyone**. Philadelphia: Porter & Coates, ca. 1880. Brown cloth decorated in gilt and black. Colored endpapers. Illustrated by "George Cruikshank and others." 8vo. Soiling to rear cover, very minor shelfwear. Very good overall; a handsome example.

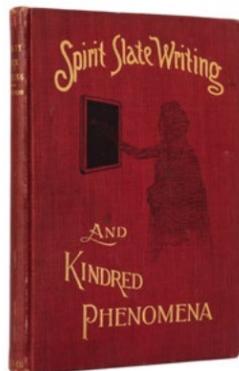
150/250



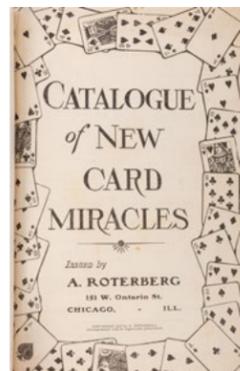
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259



261

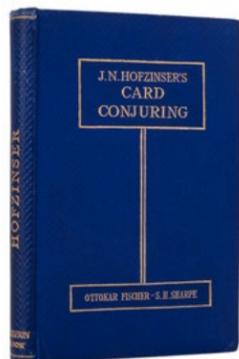


262

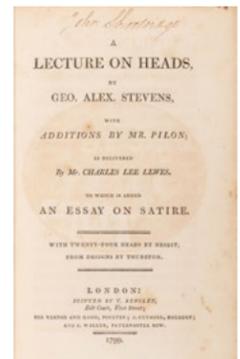


260

260. [Pulps] Five Frank Tousey / Hurst & Co. **Conjuring Pulps**. 1890s/1900s. Five titles, including *How to Do Sleight of Hand* [McManus-Young Coll.], *60 Tricks with Cards* [Stanley Collins bookplate], and *Black Art* (Tousey); and *The Showman's Guide* and *Tricks and Diversions with Cards* (Hurst & Co.), lacks rear wrapper. Size of largest 6 1/2 x 5". Condition fair to very good. 150/250



263



266

261. Robinson, W.E. (Chung Ling Soo). **Spirit Slate Writing and Kindred Phenomena**. New York: Munn & Co., 1898. Red cloth stamped in gold and black. Illustrated. 8vo. Slight rubbing and light foxing. 150/250

262. Roterberg, Augustus. **New Era Card Tricks**. London: W. & F. Hamley, 1897. Black cloth lettered in silver. Illustrated. 8vo. Floral endpapers. Front fly detached, splitting gutter paper but hinges stable, lightly bumped and frayed. Together with: *Catalogue of New Card Miracles* (1919), ex-libris Burton Sperber. 150/250

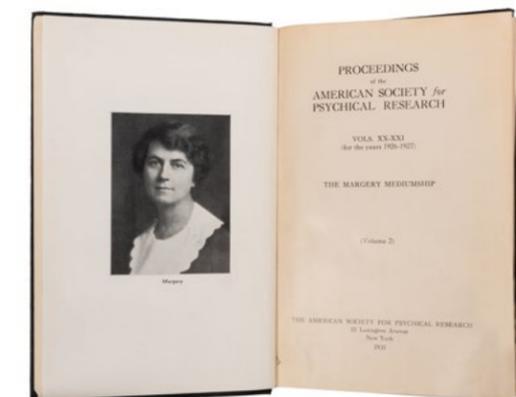
263. Sharpe, S.H. (trans.). Fischer, Ottokar. **J.N. Hofzinsler's Card Conjuring**. London: George Johnson, 1931. First English edition. Deep blue patterned cloth blocked and lettered gilt. Illustrated. Small 8vo. Paul Fleming bookplate laid inside. Leaning, otherwise very good. 200/300

264. [Slydini, Tony] Fulves, Karl. **The Magic of Slydini...and More**. New York: Louis Tannen, 1976. Two vols., one of text, the other of photographs, uniform black pebbled vinyl. Inscribed and signed by Slydini on the ffp of the first vol. to the former owner. Walter Graham bookplates. Illustrated. 4tos. Very good. 200/300

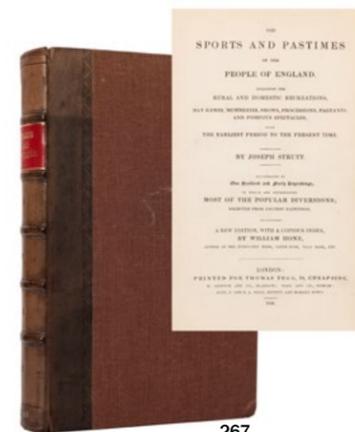
265. [Spiritualism] [Margery] **Proceedings of the American Society of Psychical Research. The Margery Mediumship (Volume 2)**. New York: The American Society for Psychical Research, 1933. Black cloth with paper spine label. Portrait frontispiece of Margery. Plates and Drawings. 8vo. Ex-libris Lily Dale. Good condition. 100/200

*Includes anecdotes related to the Scientific American Committee investigation into Margery's powers, and her interactions with Houdini.*

266. Stevens, Geo. Alex. **A Lecture on Heads**. London: Printed by T. Bensley, 1799. Original mottled calf with gilt decorated spine and spine label (chipped). Frontispiece. With "twenty-four heads by Nesbit, from designs by Thurston." Includes a portrait of Jonas, "the card-playing conjuring Jew." 8vo. Foxed, else very good. 150/250



265



267

267. Strutt, Joseph. **Sports and Pastimes of the People of England**. London: Thomas Tegg, 1838. Modern three-quarter leather with cloth sides, raised spine gilt-stamped. Illustrated. 8vo. Very faint foxing, else very good. Toole Stott 654. 200/300

268. [Thayer] **Magical Woodcraft**. Los Angeles: Thayer & Christianer, ca. 1912. Publisher's brown printed wraps, illustrated with photographs, including portraits of proprietors. 56 pages. 8vo. Minor chips to wraps. Very good. 100/200

269. [Thayer] **Magical Woodcraft No. 3**. Los Angeles: F.G. Thayer, 1910s. Buff wraps. Illustrated. 55pp. 8vo. Thayer rebate coupon tipped in. Old fold, minor marginalia. Good. 100/200

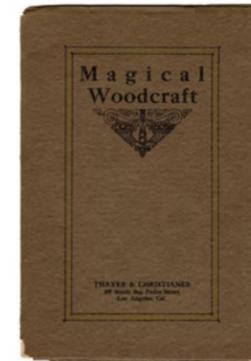
270. **Our Own Trick Book**. U.S. Trick and Novelty Co. Palatine, Ill., (1878). Pink printed wraps. 80 engravings. Approx. 16mo. Catalog of novelties including conjuring, gambling, and fortune-telling items; revolvers; and more. Wraps well worn and chipped. 100/200

271. Thurston, Howard. **The Book of Mystery**. Columbus: Pfeifer Show Print, 1931. Pictorial wrappers, profusion of illustrations. 8vo. Very good. 100/200

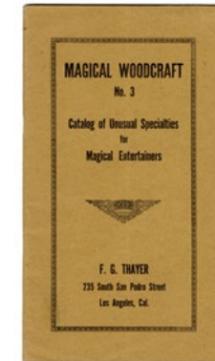
*Uncommon yellow-bordered edition of the Thurston pitch book commonly encountered with the title "Fooling the World." This title was most likely authored for Thurston by Walter Gibson, creator of The Shadow.*

272. Thurston, Howard. **My Life of Magic**. Philadelphia: Dorrance, 1929. First edition. Bright green cloth with (poor) pictorial jacket. Frontispiece. Plates. 8vo. Boldly inscribed and signed on the flyleaf by Thurston to fellow magician Ben Badley, with Badley's ex-libris on the front pastedown. Book near fine. 250/350

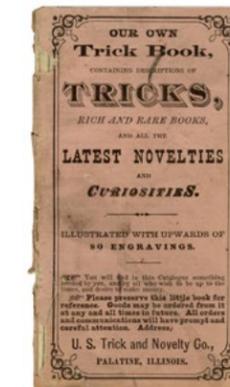
273. [Thurston, Howard] **Howard Thurston's Card Tricks**. [Chicago]: Henry J. Wehman, (1903). Yellow pictorial wraps. Illustrated. 8vo. 83pp. Light wear to covers, overall a nice copy. 50/80



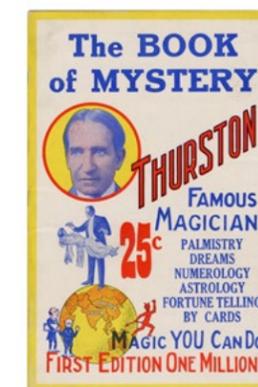
268



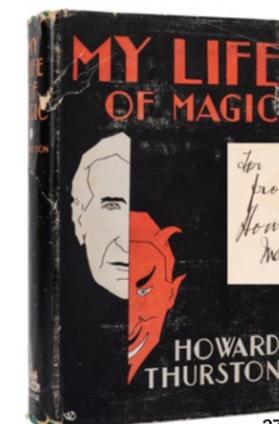
269



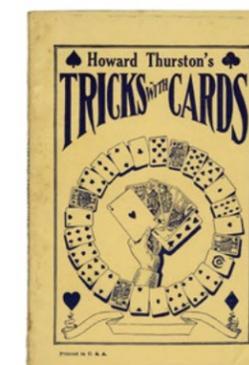
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271



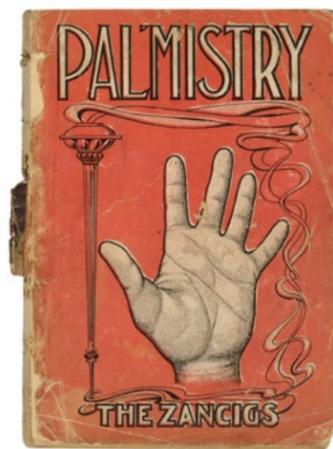
272



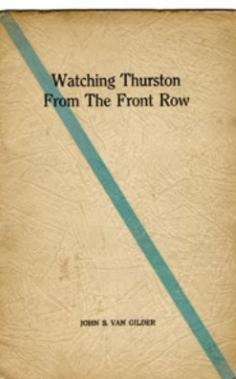
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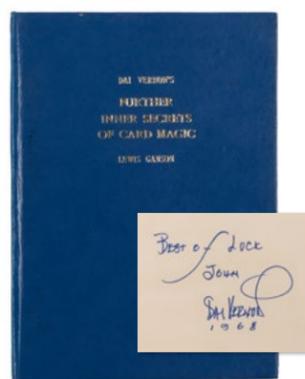
274



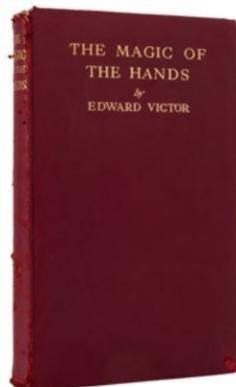
279



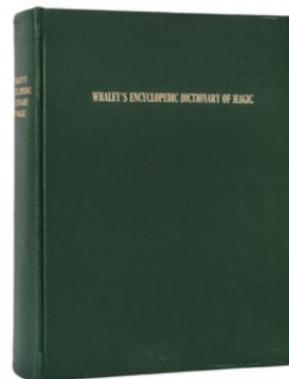
274



276



277



278

274. Van Gilder, John S. **Watching Thurston from the Front Row**. N.p.: Author, [1931]. Chris Van Bern's Copy. The first (and only) edition, bearing a vellum presentation page reading, "Come Along Mr. Van Bern and sit with us!" Publisher's wraps bound with twine. Photographic frontispiece. Cover toned. Ex-libris J.B. Findlay and bearing the stamp of Cellus, the White Wizard.

150/250

275. Vernon, Dai. **Revelation. Presentation Copy**. Pasadena, 2008. Presentation copy from the limited deluxe edition. Publisher's cloth over leather spine, with jacket and slipcase. Tipped-in color photo of Vernon on the half-title, tipped-in Ten of Spades from Vernon's collection on the title page. Illustrated. 4to. Very good condition.

500/750

276. Ganson, Lewis. **Dai Vernon's Further Inner Secrets of Card Magic**. London: Harry Stanley, n.d. Publisher's blue leatherette stamped in gilt. Inscribed and signed by Vernon on the fep, dated 1968. Illustrated. 8vo. Very good.

150/250

277. Victor, Edward. **The Magic of the Hands**. [London: Author, 1937]. Deluxe presentation copy bound in full maroon leather, spine and front board stamped in gilt. Illustrated. 8vo. Spine and extremities rubbed; very good. Rare.

250/350

278. Whaley, Bart. **Encyclopedic Dictionary of Magic: 1584 - 1988**. Oakland: Jeff Busby Magic, 1989. Publisher's pebbled green cloth stamped in gold. Number 221 of 500 First Edition, special single-volume copies. One of only 50 hardbound. Thick 4to. Fine.

250/350

279. Zancigs, The. **Twentieth Century Guide to Palmistry**. Chicago: The Henneberry Co., 1900. Pictorial wrappers. Frontispiece. Illustrations. 8vo. Front cover detached, spine perished. Fair. Scarce edition.

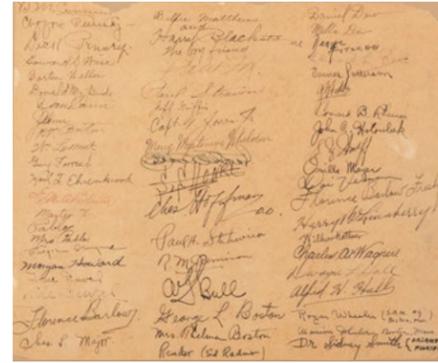
100/200



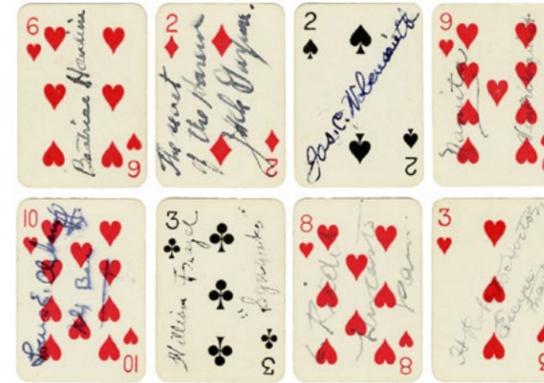
# EPHEMERA



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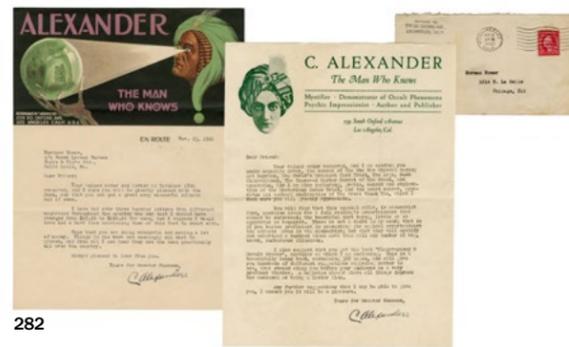
281

280. Abbott, Percy. **Signed and Inscribed Portrait of Percy Abbott.** Chicago: Charles Harris Miller, ca. 1929. Full-length portrait of the Australian magician and magic shop owner clad in a tuxedo and with oversize white gloves. 10 x 8". Signed in purple ink, "Percy Abbott Colon Mich." Lengthy inscription on verso in pencil. Minor creases.

100/200

281. [Alexander (Claude Alexander Conlin)] **Signed and Inscribed Portrait of the Nartell Twins.** Bombay: A.V. Yaga, 1924. Artistic image of the twins who worked with Claude Conlin, aka Alexander, the Man Who Knows. Full-length image shows the women on an airbrushed background, four arms apparently emanating from one body. 10 x 8." Boldly inscribed and signed to W.W. Durbin, second president of the International Brotherhood of Magicians. Two corners with significant losses. Rare.

400/600



282

282. Alexander (Claude Alexander Conlin). **Alexander "The Man Who Knows" Letters to Homar.** Los Angeles, 1921. Two letters on pictorial letterhead, stamped "C Alexander" signatures. Addressed to Herman Homar, Chicago, one letter in reply to an order for a book, the other a form letter advertising the One Man Crystal Gazing Act, and with mailing envelope. Mailing folds.

200/300



283

283. Alexander (Claude Alexander Conlin). **Group of Alexander Programs and Playbill.** Including programs for Alexander at The Heilig (Portland, OR) and Ascher's Chateau Theatre (n.p., [Chicago]); a Savannah Theatre handbill (17 3/4 x 5 1/4"); and an unused "Questions for Alexander" slip.

