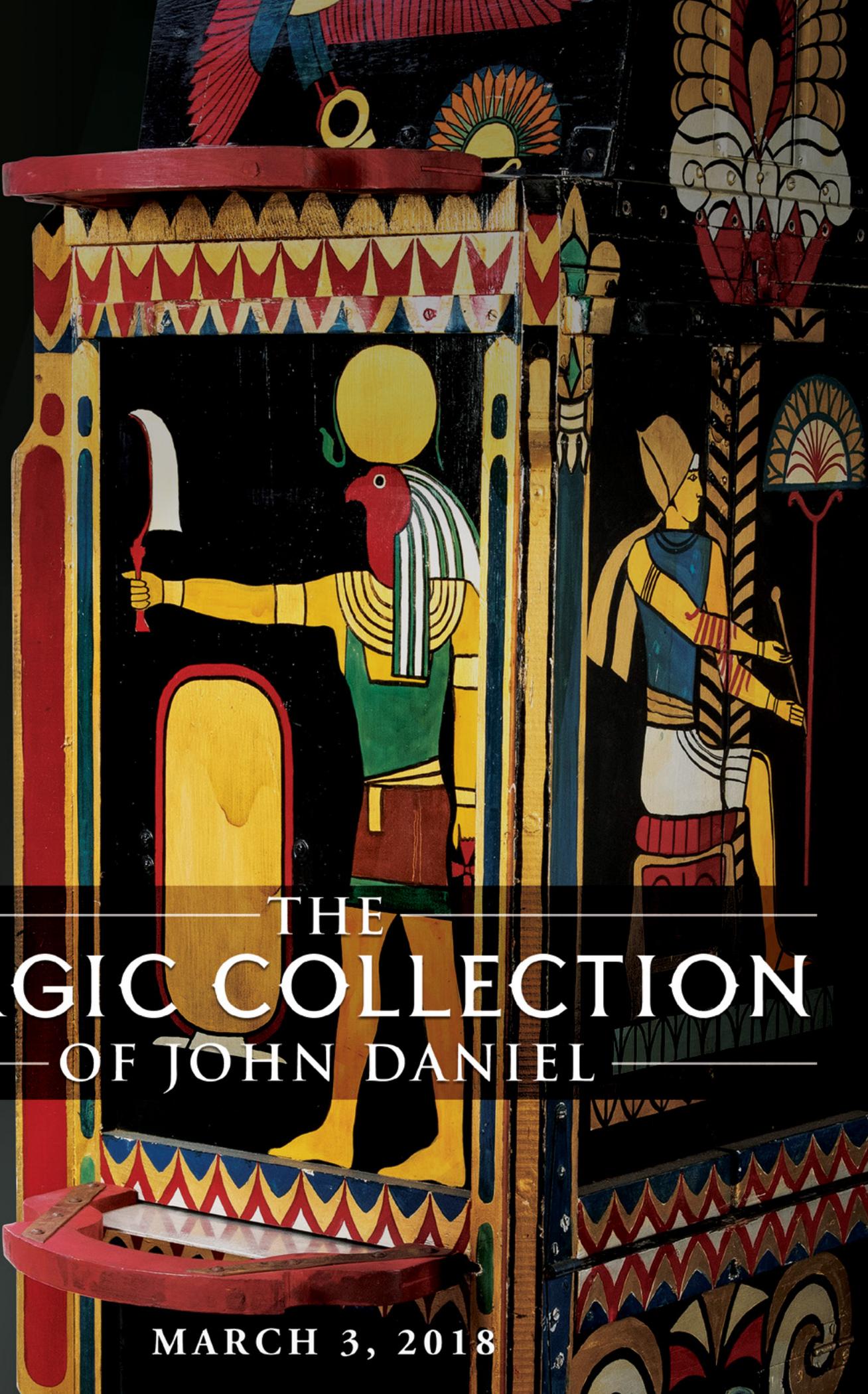


POTTER  
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AUCTIONS



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THE  
MAGIC COLLECTION  
OF JOHN DANIEL

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MARCH 3, 2018



PUBLIC AUCTION #057

# THE MAGIC COLLECTION

## OF JOHN DANIEL

INCLUDING MEMORABILIA FROM  
THE CAREER OF THE GREAT VIRGIL

### AUCTION

Saturday, March 3, 2018  
10:00am CST

### PREVIEW

March 1-2, 2018  
10:00am - 5:00pm  
or by appointment

### INQUIRIES

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

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Inside Back Cover: Lot 279



POTTER & POTTER AUCTIONS, INC.  
3759 N. RAVENSWOOD AVE. SUITE 121  
CHICAGO, IL 60613

# JOHN DANIEL'S WORLD OF FANTASY

John Daniel's interest in magic was sparked at age eight after seeing a magician at a Cub Scout event. In that respect, his introduction to the art was typical. But by no other measure was John's lifelong love affair with magic – as a dealer, hobbyist, illusion builder, collector, illusionist, and publisher – typical.

Not long after witnessing that first show, John discovered Golden's Magic Wand in his hometown of Pasadena, California, and joined the store's junior magic club. By age 22 he was running his own shop called Daniel's Magic Den, and soon thereafter began manufacturing magic under the trade name Trickmasters. John made the leap from magic maker to illusionist soon thereafter, and during the 1940s and 1950s toured with a spook show called Dr. Doom's Dungeon of Death, and later as Dr. Satan. It was in 1958, when John completely redesigned the Sawing A Lady in Half illusion originated by Turkey's Zati Sungur, that the world really took notice. John's Thin Model Sawing premiered at the 1958 PCAM convention at the Disneyland Hotel and created a sensation. His performances for the Magic Circle in London earned him the title of Member of the Inner Magic Circle with gold star.

All along, John's goal had been to build a full evening show along the lines of Dante's stage-filling "Sim-Sala-Bim" extravaganza. (Years later, John would help Dante's family sell many relics from the show when the time came to sell Dante's Northridge, California ranch.)

Teaming with the legendary illusion builder Carl Owen (the two were partners in the legendary illusion building firm that bears Owen's name to this day), they built "John Daniel's World of Fantasy" and later the "Shazzam" show. Replete with magnificent themed illusions, lavish costumes, spectacular scenery, and a bevy of beautiful girls,

"Shazzam" set a new standard for illusionists everywhere. Co-starring his wife Cathy, the production was a decided hit wherever it played. "Shazzam" ran for six months at the Carillon Hotel in Miami Beach, and, in a fitting bit of irony, working as stage manager on the show was Al Jansen, Dante's son. In 1969 The Magic Castle chose John as its very first "Stage Magician of the Year."

Another Magic Castle award winner, The Great Virgil, was a fellow illusionist whose path crossed John's in significant ways. Daniel purchased the majority of Virgil's 33-ton world-traveled illusion show – trunks, props, costumes, and all. Many relics from Virgil's show are offered for sale in the pages that follow.

When John retired from the stage in 1970, he turned his endless enthusiasm to toy trains, then antique carousel animals, then animated window displays manufactured by Baranger Studios, antique automated music machines, and African art. He pursued each new venture with a passion and enthusiasm that evoked almost as many gasps as his full-evening illusion show.

And yet, no matter how far from the stage John's interest took him, he retained his life-long interest in magic. His magic collection represented many of the guiding forces in his career as a magician, and included objects from the shops and shows of Floyd Thayer and Carl Owen, Dante, and Virgil, to name but a few. In 2011 The Magic Castle presented John with its Lifetime Achievement Award.

Regardless of what interest occupied John's attention at any given time, the one constant throughout his life was his ability to have fun. His entire life truly was a World of Fantasy.

-Mike Caveney





# POSTERS



1. Herrmann, Adelaide. **Adelaide Herrmann and Company. Hindoo Magic.** New York: Metropolitan Printing, ca. 1905. Color lithograph representation of a feat of true "black art," Herrmann performing the Decapitation illusion, holding a sword in her hands while her headless assistant gestures toward a pedestal on which rests her own head. 30 x 20". Framed with unrestored loss to right upper corner; scattered closed tears, folds, and abrasions to image. Vintage frame, gouged in one area on verso with resulting damage to image; poster appears mounted to old board.

4,000/6,000

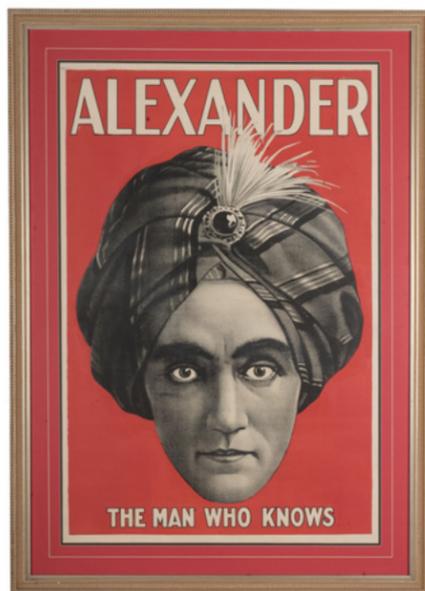


2

2. Alexander (Claude Alexander Conlin). **Alexander. The Man Who Knows.** Circa 1915. Eight-sheet color lithograph poster with later hand-coloring altering the portrait area, bearing an imposing and vivid larger-than-life portrait of the mentalist-magician staring at the viewer. 110 x 80". Linen backed. Repaired tears to bottom left margin; A-

1,000/1,500

*Alexander's eight-sheet posters were originally printed with a grayscale portrait of Alexander. This copy, however, has been finely painted by a modern artist so that Alexander's face and turban are colored as on the three-sheet version (see Potter & Potter Auctions, "Sleight of Hand," Aug. 19, 2017, Lot 473). The lettering, also, is hand-painted in yellow.*



3

3. Alexander (Claude Alexander Conlin). **Alexander. The Man Who Knows.** Circa 1915. One-sheet color lithographed poster with a portrait of a turbaned Alexander. Framed and matted to 50 x 36". Not examined outside of frame. A.

400/600



4

4. Alexander (Claude Alexander Conlin). **Ask Alexander.** Circa 1915. Color lithograph poster bearing a bust portrait of Alexander, whose turban forms a question mark. 40 x 28". Unrestored, folded, with scattered closed tears at cross-fold and edges, slight losses and nicks, masking tape repairs to verso. B-

300/500



5. Bellachini, Fredo. **Schweizer Bellachini.** Frankfurt: Maingau Drucherei, ca. 1915. Panel-size poster bears vignettes of various illusions and tricks performed by Bellachini and his wife, including the Vanishing Gramophone, Rising Cards, and Palanquin illusion. 32 x 3/4 x 11 3/8". Linen backed. A-

250/350



6. Brush, Edwin. **Brush the Mystic. The Hindu Basket.** Chicago: Goes Litho, ca. 1920. Half-sheet (28 x 21") color lithograph of Brush conjuring objects from a brazier with the Hindu Basket trick in the background. Linen-backed. Marginal soiling, losses and tears with some repairs; image area with slight losses along vertical fold but otherwise fine; A-

1,200/1,800



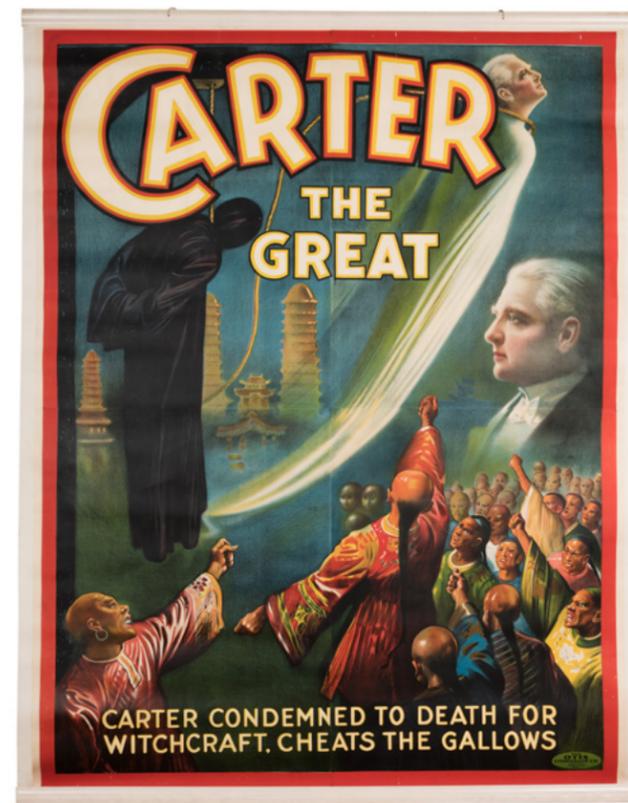
7. Carter, Charles. **Carter the Great**. Chicago: Illinois Litho., ca. 1922. Billboard-size poster advertises Carter's version of the famous Sawing a Woman in Half illusion, depicted here as a surgical operation. 106 x 78". Linen-backed; mounted to wood bars at top and bottom. Expert restoration throughout, most extensively along folds and top left quadrant. B+.

800/1,200



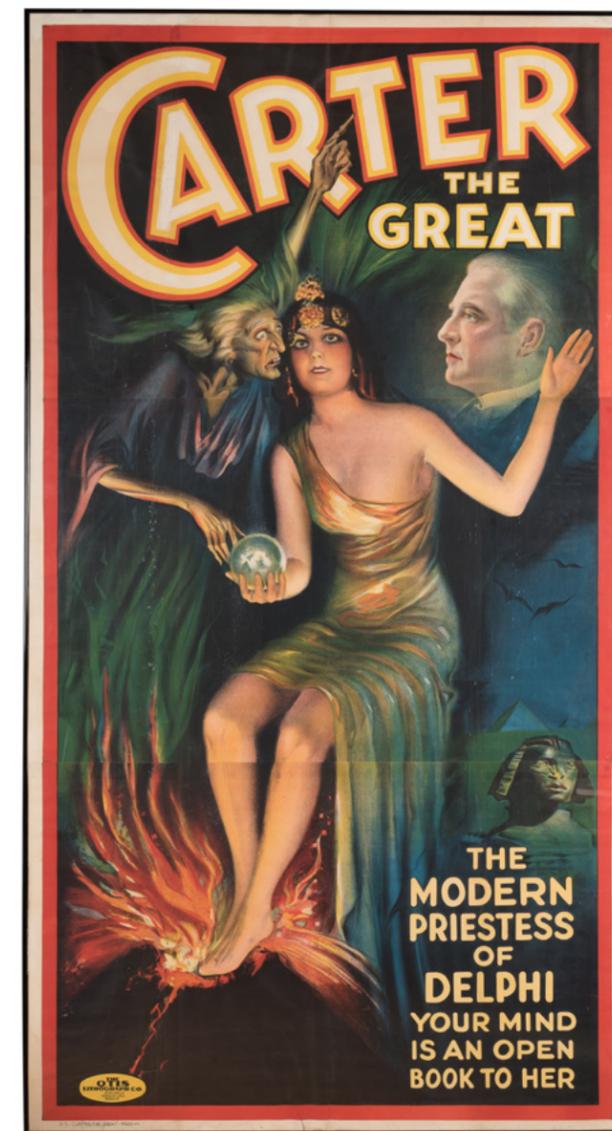
8. Carter, Charles. **Carter the Great. Carter on the Camel**. Cleveland: The Otis Litho Co., ca. 1930. Carter and a devil sit on the back of a camel, with the head of The Sphinx in the background. Demons and witches fill out the scene. Metal frame; 41 x 27". Water stains at bottom right, otherwise a bright, clean example; not examined out of frame. B+.