250/350

284. [Autographs] **Collection of over 60 Magicians' Autographs.** Circa 1945. Impressive gathering of signatures of many famous magicians of the mid-century, including Ade Duval, Harry Blackstone, Billie Matthews (Mrs. Blackstone), S.S. Henry, Orville Meyer, Dai Vernon, Dariel Fitzkee, Danny & Melba Dew, Paul Fox, and dozens more. Handsomely framed with glass on both sides, to 14 1/2 x 16 1/4".

250/350

285. [Autographs] **Magicians' Autographs on Miniature Playing Cards.** 1930s. 24 autographs of prominent and lesser-known magicians on cards from a Little Duke pack of miniature cards. Signatures include Beatrice Houdini, James Wobensmith, Jack Gwynne, Max Holden, Namita (ventriloquist), Reidel, and many more. With original box (fair condition, lacking flap).

200/300

286. Barbour, Victor D. **Five RPPCs Barbour Magic Collection.** Circa 1920. Images show Barbour's home theater and specially-constructed Okito and Nixon apparatus. One signed by Barbour, two with his holographic notes to versos. Sold with two photographs of Barbour's collection, one depicting Okito-made props.

200/300

287. Birch, McDonald. **Signed Portrait of Magician McDonald Birch.** New York: Strand Photographers, 1924. Half-length portrait of a young Birch, in white tie and tails, with arms crossed. 10 x 8". Boldly signed and inscribed by Birch.

100/200

288. Birch, McDonald. **Inscribed and Signed Photograph of Birch.** [Columbus]: Baker Art Gallery, 1930. Bust portrait of the magician, personally inscribed and signed in white ink. 9 1/4 x 7 1/4".

80/125



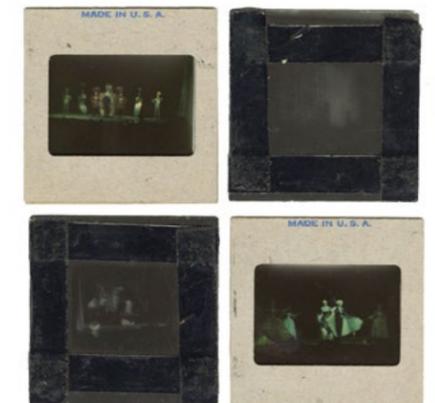
289

289. Blackstone, Harry (Henry Boughton). **Blackstone's Own Magic Trick Bubble Gum.** Havertown: Philadelphia Chewing Gum Co., 1962. Complete set of wrappers, instructions, apparatus for 24 pocket tricks endorsed by Blackstone, Sr. Wrappers bear his image and advertising poster for same. Box worn, contents very good. Uncommon.

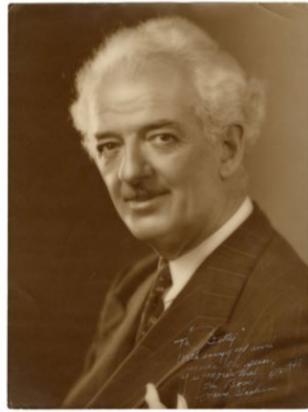
400/600

290. Blackstone, Harry (Henry Boughton). **Collection of Original Slides of Blackstone and his Show.** 1940s. Approximately 30 glass and cardboard slides depicting both public and personal moments in Blackstone's life and of his illusion show, including his Enchanted Garden production, moments backstage, and his version of the Tabouret illusion. In the original Kodak box. Most images likely unpublished.

150/300



290



291



293

291. Blackstone, Harry (Henry Boughton). **Portrait of Harry Blackstone, Inscribed and Signed to his Assistant.** 1945. Oversize matte-finish bust portrait of the famous American illusionist in coat and tie. 14 x 10". Inscribed and signed "To "Betty" [Johnstone] with every good wish under the sun, yes, mor'en that. The Boss. Harry Blackstone. 5-12-1945." A few creases and marginal wear.

250/350

292. Blackstone, Harry (Henry Boughton). **Blackstone's Party Magic Record, Signed.** New York: Pathe Records, 1961. Record features Blackstone "performing" various tricks. Musical interludes by Glenda Paris and Orchestra. Sleeve rubbed, partial internal glassine, else very good. Inscribed and signed by Blackstone.

150/250

293. Blackstone, Harry (Henry Boughton). **Photograph of Blackstone Signed "Harry Bouton" to Dorny.** Minneapolis: Sussman, 1915. Scarce early image of the magician as a young performer with his brother Pete, signed in the lower left corner: "To W. Dornfield/ with all good wishes of a Brother Magician/ Harry Bouton/ April 1915". Annotated in pencil by another hand: (Now Blackstone) 1941. 9 1/2 x 7 1/2". Scattered scuffing, creases, with tiny pinpricks to upper margin and tears in upper margin; scrapbook remnants to verso.

500/750

294. Blackstone, Harry. **Harry Blackstone Signed Collage Photograph.** Gelatin print photograph with matte finish, collaging dozens of different images of the magician's stage show, escapes, and others, inscribed and signed by him in the margins: "To Tom Jones with every good wish of Harry Blackstone/Orpheum Denver 4, 34." 8 x 10". Toning and soiling at edges.

150/250

295. Blackstone, Harry. **Harry Blackstone Signed Caricature.** 1940s. Signed self-portrait caricature of Blackstone, inscribed: "My Prayer for today/Oh! Lord give the people of this world common sense beginning with me/Harry Blackstone/11-191-946". 4 3/4 x 7 1/2". Very good.

200/300



296

296. Blackstone, Harry. **Blackstone Signed Sketches of George and Betty Johnstone.** 1941/[n.d.]. Graphite portrait sketches of Betty and George, titled "Thinking of Geo." and "Betty's Bet" respectively. 7 x 5". Some uneven toning, otherwise very good. Charming association pieces.

200/300

*These were drawn while George and Betty were assistants in Blackstone's magic show. They were married the same year the drawings were done, with Blackstone as George's best man. After leaving the show the couple performed together until Betty's retirement, after which George performed solo.*

297. Blackstone, Harry. **Harry Blackstone Lincoln Theatre Fire Photographs and Clippings.** [Decatur, IL, 1942]. Including a photograph of the Lincoln Theatre façade and marquee bearing Blackstone's name, and the smoke-filled street outside, captured on the day of the fire (5 1/2 x 9 1/2"), mounted to mat board with printer's slips affixed; 28 photographs and snapshots taken on the day of the fire (most vintage prints, but a portion being later printings), including additional street and alley views of Blackstone and his assistants removing props from the theater, evacuated audience members and crowds gathered outside, police, and others; and a group of clippings from the *Decatur Herald* reporting on the event. Sold with a first edition copy of *The Blackstone Book of Magic & Illusion*.

800/1,200

*This first photograph in this lot was the copy reproduced on page 63 of Harry Blackstone Jr.'s book "The Blackstone Book of Magic & Illusion" (1985), and includes a COA signed by Gay Blackstone. In the accompanying chapter of the same book, Blackstone Jr. writes that his father's orderly evacuation of the theater was perhaps his "greatest feat." The remainder of the archive was from the collection of George Johnstone, an assistant of Blackstone's, and many of the prints bear Johnstone's ownership label and bear affixed handwritten captions.*

298. Blackstone, Harry. **Photograph of Blackstone Box Escape Challenge.** Circa 1920s. Glossy photograph of Blackstone outside the Meyers & Tabakin furniture building, where a large crowd is gathered to see his escape from a locked box constructed by the I.B. Ethredge Lumber Co. 8 x 10".

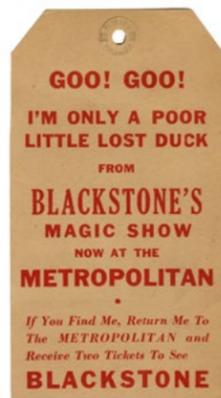
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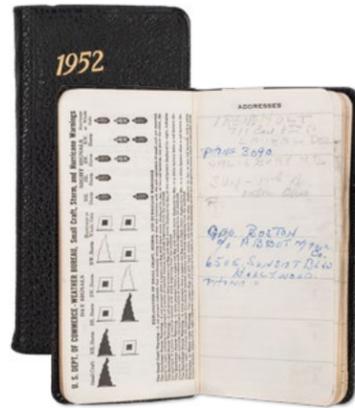
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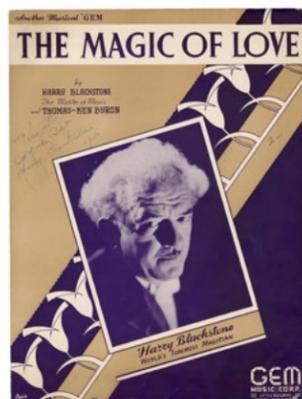
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299. Blackstone, Harry. **Blackstone "Lost Duck" Promo Tag.** Printed paper tag for a publicity stunt, bearing a notation by Fred Merrill of the Blackstone show on the verso, in ink: "We are turning loose 25 ducks here in Houston tomorrow with tags like this tied on. This will be done during the noon rush on the Maine [sic] St. Fri. Jan. 10, 1936." 5 3/4 x 3 1/8". Surface skinning to verso. An uncommon piece of ephemera.

60/90

300. Blackstone, Harry. **Harry Blackstone's 1952 Appointment Book / Diary.** Limp buckram volume (5 1/2 x 2 3/4") with gilt page edges, for the year 1952. Filled throughout with the notations of Harry Blackstone, including names and addresses of family, assistants, and other contacts; dates at which he is to appear in various cities and venues; and others. On April 23, a bold red label reads, "tomorrow is your wife's birthday."

200/300

301. Bouton, Peter. **Early Portrait of Peter Bouton in Clown Makeup.** Circa 1907. Boudoir card format full-length portrait of Harry Blackstone's brother, Pete, dressed in costume and clown makeup for their early performances titled "straight and crooked magic." He holds a dilapidated bird cage with a chicken inside in one hand. 11 x 9". Pinholes and wear. Rare.

300/500

302. Blackstone, Harry Jr. **Signed Birth Announcement and Signed Photograph of Harry Blackstone, Jr.** 1934 "Blackstone Model" humorous birth announcement of Harry Jr., inscribed and signed by Blackstone Sr. and his wife, Billie; matted and framed together with a circa 1970 3/4 length photograph of Blackstone Jr., inscribed and signed in the upper left. Overall size of 14 3/4 x 18 1/2".

300/500

303. Blackstone, Harry. **"The Magic of Love" Sheet Music Inscribed and Signed by Blackstone.** Boston: GEM Music Corp., 1939. Inscribed in Blackstone's neat cursive handwriting on the cover: "To John Lippy/One of the Best/ Harry Blackstone/1940." 4to. 6pp. Creases and slight tears at edges, otherwise fine.

200/300

304. Blackstone, Harry. **Harry Blackstone Sr. Portrait Printing Plates.** Pair of printing plates from the S.S. Adams archives, bearing bust halftone portraits of the magician, one with the text: "Blackstone/World's Foremost Magician." Sold with four Blackstone trick packages on which the plates were used. Plate sizes: 5 1/4 x 3 1/2"; 3 1/4 x 2 3/4".

150/250



305



306

305. Blackstone, Harry. **Blackstone Party Magic 78rpm Album Set.** Life Music, 1950. Set of three 78rpm in original cloth-backed pictorial folder, individually sleeved within. With the enclosed booklet, "The Story of Blackstone's Party Magic on Records," by Morris Young. Also with a letter from Robert Lund to Mr. Edward T. Cherney inquiring about trading for or buying this set. Earlier and scarcer than the LP pressing.

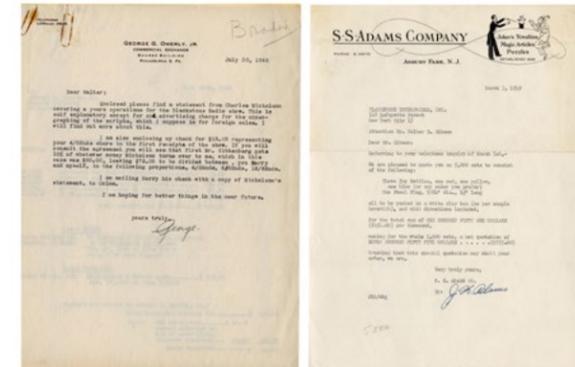
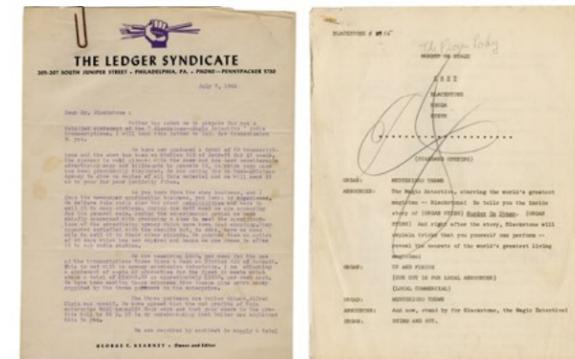
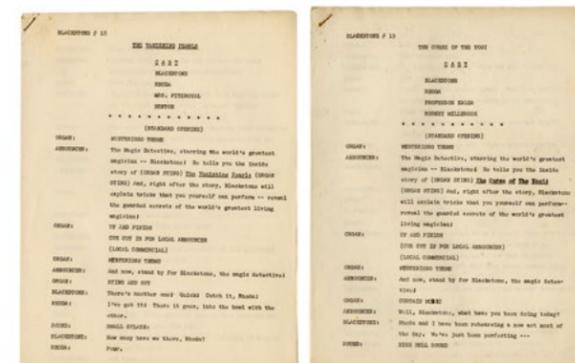
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306. Blackstone, Harry. **Early Scrapbook of Harry Blackstone (Bouton) Clippings.** 1910s. Scrapbook of newspaper clippings and notices from early in Blackstone's career, paper covers with a "Harry Bouton/Master Mind of Magic" label. Clippings mainly from Michigan newspapers, most dated 1913, advertising or reporting on the young magician's shows, variously billed as Bouton, Bouten, and Booton. [14]pp. incl. covers. Some pages chipped or with cut-out columns; some clippings re-taped.

200/300

307. Blackstone, Harry. **File of Harry Blackstone / Walter Gibson Radio Scripts and Publicity Documents.** 1940s. Extensive file of letters, typescripts, and correspondence, the majority written by Walter Gibson, pertaining to Blackstone's radio show "The Magic Detective" and other promotional endeavors including Blackstone's Trick of the Month, and related business dealings. Neatly organized in sleeves in a three-ring binder. Includes Gibson's personal copies of radio scripts for Blackstone radio shows 15–26; sixteen letters and reports on matters related to the radio show and other dealings, including correspondence from S.S. Adams, Ledger Syndicate, Air-Canada Radio Facilities, in memos and letters to and from Gibson; and a seven-page typescript, "The Magic of Living," ghostwritten by Gibson, on Blackstone's inspiration to become a magician after attending a Harry Kellar magic show, his travels and career, and the joy of entertaining children with magic. Some pieces with cross-outs, corrections, and notations presumably in the hand of Gibson. Accompanying the lot is a copy of Arthur Emerson's monograph on Blackstone's radio show.

800/1,200



307



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308. Brush, Edwin. **Two portraits of Edwin Brush, One Signed.** Including a later bust portrait of the lyceum and Chautauqua favorite, ca. 1950, inscribed and signed to Lee Estes, and a ca. 1920 full-length image of the magician in white tie and tails. Framed to 16 x 23 1/2".

150/250

309. **Cabinet Photograph of a Midget Magician.** Boonton, NJ: Wendt, ca. 1890s. Albumen print on cabinet mount, performer identified in graphite on verso as J. Rhineback/Ringling Bros. 6 1/4 x 4 1/2". Staining to lower portion of image.

100/200



310

310. Cardini (Richard Valentine Pitchford). **Cardini's Billiard Ball Tray.** Circular brass tray with scalloped edge and engraved Asian design, used in Cardini's act to catch the billiard balls after his manipulation sequence. Diameter 10". Shows wear. With an LOA signed by Cardini's daughter, Carole.

1,000/2,000

*This tray, held by Swan Cardini, was used to prove the solidity of the billiard balls Cardini manipulated. When the wooden balls fell on to the tray, they made a distinct sound, thus disproving the thought - however subtly - that the balls could collapse or nest*

311. Cardini (Richard Valentine Pitchford). **Cardini Portrait, Inscribed and Signed.** Circa 1950. Iconic 3/4 length image of the master manipulator, two cards balanced on the walking stick held in one gloved hand. 10 x 8". Inscribed and signed by Cardini to magic dealer Mike Kanter, owner of the eponymous Philadelphia magic shop.

300/500

*Kanter's catalogs were well-known for their covers, which prominently featured signed portraits of magicians that hung on the walls of his emporium. This is one of those photographs.*

312. Cardini (Richard Valentine Pitchford). **Cardini WWII Ration Books and Documents.** 1940s. Group of war ration books for Cardini and his wife Swan and their children, with the application for one book, and a collection of gas ration and other related documents. The personal data completed in Cardini's own hands. Well-worn from use.

300/500



311

313. [Cardini] **Silver Peau Doux Playing Cards.** Chicago: Walgreen Co., ca. 1934. Unopened pack of the bridge-size fanning cards favored by Cardini in his famous act. Box shows wear; deck sealed in original cello-wrapping with revenue stamp.

250/350

314. Cardini (Richard Valentine Pitchford). **Cardini Christmas Card.** 1971. Addressed to Mr. Bob Reinhart, signed "Swan + Dick Cardini/71" on the inside, with the original mailing cover.

100/200

315. Carlton (Arthur Phelps). **Real Photo Postcard of Comedy Magician Carlton, Signed.** England, 1910. Full-length photograph of the famous British music hall comedy magician Carlton, in full makeup and costume, for an appearance at the Princes[s] Theatre, Bristol. Postally used. Signed "Yours Sincerely, Carlton."

200/300

316. Carlyle, Francis (Francis Finneran). **Portrait of Francis Carlyle, Inscribed and Signed.** Glossy photograph of the magician making a card fan, inscribed: "To Don: a fellow inmate in the asylum of magic/Francis Carlyle." 10 x 8".

50/100

317. Carrington, Hereward. **Hereward Carrington "Spirit World" Lecture Program.** Program for a lecture-demonstration of "psychic phenomenon" featuring a lecture by Carrington and demonstrations by Khaldah, Conrad Hauser, Leona Lamar, and Philip Voros. 9 x 6". Folds.

50/100

318. Carter, Charles. **Bust Portrait of Magician Charles Carter.** Circa 1920. Matte-finish profile portrait of the American magician in white tie. Handsomely framed to 9 1/2 x 7 1/2".

100/200

319. Carter the Great (Charles Carter). **Carter the Great Photograph.** Salt Lake City: Wilcox Studio, ca. 1930s. Silver print portrait of the magician in full performance attire. 10 x 8". Studio ink stamp and inventory stamp. Corner tear.

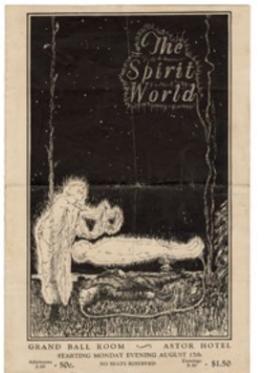
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320. Carter, Charles. **Group of Carter Passes, Question Slips, and Business Card.** 1920s - 30s. Including a quantity of "comp" passes to the Carter show, bearing his portrait, several still in pad form; engraved Carter business card; and half-used pad of "free question" slips used in Carter's "priestess of Delphi" mind reading routine with Evelyn Maxwell.

150/250

321. Carter, Charles. **Real Photo Postcard of Carter the Great at the Pearl Mosque.** Postmarked Feb. 3, 1909, and address in Carter's hand to Mrs. C. Classen of Toledo, Ohio. Recto shows Carter and "part of his company [sic] in front of the famous Pearl Mosque Agra in India." Good condition.

100/200

322. Chung Ling Soo (William Ellsworth Robinson). **Portrait Postcard of Chung Ling Soo.** [England, ca. 1915]. Half-length portrait of the famous faux Chinese magician in dragon robe, his autograph in Chinese and English printed in the photo. Divided back, postally unused. Very good condition.

250/350

323. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo Portrait Postcard.** [England], 1908. Medallion portrait of Soo in blue on recto. Divided back, postally unused, overprinted for an appearance at the Richmond Theatre. Verso rubbed, else very good.

250/350

324. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo and Suee Seen Postcard.** England, 1908. Monochrome card bears portraits of Soo and Suee Seen flanking a yin/yang symbol. Verso overprinted for a Soo performance at the Richmond Theatre, "commencing Monday, May 18, 1908." Glue remnants to verso, else very good.

200/300

325. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo & Co. Postcard.** England, ca. 1910. Monochrome card pictures Soo seated at the center of four members of his company, including, at his left, Suee Seen. Unused. One notation to verso, else very good.

200/300



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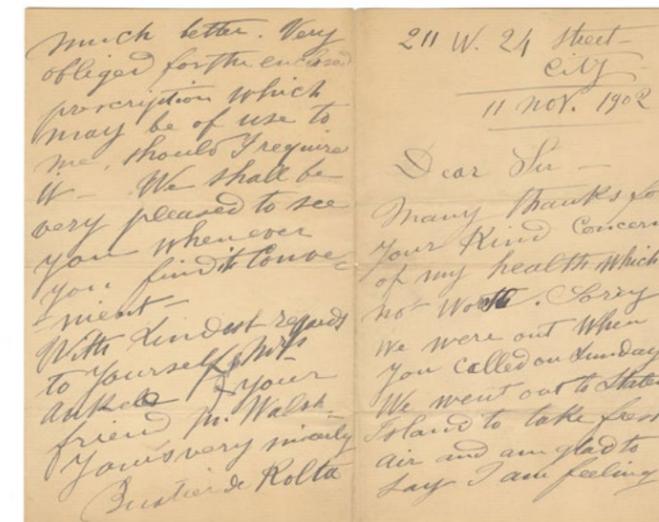
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326. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo Bullet Catch Postcard.** England, 1910. Monochrome card bearing an artist's representation of Soo's bullet catching trick, which would eventually cost him his life. Titled "Condemned to death by the Boxers." Unused. Extremities worn, else very good.

300/500

327. Conradi-Horster, F.W. **Conradi-Horster Inscribed Postcard.** 1908. Real-photo postcard of the German magic dealer, addressed to John Dittmar and signed on the image, "A happy New Year to you." Light creases.

80/150

328. Dante (Harry August Jansen). **Inscribed and Signed Portrait of Dante.** 1938. Sepia bust portrait of Dante the illusionist in coat and tie. 9 x 6 3/4". Mounted to board. Inscribed and signed, "Best wishes, Dante the magician, Nov. 10, 1938."

100/200

329. Dante (Harry August Jansen). **Early Dante Program in Wellington, New Zealand.** 1912. Stapled program for the magic show presented by The Great Jansen at the Wellington Opera House. 12pp. 9 1/2 x 3 3/4".

80/150

330. De Kolta, Buatier. **Portrait of Magician Buatier de Kolta.** New York: Robert Ankele, 1902. Sepia toned portrait of the famous and inventive French magician in top hat and formal wear, on printed mount. Inked name in lower right, most likely in photographer's hand. 6 x 5". Scrapbook remnants to verso, else very good. Scarce.

400/600

331. De Kolta, Buatier. **Buatier De Kolta Autograph Letter Signed to Robert Ankele.** New York: Nov. 11, 1902. Two-page letter on a single folded sheet of Culter Mill watermarked laid paper, in ink. De Kolta replies to Ankele, in part: "Many thanks for your kind concern of my health which is no worse. Sorry we were out when you called on Sunday. We went out to Staten Island to take fresh air and am glad to say I am feeling much better. Very obliged for the enclosed prescription which may be of use to me..." 7 x 9". Original mailing folds.

1,000/1,500

*De Kolta autographs are seldom encountered. This letter was written less than one year before the magician's death.*



332

332. [De Kolta, Buatier] **John Braun's De Kolta Research Correspondence.** 1960s/70s. File of correspondence between Braun, Clarence Blair, and Owen Griffiths on the subject of the magician De Kolta. Over 25 pages total, including letters in which the researchers exchange notes on sources and biographical information, with Blair also sending drafts of short works on De Kolta's career for review. With a mailing envelope from Karl Fulves to Braun, enclosing the Blair letters. **200/300**



333

337

333. Del Ray (Raymond Petrosky). **Signed Portrait of Del Ray.** New York: James J. Kriegsman, ca. 1960. Three portraits of the magician on one image, two showing him fanning cards. 10 x 8". Signed in blue pen, "The best, Del Ray." **100/200**

334. Delbert, Donna (Delbert Hill). **Donna Delbert Postcard, signed.** England, 1947. Printed card bearing an image of a woman emerging from a cauldron, and advertising Delbert as "The Outstanding American Lady Magician." She was not. Inscribed and signed by Delbert on the recto in ink. Postally unused. Rare. **100/200**

*Delbert's remarkable story – her real name was Mr. Delbert Hill, Pfc., U.S.A.F. – was chronicled by Teller in the New York Times Magazine in April, 1994. Hill went AWOL from the US Air Force during WWII and posed as the "lady magician" advertised here, for some four years before being exposed by his two female lovers, and being sentenced to two years of hard labor.*



334

335. Downs, T. Nelson. **T. Nelson Downs's Grand Lodge of Scotland Signed Certificate.** 1905. Certificate for Downs as a Master Mason of the lodge "Dramatic, Glasgow" made out on March 16, 1905, and signed by Downs in the gray bar on the right side. Trimmed, heavy crease through signature, scrapbooking paper remnants on verso. Accompanied by a photograph, "T. Nelson Downs' Wonderful Hands" (ca. 1900s), 9 7/8 x 7 3/4". **200/300**



335

336. Elliott, Dr. James William. **Portrait of Dr. J.W. Elliott, Signed.** Boston: Naismith, ca. 1900. Cabinet card bust portrait of the great "challenge" card manipulator who eventually forsook his medical training for a career on stage. Verso signed by Elliott, slightly obscured by scrapbook remnants. **400/600**

337. Evans, Henry Ridgley. **Signed Portrait of Henry Ridgley Evans.** [Washington, D.C. ?], ca. 1932. Half-length profile portrait of the well-regarded author and historian of magic, one outstretched hand resting on a stack of books. 7 1/2 x 4 3/4". Signed in the lower right, "Henry R. Evans." Very good condition. **100/200**



336



338

338. Fox, Imro. **Portrait of Magician Imro Fox.** Circa 1904. Half-length image of the German-American comedy magician in white tie and tails. 10 x 8". Orpheum Circuit/Martin Beck stamp to verso. Upper former chipped, scrapbook remnants to verso. **300/500**

339. Fox, Imro (Isidore Fuchs) and Pauline Fox (Abrams). **Cabinet Cards of Imro and Pauline Fox.** Columbus: Baker's Art Gallery, ca. 1910. Bust portraits of the magician and his wife, one bearing a pre-print signature. 7 x 5". Standard studio cabinet-card mounts, both with losses and chips. Crease extending into the image of Imro, both with surface scuffing and spotting. **500/700**

340. Fu Manchu (David Bamber). **Fu Manchu Photographic Set.** Mexico City: Craige Snader, 1977. Set of twelve captioned photographs depicting scenes from the Fu Manchu show, with accompanying letter and explanatory text by Edmund Spreer, Fu's chief mechanic. Includes images of the "Satan's Daughter" production, Robot illusion, and other features of the Fu Manchu show. 8 x 10" each. Sold with a candid photograph of Spreer in retirement. **100/200**

341. Gali-Gali, Luxor. **Gali-Gali Signed Cups and Balls Photograph.** Glossy photograph of the magician, stamped by Harry Lowe (London) on the verso, inscribed and signed in the upper left corner, dated 1938. 10 x 8". Corner creases. Sold with a Blackstone Mayfair Roomtable tent listing Gali-Gali along with the Mel Cooper Orchestra, The Niblicks, and Hermanos Williams Trio. **100/150**

342. Germain, Karl. **Karl Germain Annotated Handbill.** For a performance in Chicago, ca. 1909. Detailed bill gives the names of the effects on the magician's program. Contemporary notes on recto indicate running time of show; notes to verso explain the names of the effects in more commonplace terms. 8 7/8 x 3 5/8". Old central fold. **200/300**



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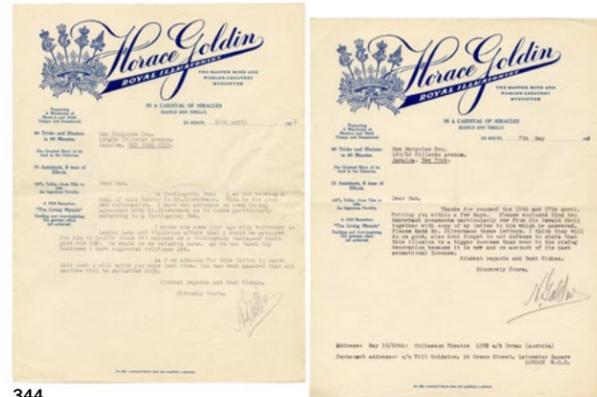
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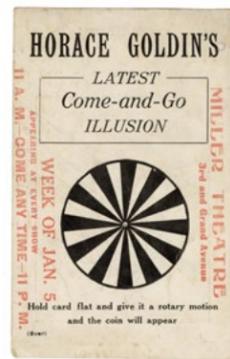
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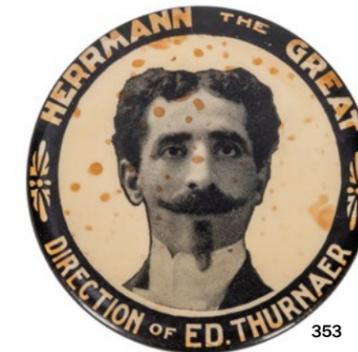
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343. Germain, Karl. **Karl Germain Bookplate**. Pictorial bookplate depicts Germain as a child and man, reading from a book and resting his arm on a globe. 3 3/4 x 5". Sold with an advertisement for Germain clipped from a flyer (9 1/4 x 7 3/4"). 80/125

344. Goldin, Horace. **Pair of Horace Goldin Letters Regarding "Sawing in Half" Illusion Lawsuit**. Apr. 30/May 7, 1933. Typed letters on "Royal Illusionist" letterhead, both signed "H. Goldin." Both letters written in the midst of Goldin's disputes against Harry Blackstone, in one case, for purportedly copying his Sawing in Half illusion, and against R.J. Reynolds for "exposing" the method to the same illusion in a cigarette advertisement. The earlier letter concerns a contingency for an attorney, Mr. Silverman, in the "Lester Lake and Blackston [sic] affair" and Camel. The second letter originally enclosed documents pertinent to the case. 200/400

345. Goldin, Horace (Hyman Elias Goldstein). **Horace Goldin Optical Illusion Postcard**. Circa 1915. Recto features Goldin's "find the imp" drawing; verso features "Come-and-Go" optical illusion. Overprinted for an appearance at the Miller Theatre. Chip at one edge. 100/200

346. Han Ping Chien. **Han Ping Chien Real Photo Postcard, Signed and Inscribed**. Circa 1908. Full-length sepia-toned portrait of the Chinese magician in costume, stamped in silver on the verso with his name and the title of his act, "Pekin Mysteries." Inscribed and signed on the verso in Chinese and English. Very good. 100/200

347. Hardeen (Theo Weisz). **Hardeen TLS**. Dated "June or now is it July 1," 1942, Houdini's brother and his wife write to "Friends" regarding an upcoming visit. On one sheet of pictorial "Houdini Show" letterhead bearing the rubber stamp of the Hellz-a-Poppin show. Signed "Elsie & Theo." Matted. Closed tears visible; fair. 100/200

348. Herrmann, Adelaide. **Adelaide Herrmann Signed Photograph to Raymond**. New York: Unity Studio, ca. 1910s. Doubleweight photograph, inscribed: "To Mr. Raymond with compliments/Yours truly/Adelaide Herrmann." 10 x 8". Pinholes, crease upper left through image, soiling. Studio stamp on verso. 250/350

349. Herrmann, Alexander. **Herrmann Gaiety Theatre Program**. New York, 1880. Letterpress printed program for Herrmann's multi-part show including the Onofri Brothers, Val Vose the "modern ventriloquist," and other variety acts. Herrmann's turn includes his Decapitation Illusion. 4to. Old folds, chips. 200/300

350. Herrmann, Alexander. **Professor Herrmann Boston Museum Program**. For the week of Aug. 7, 1876, Herrmann's program is advertised on the front cover along with other theatrical productions. 4to (12 x 8 3/4"). [4]pp. Small hole in masthead, folds. 150/250

351. Herrmann, Alexander. **Herrmann Tremont Opera House Handbill**. 1893. Pictorial letterpress handbill advertising the performance of the "necromantique comedian" "in his incomparable entertainment of magic, mirth and mystery" including a performance on Thanksgiving, 1893. 8 1/2 x 6". Laid down to old cardstock. Significant chips, folds, and wear. 300/500

352. Herrmann, Alexander. **Alexander Herrmann Theater Playbill**. New York: Press of F.V. Strauss, 1888. For an appearance at the 14th Street Theatre and featuring D'Alvini, Black Art, the Cremation Illusion, and other Herrmann specialties in a five-part show. Framed to 18 1/4 x 9 1/4". Old folds visible. 250/350

353. Herrmann, Leon. **Leon Herrmann Souvenir Pocket Mirror**. American, ca. 1903. Round souvenir mirror advertising this famous French magician. 56mm diam. Spotting and discoloration to image; mirror heavily pitted and deteriorated. Rare. 600/800