1,000/1,500



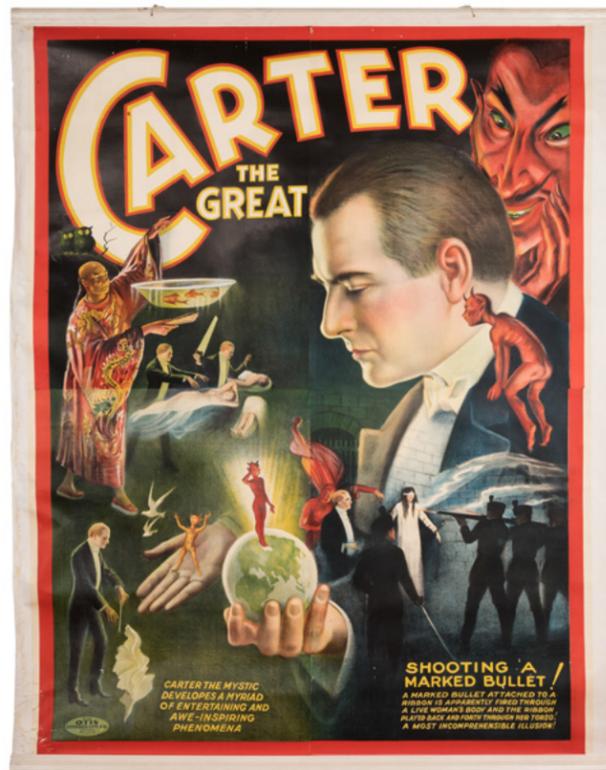
9. Carter, Charles. **Carter the Great. Condemned to Death for Witchcraft. Cheats the Gallows**. Cleveland: The Otis Litho. Co., ca. 1930s. Billboard-size color lithograph poster depicting the magician's limp body hanging from a noose, his ghost spiriting up and away from the excited crowd. 106 x 78". Linen-backed; mounted to wood bars at top and bottom. Small tear to center bottom quadrant. A-.

600/900



10. Carter, Charles. **Carter the Great. The Modern Priestess of Delphi: Your Mind is an Open Book to Her**. Cleveland: Otis Litho. Co., ca. 1930. Three-sheet color lithograph advertising the mind-reading act featured with the American magician. Black metal frame; 77 x 41". Scattered inexpert restoration along margins and top right corner in particular. B.

1,000/1,500



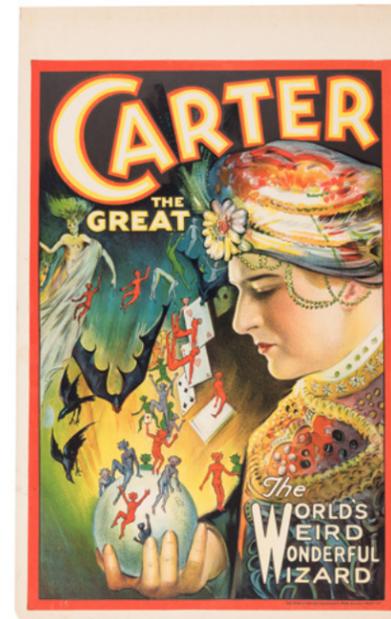
11



12



14



15



16

opposite page:

11. Carter, Charles. **Carter the Great. Shooting a Marked Bullet.** Cleveland: The Otis Litho. Co., ca. 1926. Color lithograph billboard poster with a collage of images and vignettes from the Carter show, including his rendition of the Bullet Catching trick. 106 x 78". Linen-backed; mounted to wood bars at top and bottom. Water damage to left side of poster, else good. B-

300/500

12. Carter, Charles. **Carter the Great. Do the Dead Materialize? The Absorbing Question of All Time.** Cleveland: The Otis Litho. Co., ca. 1936. Four-sheet color lithograph depicting Carter standing at the left side of a conjuring cabinet, surrounded by imps, devils, and other nightmarish creatures. 106 x 78". Linen-backed; mounted to wood bars at top and bottom. A-

400/600

13. Carter, Charles. **Carter the Great. World's Weirdest Wonderful Wizard Billboard Poster.** Cleveland: Otis Litho, ca. 1926. Color lithograph billboard-size poster bearing striking imagery of Carter alongside devils, imps, spirits, and great magicians of the past. Unmounted, folded in sheets, with scattered tears and losses, soiling, and other wear; heaviest wear to upper left sheet, with one panel detached. Sold as is.

900/1,200

this page:

14. Carter, Charles. **Carter Beats the Devil.** Cleveland: Otis Litho, ca. 1926. Lithographed window card printed in bright colors, in which smiling Carter holds the winning hand. 22 x 14". A-

200/300

15. Carter, Charles. **Carter the Great. The World's Weirdest Wonderful Wizard.** Cleveland: Otis Litho, ca. 1926. Color lithograph window card depicting Carter in profile, summoning spirits from the crystal ball in his hand. 22 x 14". Light corner wear; A-

200/300

16. Carrington. **Carrington Le Formidable Magicien. The Man Who Plays with the Supernatural.** Paris: Louis Galice, ca. 1920s. Two-sheet color lithograph portrait of the magician in front of a glowing sphere. Approx. 62 x 47". Linen backed. Light wear along folds; A-

300/400



13



17. Dante (Harry August Jansen). **Thurston Presents Dante. Europe's Magician in Thurston-Kellar Mysteries.** Cleveland: Otis Litho., 1922. Half-sheet color lithograph bust portrait of Dante in conference with the Devil; small portraits of Dante's predecessors Thurston and Kellar in the upper corners. 27 x 20". Linen backed. Significant expert repainting and touching-up to image repairing losses; large area of bottom left corner repainted, significant portions of border repainted or enhanced. B+/B.

3,000/5,000



18

18. Dante (Harry August Jansen). **World's Greatest Wonder Spectacle. Dante.** [London], ca. 1938. Three-sheet lithographed poster in red, black and white bears a large portrait of Dante; the devil, leaning over Dante's shoulder, whispers into his ear. Black metal frame, 79 x 41". Old folds, else clean and bright. A-

800/1,200



19

19. Dr. Doom (John Daniel). **Dr. Doom's Famous "Dungeon of Death"**. Chicago: Allied Printing, ca. 1950. Eye-catching three-color poster advertising "the most talked of midnight show of the American stage today" and depicting a frightening gorilla carrying a comatose woman. Black metal frame, 60 x 40". Over-coloring at folds; colors bright. B+.

500/700



20

20. Dr. Doom (John Daniel). **Dr. Doom's Famous "Dungeon of Death"**. Chicago: Allied Printing, ca. 1950. Oversized window card version of this midnight spook show poster, featuring a fearsome gorilla holding an unconscious woman and advertising "Girls/Ghosts/Mystery/Fun". Framed and matted to 34 x 25". Slight tears and loss to top-right corner, otherwise very good.

250/350



21



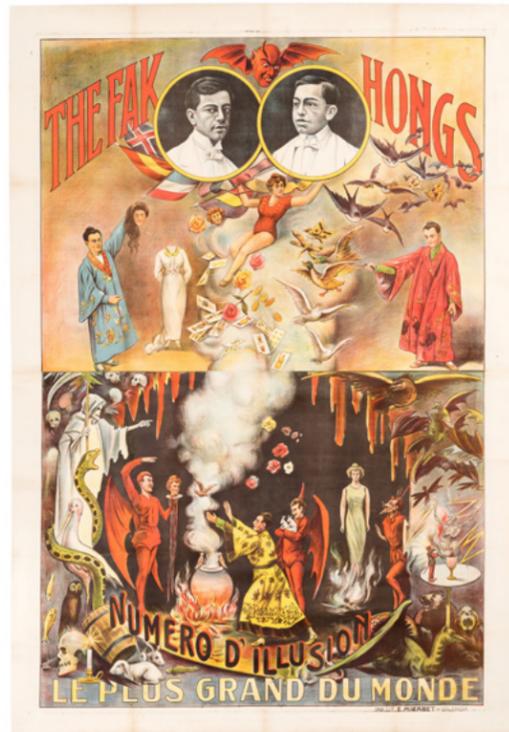
23



24



25



22

21. [Escape Artist] **Miss Macty. Queen of Mystery.** Belgium, ca. 1920s. Color lithograph poster depicting the lady escape artist in thumb cuffs and straitjackets, along with chains and restraint devices. 33 x 24". Old linen backing. Scattered losses to image; mild to heavy creasing and soiling across image. C+. Uncommon.

600/800

22. **The Fak Hongs. Le Plus Grand Du Monde. Numero D'Illusion.** Valencia: E. Mirabet, ca. 1930s. French grande (two-sheet) lithograph bearing portraits of the magicians and fantastical representations of magical creatures and effects. 75 x 52". Linen backed. Light scuffs and browning to margins; overall a fine impression; A-.

400/600

23. **Fria — Ned. El Genio De Bagdad.** Valencia, ca. 1940s. Lithograph depicting the magician producing a genie from a lamp. 39 x 27". Linen backed. Over-colored losses at edges and folds; scattered soiling. B.

100/200

24. **Gioconda. Gioconda Asombrosa Medium. Todo Lo Ve. Todo Lo Adivina.** [Spain], ca. 1950. Designed by Raga. Lithograph full-length portrait of the magician-mentalist emerging from billows of red clouds. 77 x 26 3/4". Unmounted, with closed tears at top and bottom, horizontal folds, scattered edge losses; B+. Uncommon in this size and format.

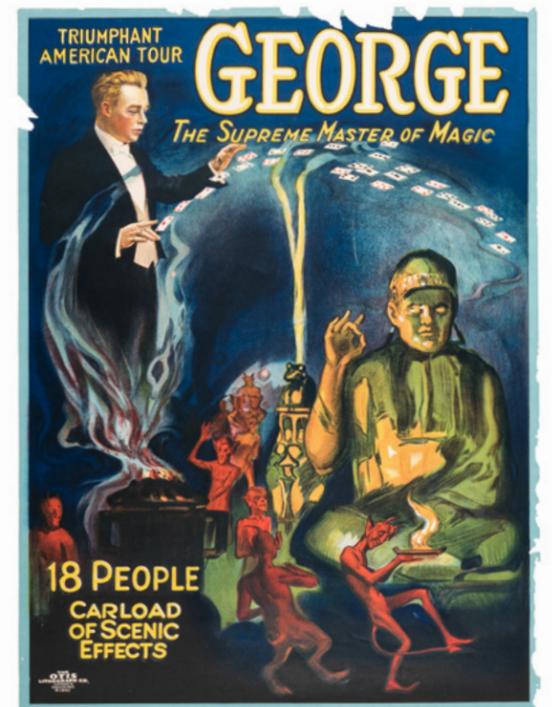
250/350

25. George, Grover. **George the Magician. Triumphant American Tour Billboard Poster.** Cleveland: Otis Litho., ca. 1922. Finely lithographed billboard-size poster bearing a central bust portrait of the magician flanked on either side by an elaborate Egyptian sarcophagus and a large menacing devil. The pyramids of Egypt and an Asian scene fill out the balance of the poster. Approx. 204 x 108". Unmounted, folded in sheets, with scattered tears and losses at edges and folds. Sold as is.

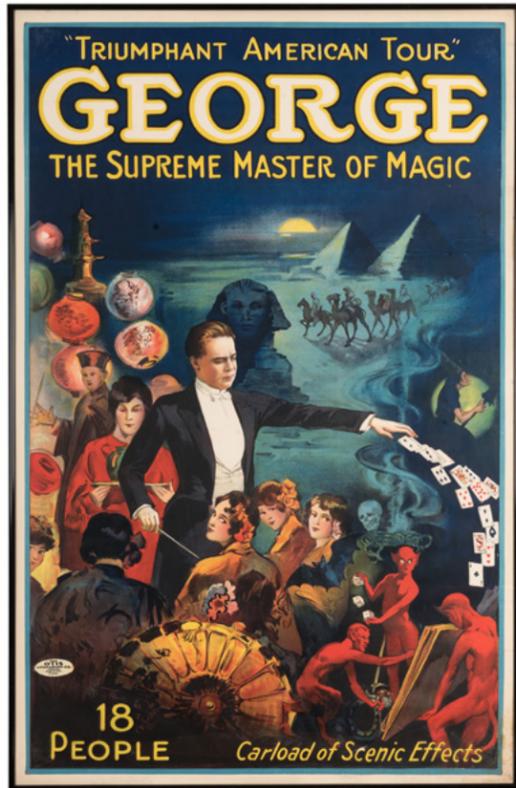
600/900

26. George, Grover. **George the Magician. Supreme Master of Magic.** Cleveland: Otis Litho, ca. 1920. Half-sheet color lithograph depicting the magician surrounded by imps and a Buddha as playing cards stream out of his hands. 26 1/2 x 19 1/2". Linen backed. Losses around edges of image. C+.

150/250



26



27



29



28

27. George, Grover. **George the Supreme Master of Magic**. Cleveland: Otis Litho., ca. 1926. Color lithograph magic poster heralding the magician's American tour. Black metal frame; 41 x 27". A.

300/500

28. George, Grover. **Triumphant American Tour. Supreme Master of Magic**. Cleveland: Otis Litho., ca. 1926. Color lithograph portrait of the magician surrounded by owls, imps, and bats. Black metal frame; 41 x 27". A.

300/500

29. Harold. **Harold Presente Le Coupeur de Tetes**. Paris: Harfort, ca. 1920s. French Grande (63 x 48"). Color lithograph magic show poster bearing a bloody and horrific Grand Guignol-style depiction of a decapitation illusion. A few faint creases in image; minor touch-ups along folds. A-

500/750



30



31

30. Henning, Doug. **The Magic Show / Merlin the Magical Musical Window Cards and Signed Memorabilia**. 1970s–80s. Five pieces total, including window cards (22 x 14") and color illustrated souvenir programs to both shows (*Magic Show* program inscribed and signed by Henning to the previous owner), and an 8 x 10" photo depicting Henning with a lion, signed to Stanley Palm.

250/350

31. Henning, Doug. **Merlin the Musical Opening Night Commemorative Plaque**. February, 1983. Glazed ceramic plaque distributed in limited quantities on the musical's opening night on Broadway, bearing the text: "Merlin/'he who knows the way has everything'/Love Doug & Debby Henning". 11 1/2 x 8". Cracked with losses to glaze upper right. Sold with a notecard signed by Henning, mounted to a page with a clipped photo-illustration and handwritten biographical notes.

250/350

32. **Houdini**. American, Paramount Studios, 1953. One-sheet (40 x 26") color poster advertising Paramount's Harry Houdini biopic starring Tony Curtis and Janet Leigh. Faint fold lines visible, small losses at center and staple holes to corners. Linen backed. A-

500/700



32



34



35



33

33. **It's Magic 1966.** [Los Angeles], 1966. Designed by Earl Newman. Striking two-color poster advertising an early incarnation of this Los Angeles institution featuring a varied cast of famous magicians. 22 1/2 x 35". A.