354. Herrmann, Leon. **Leon Herrmann Inscription and Signature, with Widow's Card**. Slip of paper, inscribed: "Magically yours/Leon Herrmann/April 1904" in Herrmann's flourishing cursive. 2 3/4 x 4 1/2". Sold with a thank you card of Herrmann's widow, Marie. 300/400



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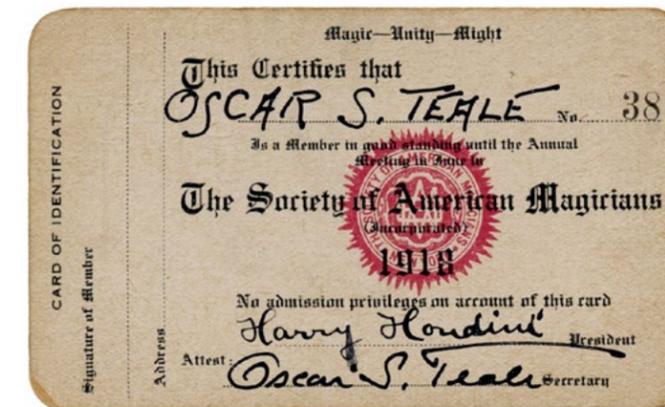
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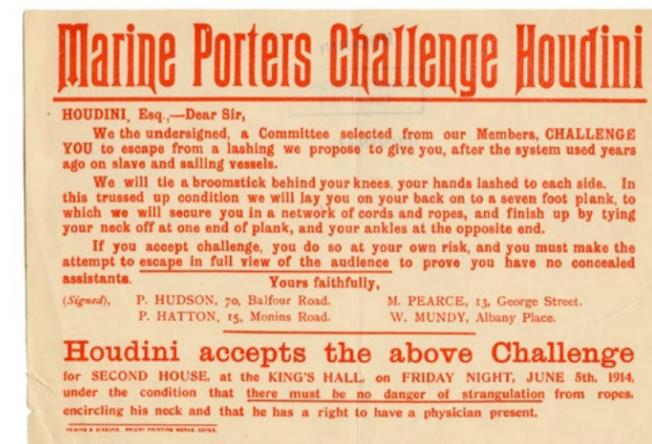
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355. Hertz, Carl. **Carl Hertz Optical Illusion Postcard**. England, ca. 1908. "Mystery Cubes" illusion printed in green ink flanking text advertising the illusionist Carl Hertz. Two scrapes to verso. Postally unused.

50/150

356. Houdini, Beatrice. **Bess Houdini Christmas Sentiment, Signed. [1935]**. Christmas and New Year's sentiment bearing Mrs. Houdini's portrait and addresses. Boldly signed "Beatrice Houdini" in ink. Two closed tears visible. Handsomely framed to 12 x 9 1/4".

100/150

357. Houdini, Beatrice. **Bess Houdini Séance Photographs**. Four photographs total, three of Bess together with other magicians (Edward Saint, Floyd Thayer, Caryl Fleming, and others) at Houdini Séances (largest 8 x 10"); and a snapshot of Bess with Saint (7 x 4 3/4"). Two Séance prints with news service notations and stamps.

200/300

358. Houdini, Beatrice. **Portrait of Beatrice Houdini with the Hollywood Magi Gals**. Circa 1930. Candid photograph of the all-female magic organization, Beatrice Houdini at the center, and including Anne Gwynne, Gerry Larsen, Caroline Trask, Evelyn Kapp, Hana Pratt, and others. 4 x 4 7/8".

100/200

359. **Harry Houdini Magical Hall of Fame Bust**. Life-size plasticine-clay bust of Houdini, depicted in jacket and bowtie, his name lettered on the base. 22 1/2 x 8 1/4 x 11".

5,000/7,000

*This was one of two busts of Houdini housed at the Houdini Magical Hall of Fame in Niagara Falls, Canada. A 1995 fire ruined many of the museum's treasures. This sculpture was partially damaged in the blaze but has been restored to near fine condition.*

360. Houdini, Harry (Ehrich Weisz). **Harry Handcuff Houdini Postcard, from the Houdini Collection**. 1900s. Real-photo postcard bearing the iconic image of Houdini in full-body manacles. "Harry Houdini Collection" hand-stamp on the verso. 5 3/8 x 3 1/2". Silvering along right side; slight nicks at edges.

1,500/2,500

361. Houdini, Harry (Ehrich Weisz). **Harry Houdini Signed S.A.M. Membership Card**. Membership card of Oscar Teale for the year 1918, signed by Houdini as President of the magical fraternity and by Teale as its Secretary. 2 1/2 x 4 1/4". Very good.

1,500/2,500

*Teale was Houdini's secretary, and was also president of the S.A.M. himself for 1908-09.*

362. Houdini, Harry (Ehrich Weisz). **Houdini S.A.M. Souvenir Program on Playing Cards**. 1908. Keepsake from the 4th Annual Dinner of the Society of American Magicians, the program printed on four plaid-back playing cards, punched in the corner and bound with string. Houdini is listed as the second act of the night, following Harry Kellar, and followed by Horace Goldin, Imro Fox, T. Nelson Downs, Signor Deadato, Roltare, Francis Werner, and Laureyns.

300/500

363. Houdini, Harry (Ehrich Weisz). **Houdini Escape Challenge Handbill**. Dover: Newing & Gibbons, 1914. Handbill printed in red, issued by a committee of Marine Porters, challenging Houdini to "escape from a lashing we propose to give you, after the system used years ago on slave and sailing vessels," with Houdini to be secured "in a network of cords and ropes" and tied by the neck and ankles. Hand-stamp on verso: "Houdini Collection/Houdini Original." 5 x 7 1/4". Short closed tears, crease to lower right, central fold.

900/1,300



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364

364. Houdini, Harry (Ehrich Weisz). **Photograph of Harry Houdini, Bess Houdini, and Martin Beck in Automobile.** 1900s/later printing. Photograph of Bess Houdini, Harry Houdini, and Martin Beck, with the Houdinis' pet dog in the back seat. 5 ¼ x 7". Caption and date of May 1929 on verso in graphite.

300/500

365. Houdini, Harry (Ehrich Weisz). **Houdini spiritualism-themed brochure.** Circa 1925. Eight-page brochure includes a biography of Houdini and notice of his \$10,000 challenge to spirit mediums. 8vo. General wear and rubbing.

300/500

366. Houdini, Harry (Ehrich Weisz). **Portrait of Harry Houdini, Inscribed and Signed.** 1917. Sepia tone half-length portrait of the famous escape artist in bow tie and coat. 8 x 6". Inscribed and signed in pencil on the verso "To Peter F. Towle, Best wishes, from Harry Houdini Aug. 19/17." Also bearing Houdini's rubber stamp on the verso. Minor soiling, one abrasion to image.

1,500/2,500

367. Houdini, Harry (Ehrich Weisz). **Real Photo Postcard of Houdini, Signed.** [London]: Campbell-Gray, ca. 1916. Glossy RPPC bears a three-quarter length portrait of the famous conjurer in a three-piece suit. Boldly signed in the image, "Houdini." Divided back with old note stating "Houdini's own signature." Near fine.

1,500/2,000

368. Houdini, Harry (Ehrich Weisz). **Houdini Challenge With Schematic Drawing.** Wichita, 1923. Letterpress handbill from the Geo. Innes Dry Goods Co. to Houdini, challenging him to escape from an "ordinary packing case of heavy lumber." Mounted to a ragged album page, the verso bearing – possibly in Houdini's own hand – a pencil sketch diagram of the box from which he would escape. Chips and closed tears, but intact.

1,000/1,500

A note above the drawing of the packing case on the verso of the challenge states that the box should be constructed of white pine. The complete specifications for the crate, down to the 8 penny nails used, are also included.

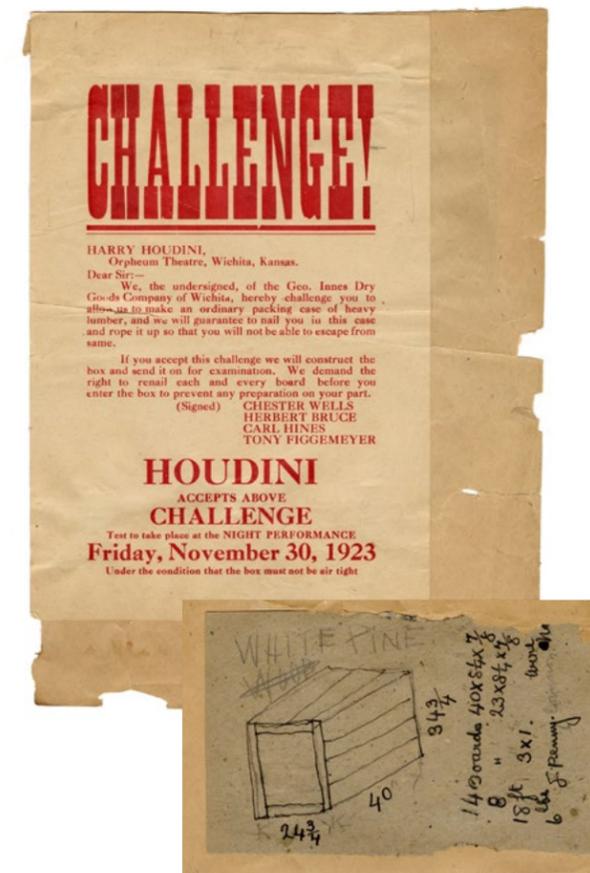
369. Houdini, Harry (Ehrich Weisz). **Houdini & Bess Pocket Mirrors.** Philadelphia, ca. 1933. One bearing a bust portrait of Houdini and the other with a portrait of his wife Bess, oval in shape, 2 ½ x 2". Images very good (tiny mark to Bess), mirrors with minor tarnishing. Keuthe MC17/MC18. Forgaard/Sperber PM33/PM34. Rare.

4,000/6,000

These "mirror cards," as some collectors call them, were manufactured for Bess Houdini and presented to members of the Houdini Club of Philadelphia at its annual banquet on Jan. 7th, 1933. Fewer than ten sets are known.

370. Houdini, Harry (Ehrich Weisz). **Houdini Theatre Handbill.** Circa 1925. Detailed playbill describing Houdini's multi-part show, including the Water Torture Cell, Paligenesia, The Margery Test Explained, and much more. 13 x 5 ½". Old folds.

250/350



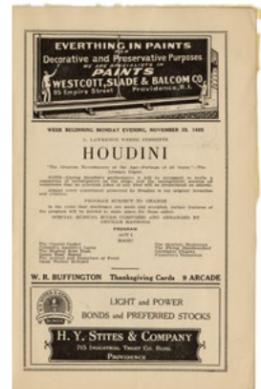
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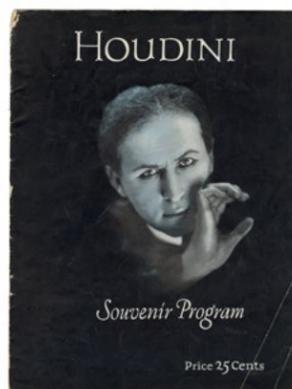
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371. Houdini, Harry (Ehrich Weisz). **Houdini Theater Program.** For the week of Nov. 23, 1925, and describing in minute detail the three-part show of Houdini, comprised of escapes, magic, and spiritualism exposes. For a run at the Providence Opera House. Rear wrap with old cello tape. Else very good. 200/400

372. Houdini, Harry (Ehrich Weisz). **Houdini Final Tour Souvenir Program.** [New York, 1925]. Pictorial wrappers with a striking bust image of Houdini. Illustrated. 4to. Backstrip worn, creases and folds to covers. 200/300

373. Houdini, Harry (Ehrich Weisz). **Houdini Signed Photograph Piloting Biplane Over Germany.** Hamburg, 1909. Silver print photograph in boudoir card format showing Houdini in mid-flight, on photographer's mount embossed with the text "Houdini's flight/in his biplane over Hularen Exerzierplatz Hamburg-Wandsbeck/Nov. 26th 1909." The tail and wing of the Voisin biplane bear Houdini's name. Framed to 10 1/2 x 9 1/4". Two large cracks visible; not examined out of frame. Boldly signed in the upper left by Houdini. A rare image. 1,500/2,500

374. [Houdini] Saint, Edward. **Signed and Inscribed Portrait of Edward Saint.** N.p., ca. 1930. Bust photograph of Edward Saint. 8 x 10". Minor wear at extremities. Inscribed and signed in black ink over Saint's white beard, "To my good friend Edward Bryan, Magically Yours, Edw. Saint."

*Saint played a key role in the building of Houdini's legend after the master magician's passing, playing "business manager" to Houdini's widow, and promoting her business ventures, key among them the annual Houdini séances.*



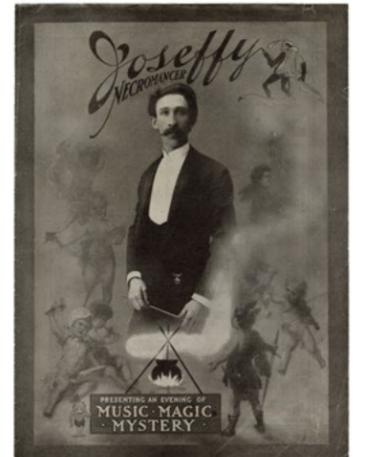
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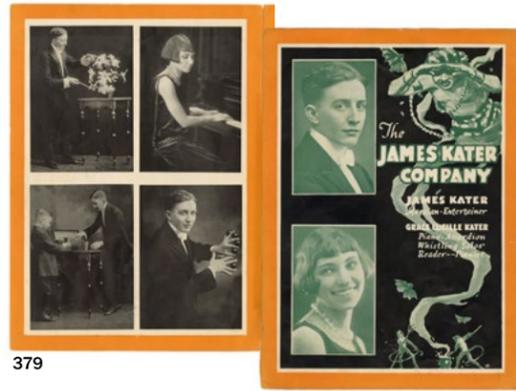
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375. Houdini, Harry (Ehrich Weisz). **Fragments of Houdini's Water Torture Cell.** Shadowbox display consisting of two pieces of charred wood and two nails, from the construction of Houdini's original Water Torture Cell. Display 24 3/4 x 30 3/4". Larger wooden piece approx. 4 x 5". Displayed alongside a reproduction photograph and mini-poster. 2,000/3,000

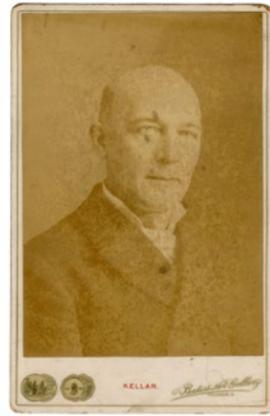
376. Hardeen, Theo. **S.A.M. 1929 Merrie Christmas Card.** Color illustration of Santa Claus emanating from a magic lamp, inside a Christmas greeting and tipped-in photo of Hardeen, John Mulholland, Royal Vilas, Eva Silber, and May Ward by the hearth. 6 x 9". Soiling and dampstaining, corner tear. 50/100

377. Henning, Doug. **Early Doug Henning "Henning and Mars" Signed Photo.** Early 1970s publicity photo predating Henning's solo career, inscribed at lower right: "Best wishes/Doc - Dean/Henning + Mars." 10 x 8". Together with a testimonial sheet introducing their act. Scarce. 200/300

378. Joseffy (Joseph Freud). **Joseffy Necromancer.** [Chicago], ca. 1900s. Pictorial publicity leaflet for the magician, including press testimonials, specimen program, and other information. [4]pp. Label for performance at the Grand Charity Bazaar, Beethoven Hall, applied to back cover. 10 x 8". 200/300



379



383



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379. Kater, James. **James Kater Company Flyer**. Circa 1910s. Tri-fold publicity flyer for the magician and Grace Lucille Kater, his wife and musical accompanist. Printed in orange and green with 13 halftone photo illustrations. 4to (11 x 8").

50/100

380. Kellar, Harry (Heinrich Keller). **Portrait of Magician Harry Kellar**. New York: Moody, ca. 1917. Half-length portrait of the famous American magician with a small dog under one arm. Matte finish, photographer's stamp to verso. 10 x 8". One corner bumped, else very good.

200/300

381. Kellar, Harry (Heinrich Keller). **Harry Kellar ALS**. Dated July 27, 1897, Kellar writes regarding business matters to a Mr. Harrett [?], explaining that his manager, Mr. Dudley McAdow, handles his affairs. On a single sheet of lithographed letterhead produced for Kellar by Strobridge, and bearing his famous "imps" portrait." Boldly signed, "Sincerely Yours, H. Kellar." Folds, minor soiling. Very good. Uncommon letterhead.