100/200

34. Jester, Glen. **The Great Jester.** Cincinnati: Russell & Morgan, ca. 1910. Handsome stock lithograph depicts scenes from the hypnosis show of Jester, who also performed as a magician. Matted and framed to an overall size of 51 x 37". Not examined out of frame. A.

400/600

35. [Stock Poster] **The Great Jester.** Cincinnati and New York: Russell-Morgan Print Co., ca. 1912. Striking one-sheet poster incorporating classic conjuring icons such as rabbits, playing cards, birdcage, top hat and devil. Handsomely framed to an overall size of 54 x 41". Minor restoration; over-coloring to folds. B+.

700/900



37

36. Kalanag (Helmut Schreiber). **Kalanag.** Germany, ca. 1955. One-sheet color poster depicting Kalanag's partner, Gloria de Vos, astride a Hillman Minx, which vanished nightly in his illusion show. 32 x 46". Margins chipped and torn; image bright and clean. B.

150/250

37. Kassner, Alois. **Kassner Illusionen.** Hamburg: Adolph Friedländer, 1927. Striking lithographed poster depicts Kassner reaching up at the woman levitating high above him in a beam of swirling colors. 74 x 28". Older linen backing. Horizontal folds; scattered creasing to margins; marginal loss lower right corner. B+.

900/1,300

38. Kassner, Alois. **Kassner der Grosse Zauberer.** Hamburg: Adolph Friedländer, ca. 1929. Color lithograph shows Kassner's vanishing elephant, Toto, rearing up on two feet over the magician's head. Kassner stands in the foreground with a wand in his hand. 55 x 27". Rolled, with minor edgewear, creases, and a few closed tears. A-.

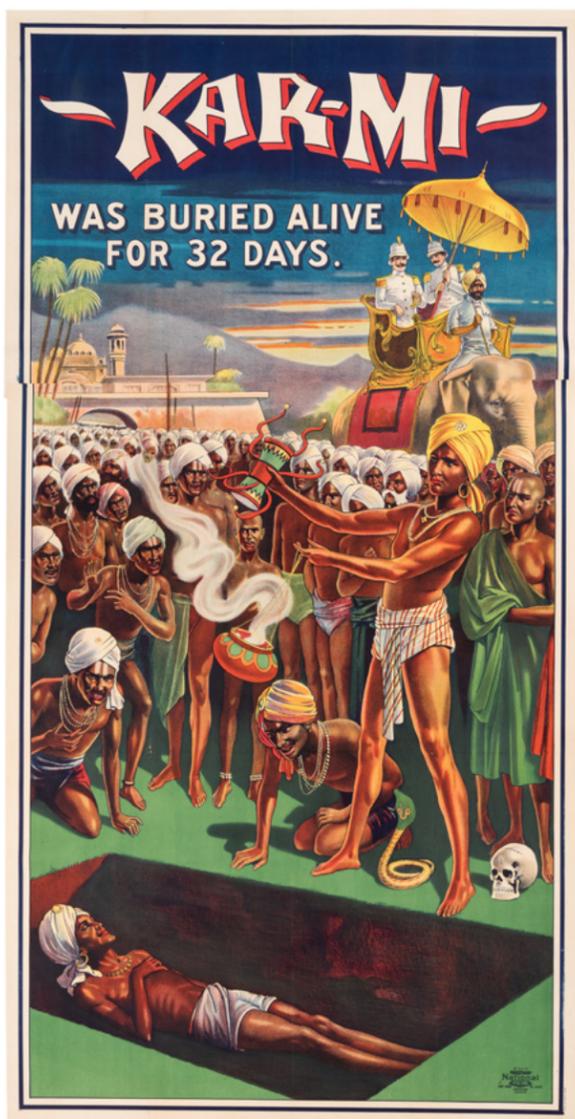
400/600



38



36



39. Kar-Mi (Joseph B. Hallworth). **Kar-Mi Was Buried Alive for 32 Days.** Chicago: National Ptg. & Eng. Co., 1914. Three-sheet color lithograph depicting the magician ceremoniously lowered into a pit surrounded by a large crowd, including Westerners on howdah. 79 x 41". Linen backed. Slight losses along folds; A-

1,000/1,500



40. Kellar, Harry (Heinrich Keller). **Kellar The Great Magician.** Cincinnati: Strobridge Litho. Co., 1894. Color lithograph portrait of the magician with imps whispering into his ears. Framed, 30 1/2 x 20 1/2" overall. Soiled margins at lower right; unrestored and vivid main image area. B+

2,000/3,000



41

41. Kio, Igor. **Kio.** [Moscow], ca. 1950. Color lithograph bearing a minimalist design incorporating a top hat, card sword, doves, and streamers. 35 x 24". Unmounted. Soiling to left margin, small spots of staining to image. B.

200/300



42

42. Kio, Igor. **Kio.** [Moscow], ca. 1950. Lithograph depicting a boy looking up in bewilderment at the magician's eyes. Signed in plate by the designer. 32 1/2 x 23 1/2". Unmounted. Heavily creased in margins, main image area generally clean and bright. B.

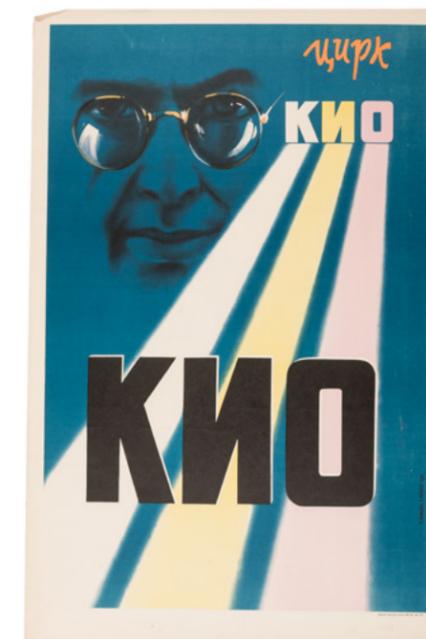
200/300



43

43. Kio, Igor. **Kio.** [Moscow], ca. 1950. Color lithograph depicting a beautiful woman dancing before a bonfire. 31 x 22 1/2". Unmounted. Horizontal folds, with marginal wear including light creases and a slight loss to upper left. B+

150/250



44

44. Kio, Igor. **Kio.** [Moscow], ca. 1950. Color lithograph depicting the Russian magician's shadowy likeness with beams of light emanating from the lettering. 36 x 23". Unmounted. Creases to margins. A-

150/250



45

this page:

45. Lefebvre, Rene (1879–1944). **Mireldo**. Paris: Richier-Laugier, 1939. French Grande lithograph depicting the illusionist in profile, with performance vignettes of Sawing a Lady in Half, Cremation, and Shooting Through a Woman. 62 ½ x 46". Linen backed. Minor repaired tears and marginal browning. A-.

200/300

46. LeRoy, Servais. **LeRoy Talma Bosco. Servais LeRoy Co.** Hamburg: Adolph Friedlander, 1912. Magicians clamber up a hill, grasping for a trunk suspended from a rope above them. Matted to include three postcards of Talma for an overall framed display measuring 42 x 27". Old folds; chip to right edge; not examined out of frame. B+.

900/1,200

opposite page:

47. Lightner, Joseph. **Lightner the Wizard**. Newport: Donaldson Litho., ca. 1920. Half-sheet color lithographed stock poster showing a tuxedo-clad magician producing doves; overprinted for Lightner the Wizard. Elaborately matted and framed to 43 x 33". Restoration to edges; light soiling throughout; old folds. B-.

500/700

48. [Mentalism] **Believe It Or Not. Girl With a Radio Mind**. [Newtown, Ohio]: Enquirer Printing Co., ca. 1939. Color poster for depicting a blindfolded woman holding a crystal ball. 28 x 21". Slight tears at margins. A-.

150/250

49. Newmann, C.A. George. **Newmann the Great. Hypnotist and Mind Reader**. [St. Paul: Standard Litho.], ca. 1915. One-sheet portraying various scenes from Newmann's mentalism act, a spooky green monochromatic scene with a wizard, skeleton and imps in the background. Water damage along bottom; center folds. B.

250/350

50. Ph. de Noran. **Ph. De Noran and Datura**. Brussels: Affiches Marci, ca. 1920. Color lithographed poster with scenes from the performance of this European magician, including a levitation, billiard ball manipulation, and other illusions. Losses to image in top corners; mounted to board and framed. 42 x 28". C.

200/300



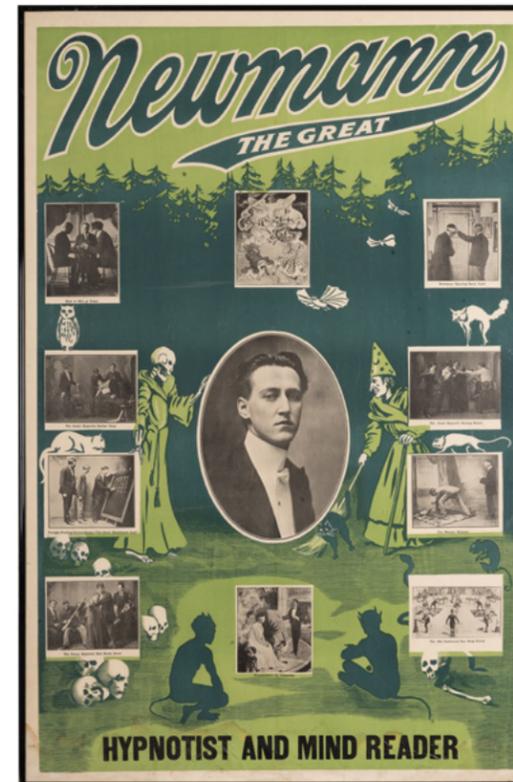
47



48



46



49



50



51

51. Raymond, Maurice (Morris Raymond Saunders). **The Weird Witches Cabinet.** Leeds: Alf Cooke, Ltd., ca. 1910. Half-sheet color lithograph depicting The Great Raymond standing beside a cabinet from which spirits, ghosts, and other spirits have been summoned by a witch. Imps on the trunk in front look on with binoculars. 30 x 19". Linen backed. Minor touch-ups along central fold and to short repaired tears in margins. A-

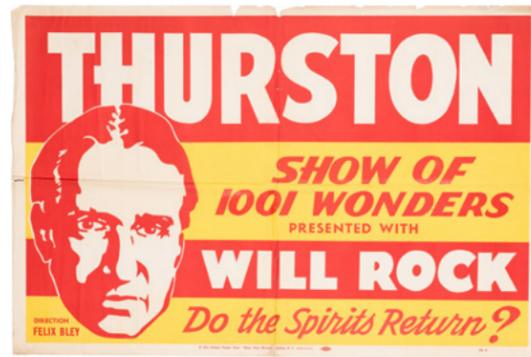
1,000/1,500



52

52. Rock, Will (William Rakauskas). **On Stage. Thurston's Miracles of Magic.** St. Louis, Globe Poster Corp, ca. 1947. One-sheet three-color poster advertising Will Rock's post-WWII illusion show tour featuring Thurston's illusions. Chips and tears along margins; old folds; colors bright and crisp. B-

200/300



53

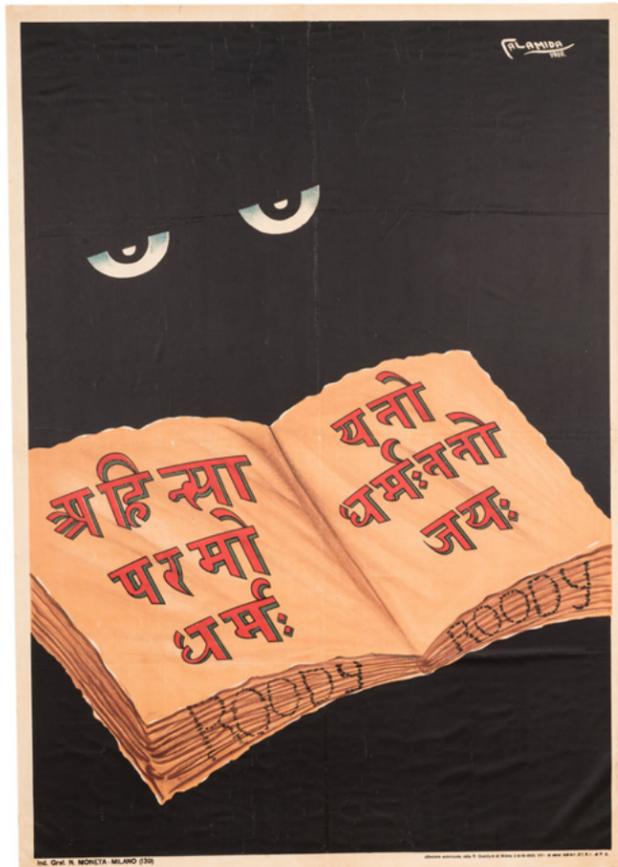
53. Rock, Will (William Rakauskas). **Thurston Show of 1001 Wonders. Presented with Will Rock.** Buffalo: H. Wm. Pollock Poster Print, ca. 1940s. One-sheet in bright yellow, red and white advertising Will Rock's stage show featuring illusions purchased from Howard Thurston. Folded; margins torn and chipped. B-

200/300

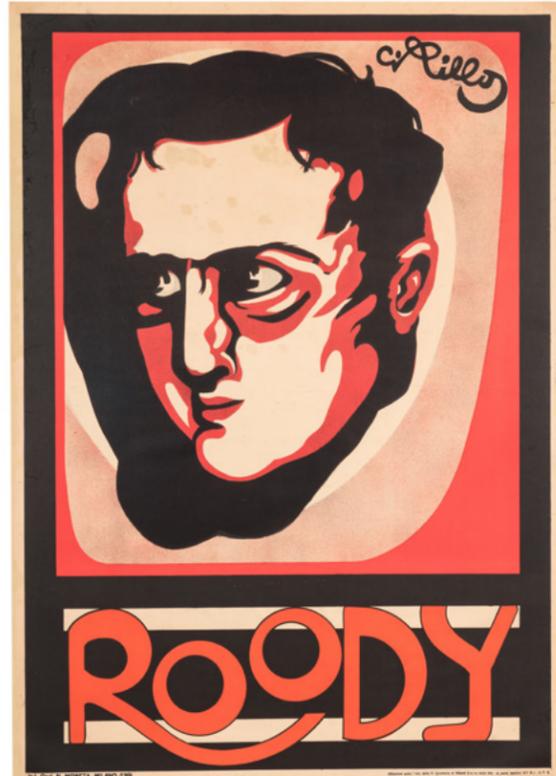


54. Roody. **Roody.** Milan: N. Moneta, ca. 1930. Fine color lithograph depicts the Italian magician and palm reader with a giant hand behind him and a representation of different positions of his own arm captured by the artist as if stop-motion photography were used. 55 1/2 x 39 1/4". Significant expert restoration to borders and to losses in image, mainly at cross-folds; B+. Uncommon.