500/750

382. Kellar, Harry (Heinrich Keller). **Harry Kellar 1921-22 New Year's Card**. Finely printed card bearing a hand-tinted photograph of the exterior of Kellar's Los Angeles home outside, and a monochrome image of the interior inside the card, facing a printed holiday greeting. Inked notation of Kellar's address below printing. Pencil signature of Kellar, possibly secretarial, under interior image. Split neatly in half. Scarce.

200/300

383. Kellar, Harry. **Harry Kellar Cabinet Card Photograph**. Columbus: Baker's Art Gallery, ca. 1900s. Albumen print on original studio mount. 6 1/2 x 4 1/4". Heavy spotting to image, toned.

200/300

384. Kellar, Harry. **Harry Kellar Signed Postcard**. Postcard of Price's Hill Incline in Cincinnati, signed on the front by Kellar. Undivided back, not postally used. Very good.

200/300

385. Kellar, Harry. **Kellar-Valadon Program at Majestic Theatre, New York**. Program for the week of April 17, 1905, featuring the joint appearance of Kellar and Paul Valadon. [24]pp. 10 x 8". Covers detached. Some tears and chipping to brittle pulp paper.

100/200

386. Kellar, Harry (Heinrich Keller). **Harry Kellar Memorabilia Collage**. Including an ALS from Kellar to the editor of a San Francisco paper dated Dec. 4, 1898, describing an article on parlor magic he has written, and noting his permanent address as Yonkers, N.Y., boldly signed "Harry Kellar"; a large pictorial advertisement from the NY Dramatic Mirror; and a later photograph of Kellar with a small dog. Handsomely framed to 22 1/2 x 36".

400/600

387. Kolar, Joseph. **The Great Kolar Signed Mail Bag Escape Photo**. Chicago: B. Harris, ca. 1900s. Cabinet photograph of the magician and escape artist, inscribed: "Yours Truly/The Great Kolar." 8 1/2 x 6 1/4" overall.

150/250

388. Kolar, Joseph. **Photograph of The Kolars, Mind Readers**. Chicago: Johnson Photographers, ca. 1910. Hazel Kolar, seated and wearing a blindfold, answers questions on billets in sealed envelopes held above her head by her husband Joe. Cabinet card, on embossed photographer's mount, 6 1/2 x 4". Boldly signed, "Yours Truly, The Kolars."

150/250

389. [Leipzig, Nate] **Nate Leipzig/John Mulholland Endorsement Card**. Circa 1940. Stiff printed card bearing an endorsement of John Mulholland by Nate Leipzig ("It was his wish that Mr. Mulholland be recommended as his successor," and bearing the printed signature of his wife, Leila. 4 x 5 1/4".

50/150

390. The Great Leon (Leon Levy). **Signed and Inscribed RPPC of The Great Leon**. Liverpool: Frank Dobson, ca. 1910. Handsome portrait postcard of Leon and his wife Edyth. Inscribed and signed, "Wishing J. Dittmar the very best in life, from L. Leon." Scrapbook remnants to verso, one corner rounded.

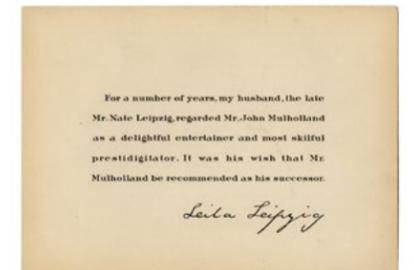
100/200



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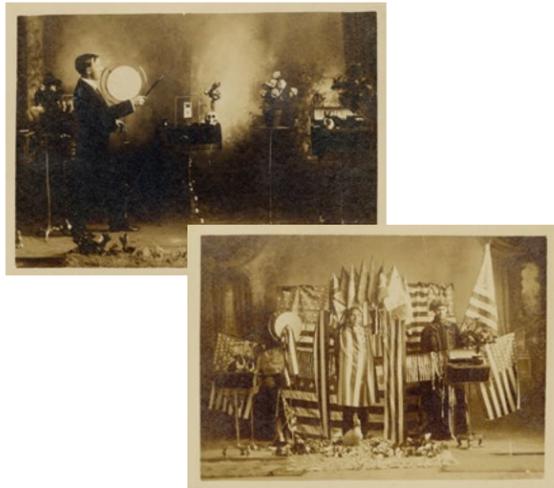
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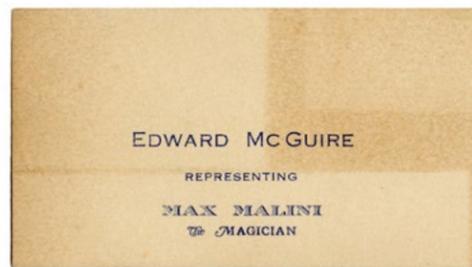
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391. LeRoy, Servais. **Photograph of Servais LeRoy.** New York: Dobkin, ca. 1900s. Photograph on heavy stock depicting the smiling mustachioed magician with folded arms. Photographer's credit printed in image, hand-stamp to verso for LeRoy, Talma & Bosco. 9 1/2 x 7 3/4". Margins trimmed unevenly, corner chip.

150/250

392. Lightner, Joseph. **Three Cabinet Photographs of Lightner the Wizard.** Odessa, MO, ca. 1900s. Photographs of the Midwestern magician with his props, which include a watch stand, production of flags, duck and rabbits, talking skull, rising cards, silk pistol, and others. Images 5 x 7" on 8 x 10" mounts. Scrapes to mount slightly affects one image; fine overall.

200/400

393. Malini, Max (Max Katz). **Max Malini on List of Passengers Cruising Los Angeles to Honolulu.** 1925. Four-page list of passengers aboard the S.S. City of Los Angeles steamship en route to Honolulu. Malini listed as "Maline, Max, Los Angeles, CA." 9 x 6".

400/600

394. Malini, Max (Max Katz). **Malini the Magician Ticket Advertising Card.** N.d., ca. 1920s/30s. Advertising card for Malini offering tickets for \$2.00 plus tax. 2 3/8 x 3 3/4". Blank verso with scrapbooking remnants. Upper right corner creased. Rare.

400/600

395. Malini, Max (Max Katz). **Eddie McGuire Representing Max Malini Business Card.** N.d., ca. 1920s/30s. Business card for Eddie "Tex" McGuire as representative for Malini. 2 x 3 1/2". Blank verso, skinned from scrapbook removal. Uneven toning. Rare.

400/600



396

396. Malini, Max (Max Katz). **Malini Inter-Ocean Program.** Dated April 1, 1925, the famous sleight-of-hand performer receives top billing in the next-to-closing spot on a nine act bill aboard the S.S. Los Angeles, en route from California to Honolulu. 9 x 5 7/8". Minor stain at top.

500/700

397. Maskelyne, John Nevil. **J.N. Maskelyne CDV.** Circa 1890s. Seated portrait of the great inventor and magician, mounted to card and identified in graphite on verso. 4 x 2 3/4".

150/250

398. [Maskelyne] **Postcard of St. George's Hall.** [London], ca. 1910. Recto bears an artist's rendering of Langham Place, St. George's Hall prominent in the foreground, with the names Maskelyne & Devant on the marquee. Verso addressed, with message, but stamp lacking. Good.

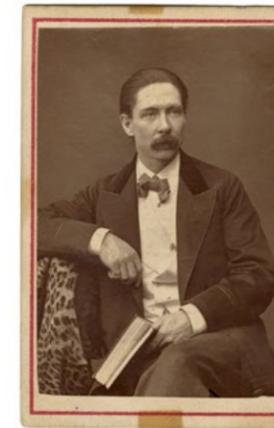
50/150

399. [Milo and Roger] **Original Cartoons of Magicians Milo and Roger.** Circa 1970. Two-color caricatures of the famous comedy magic duo, signed by the artist "Andre." The first, of Milo, captioned "To the master of all tricks...well...almost." The second showing Roger in a Temple of Benares illusion captioned, "To the one who gets pricked in a temple." Each 14 x 10". Some soiling in lower portions. Owned by Milo and Roger.

100/200

400. Mora, "Silent" (Louis McCord). **Silent Mora TLS with Fascinating Content.** Dated Nov. 14, 1950, Mora writes to fellow magician Russell Walsh in great detail about his former plans for a "big show" rivaling Blackstone's, and explains in minute detail the construction of his famous Chinese Sticks (including the type of bamboo used), and relates anecdotes about the Chester Magic Shop of Chicago, his plans for a book of anecdotes. One 4to sheet, filled both sides, single-spaced. Old folds. Boldly signed "Silent" Mora.

150/300



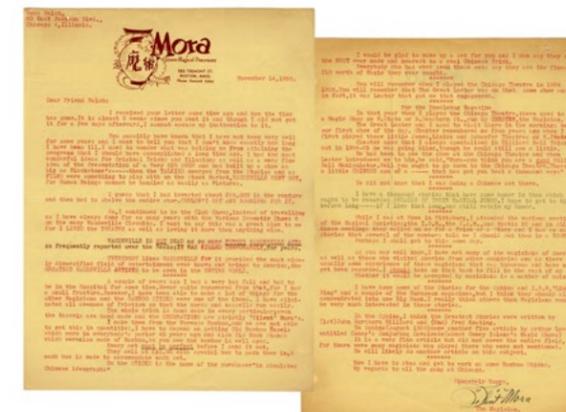
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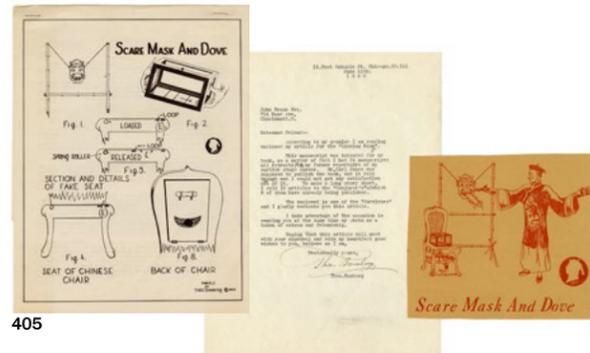
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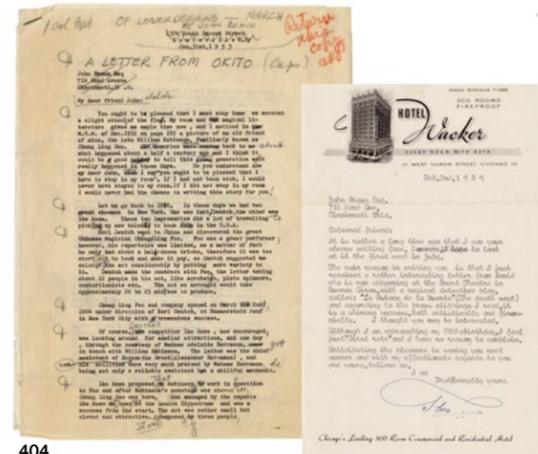
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401. Mora, "Silent" (Louis McCord). **Pair of Silent Mora Letters.** Including a two-page TLS to John Braun (1953), describing and praising the magic of Monk Watson, and informing Braun that he sold Watson his personal set of Bamboo Sticks (7 1/2 x 5 1/2") ; and an autograph greeting card to Arthur Anderson (1950), in which Mora has personalized the card by introducing his pantomime act, "the most difficult of all the dramatic arts" (5 3/4 x 9" open).

200/300

402. Morritt, Charles. **Morritt Egyptian Hall Program.** Circa 1892. Four page program details Morritt's various turns at England's "Home of Mystery," including thought transference and hand shadows. J.N. and Nevil Maskelyne also appear on the bill in separate magical playlets. 8vo. Minor wear and folds.

200/300

403. Mullica, Tom. **Caricature of Magician Tom Mullica.** Circa 1980. Drawing of Mullica behind a bar, performing his trademark "Nicotine Nincompoop" act, four cigarettes in his mouth. Signed "R. Smith." Framed to 17 1/4 x 14 1/2". Holes in frame from mounting; likely displayed at Mullica's bar, the Tom-Foolery.

300/500

404. Okito (Theodore Bamberg). **Group of Letters from Okito to John Braun.** Chicago/Louisville, 1952/59. Three typed letters and one typed postcard, each signed "Theo," including a two-page letter (Jan. 31, 1953) which appeared in the March 1953 issue of *Linking Ring*, in Braun's column "Of legierdemaine and diverse juggling knacks," in which he recounts Chung Ling Soo's career; and three other pieces of correspondence on various points of interest in recently published magic books and articles, his son David ("now appearing at the Smart Theatre in Buenos Aires"), and other matters.

500/700

405. Okito (Theo Bamberg). **Scare Mask and Dove Plans with Okito TLS to John Braun.** Dated June 11, 1948, the letter explains to Braun that Okito's book was to be published by Carl Jones ("but it fell through"), and that many of his illusions have been published in *The Conjurer's Magazine*, but that the Scare Mask trick may be published by Braun in *The Linking Ring*. Includes photostats of Scare Mask plans and directions, printed plans, original mailing cover addressed in Okito's hand and bearing his embossed seal, and TLS signed "Theo. Bamberg."

300/500

406. Okito (Theo Bamberg). **Brass Pillbox Owned by Okito.** Brass pillbox with glazed enamel lid depicting butterflies of several colors. 2 1/2 x 2 1/2 x 3/4". Letter of provenance by Mike Caveney stating that Okito presented several brass pillboxes to Dr. Morris Gerry, from whom Caveney acquired the present example.

200/400

407. Okito (Theo Bamberg). **Okito Signed Photo and "Sphinx" Cover.** Framed and matted display of Okito items, including a photograph inscribed and signed to longtime *Linking Ring* editor and magician John Braun; cover of *Sphinx* magazine depicting Okito (Jan. 15, 1915); and a modern reproduction of an Okito poster. 22 1/2 x 35" overall. Photograph 8 x 10".

250/350

408. **Parlor Magician Stereoview.** Nineteenth century photographic stereoview of a magician entertaining a small gathering of men and women. 3 1/4 x 7".

100/200

409. [Postcards] **Postcards, Snapshots and Ephemera of Magicians, Some Signed.** 1920s/40s. Over 25 pieces total, kept by Texas magician John Dittmar, including pieces from his trip to Berlin, Germany in the late 1920s. Postcards, most of which are RPPC, include Otto Lux (signed), Charles Raymond (signed), Jose Stuller, Heverly, Alberto "Australia's Droll Deceptionist," Robert Wassman (signed), C. Porter Norton, and "Cemper's Wonderzebra." Other pieces include an invitation to a "Stag" honoring F.E. Powell; pictorial ad cards for Charles Nagle and Jan Hagoort "The Holland Mystic"; a greeting card signed by Ducrot; snapshots signed by Mysterious Howard; and more. Some pieces mounted to loose scrapbook leaves, but most loose. Nice lot.

250/350

410. Rameses (Albert Marchinski). **"Rameses" Egyptian Wonder Worker Postcard Signed to The Great Raymond.** 1910. Color postcard of the illusionist, addressed to The Great Raymond (Maurice F. Raymond): "Dear Raymond/Here's wishing you every success + Jolly good luck/Yours faithfully/Rameses." Signed again on the image side: "Compliments of the Season/Yours faithfully/"Rameses," and adding mock hieroglyphic characters. 5 1/2 x 3 1/2". Corners softened and creased, light soiling. Printed matter from Rameses' show is quite rare, and his autographs are practically unobtainable.

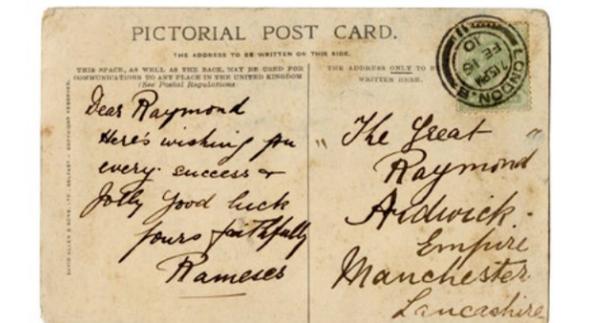
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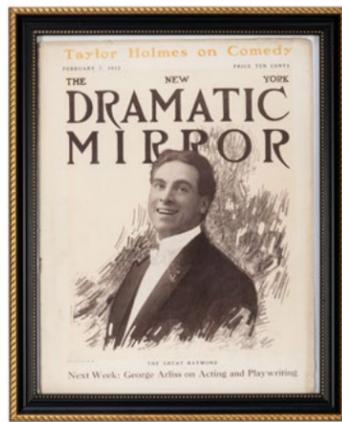
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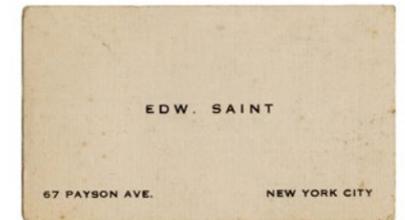
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411. Raymond, Maurice (Raymond Morris Saunders). **The Great Raymond Dramatic Mirror Cover.** Feb. 2, 1912 issue of the famous theatrical paper featuring a smiling Raymond on its cover. Complete issue, framed to 15 1/2 x 12 1/2".

100/200

412. Raymond, Maurice F. **The Great Raymond's U.S. Passport.** Issued to the magician in 1921 at the age of 42, a passport with visas obtained across Spain and France including Madrid, Barcelona, Paris, Gibraltar, and Malaga. Signed three times by Raymond including across his photograph, below his personal description, and on the inside page, where he has written in his New York and London addresses. 6 1/4 x 4 1/2" (folded). Sold with a fabric square embroidered twice with Raymond's initials MFR.

300/500



413

413. Raymond, Maurice (Raymond Morris Saunders). **The Great Raymond's British Identity Book.** 1916. Raymond's own 32-page wartime identity book issued by the British government, and including his passport photo, personal data in completed his own hand, and dozens if not hundreds of endorsements filling its pages. With original paper cover. Well worn from regular use.

250/500

*Endorsements from dozens of British police departments fill the pages of the book. Raymond describes himself as an "Illusionist and Theatrical Manager," the scar on his left palm, and other personal details in the first leaves of the booklet.*

414. Raymond, Maurice. **The Great Raymond Hand Stamp.** Wooden hand stamp with metal plate reading: "5/The Great Raymond" within decorative border. Plate size 1 5/8 x 2 5/8".

50/100

415. Rooklyn, Maurice. **Maurice Rooklyn Signed Buzz Saw Photograph.** Black and white photograph of the magician preparing his buzz-saw illusion, assistants gathered around. Inscribed in white ink: "Fraternally yours/Rooklyn/Australia 1948." 8 x 10". Wooden frame.

50/100



414

416. Rouclere, Harry and Mildred. **Mildred and Rouclere Inscribed and Signed Photograph.** Matte-finish silver print by Gould & Marsden (New York), inscribed: "To Phil/ from Mildred and Rouclere/Mat 9th 1913." 9 3/4 x 8". Small piece torn from upper right corner, light foxing in image, pinholes.

150/250

417. Saint, Edward. **Calling Card of Edward Saint.** Circa 1930s. Calling card for Saint, a mind-reader and former carry best remembered for his association to Bess Houdini as her "business manager." 1 3/4 x 3". Pencil notations on verso in unknown hand.

60/90

418. Selbit's Spirit Paintings Photographs, Inscribed to A.M. Wilson. Pair of Apeda (New York) lobby photographs (10 x 13") inscribed and signed to A.M. Wilson, editor of *The Sphinx*, dated Jan. 3, 1914 and signed by J.B. Dane and Joseph Cheeseman. Second photo stamped on verso: "P.T. Selbit's Spirit Paintings/ English Agent Julian Wyle[?]", according to accompanying note. Ex-Egyptian Hall Museum. Framed and matted, overall 29 x 21".

250/350



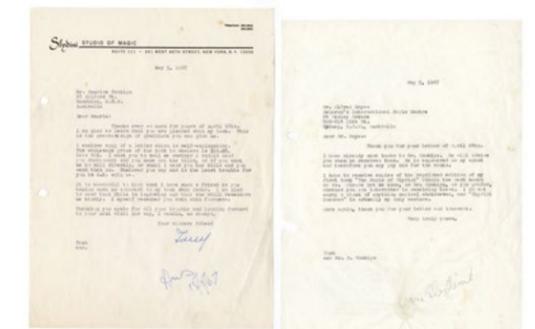
419

419. Slydini, Tony and Jim Cellini. **Group of Photographs of Slydini and Cellini, One Signed.** Approximately 20 pieces, including an 8 x 10" photograph of Slydini inscribed and signed to Cellini; 16 photographs and snapshots of Slydini with Cellini and others, many of which appeared in *Cellini: The Royal Touch* (1997); and two color Kodak prints of Cellini illustrations for the same title. Sizes 8 x 10" or smaller. See *Cellini: The Royal Touch*, pgs. [viii], 27-31, 54, 67, and unnumbered photo sections.

500/700

420. Slydini, Tony. **Group of Slydini Letters to Maurice Rooklyn.** New York, 1966/67. Three typed letters to Rooklyn, on Slydini Studio of Magic letterhead, and one carbon to Alfred Hayes. Letters concern the publication and sales of one of Slydini's books (likely *Slydini Encores*), Rooklyn's efforts to book Slydini in Australia, and other matters.

200/300



420



422

421. [Thayer] Thayer "Spirito" Great Radio Mystery Instructions and Form Letter. Los Angeles, 1924. Including a two-page prospectus form letter with stamped signature of Floyd Thayer introducing and advertising the piece, with two-page price list of parts and assembly; and 12-page stapled instructional packet. 4to. Mailing folds.

200/300

Thayer's outfit would allow an apparently ordinary radio to "tune in on a 'mysterious unknown'" in which questions are answered by a ghostly voice from beyond. The expensive piece was advertised for only a brief period, and no complete original versions are known.

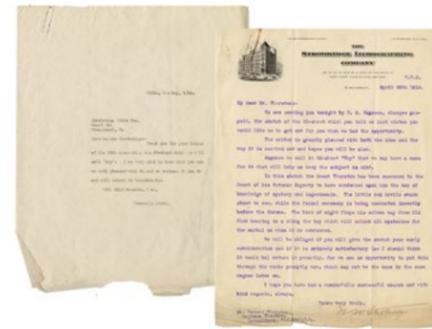
422. Photograph Signed by Howard Thurston, Maurice Raymond, and Eugene Laurant. [Buffalo, NY], 1914. Gelatin snapshot of the three magicians, signed by all three in black ink in the space below. 4 x 6". Creases on left side of image and corners, old scrapbooking paper to verso. Copies of this photograph with the magicians' signatures in facsimile were printed near the time the image was taken, however this is an original hand-signed photograph from Raymond's collection. A rare item, probably the only image signed by these three great magicians together.

1,200/1,800

This photograph appeared in the April 1914 issue of *The Sphinx*, accompanied by an account of a dinner the three men shared at the Hotel Statler in Buffalo, NY. While the magicians were not out to entertain, the correspondent writes that the trio's "wit and repartee" slowly attracted the attention of the entire dining room. At the end of the meal, Thurston befuddled their "surlly" waiter by changing his tip from a penny to a \$20 gold coin, and again to a silver half dollar.

423. Thurston, Howard. Howard Thurston Throw-Out Card. Circa 1930. Scaling card thrown by Thurston to members of his audience. Portrait of Thurston on recto, steamboat design on verso. Corners bumped, faint crease, scrapbook remnants to verso. Rare with this back design.

100/200



424



425



426



427



428



429

424. Thurston, Howard. Thurston/Strobridge Poster Design Correspondence. Dated April 29, 1914, a representative of the famous lithography firm writes to Thurston regarding the design for a new 20-sheet billboard poster Thurston calls "Key." Thurston's carbon reply included. Lower edges of sheets well worn.

100/200

425. Thurston, Howard. Thurston March Sheet Music and Autograph. Framed and matted display including "Thurston March & Two Step" (1911); an autograph on Thurston's letterhead, with the typed note: "Enclosed please find my autograph"; and two modern photographs. Overall 27 x 29 1/2".

300/500

426. Thurston, Howard. Two Photographs of Howard and Jane Thurston. Circa 1930s/40s. Including a photo of a Thurston levitation (10 x 8") and of Jane with several assistants on stage in a production of flowers (7 x 9").

150/250

427. Thurston, Howard. Howard Thurston Good Luck Throw-Out Card. Circa 1930s. Whispering imps portrait on recto, verso illustration of "Do Spirits Return?" 3 1/2 x 2 3/4". Edgewear, slight soiling.

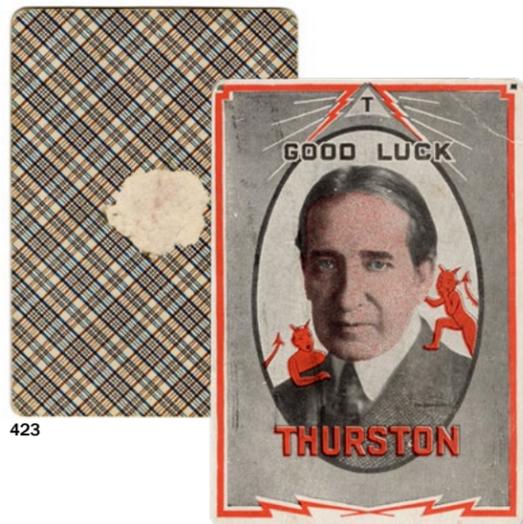
100/200

428. Photograph of "Fakir" with Hook Piercing Tongue, Inscribed and Signed. Photograph of a performer posing as an Indian fakir, with a large fish hook through his tongue, inscribed to Harry J. Apligini and signed on the image. 10 x 8". Tears and losses at corners and edges.

50/100

429. Vernon, Dai (David Frederick Wingfield Verner). Three Dai Vernon SAM Membership Cards. One being his 1965 Parent Assembly membership card; another his 1963/64 national membership card; and the last his lifetime membership card. All bearing The Professor's name, one with his mailing address at the Magic Castle.

200/300



423



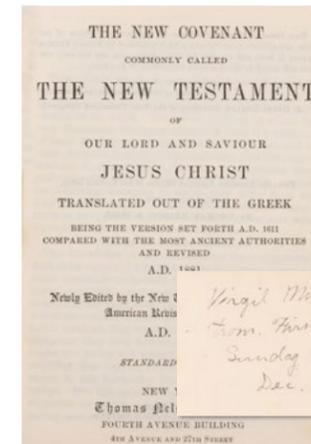
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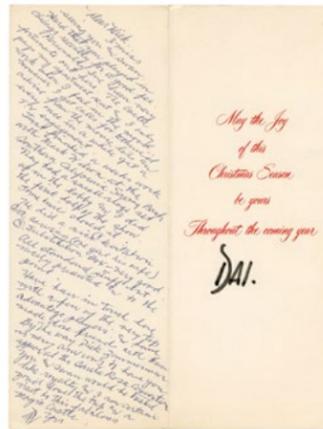
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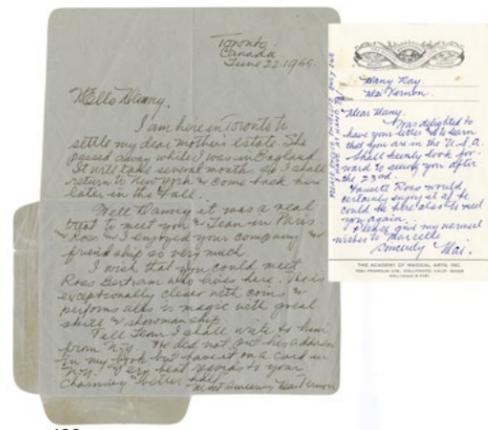
431

430. Vernon, Dai (David Frederick Wingfield Verner). **Four Handwritten Dai Vernon Postcards.** 1960. Written by Vernon to Frank Csuri, who chronicled much of Vernon's magic in his famous notebooks. Vernon writes on varied subjects: "...I shall send you #1 and #2 of Doctor Daley's notebooks." "thank you so much for allowing me to read your neatly compiled collection of things that have been attributed to me." All items boldly signed "Dai Vernon."

250/350

431. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon/Cardini Christmas Card.** Circa December, 1964. Vernon writes, "I've been very fortunate out here...I only work when I feel in the mood. However I get calls for technical advice from the movie lots and every once in a while get a TV engagement," about card cheaters, "I have been in touch here with a few of the very top advantage players..." and the Magic Castle. Signed "Dai."

250/350



432

432. Vernon, Dai. **Two ALSs from Dai Vernon to Danny Ray.** One an aerogramme written on June 22, 1955, in which Vernon mentions being in Toronto to settle his mother's estate and compliments Ross Bertram; the second undated and on Magic Castle notepaper. The first signed "Dai Vernon," the second, "Dai."

250/350

433. Vernon, Dai. **Group of Six Dai Vernon Membership Cards, One Signed.** Dai Vernon's personal membership cards to the Winnipeg Magicians Club, The Laguna Beach Magic Marching and Whale Watching Club, P.C.A.M., plus a hotel card for The Peninsula Hong Kong signed "D.W. Verner," his membership card for the American Federation of Television & Radio Artists, and an honorary commission as a Colonel to the Governor of Kentucky.

200/300



433

434. Vernon, Dai. **Dai Vernon Silhouette of a Young Woman.** Scissor-cut silhouette of a young lady in necklace, signed "Vernon/1931" on the left corner. In vintage oval wooden frame with Fried's Art & Gift Shop (Denver) label on backing. Silhouette approx. 4 1/2 x 1 3/4", framed to 6 x 4 1/4".

250/350



437

435. Vernon, Dai. **Dai Vernon Silhouette of a Young Man.** Scissor-cut silhouette of a young man, signed "Vernon/1931" on the left corner. In vintage oval wooden frame with Fried's Art & Gift Shop (Denver) label on backing. Silhouette approx. 4 1/2 x 1 3/4", framed to 6 x 4 1/4". Frame backing a little unstable.

250/350

436. Virgil (Virgil Harris Mulkey). **The Great Virgil's Sunday School Bible.** New York: Thomas Nelson & Sons, 1900. Being the miniature edition of the New Testament owned by Virgil as a child, and bearing his dated holographic inscription from Christmas, 1910, on both flyleaves. Black cloth binding, approx. 24mo. Worn.

100/200

437. Virgil (Virgil Harris Mulkey). **Lobby Photo of The Great Virgil.** Romaine Photographer, ca. 1955. Oversize tinted bust portrait of the globetrotting illusionist. Handsomely framed to 29 x 24 1/2".

200/300



439

438. Virgil (Virgil Harris Mulkey) and Julie (Julie Capriotti Mulkey). **Headpiece from Virgil & Julie Show.** Costume headpiece composed of plastic beads, pom-poms, foil, and other materials. From the Virgil & Julie show, obtained from the collection of John Daniel. Old cardboard storage box with a few loose beads.

100/150

439. Virgil (Virgil Harris Mulkey). **Tuxedo Owned and Worn by The Great Virgil.** Circa 1950s. Wool tailcoat, trousers, vest, bow tie, and dress shirt. Two custom-tailored interior pockets, possibly for dove work, on either side of the jacket. Worn from professional use; one hole in collar. Else very good.

250/350



440



443



441



444



442



445

440. Willard the Wizard (Harry Willard). **Two Willard the Wizard Printing Plates.** 1950s. Two photo-engraved plates for Willard advertising/newspaper stories; the first an image of Willard with his daughter Frances, producing birds, with the original wrapping bearing Willard's rubber stamp; the second a portrait of Willard flanked above and below by text. Tallest 6 1/2".

100/200

441. Willard the Wizard (Harry Willard). **Early lobby portrait of Willard the Wizard.** Circa 1920. Early handsome portrait of the famous tent magician, long a favorite in southern states where he and his family toured. 11 x 14". Lightly soiled in lower left. Good.

250/350

442. Willard the Wizard (Harry Willard). **Willard the Wizard Signed Photo.** Glossy photograph of the magician on stage, signed at the lower right. 10 x 8".

50/100

443. Willard, Frances. **Frances Willard's Wedding Garter.** Satin and lace garter belonging to Willard, obtained by friend and fellow magician Claude Crowe at Willard's wedding reception in the traditional garter toss. Width 6".

50/100

444. Wilson, Dr. A.M. **Portrait of Dr. A.M. Wilson, inscribed and signed to Frank Ducrot.** Kansas City [?], ca. 1927. Bust portrait of the editor of The Sphinx. Trimmed to an overall size of 7 x 9". Inscribed and signed, "To the best old pal in the world Frank Ducrot from A.M. Wilson M.D., 8-3-23. The Sphinx that talks."

150/250

445. Zancig, Julius and Agnes. **Three Zancigs Postcards, One Signed.** 1900s. Three real-photo postcards, one signed by Julius, inscribed and dated June 1907 in his hand.

150/250



POSTERS, BROADSIDES,  
PRINTS & ARTWORK



446



447

446. Alexander. **Alexander. Crystal Seer.** Circa 1915. Striking lithographed poster bearing depicting the menacing, turban-clad magician staring intently into a crystal ball. 41 x 14". Scattered over-coloring at margins and to closed tears; B+. Linen backed. Handsomely framed.

600/800

447. Baldwin, Samri S. **The White Mahatma. Samri S. Baldwin.** New York: Central Litho, ca. 1899. Half-sheet portrait lithograph of the mind reader and magician at the center of a burst of yellow and bright color. 28 x 20". Linen backed. A. Handsomely framed.