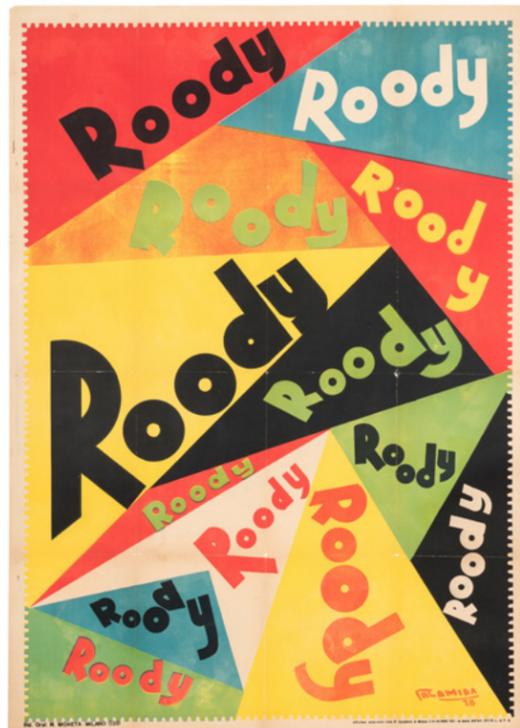
1,500/2,500



55



57



56

55. Roody. **Roody**. Milan: N. Moneta, 1928. Designed by Umberto Calamida. Color lithograph depicts a sinister set of eyes peering over a Sanskrit book of spells bearing Roody's name on the fore-edges. 55 x 38 3/4". Linen backed. Older linen backing. Folds visible, scattered light or mild creasing across image. B.

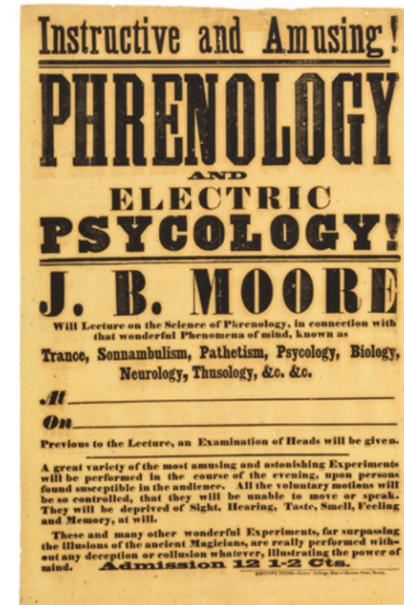
600/900

56. Roody. **Roody**. Milan: N. Moneta, ca. 1930. Designed by Umberto Calamida. Lithograph on a stained glass window-type theme, with the Italian magician's name in different bright colors. 55 x 38 3/4". Linen backed. Losses along folds and in margins. B+.

500/700

57. Roody. **Roody**. Milan: N. Moneta, ca. 1930. Designed by C. Rillo. Abstract lithograph bust portrait of the famous Italian magician and palm reader in three colors. 54 x 39". Linen backed. Restored losses to border and portions of top left edge; repaired tears; spots of discoloration to portrait area. B.

400/600



58

58. Phrenology and Electric Psychology Lecture Broadside. Boston, ca. 1880s. Letterpress broadside advertising the lecture of one J.B. Moore on the subjects of trance, somnambulism, pathetism, psychology, biology, neurology, thusology, including "an examination of heads" and "wonderful experiments, far surpassing the illusions of ancient Magicians". 22 x 14 1/2". Linen backed. Scattered tiny losses to paper, minor age-toning. A-.

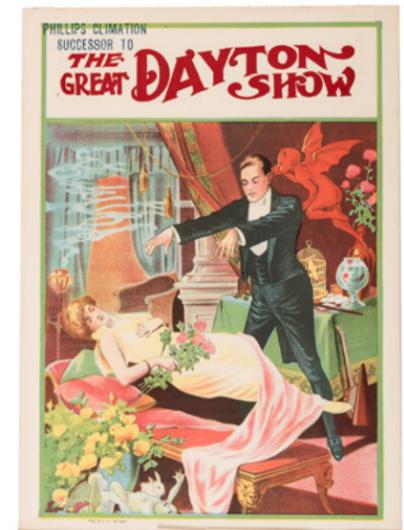
150/250



59

59. [Spiritualism] (Flammarion, Camille). **La Mysteres De La Vie & De La Mort**. Brussels: Wellens & De Raeve, 1923. Lithograph poster, likely for a spiritualism lecture, bearing a quote by Flammarion and imagery of a young woman mourning over her own dead body. 33 x 24". Mounted to Kraft paper, with folds, several small holes and tears to image, and creases. B.

250/350



60

60. [Stock Poster] **The Great Dayton Show Levitation Stock Poster**. Donaldson Litho, ca. 1935. Half-sheet color lithograph poster depicting a magician performing a levitation illusion, while a devil whispers in his ear. Bearing the overprint "Phillips Climation/Successor To The Great Dayton." 28 x 20". Unmounted. Marginal tears and creases; A-.

150/250

61. [Stock Poster] **Elmore. Magician and Illusionist**. Donaldson Litho, ca. 1917. Half-sheet color lithographed poster depicting a magician levitating a somnolent woman as imps look on. Loss from creases through image; poorly restored at top margin. Framed to 33 x 24". B-.

150/250



61



62



63



opposite page:

62. Thurston, Howard. **Thurston's Kiss Waltz at Luna (Coney Island). Love Inspiring.** New York: National Ptg. & Engr., ca. 1912. Color lithograph depiction of Thurston's attraction at Coney Island, described in *The Sphinx* as "two persons placed in a barrel more than waist high; the barrel runs in grooves and revolves at the same time, traveling in and out through dark tunnels and back to daylight again." 41 1/2 x 28". Linen backed. Extensive expert re-touching and over-painting. Rare. B.

1,200/1,800

63. Thurston, Howard. **Thurston Master Magician. All Out of a Hat.** Cleveland: The Otis Litho. Co., ca. 1924. A surprisingly accurate representation of the opening number in the Thurston show's later years, in which the magician produced a seemingly endless quantity of articles - including live people - from a giant top hat. Black metal frame; 41 x 27". Creases overpainted; unexamined out of frame. B.

1,000/1,500

this page:

64. Thurston, Howard. **Do the Spirits Come Back? Thurston.** Cleveland: The Otis Litho. Co., ca. 1928. Thurston holds a skull in his outstretched hands. Smoke curls from its open eye sockets, and from it comes a spectral woman, demons, ringing bells, and ghostly forms. Black metal frame; 79 x 41". Small chips to top margin; old folds; not examined out of frame. A-

4,000/6,000



65



66



67

65. Welles, Orson. **Orson Welles as The Great Delasandro.** Circa 1972. One-sheet poster portraying Welles as a magician with three women in harem-style costumes. Possibly used or created for Brian DePalma's film *Get to Know Your Rabbit* (Warner Bros., 1972), in which Welles plays Mr. Delasandro, a retired magician. Image likely borrowed from Welles' World War II-era "Mercury Wonder Show". Overpainting to image; not examined out of frame. 41 x 31" overall.

400/600

66. **Process Design Co. Spook Show Poster Design Sheet.** Chattanooga, Tenn., ca. 1940s. One folded sheet (21 x 28 1/2") bearing color designs of six of the firm's spook show window cards and posters. Order blank printed to rear page. Folded to standard envelope size.

50/100

67. [Vaudeville] **"Mammoth Stage-Show" Theatrical Sidewalk Display.** Large one-sided plywood sign advertising a vaudeville stage-show. Brick red with dark green borders and gold decorative trim; gold painted letters individually cut from ply and affixed to board with nails. Sign can be displayed upright using the built-in stand or hung using screw eyes at top. 68 x 30". Shows wear from use; good condition.

300/500

APPARATUS



68



71



69



70

68. **Animated Hand.** New York: Hornmann Magic Co., ca. 1918. Carved wooden hand raps out answers to questions while it resting on a sheet of glass. Clever locking internal mechanism. 9" long.

400/600

69. **Appearing Alarm Clock.** Circa 1915. Loudly ringing alarm clock appears in a flash at the center of an empty frame resting on a plated metal base. 23 1/2" high. Finish shows wear.

500/750

70. **Aquarium.** New Haven: Petrie and Lewis (P&L), ca. 1949. A small rectangular aquarium full of water instantly fills with live, swimming goldfish. 7 1/2 x 4 x 6". Hallmarked.

250/350

71. **The Atom.** Norwood: John Snyder, Jr., ca. 1936. A steel ball passes through a sheet of glass locked securely in a handsome wooden frame. In a felt-lined wooden carrying case for the ball and frame, as issued. Frame 4 1/4 x 6 1/4". Near fine. One of approximately 24 units manufactured.

500/700



72



73

72. **Silk and Ball Vase.** Maker unknown. A handkerchief and wooden ball transpose locations magically, even though the ball is isolated in a handsome turned wooden vase. Vase 6 1/2" high, ball 1 3/4" diameter. With matching handkerchief ball. Finely made.

200/300

73. **Blooming Bouquet.** Akron: Horace Marshall, ca. 1960. Flowers are plucked from a bouquet, then red flowers slowly regrow in the foliage, as if by magic. Faux bouquet handmade from feathers and brass. Eleven blooms; lacks flower darts. Worn but good working condition.

100/200



74

74. [Book Tests] **Book of the Mind.** New York: Tannen's Magic, ca. 1958. A spectator freely selects a passage from a chosen book. The performer is then able to write the first word from the passage on a slate. Includes four hardbound books with jackets, gimmicked slate, and original instructions. Very good.

200/400

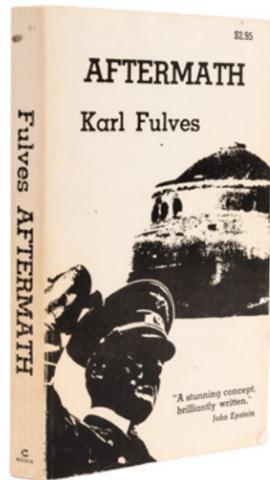


75. [Book Tests] **Himber's Thousand Dollar Challenge and Other Book Tests.** New York, mid-1950s. Including six copies of *Ellery Queen's Mystery Magazine*, five with identical text and three hardbound with alternative titles gilt-stamped on covers; three copies of *Coronet*, one of them altered; *Fantastic* science-fiction pulp; two clue sheets; and detailed instructions for "Thousand Dollar Challenge", "Paragraph Prediction", "Coronet Trick" and "Direct: The World's Greatest Mind Reading Feat". Very good.

300/500



75



76



80



77

76. [Force Book] Fulves, Karl. **Aftermath**. Hawthorne: Citation Books, 1976. Pictorial wrappers. Roughly 12mo. Written by Fulves in such a way to allow a magician to determine what words two spectators are looking at on any two given pages chosen at random. No instructions. Uncommon.

150/250

77. **Giant Botania**. Chu's Magic [?], ca. 1970. Small milk can shown empty. The cover is lifted, revealing a giant growth of over 25 feather flowers. 19" high (closed).

200/300

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

250/350

79. **Bran Vase (Small)**. Circa 1920. Finely made brass vase transforms a quantity of bran or rice into handkerchiefs or even liquid. Small version. Interior painted white. 8" high. Fine condition.

250/350

80. **Cabinet of Foo**. Colon: Abbott's Magic, ca. 1965. A small cabinet on a low stand is shown empty; after its doors have been closed, a substantial production is made from within. 15 1/2" high. Paint lightly worn.

200/300



78



79



82



81

81. **Hathaway Card in Balloon**. Chicago: Sedghill Industries, ca. 1947. A chosen card appears inside a balloon on a small chrome stand when the balloon bursts. Gleaming metal prop in fitted hardwood case. Hallmarked. With a pack of Fox Lake Aviators. Very good.

150/250

82. **Card Dagger**. Circa 1950s. As the performer thrusts a dagger into the air, a spectator's chosen card, borrowed ring, scarf or other such item suddenly appears at the blade's tip. Includes bejeweled sheath. Metal construction with elastic mechanism. Elastic weak but functioning.

100/200

83. **Card Star**. Hong Kong: Chu's Magic Studio, ca. 1970. Five selected cards appear on the points of a handsome metal star when the deck is tossed toward it. Crafted in the style closely resembling an original Martinka Card Star. 27" high (but adjustable). Minor wear to finish and edges; good.

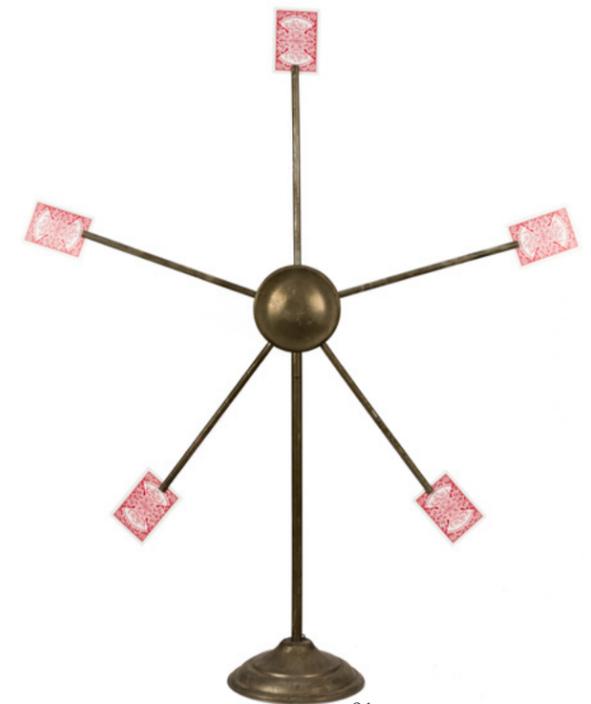
400/600

84. **Card Star**. Hamburg: Carl Willmann [?] ca. 1920. Five chosen cards appear at the points of the metal star. Nickel-plated device disassembles for packing. 32" high. Tarnished and worn. Working.