1,000/1,500

448. Birch, McDonald. **Birch Master Magician.** Mason City: Central Show Print, 1962. Three-color window card picturing Birch and Mabel Sperry, over printed for an appearance at Abbott's 1962 Magic Get-Together in Colon, Michigan. 22 x 14"; inscribed and signed in red ink by Sperry and Birch. Wear at extremities.

100/200



448



449

449. Blackstone, Harry (Henry Boughton). **Fredrik the Great and Blackstone Broadside.** American, 1919. Two pictorial broadsides advertising the stage magic shows of Fredrik the Great and Blackstone – one and the same person. Double-sided plexiglass frames. Images 19 x 6 1/4". Minor chips and old cellulose stains.

500/750

The text, images, and design of each of these broadsides are identical, save one element: the performer's name. The earlier piece uses the name "Fredrik the Great," and the later "Blackstone." Harry Blackstone (1885-1965) used the Fredrik the Great stage name for a time, until anti-German sentiment during WWI made him think better of it. He changed his name to Blackstone and rose to fame as American's most popular illusionist.

450. Blackstone, Harry (Henry Boughton). **World's Super Magician. Blackstone.** Brooklyn: The Eldredge Co., ca. 1955. Three color window-card overprinted for Blackstone's advance agent Charles Velvin Turner, with an offset portrait of Blackstone levitating a rabbit at its center. 22 x 14". Strong central fold reinforced with paper tape, general wear; B.

100/200

451. Blackstone, Harry (Henry Boughton). **The World's Most Mystifying Magician. In Person The Great Blackstone.** New York: Pace Press, ca. 1938. Two-color, two-sided pictorial broadside depicts Blackstone and his illusions, including the Sepoy Mutiny, Vanishing Birdcage, and Light Bulb Cabinet. 25 x 8 1/2". Tears and chips in margins, upper margin lacking.

100/200

452. Blackstone, Harry (Henry Boughton). **Blackstone and his Stage Show of 1001 Wonders.** Circa 1940. Large double-sided silkscreened silk banner with fringe border bears a portrait of Blackstone with the devil looking over his shoulder. 50 x 34". Hand-lettered "Orpheum/Now" in white. Hung on a vintage wooden rod. Holes, tears, staining, and aging. Rare.

800/1,200



450



451



452



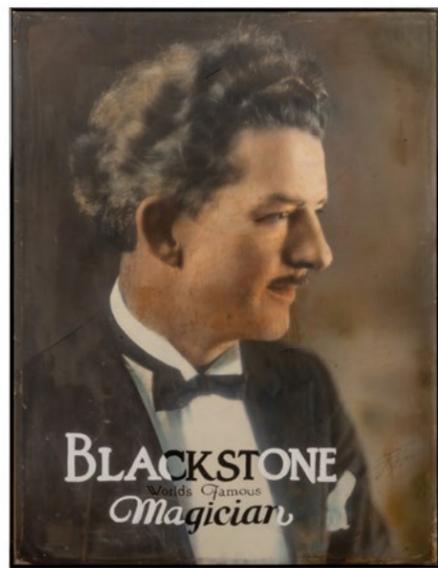
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459

453. Blackstone, Harry. **Blackstone. World's Super Magician.** Circa 1940s. Three-color poster advertises Blackstone's "new and original Mystic Creations." Two sheets, mounted on a single piece of Kraft paper. 54 x 40". Rolled. Scrapes and imperfections in image and margins, folds. B. Ex-Egyptian Hall Museum.

400/600

454. Blackstone, Harry. **Harry Blackstone Portrait Lobby Board.** Circa 1940s. Poster-size color tinted photo enlargement with hand-lettering in black and white. 40 x 30". Later frame. Scratches and mars on image.

700/900

455. Buchinger, Matthew. **Matthew Buchinger Portrait.** Nuremberg, ca. 1804. Image of the "little man of Nuremberg," seated on a pillow. Despite being born without hands or feet, Buchinger could write in a calligraphic hand, engrave intricate portraits, and perform sleight-of-hand tricks. Framed to 14 x 11 1/2".

300/500

456. Calvert, John. **Search for Danger.** Film Classics, 1949. One-sheet movie poster for the crime film starring magician John Calvert as a private eye known as The Falcon. 41 x 27". Linen backed. Expert restoration at edges and along folds, lipstick mark lower right corner. B.

60/90

457. Cardini (Richard Valentine Pitchford). **Cardini / A Deft Manipulator.** [Kenton: The Scioto Sign Co.], (1928). Window card bearing a halftone portrait of the Suave Deceiver, advertising his appearance at the I.B.M. Convention in Lima, Ohio. 22 x 14". Soiling in margins, else very good. A-

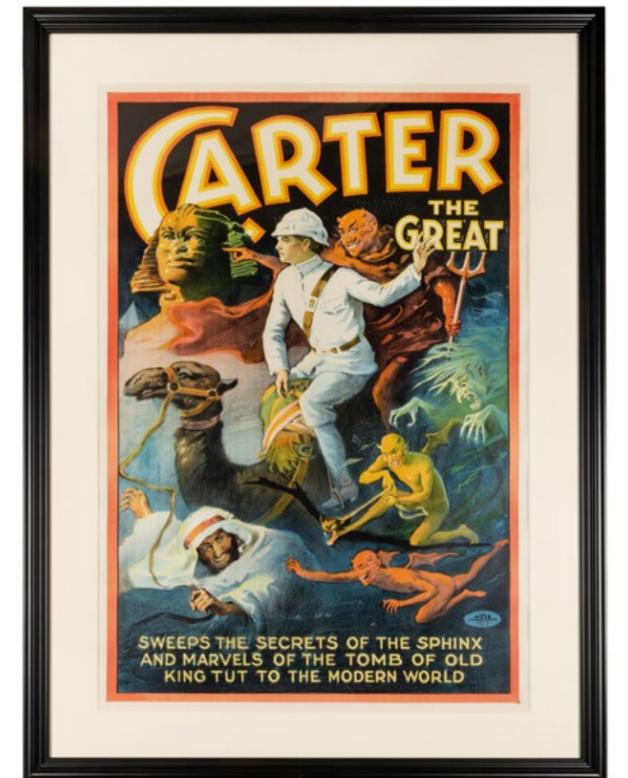
300/500

458. Carter, Charles. **Carter the Great. [Carter on the Camel.]** Cleveland: The Otis Lithograph Co., ca. 1930. Carter and a devil sit on the back of a camel, with the head of The Sphinx in the background. Demons and witches fill out the scene. Linen backed. 40 1/2 x 27". Bright and vibrant. A. Handsomely framed.

1,500/2,500

459. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo. Marvellous Chinese Conjurer.** Birmingham: James Upton, ca. 1912. Half-sheet color lithograph depicting a flag bearing the image of a dragon, and an offset medallion portrait of Soo at right. 20 x 30", framed. Linen backed. A-

3,500/4,500



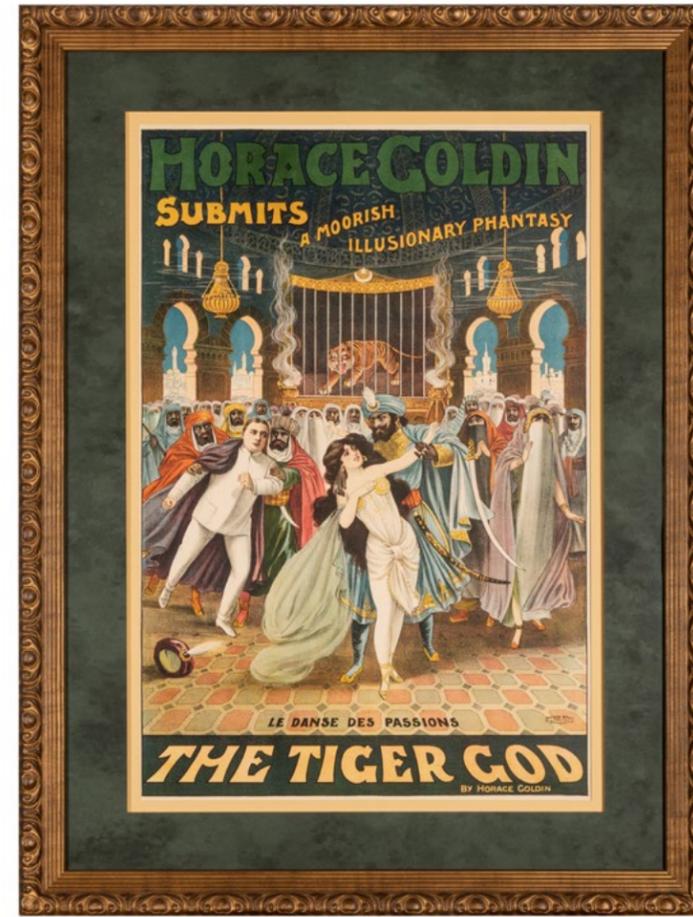
458



460. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo Peacock Feather Poster**. London: J. Weiner Ltd., ca. 1918. Half-sheet color lithograph bearing a bust portrait of Soo in the center of a peacock feather, on a striped pastel background. "Chung Ling Soo Mysteries" overprint in hanging scroll at left. 30 x 20", handsomely framed to 40 x 30 1/2". Linen backed, A-.  
4,000/6,000



461. Chung Ling Soo (William Ellsworth Robinson). **Suee Seen and Chung Ling Soo Marvelous Chinese Conjurer**. London and Birmingham: James Upton, ca. 1909. Lithograph of Suee Seen, Soo's wife and chief assistant, next to a large Chinese vase bearing a portrait of the magician. 29 3/4 x 20". Handsomely framed to 39 x 29 1/2".  
2,500/3,500



462. [Cups and Balls] David (Jules). **Tenez Messieurs, Voici Trois Muscades**. (La Caricature no.55). Paris, 1831. Finely hand-colored lithograph depicts Louis Philippe as a conjuror, performing the Cups and Balls. Lengthy descriptive text in French. Framed; 15 x 15 1/2".  
200/300

463. Goldin, Horace (Hyman Elias Goldstein). **Horace Goldin. The Tiger God**. Birmingham: Moody Brothers, ca. 1910. Lithograph depicting Goldin's mini-magical play wherein a damsel was rescued from the jaws of a live tiger. 29 x 19". Linen backed. Handsomely framed to 39 1/2 x 29".  
3,000/5,000



463

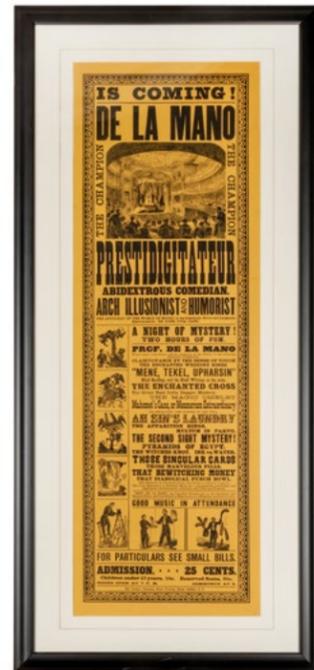


464

464. Grandville, J.J. **Mr. Bosco, Prestidigitateur, Rue Taitbout No. 9**. (La Caricature no. 108). Paris, 1832. Fine lithograph of the Italian conjuror viewed from the rear, performing before a draped table, for a crowd. Lengthy descriptive text in French below. Framed; 17 x 19".  
250/350



465



466



467



468

465. Eleven Engraved Plates titled *Figures de Magie Blanche*. Paris, 1792. From Lacombe's *Amusemens des Sciences Mathematique et Physique*. The engravings depict many classic conjuring feats, including nailing a card to a wall, cups and balls, card sleights, rope tricks, the Bonus Genius, and dozens more. Three framed, the balance loose.

500/750

*These plates were published in the work that is said to have inspired Robert-Houdin to become a conjurer instead of a clockmaker.*

466. De la Mano. *De la Mano the Champion Prestidigitateur, Ambidextrous Comedian, Arch Illusionist, and Humorist is Coming!* Buffalo, New York: Courier Company Show Printing House, ca. 1870. Large pictorial broadside with a large wood-engraved illustration of the conjuror on stage, and seven smaller illustrations of the performance of various tricks and illusions, on yellow paper. 41 x 14". Linen backed. A. Handsomely framed.

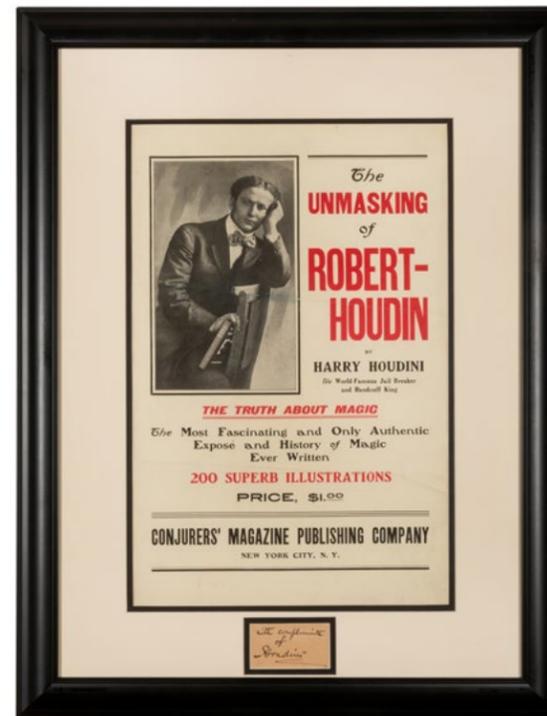
250/350

467. Fu Manchu (David Bamberg). *Hechizos de Fu-Manchu. El Espectaculo Mas Fantastico Del Mundo!* Sao Paulo: Farinas, ca. 1950. Color poster depicting the famous conjuror and an assistant above rows of skeletons and dancers. 26 x 18 1/2". Several scattered repaired tears, some with minor over-coloring; B+. Handsomely framed.

250/350

468. Henning, Doug. *Doug Henning and his World of Magic*. Circa 1980. Three color poster for an appearance at the Holiday Star Theatre in Merrillville, Indiana. Henning holds a crystal pyramid in one hand. Trimmed to 16 1/4 x 10 1/2". Edges ragged, small pieces of tape to verso.

100/200



472

469. Henning, Doug. *Doug Henning World of Magic Stained Glass Window Hanging*. 1970s. Round stained-glass-like window hanging marketed and sold to promote Henning's popular touring magic shows and TV specials. Diameter 8 3/4". Near fine.

100/200

470. Henning, Doug. *The Magic Show. Window Card*. 1974. Offset color window card for Henning's break-out magic-themed musical at the Cort Theatre. 22 x 14". Framed.

200/300

471. Henry, Sheldon S. *Henry and His Company. Artist. Magician. Entertainer*. Kenton: The Scioto Sign Company, ca. 1920. One-sheet color offset poster bearing a central portrait of Henry on an artist's palette, and vignettes of his magic and sand painting routines, devils, rabbits and skulls on a purple background. 36 x 24", handsomely framed to 44 x 32 1/4". Old folds and pinholes visible. Uncommon.

250/350

472. Houdini, Harry. *The Unmasking of Robert-Houdin*. [New York], 1908. Poster advertising the publication and sale of Houdini's book of the same name. Classic 3/4 length photo of Houdini with the book in the upper left. Facsimile Houdini signature matted below. Framed to 28 x 21". Folds visible; not examined out of frame.

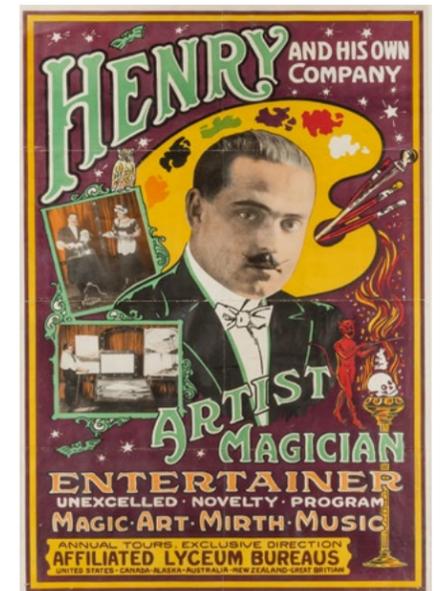
800/1,200



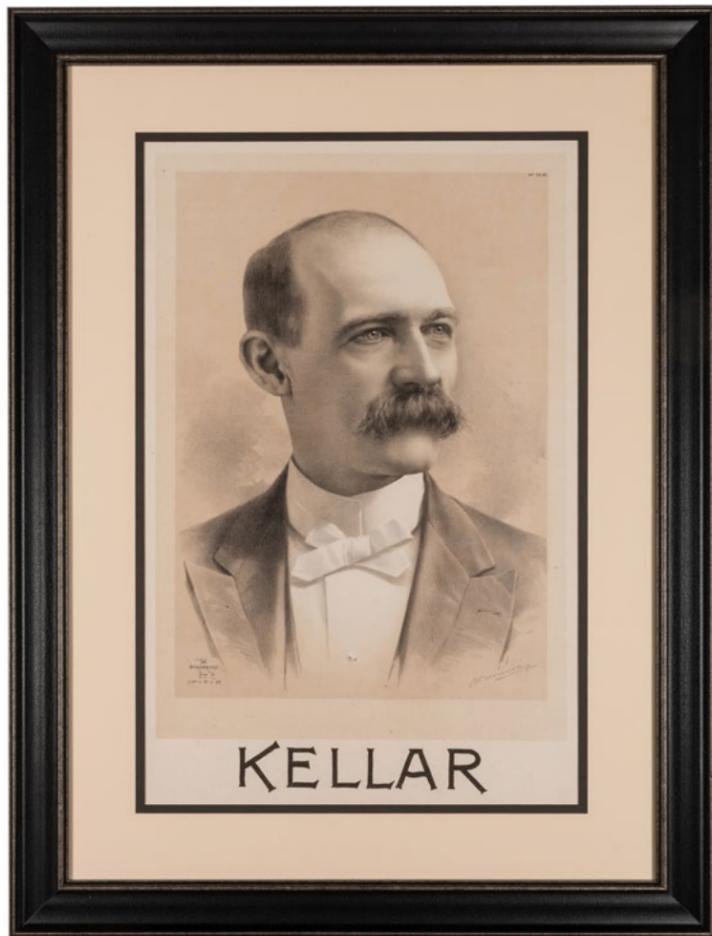
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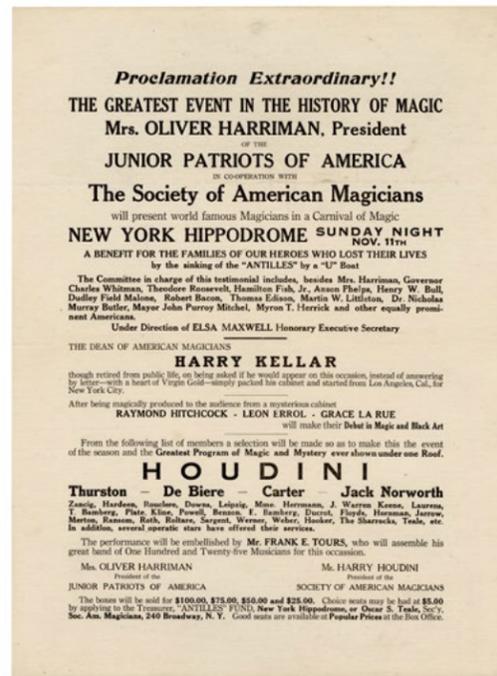
473. [Houdini] **Kellar's Final Performance Broadside.** [New York, 1917]. Letterpress broadside advertising the final stage appearance of Harry Kellar, as part of an Antilles tribute show at the New York Hippodrome. 12 x 9". Linen backed. One pinhole repaired.

500/750

The cast of magicians at the show included Zancig, Rouclere, Downs, Powell, Okito, J. Warren Keane, Thurston, Adelaide Herrmann, Nate Leipzig, and others. Houdini's name appears more prominently and in larger type than that of his mentor, Dean Harry Kellar.

474. Kellar, Harry (Heinrich Keller). **Kellar.** Cincinnati: Strobridge Litho., ca. 1894. Sepia-toned poster bears a handsome bust portrait of a mustache-clad Harry Kellar, the most famous American magician of his era. 20 x 30 1/4". Two minor repairs not affecting image; A-. Handsomely framed.

2,000/3,000



474

475. Kellar, Harry. Kellar. **The Witch, the Sailor, and the Enchanted Monkey.** Cincinnati: The Strobridge Litho. Co., ca. 1900. One-sheet color lithograph depicting Kellar's version of the famous Maskelyne magic play. 29 3/4 x 38 3/4". Minor restoration. Linen backed. B. Handsomely framed.

2,500/4,500

476. [Kar-Mi] **The Great Victorina Troupe.** Newport, Ky.: Donaldson Litho, 1905. One-sheet poster for this traveling novelty and magic troupe consisting of five performers, later billed as Kar-Mi. 40 x 30". Linen backed. Handsomely framed.

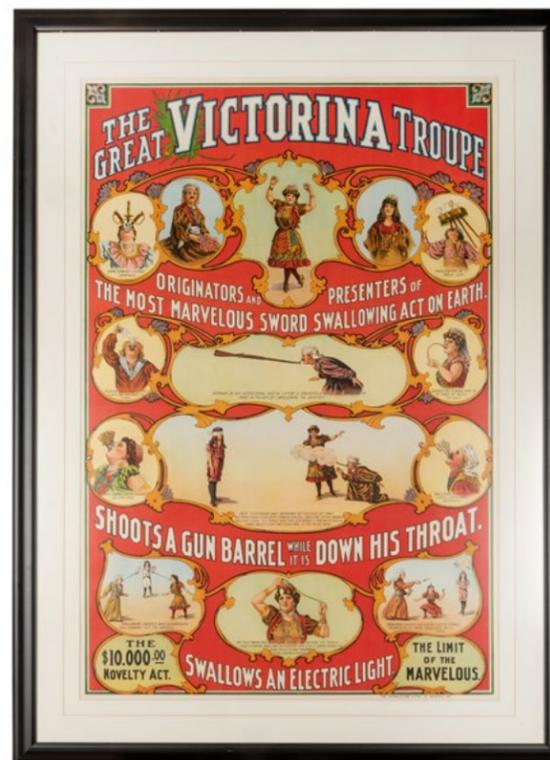
500/750

477. LeRoy, Servais. **Servais LeRoy. A Really Marvellous Conjurer.** London: Walter Mallyon, ca. 1900. Surreal poster bears a medallion bust portrait of a young LeRoy, and shows him playing cards with a green devil as a skeleton looks on. 20 3/8 x 30 ". Closed tears and chips in borders repaired; linen backed, A-. Handsomely framed.

3,000/4,000



475



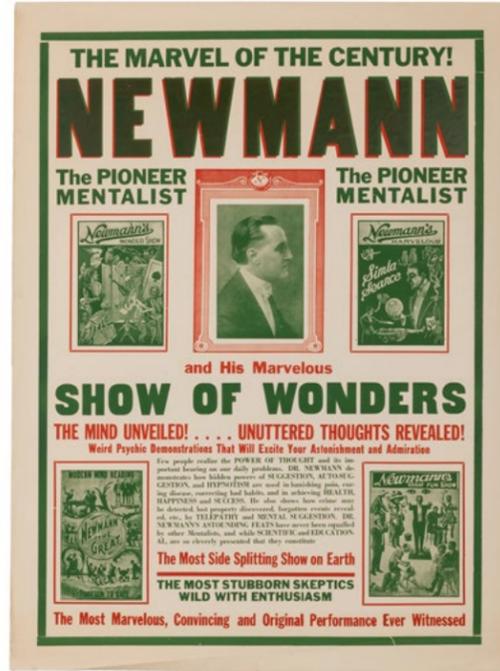
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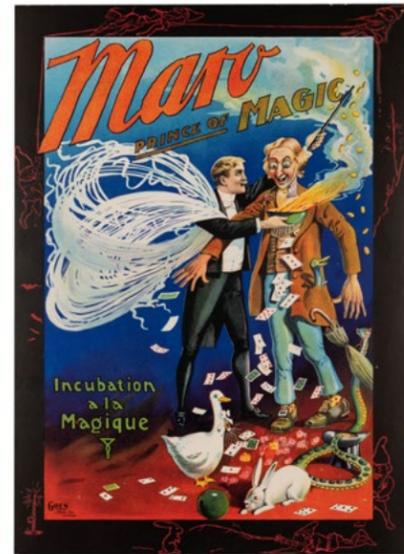
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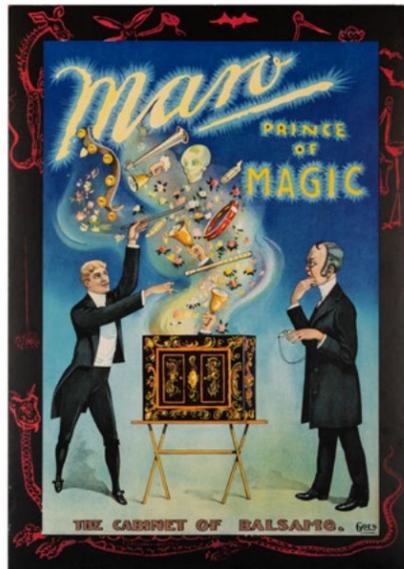
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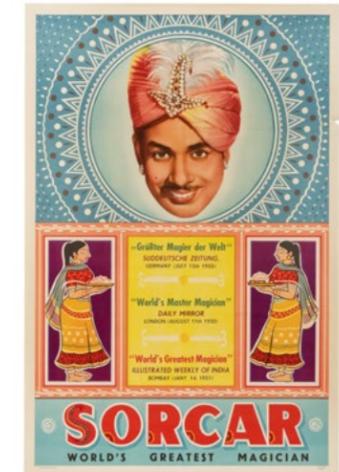
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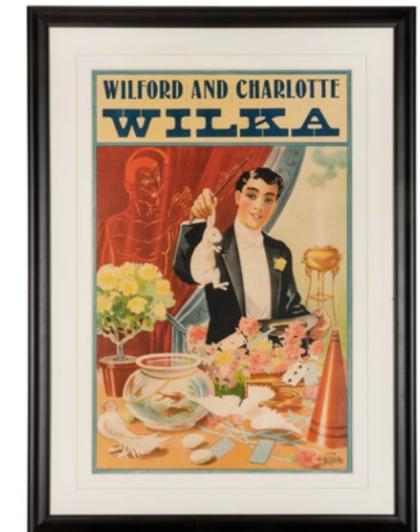
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485

478. Oil Painting of a Magician's Levitation. Circa 1970. Oil on board. A tuxedo-clad conjurer levitates a bikini-clad assistant, passing a hoop over her body while a male assistant holds a white cloth behind her. Framed to 20 ¼ x 29". Signed by the artist "Vidar" [?].

400/600

479. Maro (Walter Truman Best). **Maro Prince of Magic. Incubation a la Magique.** Chicago: Goes Litho., ca. 1906. Color lithographed window card shows Maro producing articles from the coat of a spectator, including livestock, cards, and coins. 18 x 13". Minor wear at edges. A-.

200/300

480. Maro (Walter Truman Best). **Maro Prince of Magic. The Cabinet of Balsamo.** Chicago: Goes Litho, ca. 1906. Lithographed window card depicts Maro's performance of the Spirit Cabinet. 18 x 13". Minor wear at edges. A-.

200/300

481. Newmann, C.A. George. **Newmann. The Pioneer Mentalist.** [St. Paul], ca. 1940. Two-color half-sheet (21 x 28 ¼") poster advertising the hypnotic and mind reading show of this small-town showman. Unmounted. Crease line lower right corner, paper lightly wrinkled at edges. A-.

150/250

482. Raymond (Raymond Morris Saunders). **The Great Raymond.** Nottingham: Willsons Printers, 1920. Letterpress broadside for Raymond's appearance at the Nottingham Hippodrome. Color lithographed portrait of Raymond laid down to the bill. Framed to 43 x 21". A-.

200/300

483. The Great Raymond (Raymond Morris Saunders). **Le Grand Raymond.** Birmingham: Moody Brothers, ca. 1908. Designed by Robt. Kemp. Striking half-sheet color lithograph bearing a bust portrait of the American illusionist surrounded by costumed women. 30 x 20", handsomely framed to 39 x 28". Linen backed, A-/B+. Rare variant with an image of the Greek god Pan; most examples feature a sprite or fairy in his place.

1,500/2,500

484. Sorcar, P.C. Sorcar. **World's Greatest Magician.** India, ca. 1951. Color lithograph half-sheet poster (20 x 29 ¾"). Unmounted. Folds, scattered tears and chipping in margins. B+.

80/125

485. [Stock Poster] **Wilford and Charlotte Wilka.** Newport: Donaldson Litho, ca. 1926. Handsome colored poster shows a magician producing a rabbit from his hat, along with doves, flowers and cards. A spectral demon looks on while a brazier burns in the background. Handsomely framed to 37 x 27".

400/600



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Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$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

any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, completeness, condition, attribution, authenticity, rarity, importance, medium, provenance, prior ownership history, or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

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

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

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

Potter and Potter offers historically significant items which may include culturally insensitive material, including but not limited to racist and sexist content. The content and form of such items does not reflect the views or values of the auctioneers or staff.

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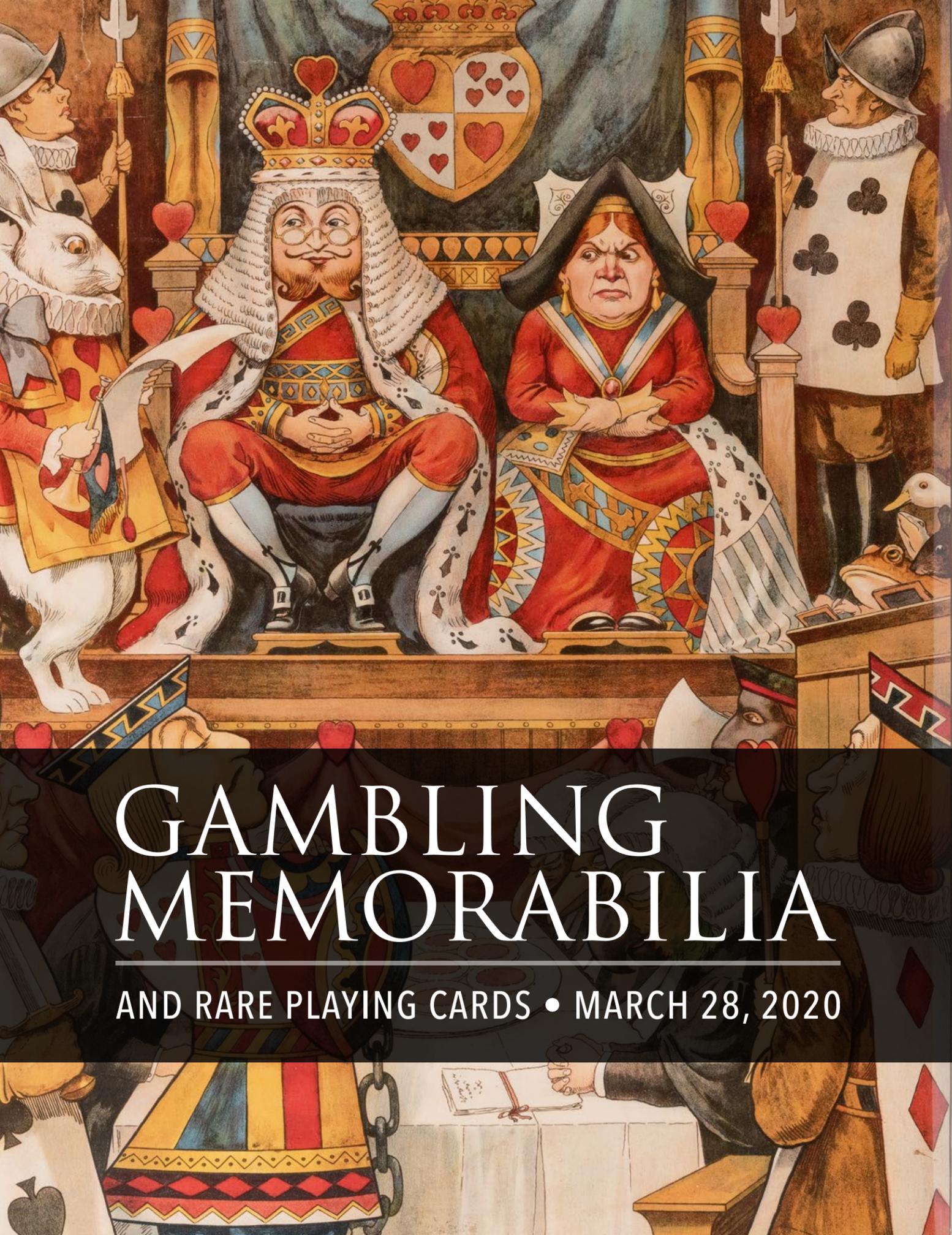
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**Note:** Many supplemental and detailed images of auction lots ~ not shown in the pages of this catalog ~ are available online at [Liveauctioneers.com](http://Liveauctioneers.com), or directly from Potter & Potter.

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*André*

# GAMBLING MEMORABILIA

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