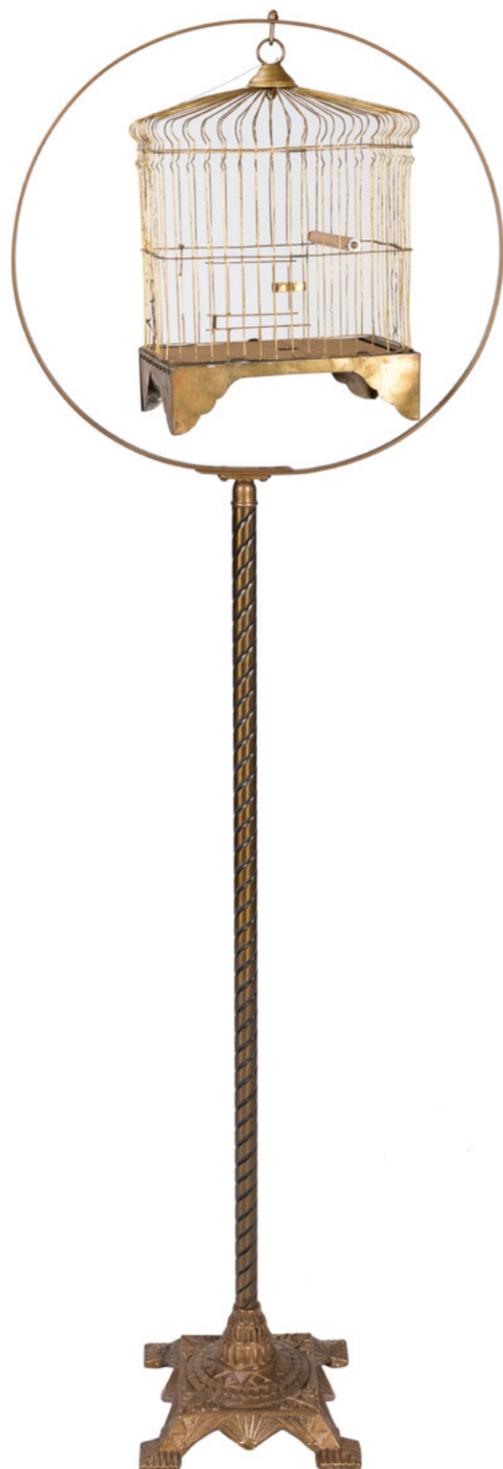
500/800



83



84



85

85. **Appearing Canary Cage.** American, ca. 1910. A live canary appears inside the cage at the magician's command. An early version of the cage used for the popular Orange-Lemon-Egg-Canary trick popularized by Richiardi. Metal cage hallmarked "C.L. New York," with roller-blind gimmick. On a handsome art deco stand. 60" high. **700/900**



86

86. **Production Cage.** Vienna: S. Klingl, ca. 1920. Nickel plated cage collapses into a small space and can be produced from a handkerchief. Accommodates two or three small birds. 7 1/4" high. Spring loaded handle. Hallmarked. Finish worn; good. **200/300**



87

87. **Cassadaga Spirit Cabinet.** American, ca. 1940. Collapsible small wooden cabinet in which "ghosts" and "spirits" appear and move. Generally used for the Dancing Handkerchief routine. 24" wide. Rear panel made of fabric. Unusual trapezoidal design. Folds flat. With case. **200/300**



88. **Nixon Checker Cabinet (Vari-Colored Checker Cabinet).** Chicago [?]: W.J. "Doc" Nixon, ca. 1925. Sturdy wooden cabinet with two curtains at front, finished in bright gold. Accompanied by plush-covered cylinder bearing a turned wooden top. A stack of checkers and a glass tumbler transpose locations at the command of the magician. With instructions. 17 1/2 x 15 x 7". Paint flaking, sliding compartments a bit slow, else very good. Rare. **2,000/3,000**

*Nixon's version of the Checker Cabinet effect popularized by Thayer and Okito, with purple curtains in the place of wooden doors, and including the appearance of water and goldfish in the tumbler placed in the cabinet, an interesting touch and refinement. Nixon claimed inspiration from the standard Tea Caddy prop as explained in Hoffmann's Modern Magic, though it is more likely he was inspired by Okito, whose entire act (name, props, and all) he purchased and performed. Later, Paul Fox would improve the Nixon design significantly. Nixon's complete routine is described in his famous Nixon Manuscript.*



89. **Okito-Nielsen Checker Cabinet.** Los Angeles: Okito-Nielsen, ca. 1990. Club size (overall approx. 20 x 14 x 6 ") cabinet for the magical transposition of a stack of checkers and a glass full of rice. Includes cabinet, checkers, tube, and glassware. Hand-painted light green lacquered finish and decals true to an Okito original. With instructions (tattered), glassware lacking. Light wear to finish. **2,000/3,000**



90



91



92



93

90. **Brema Cups.** Philadelphia: Carl Brema & Son, ca. 1930. Set of three spun metal cups, nickel plated, for the traditional Cups and Balls trick. 3 1/2" high, mouths 2 7/8" diameter.

**250/350**

91. **Monti Cups.** St. Louis: Rings N' Things, ca. 1970. Three spun copper cups for the traditional sleight-of-hand trick. 3 1/4" high, Mouths 2 3/4" wide.

**100/200**

92. **P&L Cups - Combo Set.** New Haven: Petrie and Lewis, ca. 1940. Set of three chrome-plated cups. One cup chopped. With a set of four balls (one gimmicked). Very good.

**200/300**

*P&L is not known to have manufactured chop cups of any type; the gimmick in this set was likely added later, by a professional metalworker, though the interior of the gimmicked cup is flat and would not withstand scrutiny from a wise layman.*

93. **Traditional Cups.** New Haven: Petrie and Lewis [?], ca. 1940. Set of three large cups, made in the traditional P&L style. 4 1/2" high, mouths 3 1/8" wide. Two saddles bear marks from manufacturing.

**200/300**

94. **Change Bag.** European [?], ca. 1900. A variety of objects appear, vanish or change from within the bag. Nickel-plated handle and rod, velvet bag. 21" long. 7" diam. Lining considerably worn.

**200/300**



94



95



96



99



100



97



98

95. **Chop Cup.** Hollywood: Exacto Magic, ca. 1950. Bamboo cup, being the original one-cup and ball prop manufactured by Al Wheatley, inventor of this popular trick. 4" tall, 2 3/4" diameter. With original bag. Very good.

100/200

96. **Coin Pail.** Circa 1950. Champagne bucket-type pail with finely crafted droppers concealed in the handles. Finely crafted. 8" diameter at rim, 8 3/4" high.

300/400

*An unusual model of this classic prop; the handles unscrew for reloading, and operate with hidden switches underneath the handles.*

97. **Card Trimmer.** Circa 1920. Heavy brass scissors-type card trimmer with cast base for creating strippers and other gaffed cards. Base 6 1/8 x 6 1/8".

600/800

98. **Corner Rounder.** Circa 1920. Heavy brass punch-style corner rounder. 4" tall, triangular base approximately 4" wide. Likely manufactured by George Graham of Chicago for Geo. Mason & Co. A companion to the previous lot.

600/800

99. **Crystal Casket.** Circa 1900. Handkerchiefs appear inside an empty glass cube with nickel-plated framework. 4 1/8" cube with finely-made corner accents. Minor wear to finish, spring a bit weak. A handsome example of this classic prop.

500/750

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

200/300

101. **Cube—A—Libre.** San Francisco: Marvin "Buma" Burger House of Magic, ca. 1960s. A stack of six numbered blocks rearrange themselves into the same order as the stack outside the tube. Boxed with instructions; paint mildly worn.

150/250

102. **Dancing Hank Jug.** Midcentury gimmicked heavy glass five gallon carboy for a Ralph Adams style dancing handkerchief routine. Housed in custom wooden crate. Includes smaller one gallon version with cork, silk and a device for rigging string. Very good.

200/300

103. **Dell O'Dell's Own Rabbit Vanish Box.** New York: Joseph Burgun, ca. 1940s. Black wooden box with aluminum belts and decorative paper sides, on a sliding tray, used by O'Dell to vanish or produce rabbits. 9 1/2 x 12 x 9". Obtained by the consigner directly from O'Dell. Sturdy, with usual paint chips and wear from use.

300/400



101



102



103



104



107



105



106

104. **Die Box.** English, ca. 1935. Classic prop for the sucker effect in which the die vanishes from the cabinet and reappears elsewhere. 3" wooden die, five-sided metal shell (scratched). Bakelite knobs on box. Hallmarked with a star logo beneath the handle.

200/300

105. Downs, Thomas Nelson. **T. Nelson Downs—Owned Sixth Finger.** American, first quarter twentieth century. Realistic plastic sixth finger gimmick owned by the famous coin manipulator. Obtained from the David Coleman collection by Woodrow Carpenter, according to the accompanying letter of provenance signed by Ken Klosterman.

400/600

106. **Drawer Box.** Circa 1900. Handsome hardwood drawer box with flower decal applied to uppermost surface. The empty drawer instantly fills with any number of solid objects. 7 1/2" long. Drawer a bit tight.

200/300

107. **Exchange Tube.** American, 1945. Chrome plated cocktail shaker allows the magician to switch liquids for dry silks, one object for another. Removable plate conceals the gaff. 10" high. Sliding action tight, else very good.

150/250

108. **Flowering Rose Bush.** New Haven: Petrie & Lewis, ca. 1950. A barren green rose bush slowly grows real roses in a manner resembling time-lapse photography. The flowers can then be cut from the plant and distributed. Apparatus manufactured from copper and other metals, with hammered metal leaves. Hallmarked. Some wear to foliage and finish of pot, but overall good condition. With original Daniel & Co. packing case.

2,000/3,000





109



111

109. **Fly-To Cage.** European, late nineteenth century. Black toleware with hand-painted green and gilt scrolls. A bird vanishes from the smaller box, reappearing within the cage on the stand some distance away. Some repainting, prop goldfinch a later replacement. Stand 10 3/4" tall; Box 5" square.

400/600

110. **Ink to Goldfish.** Vienna: Klingl, early twentieth century. Hand-blown glass vase with frosted bands, nickel-plated cap and stand with floral scroll design, facilitating the sudden change of black ink to goldfish. 11" tall. Spring-loaded mechanism in base with black sleeve. Fine.

1,000/1,500

111. **Fifth Dimension Card Frame.** North Hollywood: Merv Taylor, ca. 1955. Stainless steel frame in which a card that the magician previously destroyed reappears, piece by piece.

200/300

112. **Stage Size Flag Vase.** Circa 1910. Very large nickel plated vase is filled with water, covered for a moment, and is then filled with dry silk flags. Load chamber divided to accommodate liquids or solids. 20" high. Minor dents to base, tarnished, very good overall.

800/1,200



110



112



113



114



115



116

113. **Foo Can.** North Hollywood: Merv Taylor, 1950s. Copper pitcher, stamped with the Taylor logo, for producing and vanishing liquids. 8" tall. Minor wear to finish, one small dent.

100/150

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

300/400

115. [Gimmick - Pull] **Mysto Pull Vanisher.** New Haven: Mysto Magic, ca. 1910. Buatier-type pull on a spring-driven pull device, in a brass case bearing the Mysto scimitar hallmark. Good working condition. Rare.

100/200



117

116. [Gimmick - Reel] **Two Thornton Windlasses.** Connecticut, ca. 1930. Secret devices which contain over 40 feet of fine black thread and will retract or distribute it. Used for the Dancing Handkerchief or Rising Card tricks. Two models, including the uncommon small version, with original mailing label addressed to Caryl Fleming. Larger model with instructions.

150/250

117. [Gimmicks - Thumb Tips] **Over 150 Magicians Thumb Tips, False Fingers, and Spirit Hands.** 1900s - 60s. A massive collection of fake digits, thumb tips, and finger tips, including unusual and unique examples of these secret devices. Among the collection are tips owned and used for various effects by Virgil, Lee Edwards, and Willard the Wizard (so marked either on the object or with handwritten notes inside), as well as tips and false fingers for secret writing, ribbon restoration, vanishing effects, and one unusual tip with an incorporated folding coin meant as an aid for manipulation. Sizes and styles vary; virtually all versions and iterations of this classic device are represented. The majority crafted from metal, with several examples from celluloid, plastic, and wood included. An impressive collection of secret devices.

200/300



118. [Gimmicks] **Over 300 Secret Magicians' Gimmicks.** 1900s - 60s. Large and impressive collection of sub rosa devices crafted by various makers to secretly aid magicians with a variety of tricks. Objects fall into several broad categories, among them cigarette and cigar devices, silk gimmicks, match holders, ball clips and holders, card gimmicks, liquid gimmicks, loading devices, and many more. Makers represented include Mysto, P&L, Abbott's, Thayer, and dozens more. Among the more unusual objects are various spring-loaded hat loading devices, Abbott's Sav-A-Drink, various "spiders" used to conceal handkerchiefs, secret ringing devices to create "spirit" sounds including what is presumably the Reilly table rapping device, various hand boxes for producing silks, cigarette loaders, vanishing faux cigars, giant and tiny pull vanishers, table pistons, spring flower clips, and more. At least two unusual holders for fans of cards and complete decks, along with card-in-wallet loading devices are included, as well, along with all standard magic gimmicks from the Buatier pull (of many sizes and styles), to salt pour devices, handkerchief balls, body loading clips, cigarette pulls, and dye tubes in many versions and sizes. Condition varies, many with paint worn from use, but generally very good condition.

800/1,200

*Many of the Rube Goldbergian devices offered here appear unusual, if not as mere pieces of twisted metal to all but the most carefully trained eyes. Many of the devices are, in fact, little more than twisted bits of metal. But all of them make possible magical effects not possible by sleight-of-hand or by other means. While many common devices are included in the collection, others are perhaps truly rare, as, due to their unusual appearance, gimmicks of this nature are often mistaken for trash by the uninitiated and summarily discarded.*



119. [Gimmicks - Reels] **Eighteen Magicians' Thread Reels.** 1900s-50s. Including nearly every model manufactured by P&L (Fantastic Cards double-reel, large reel with brake, small finger clip reels, rising card reel with elastic band, etc.), and several from other makers, including one heavy-duty ring pull. Most in good working condition; several in need of restringing. High original cost.

250/350



120

120. [Gimmicks - Thimbles] **Magicians' Thimble Gimmicks and Tricks.** 1900s-60s. Including thimbles made by Thayer (jumbo and standard sizes), for the Chavez course, and various rhinestone-studded and metal examples, along with various thimble holders (including two P&L Ultra Thimble Devices with original boxes and instructions), and various gimmicked thimbles and other metal holders for thimble productions. Over 50 pieces. Generally good condition.

150/250



121

121. [Coin Magic] **Collection of Vintage Trick Coins and Gimmicks.** Including approximately 20 different metal clips and palming gimmicks to load or conceal quantities of coins; a wooden cigar box containing approx. 30 trick coins, most pre-1950s American and foreign currencies, including shells, miniature, folding, hollow stack, double-headed, nickel to penny, dime to penny, Liberty half-dollar to English penny, squirting nickel, bite-out, and others; and a large quantity of ungimmicked vintage coins, including English, American, Asian, Mexican, and other origins. Should be seen.

400/600

122. **Glass Penetration.** American, ca. 1940. Handsome mahogany frame holds a sheet of glass. Cards are inserted under the clips in the frame, and a rod is thrust through the cards. When removed, holes remain in the cards, but not the glass. Frame 10 1/4 x 12".

200/300

123. **Glass Through Hat.** American, ca. 1910. Special table allows the performer to apparently pass a glass of water through the crown of a borrowed hat. Kellar-style base, piston operated with thread. 33" high. Worn but good.

400/600



122



123



124



128



125



126



127

124. **Great Ultra Handkerchief Change.** New Haven: Petrie & Lewis (P&L), ca. 1940. Device allows a visible, slow transformation of a handkerchief from one color to another. At the conclusion of the effect, the hands are shown empty. Uncommon.

100/150

125. **Comedy Bang Silk Gun.** Circa 1950. Wooden and metal pistol which, when fired, splits the barrel apart to produce a silk (10 x 14") bearing the word "BANG" in bold lettering. Scattered pulls and crimps to silk from use and storage. Sold with a Gene Autry revolver gimmicked such that the barrel breaks apart when the trigger is pulled.

100/150

126. **Iver Johnson Model 1900 Silk Revolver.** Fitchburg, Mass., early or mid-twentieth century. Nickel-plated revolver with attached funnel used to instantly vanish a handkerchief. Overall 16" long. Funnel dented and pitted, nickel-plating to revolver worn in some areas.

100/200

127. **Magician's Collapsing Red Silk Top Hat.** American, late nineteenth/early twentieth century. Crimson formal silk top hat with internal mechanism allowing it to be smoothly compressed to approximately the thickness of its brim. Size 7 1/4 with "Elegant" manufacturer's emblem inside. Scattered stains, but good overall.

200/300

128. **Magician's Production Top Hat.** Late nineteenth/early twentieth century. Black felt top hat from which the magician may produce a quantity of silks, a rabbit, or other objects. Some fraying and dents from use and storage.

100/150



129



130



131

129. **Improbability.** Chicago: National Magic Co., 2001. A glass tube is placed in a hole running through a wooden frame. A jumbo King of Spades with a corresponding hole is pushed down through the rod. When the frame is opened, the rod is threaded through the unharmed card. Wooden frame and easel 13" high. Hidden sleeve in easel warped.

200/400

130. **Jo-Anne Improved Card Duck.** Tampa: Warren Hamilton, ca. 1950. Painted wooden duck with spring mechanism controlling movement of neck and bill, to pick chosen cards from a deck placed in the box. Lettered "Hamilton" on underside, with original instructions. 9 1/2 x 13 x 2 3/4". Fine example with a few areas of paint loss.

150/250

131. **Levante Block Penetration.** Circa 1950. Painted wooden block with Asian design penetrates a length of rope or ribbon running through it. Finely made with locking mechanism (but not spring loaded). Approx. 5" cube.

250/350

132. **Antique Physique Magic Chest Conjuring Set.** Paris, ca. 1890s. Original paper-covered treasure-chest box with mirrored underside lid, with instructional booklet, containing turned boxwood and aluminum props, including Cups and Balls, Egg Vase, Pillars of Solomon, Seed Boxes, Die Through Hat, wands, Bonus Genius, and more. Overall 8 x 11 x 8 1/2". Age-consistent wear to parts and box.

600/800



132



133



135



136



139



141



134



138



137



140

133. **Mental Die.** Holland: Anverdi, ca. 1970. The mind reader discerns the uppermost number on a large die placed in a sealed case with unerring accuracy, without opening the box. 2 3/8" die. Original instructions. Not tested.

300/500

134. Morris, Chester. **Playing Card Case Presented to Caryl S. Fleming by Chester Morris.** 1937. Handsome hardwood card case with ten internal compartments for packs of cards, and two other small compartments. Engraved brass plaque on lid reads, "To Caryl S. Fleming from Chester Morris 1937." 12 3/4" long. CD440

100/200

*Fleming, a motion picture director in the early days of Hollywood, was close friends with Chester Morris, a motion picture star best known for his noir roles, and as the film detective Boston Blackie. Both men were avid amateur magicians.*

135. **Phoenix Target and Cage.** Hamburg: Carl Willmann, ca. 1915. A live canary loaded in the end of a special pistol is shot across the stage at a large black target. At the pull of the trigger, the target visibly and noisily transforms into a substantial domed metal cage with the canary, very much alive, flying about inside. Heavy nickel-plated brass cage, finely built. Spring-roller mechanism intact; working condition. 10 x 10 x 14". An elaborate and scarce Willmann prop.

1,200/1,800

136. **Haenchen Production Box.** Oklahoma: Haenchen & Co., ca. 1940. A production box that operates similar to a square circle, but on a short pedestal base. Outer doors hinged to base, load chamber moveable. With original instructions. 12 x 5 1/2 x 5 1/2".

150/250

137. **Rabbit Tray.** Colon: Abbott's Magic, ca. 1950. Fancifully-decorated tray facilitates the switch of a live rabbit for a box of candy, a la Harry Blackstone. Uncommon. Near fine.

100/200

138. **Rabbit Vanish.** Tampa: Warren Hamilton, ca. 1955. A rabbit placed into an open box vanishes from inside. The box and stand on which it rests are folded flat, proving that the animal is gone. 13 x 8 1/2 x 12 1/4". Paint worn. Uncommon.

200/400

139. **Welsh Rarebit Pan.** New Haven: Petrie & Lewis, ca. 1935. The magician uses the pan cook welsh rarebit in a borrowed hat, but instead produces a live rabbit from the pan. 10" high. Hallmarked twice. Tarnished, else very good. Uncommon.

300/500

140. **Locking Bird Cage Reel.** London: George Hammerton [?], ca. 1960. Heavy "dural" aluminum locking bird cage pull with alligator-type clip for vanishing cages, silks, or other objects. Working.

400/600

141. **Rice Vase.** Bombay: D.A. Tayade, ca. 1965. Early example of this vase which transforms grains of rice into an orange or other solid object. Turned wood, hand painted. 11" high. Gimmick tight; good overall.

250/350



142



143



144



145



148



146



147



149

### MR. ELECTRIC'S THIMBLE ACT

142. Roy, Marvyn (Marvin Levy). **Marvyn Roy's Thimble Act.** Circa 1965. Complete set of props for one of the specialty acts developed by "Mr. Electric" as an alternative his famous Lightbulb Act. Includes a large quantity of custom-made rhinestone-studded thimbles, as well as giant thimbles covered in brilliants, custom-made silk top hat with various secret internal and external devices for loading, stealing, and vanishing thimbles, as well as an assortment of thimble holders crafted from metal, accompanied by a large hand-painted silk banner bearing a crown design, most likely used as a backdrop or table cover. Many rhinestones loose, but condition generally good. Accompanied by a large cream Liberace silk, with the performer's name in cursive script above the outline of a black piano.

800/1,200

*Roy toured extensively with Liberace in the 1960s. The thimble set and accompanying Liberace silk were almost certainly used and displayed in Mr. Electric's opening act for the famous pianist.*

143. **Saturnus Ball.** Hamburg: Janos Bartl, 1920s. At the magician's command, a metallic red orb held within a brass frame changes color to blue, or vice versa. 9 3/4" long. With well-worn original box bearing pictorial label, and a later sheet of instructions by Horace Marshall and pouches embroidered in corresponding colors for supplemental use.

300/500

144. **Sawing Through a Cigarette.** Ardmore, Penn.: Ed Massey, 1940s. A borrowed cigarette placed in a small holder is sawn in half, then restored, a la the famous stage illusion. Stand locks. 4 1/8" long.

100/200

145. **Belly Servant/Cold Decker.** American, ca. 1910. Brass belt with attached bag. Brass frame expands to open bag and can be locked open. Used to sub dice, facilitate deck switches, or secretly ditch items. 10" wide. Very good, with original bag and leather belt (perished).

300/500

146. **Six-Shot Lota/Hindu Jug.** New Haven: Petrie & Lewis (P&L), ca. 1940. Spun copper jug for the production of six or seven shots of liquor in an "any drink called for" presentation. 3 1/2" tall. Several minor dents.

100/150

147. **Sybil Card Rise.** London: Will Goldston Ltd., ca. 1940. Cards rise from the deck isolated in a metal and glass houlette held at the tips of the fingers. Includes gimmick and houlette.

150/250

148. **Spirit Bell.** Circa 1920. Clear glass bell hanging from a handsome metal stand rings out answers to questions, sounding once for "yes" and twice for "no." Plated base (flaking) 19 1/4" high. Piston or thread driven.

800/1,200

149. **Spirit Bell.** Chicago: National Magic Co., ca. 1945. Chrome-plated bell, isolated under the glass, rings out answers to questions. Custom case conceals gimmick in secret compartment at rear. Glass likely a replacement. Gimmick hallmarked.

300/500



150



154



155



156



151

150. **Talking Skull.** American or European, early twentieth century. Glazed papier-mache skull with hand-painted features, clicks out answers posed by the magician or mystic who speaks to it. 7 x 8 x 5". Usual wear to paint.

400/600

151. **Vintage Magic Production Prop Skull.** American [?], mid-twentieth century. Rigid papier-mache skull, glazed, with painted teeth and cavities. 5 x 4 x 6". Fine.

100/200

152. **Daylight Séance Spirit Cloth and Hand Grips Collection.** Circa 1930s–60s. Including one complete daylight spirit cloth, and a group of eight vintage wooden, latex, and composition grips manufactured for the same effect.

250/350

153. Thurston, Howard. **Spirit Hand Possibly Owned by Howard Thurston.** Circa 1930. False metal hand, used for the daylight spirit séance trick. Attributed to famous American magician Howard Thurston; a label on the reverse in John Daniel's hand states, "Howard Thurston from Kirkham."

100/200

*Charles "Chuck" Kirkham was a well-known California-based illusionist and collector of illusions. He owned large portions of the Thurston show.*

154. **Strait Jacket.** Colon: Abbott's Magic Novelty Co., ca. 1960s. Contemporary heavy canvas strait jacket with vinyl trim and leather straps, gimmicked for escapes. Leather cracked and brittle; gimmicked strap cropped and lacking fastening loops; canvas soiled. Measures 17" from shoulder to shoulder; 20" from collar to bottom hem.

200/400



153



157

155. **Lilly Iron Bar Handcuffs.** Antique nickel-plated screw-key handcuffs, engraved "XXII" on the inside rods. Original key. 12 ¼" long. Light pitting.

800/1,200

156. **Topsy-Turvy Bottles.** Colon: Abbott's Magic Novelty Co., ca. 1950. The spectator's bottle and the magician's are never in synch as the tubes are turned back-and-forth. Mechanical version with metal bottles. Early set. Labels lightly worn.

100/200

157. **Vanishing Alarm Clock.** American, ca. 1920. A nickel-plated clock covered by a cloth hanging from a metal stand rings loudly. The cloth is whisked away and the clock has vanished. With ungimmicked clock for reproduction. Stand 13" high. Finish worn; good working condition.

200/300



158

158. **Vanishing and Reappearing Candle.** North Hollywood: Merv Taylor, ca. 1955. A candle removed from a stand vanishes from the hands, then reappears in the stand. Spun copper stand with uncommon Taylor-made gimmick for securing vanishing candle. Paint worn, else good.

100/200

159. **Vanishing Candelabrum.** Glendale California: Loyd, ca. 1945. Faux bronze candlestick with three burning candles vanishes from atop a thin wooden tray. Requires no assistants or special stage furniture; tray can be shown on both sides after the vanish. Hallmarked. Roller in need of restringing and bearing one small hole, otherwise very good.

300/500



160



164

160. **Vase, Cone, Beans and Orange Trick.** Chicago: A. Roterberg [?] ca. 1910. Nickel-plated vase, wooden skittle, and two shells make possible a magical transposition between a quantity of dry beans, the skittle, and an orange. Worn; good.

300/500

161. **Wonder Wallet.** New York: Tannen's Magic, ca. 1979. A spectator's freely chosen card magically appears in the performer's zippered wallet. Black leatherette with original pad, pen and instructions by Father Dermot Brennan. Includes a magnetic pencil not original to this effect. Near fine.

80/100

162. **Pair of Bang Wands.** Including a stainless steel black "Shooting Wand" (Gem Production Inc., 1979) with brass tips and internal firing mechanism, original instructions included; and a black metal wand with chrome tips and spring loaded firing mechanism. Both in fabric sleeves, 15" long. Not tested.

100/200

163. **Pair of Magic Awls.** Two retractable spring-loaded awls with turned wood handles, including a Comedy Ice Pick by Abbott's and another unusual version with a locking mechanism. Custom black wooden box. Very good.

80/150

164. **Lot of Five Vintage Chrome or Metal Pocket Magic Tricks.** Including Demon Wonder Box (hallmarked); Vanishing/ Appearing cane; and three Wonder Clocks (two round, with directions, the other rectangular and stamped "Germany"). Clock tricks with pitting and rust, otherwise good.

200/300



165



167

165. **Pair of Silk King Studios Magic Dragon Silks.** Circa 1950s. Including a 34" square and 38" square silk, the latter with double-thickness velvet border, each bearing the SKS logo. Fine.

150/250

166. **Vintage Ventriloquist Dummy Figure Head.** Polychrome painted papier-mache, glass eyes, fabric hair, with moving lower lip and eyebrows. Approx. 10 x 7 x 7". One eye cracked, other wear and flaking.

250/350

167. **Collection of Production/Spring Vegetables.** American, mid-twentieth century. Cloth-covered, comprising: thirteen bananas (approx. 14" long), thirteen carrots (approx. 13" long), and nine heads of cabbage (5 x 5"). Some discoloration and age-consistent wear to fabric.

150/200

168. **Magician's Side Table.** American, ca. 1930. Handsome table with two black art wells incorporated into top. Decorated sides fold inward for packing. Handsome yellow braid adorns top. P&L base. 33" high.

150/250



166



168



169



172



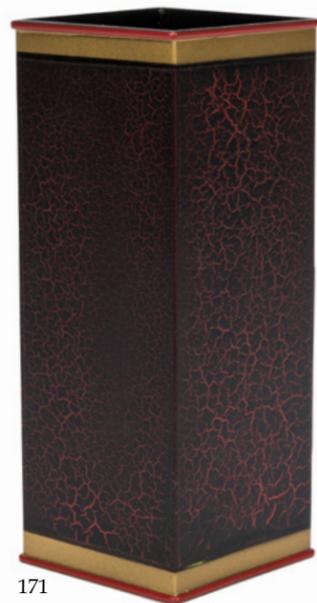
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174



170



171

169. **Two Magician's Side Tables.** Circa 1940. Attractive and thin yet heavy metal stands with fabric-covered tops. Legs and center rods chrome plated. Tops trimmed with metal. 32" high. Disassemble for packing.

200/300

170. **Jerry's Nugget Blue-Back Playing Cards.** North Las Vegas: USPC, 1970s. 52 + 2J. Light signs of handling including scratches and wear to outer box.

100/200

171. [P&L] **Dream Tube trick.** New Haven: Petrie & Lewis (P&L) for Steen, ca. 1932. Handkerchiefs or a billiard ball are produced from an empty tube. Objects can also vanish or change when placed inside. Heavy brass, lacquered in crackle, red, and gold. 3 x 3 x 8". Fine condition. Rare.

500/750

*P&L manufactured this trick for Steen, New York firm. This example is an oddity in that the paint was likely applied by Owen Brothers, as the crackle-gold-red scheme was a popular finish with the firm in the 1950s.*

### THAYER & OWEN QUALITY MAGIC

172. **Steel Ball Through Glass.** Los Angeles: F.G. Thayer, ca. 1930. A ball bearing passes through a sheet of glass isolated in a locked hardwood case. 4 1/2" long.

200/300

*Truly a fine example of this prop, with a locking mechanism quite different than later models.*

173. **Great Ballot Box Mystery.** Los Angeles, F.G. Thayer & Co., ca. 1925. The magician determines the color of the ball in the ballot box held behind his back. Box 3 x 3 x 2 1/2". Paint on balls (replacements) chipped. Good.

300/500

174. **Multiplying Billiard Balls and Accessories.** Los Angeles: F.G. Thayer, ca. 1925. Set of 2" diameter red billiard balls and shell, with matching Thayer-made Diminishing Billiard Ball and Handkerchief to Billiard Ball devices. All handsome turned in wood. Only minor paint wear.

150/250

175. **Collection of Thayer 2" Billiard Balls.** Los Angeles: F.G. Thayer, ca. 1930. Including a complete set of 2" Rainbow Billiard Balls. In total, thirteen solid balls (three yellow, four blue, one green, one white, one unpainted); and four shells (three red, one white). Generally good condition; minor paint wear to a few. In four Chromat-o-Scope Boxes issued by Owen Magic.

300/500

176. **Clingo Billiard Balls.** Los Angeles: F.G. Thayer, Ca. 1930. Set of three white billiard balls and matching shell for the classic manipulative trick. Accompanied by a Clingo Silk to Ball gimmick. Paint worn on one ball, else very good. Uncommon.

700/900

*Expertly turned by Floyd Thayer himself, and finished with a concentrically scored pattern approximating the appearance of a golf ball, which allowed the performer a surer grip on the spheres between his fingers.*



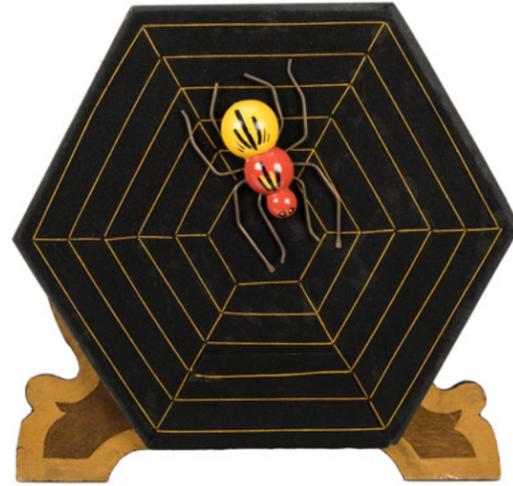
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176



177



181

177. **Clingo Billiard Balls and Gimmicks.** Los Angeles: F.G. Thayer, ca. 1930. Three Clingo handkerchief balls, each different; two white Clingo Billiard Ball shells; one red Clingo ball; one black Clingo ball; and one unfinished Clingo ball with a finer pattern than those commercially offered.

300/400

178. **Blue Phantom.** Los Angeles: F.G. Thayer, ca. 1935. A blue checker moves through a stack of yellow checkers while covered by a tube. Large model. Tube repainted. Worn. Good working condition.

300/500

179. **Lock Flap Card Box.** Alhambra: Owen Magic Supreme, ca. 1960. Finely crafted hardwood box exchanges, vanishes, or produces playing cards or billets when opened and closed. Locking gimmick. With two flaps.

200/300

180. **Jumbo Lock Flap Card Box.** Alhambra: Owen Magic Supreme, ca. 1960. Finely crafted hardwood box exchanges, vanishes, or produces jumbo playing cards when opened and closed. Locking gimmick.

200/300

181. **Card Spider.** Los Angeles: Owen Magic Supreme, ca. 1955. 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". One piece of webbing loose, else very good.

200/300



182



183

182. **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. Near fine.

200/300

183. **Challenge Box, Rod, and Rings Mystery.** Los Angeles: Thayer Mfg., ca. 1940s. Three solid rings dropped inside a stencil-painted hardwood box mysteriously appear hanging from the rod running from end to end. Box 13 x 7 1/2 x 7". Rod 22". Fine. Full set of rings.

300/500

184. **Flying Handkerchief and Soup Plate.** Los Angeles: Thayer Mfg., ca. 1949. Vanished handkerchiefs appear under an overturned wooden plate on the magician's table. 9" diam. Minor paint losses.

150/250

185. **Elephant Head Table.** Los Angeles: Thayer Mfg., ca. 1920s. 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.

300/500

*An outstanding early example of the table with hand-carved designs to the façade, unlike later models which were only painted.*

186. **Presto Card Frame.** Los Angeles: Thayer Mfg. ca. 1940s. Hardwood frame painted in green and gilt, resting on a weighted stand, in which a vanished card reappears. Stamped "Thayer" on verso. 7" tall.

150/250



184



185



186



178

179

180



187



191



192



193



188

187. **Penetrated Card.** Los Angeles: Thayer Mfg., ca. 1930s. A card is placed within the wooden frame and penetrated by a wand, yet when removed is shown unharmed. With wooden wand (8" long) of same period (not attributed to Thayer). 5 x 4".

100/200

192. **Confetti Box.** Los Angeles: F.G. Thayer, ca. 1935. Oblong wooden box with lid, decorated with a Thayer dragon on the top and long sides. For use with the Bran Vase or Here, There, Or Where to hold loose confetti and load chambers. 16 x 6 3/4 x 7 3/4". Minor chip, else very good. Scarce.

200/300



194

188. **Change Bag.** Los Angeles: F.G. Thayer & Co., ca. 1930. Plush red bag attached to a finely turned wooden handle can be used to switch, vanish, or produce objects. Very minor wear to paint; very good.

400/600

193. **Crystal Dove Cote.** Alhambra: Owen Magic Supreme, ca. 1960. A dove appears in an empty box with crystal-clear sides. Finish shows light wear; very good.

300/500

*A prime example of Thayer favoring wood over metal; most versions of this popular prop were constructed with a metal rim around the bag.*

194. **Die Box.** Los Angeles: F.G. Thayer & Co., ca. 1940. Solid wooden die vanishes from a handsome wooden cabinet, and is later reproduced from a hat. Double-door feature. Very good.

200/300



189

189. **Coin Through Glass (Coin of the Realm).** Los Angeles: F.G. Thayer, ca. 1925. Handsome mahogany case contains a sheet of glass. A coin passes through the glass as if it were made of sand. 4 1/2 x 3 x 1 1/4". Only minor wear. An outstanding example of this prop, finely made.

250/350

195. **Diminishing Egg.** Los Angeles: F.G. Thayer, ca. 1930. A small egg visibly diminishes, then vanishes from the magician's hand. With two Thayer-turned wooden eggs for the Kling Klang trick, one with well-worn paint.

200/300



195

190. **Coin Vanishing Box.** Los Angeles: F.G. Thayer, ca. 1925. Handsome turned hardwood box. Coins disappear after the lid has been clamped on and removed. 1" diameter. Fine.

100/200

196. **Joss House Drawer Box.** Los Angeles: Owen Brothers, ca. 1955. Empty box fills with a rabbit. Then a second production is made. Before the second production, the box can be shown empty by opening the rear panel and thrusting the arm through it. Gimmick locks. 6 x 9 1/2 x 5 1/2". Hallmarked. Finish and felt worn.

300/500



190

191. **Commando/Obedio.** Los Angeles, F.G. Thayer, ca. 1940. A wooden block threaded on a length of string stops and starts its journey along the cord at the magician's command. Two models; slightly different designs.

150/250



196



197. **Duck Deluxe.** Alhambra: Owen Magic Supreme, ca. 1959. A live duck is placed in a highly decorated box. It instantly vanishes - the interior of the box is shown empty - and the duck reappears in a wooden bucket that, a moment before, was shown empty. Finely made props. Metal-bound hardwood bucket and handsomely painted box (17 ¼ x 12 ½ x 12 ½"). Minor wear from use; very good condition.

1,000/1,500

*This set is John Daniel's own professionally-used model of this classic transposition effect, and is in fact first unit manufactured by Owen Magic Supreme. He was the first magician to feature this combination of vanish and production of a duck. The idea was later adapted by a number of illusionists, most famously David Copperfield, whose version has been a feature of show for decades.*



198. **Expanding Egg Improved.** Los Angeles: F.G. Thayer, ca. 1935. An egg placed into a decorative cabinet expands to an enormous size, is removed from the cabinet, and when broken open, two live doves flutter forth. Large egg turned from wood. Cabinet on Thayer Colonio base. 44 ½" high. Rare.

1,500/2,000



199

199. **Glass Cylinder Stand.** Los Angeles: F.G. Thayer, ca. 1930. Balls, eggs, or silks placed in the glass cylinder on a turned wooden stand vanish when momentarily covered by a decorated metal tube. Can also be used to change silks into candy, etc. 11 ½" high. With four celluloid balls. Base nicked. Uncommon.

300/500

200. **Haunted Cabinet and Discs of Quong Hi.** Los Angeles: F.G. Thayer, ca. 1930. Handsomely decorated cabinet that allows the magician to mysteriously transpose the location of a stack of checkers, a glass of rice, and a wooden "Ghost." 23 x 19". Lacks tube, ghosts, and solid checkers. Sold as is.

500/800

201. **Roterberg Latest Flower Growth.** Alhambra: Owen Magic Supreme, ca. 1965. An empty decorated cone is lowered over four empty flowerpots, filling each one with a brightly-colored bouquet of feather flowers. Crackle-finish flowerpots heavily weighted. Cone 23" high. Cone and flowers show wear. Uncommon.

600/900

202. **Mephisto Coin Trick.** Los Angeles: F.G. Thayer, ca. 1930. Borrowed coins rattle about in the cup, then vanish without a trace. Handsomely turned wooden cup and turned wooden gimmick. 2 ½" high. Fine.

100/200



201



200



202



203



204



205



206

203. **Mysterious Jug.** Los Angeles: F.G. Thayer, ca. 1930. Handsome version of the Imp Bottle effect. The turned wooden jug lays down for the magician, but not for the spectator. 3 1/4" high. Fine condition.

100/200

204. **Mystic Money Box.** Los Angeles: F.G. Thayer, ca. 1940. Borrowed coins vanish from the turned wooden receptacle. Turned hardwood, base 2 3/4" diameter. Very good.

150/250

205. **Mystic Tube and Ball.** Los Angeles: F.G. Thayer, ca. 1930. Turned wooden tube appears innocent, yet a ball can be made to vanish in, appear from, or penetrate it as if by magic. With two red Thayer billiard balls. 5 3/4" high. Uncommon.

100/200

206. **Nest of Boxes.** Los Angeles: F.G. Thayer, ca. 1930. A vanished ring or watch reappears in the smallest of seven locked, nesting boxes. Truly exceptional set of furniture-grade mahogany boxes, the outermost with brass hardware and striking plate. Innermost box fabric lined. Original key. Largest box 8 3/4 x 7 3/4 x 8 1/2". Fine condition.

800/1,200



207



208

207. **No-Assistant Nest of Boxes.** Los Angeles: F.G. Thayer, ca. 1950. A vanished object appears in the smallest of four locked, nested boxes. Largest box bound with brass, measures 9 1/2 x 8 3/4 x 8". Handsome crackle finish. With four matching keys.

500/750

Unlike other models this unit requires no offstage assistance to load the object; the "dirty work" is done nearly instantly by the performer himself. Likely a custom-made version of this Thayer effect, with a heavy brass ring attached to the outer box.

208. **Phantom Tube (Giant).** Los Angeles: F.G. Thayer, ca. 1930. Oversized tube shown empty, then capped with paper on each end. A giant production is then made from within. 20" high. Paint chipped and flaking.

200/300

209. [Pocket Tricks] **Seven Thayer Pocket Tricks and Gimmicks.** Los Angeles: F.G. Thayer, 1930s - 40s. Including the Kellar-designed Nikko device, Imp Bottle, Jumping Peg (for Trick of the Month Club), Pea Can, Cigarette Pull, Chinka Chink (one piece chipped), turned wooden coin vanisher, and Imp Bottle with crackle finish.

200/300

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

200/300



209



210



211



212



214

211. **Doctor Q Spirit Hand (Rapping Hand).** Los Angeles: F.G. Thayer, ca. 1930. A carved wooden hand with lace cuff raps out answers to questions while isolated on a board. Unusual small board measures 18 x 7". Light surface wear, pin a bit sticky; very good.

800/1,200

212. **Rice Vase.** Los Angeles: F.G. Thayer, ca. 1930. Gesso over wooden turned vase finished in gold. Quantity of rice vanishes or transforms into an orange. 11" high. Near fine; very minor internal wear.

150/250

213. **Sand Frame.** Los Angeles: F.G. Thayer, ca. 1930. Handsome hardwood frame trimmed in black flat lacquer. Cards or photos appear or vanish inside. 5 1/4 x 6 1/4". Near fine.

150/250

214. **Silk Worm.** Los Angeles: F.G. Thayer, ca. 1920. A length of silk thread removed from a spool transforms into a silk handkerchief. With two wooden spools turned by Floyd Thayer, and one metal gimmick. Fine condition. Rare.

150/250



213



215. **Spirit Painting.** Los Angeles: F.G. Thayer & Co., ca. 1928. Decorative gilt frame on stand into which a blank canvas is placed. A spectator names a scene or celebrity and then, slowly, the chosen image emerges. The ethereal "spirit painting" is removed and revealed to the audience. Housed in one of The Great Virgil's touring trunks. Includes seven empty frames, two blank covers, three white canvases and ten spirit paintings with subjects ranging from presidential portraits to pastoral landscapes, as well as several photo negatives and a list of alternate spirit paintings not included in this group. Electric element in working condition; wire mechanism a bit sticky but functional; scuffs and wear to wooden surfaces. Stands approx. 56" high. An impressive and rare piece of Thayer apparatus.

2,000/4,000





216

216. **Spirit Painting.** Los Angeles: F.G. Thayer, ca. 1930. A blank canvas slowly and eerily develops into a finished painting of a design chosen at random, as if the artwork were executed by the hand of a ghost. Substantial wooden frame lacquered in gold and black, internal mechanism intact and working, together with original electrical cord and hood, blank and painted canvases. 20 x 10 1/4 x 25". Lacks wooden uprights and one foot. With wooden packing case.

500/1,000



217

217. [Stands] **Seven Handkerchief and Display Stands Turned and Made by Thayer.** Los Angeles: F.G. Thayer, 1920s - 40s. Including two examples of the Simplex Tumbler Pedestal, standard Tumbler Pedestal (cracked), a Thayer-turned candlestick, and three other display stands (two with natural finishes, one lacquered in Thayer gold). The tallest 10 1/2" high.

250/350



218

218. **Sucker Pigeon Vanish.** Los Angeles: F.G. Thayer, ca. 1929. Live birds vanish from a box they have been placed into, which is disassembled piece-by-piece. Early model, with handsome Thayer dragon motif. 15 x 15 x 7".

400/600



one of two

219

219. **Two Thayer Side Tables.** Los Angeles: F.G. Thayer, ca. 1935. Ungimmicked side tables identical to those used for the Eclipse Vanishing Lamp and other tricks. Finished with black and gold lacquer. Each 32" high.

400/600



220

220. **Talking Skull.** Los Angeles: F.G. Thayer [?], ca. 1925. Papier-mache skull raps out answers to questions posed by the audience, clicking its jaw once for "yes" and twice for "no." Thread method; pin in jaw. Minor chips to finish. Letter "R" painted underneath head.

500/700



221

221. **Thimblewiz.** Los Angeles: F.G. Thayer, ca. 1920. A thimble vanishes from and appears on a small turned mahogany stand when covered with a turned wooden lid. Overall height 1 5/8". Likely turned by Floyd Thayer himself. Fine.

300/400



222

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

200/300



**OWEN'S OWN**

223. **Voice from the Great Beyond. Whispering Buddha.** Los Angeles: F.G. Thayer, ca. 1920. Questions asked of the Buddha are answered in a faint whisper by the figure, which sit alone on its own table, well away from any possible interaction with secret assistants or the magician. The effect utilized the technology first adapted to magic by David P. Abbott in his Talking Teakettle. 30 x 18 x 12". Paint flaking, else very good.

4,000/6,000

*Owned by Thayer's chief mechanic and designer, and the sculptor and builder of this effect, Carl Owen. The Buddha was given to John Daniel by Owen when the two worked together as co-owners of Owen Magic Supreme in the 1950s. The only such Buddha of this exact makeup and design with the elaborate base, adornments, finishing touches.*



224

224. **Watch Box (Stillwell - Rattling).** Los Angeles: F.G. Thayer, ca. 1930. Borrowed watch vanishes from handsome mahogany box to reappear elsewhere. Uncommon variant includes rattling feature to convince audience that watch is inside box when it is not. Large model, 4" wide. Blemish to front.

200/400



225

225. **Wizard's Presto Tube.** Los Angeles: F.G. Thayer, ca. 1930. A silk vanishes from a wooden tube. Turned by Floyd Thayer. Metal gimmick. 3 1/4" high. Scarce. Near fine.

100/200



226

226. **Wu-Ling Pagoda Mystery.** Los Angeles: F.G. Thayer & Co. ca. 1944. A short cabinet is shown empty and then, a moment, later, is filled to overflowing. 6 1/2 x 11 x 6". Very minor paint wear; near fine.

200/300

227. **Thayer-Made Orange and Lemon Tricks.** Los Angeles: F.G. Thayer, ca. 1930. Including one solid wooden orange, one Silk to Orange gimmick, and one Silk to Lemon gimmick, all turned by Floyd Thayer. Near fine condition.

200/300



227

228. **Thayer-Made Magigals Gavel.** 1940s. Undersized turned wooden gavel hand-made and turned by Floyd Thayer for the Pasadena chapter of the Magigals. 7 1/8" long. Light rubbing, else very good. One of fewer than six known.

100/200

*The Magigals organization was founded at Brookledge (the Thayer Studio) in 1939 to promote interest in magic among women in southern California. Floyd Thayer turned gavels for members of the Pasadena chapter. Chapters were eventually founded in other cities, and the organization became known as Magigals International.*



228



229



230

229. **Tobacco Pipe Made by Floyd Thayer.** Late 1940s. Apple wood pipe hand-made and turned by Floyd Thayer, most likely for the magician Virgil (Virgil Harris Mulkey). 7 ¼" long. Small crack around rim, else very good. One of fewer than six known.

100/200

*In The Ultimate Thayer (Albo & Schwartz, 2010), the authors state: "Floyd [Thayer] realized that Virgil was not a smoker. In order to make his guest feel comfortable, Thayer went into his shop...and returned a moment later with a freshly turned apple wood pipe for Virgil to hold." In his teenage years, Thayer trained as a wood turner and worked in a business manufacturing novelties and souvenirs. While he undoubtedly manufactured many such items, turnings given as gifts or souvenirs that came directly from his hand are, today, true rarities.*

230. **Visible Pip Migration.** Pasadena: Daniel's Den (John Daniel), 1990s. Six pips visibly "migrate" across an easel, changing a jumbo Eight of Diamonds to a Two, and a jumbo Two of Diamonds into an Eight. Easel modeled on a Thayer/Owen design. 19" wide. One of less than ten manufactured.

200/400

*A fantasy piece manufactured by John Daniel in the Thayer style.*



231

231. Thayer, Floyd. **Framed Display of Early Photographs of the Thayers.** Circa 1900s. Eleven photographs of Floyd and Jennie Thayer, their name emblazoned in elaborate gold and white hand-painted text at center. Several images depict Thayer performing early versions of the tricks he would later manufacture, including a candlestick illusion incorporating an American flag, a vanishing die, card rise and multiplying billiards – plus one photo showing Jennie with a shaggy dog. Several images hand-tinted, the colors slightly faded. Bottom right image restored with photocopy fragments. Framed display measures 37 x 28". Matted area of images approx. 5 ½ x 4 ½", central image 9 ½ x 7 ½".

800/1,200



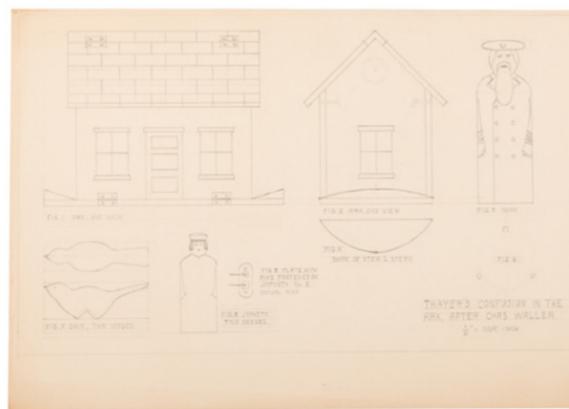
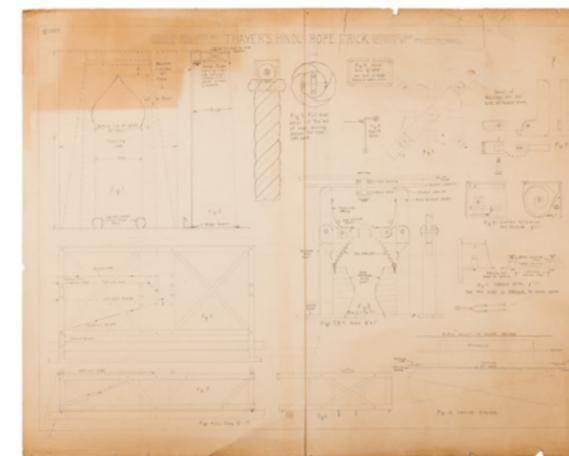
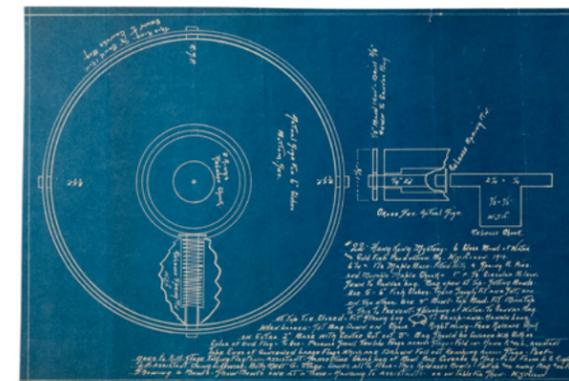
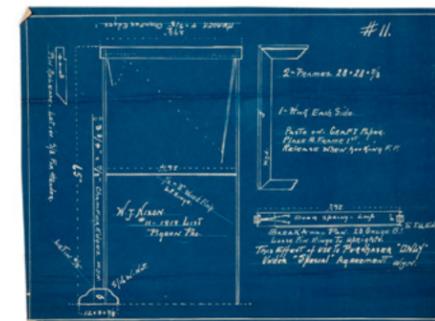
233

232. Rickard, Frederic L. **Portfolio of Original Illusion Drawings and Blueprints for Thayer Manufacturing.** 1940s. Including detailed original schematic pencil drawings (a few with pen and ink) for over 20 illusions designed by Rickard for Thayer Manufacturing, including Hindu Rope Trick; Topsy-Turvy Miss; Wheel of Torture; Enemy Torture Cage Escape; Larsen's Girl Without a Middle; Improved Substitution Trunk; The Chef's Nightmare; Confusion in the Ark; Vanish of a Caged Parrot; Bullet-Proof Girl; Girl in the Hammock; Triple Trunk Mystery; David Devant's "Chocolate Solider"; The Merry Widow Illusion; Through the Needle's Eye; Pigeon Catching; Crash! The Death Slide; and others. Also with approximately 25 pages of typed, mimeographed, or handwritten sheets of instruction and operation to many of the illusions; 14 prints made from blueprints of designs by Rickard; and seven blueprints by WJ. "Doc" Nixon found within the same file. Size of largest 25 x 19". Some drawings with toning, tears, and losses to edges, but generally good condition. Housed in a string-tied hardcover portfolio.

900/1,300

233. Rickard, Frederic L. **Collection of Fred Rickard's Magical Society and Organization Membership Cards.** Most 1960s. Including Society of American Magicians (nine cards, one being a special "Aide-de-Camp" to the President card); International Brotherhood of Magicians (3); The Magic Circle (7); Pacific Coast Association of Magicians (2); Pasadena Magicians' Guild (2); Academy of Magical Arts (4); SEWERS (Society for Encouraging the Wearing of Emblems on Righthand Side, signed by Bev Bergeron); Harbor Area Magician; Red Lion Magic Club; plus over 20 business cards and personal snapshots from Rickard's files.

150/250



232



234

### DANTE THE MAGICIAN – HARRY AUGUST JANSEN

235. Dante (Harry August Jansen). **Dante's Makeup Kit.** Metal makeup box painted green with the performer's name, "Dante" hand-lettered on the lid in two colors, above the year 1947. Internal compartments hold brushes, combs, a green glass eye wash cup, pancake makeup and puff applicators, lipstick tube, makeup pencils, a rabbit's foot used to apply blush, and an empty Garcia y Vega cigar tube. 11 ¼ x 6 ¼ x 2 ¼".

700/900

*Dante (Harry August Jansen) was born in Copenhagen on October 3, 1883, and soon after immigrated to the United States. First performing under his given name, Jansen, he also owned a magic shop and built illusions for other performers. Later, he took out a show under the auspices of Howard Thurston as Dante the Magician. Under that banner, he scored his greatest theatrical and financial successes, playing the Morosco Theater on Broadway in 1940, and touring the globe with a gigantic illusion show. While known to many as a performer of stage-filling illusions, he was also an adept manipulator (particularly of billiard balls), and made features of "in one" tricks that showcased his personality. His catchphrase, "Sim-Sala-Bim" was also the name of his show, and was as closely associated with him as an ever-present cigar between his lips. (The tube containing one such cigar is included in this makeup case). Dante performed until just a few years before his death, which took place at his Northridge California ranch on June 15, 1955.*



235

234. [Thayer Manufacturing Co.]. **Collection of Thayer Workshop Master Illusion Blueprints.** Los Angeles, 1930s–40s. Approximately 80 packets, neatly organized in folders and sleeves, containing original illusion instructions and fold-out blueprints (most approx. 17 x 14") issued by Thayer. Includes Decapitated Princess, Princess of Bakhten, Ghost Show Illusion, Altar of Fate, Birth of Chloris, Floating Soul, Morritt Cage Illusion, Mummy Case Illusion, Mysteries in Black Art, Living Half Lady, Crystal Box, Goddess and Reptile, Famous Spike Mystery, and many others. Not inspected individually, but most appear fine.

500/750



236. Dante (Harry August Jansen). **Dante's Aerial Fishing Bowl and Stand.** San Francisco: Stull Magic, ca. 1930. Gimmicked bowl used in Dante's globetrotting illusion show allows the magician to produce as many as four live fish on a line cast over the head of the audience. With custom made stand holding the bowl and a vintage flashlight to illuminate the water and fish from below. With celluloid gimmicks and two pieces of vintage magic "fish bait." 15" high overall. Well worn from professional use, but complete and intact.

2,000/3,000

*Scratched in to the rim of the bowl are three important names: "Geo White" (George White, principal assistant to Dante and Howard Thurston before him), Miki Miller (Moi-Yo Miller, Dante's co-star and billed as "Australia's Most Beautiful Woman"), and Logan, presumably another assistant on the show. Additionally, the words "Sim Sala Bim" (Dante's catchphrase) and "Dante Show 1934" have been scratched in to the gimmicked metal rim. A photo Dante with the bowl can be seen in "Dante: The Devil Himself" (Temple, 1991; p. 213).*



237



240

237. Dante (Harry August Jansen). **Dante's Carved Souvenir Mate Gourd.** Argentina, ca. 1930. Hand-painted and carved decorative mate (tea) gourd presented to Dante in Argentina on his world tour. Detailed carving shows the Argentinian coat of arms, flowers, and mountains. Black ink text states, "Dante/El Mago de/la Magia/ Recuerdo de B. Aires." 3 1/2" high.

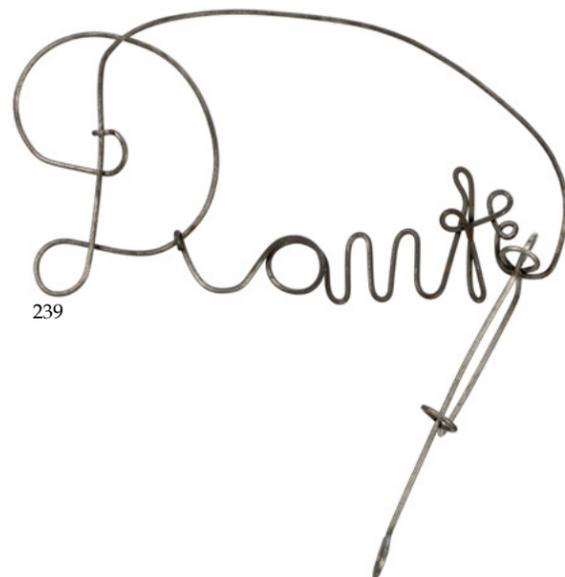
150/250



238

238. Dante (Harry August Jansen). **Two Spring Dolls Owned by Dante.** Two collapsible cloth dolls for production from a borrowed hat, owned by Dante the magician. One white, the other black. White doll includes straw-like hair. Significantly worn and tattered. Recovered from Dante's personal effects by John Daniel in the 1960s.

100/200



239

239. Dante (Harry August Jansen). **Dante Wire Puzzle.** Custom made wire puzzle in the shape of the famous illusionist's name. The player is challenged to remove the hanging wire adornment from the magician's name. 4 1/4" wide.

100/200

240. Dante (Harry August Jansen). **Flower Basket to Baby.** Circa 1930. A basket filled with flowers instantly transforms into a plush pickaninny doll. 21" high (closed). A prop used in the Dante show recovered from the Dante ranch by John Daniel, who assisted with the sale of Dante's property.

500/700



241



242

241. Dante (Harry August Jansen). **Dante's Jewelry Box.** Fabric covered wooden and board jewelry box presented to Dante the magician in 1934. Engraved silver plaque affixed to the lid reads, "To/Harry Jansen/"Dante"/from members & officers of/ American Club/Shanghai China/June 25 1934." Interior lined with pale blue fabric. 12 1/2 x 8 1/4 x 4". Fabric worn.

500/700

242. Dante (Harry August Jansen). **The Great Dante's "Fountania" Sword.** French, 1876/later modifications. Wooden and metal sword, engraved "Mre d'Armes de St. Etienne Fbre. 1876," used by Dante in his illusion "Fountania." Often the finale to the show, the trick, also known as the Wonderful Chinese Water Spectacle, featured the magician and his assistants turning themselves and various items - swords, flowers, hats - into water fountains. Blade rusted, otherwise fine. 25" long.

500/700

243. Jansen, Alvin H. **Alvin Jansen's Wax Seal Stamp, Sheet Music, and Ephemera.** Including a cherry Bakelite-handled wax seal bearing the initials "AHJ" (3" tall), two pieces of sheet music composed by Jansen (son of the magician Dante), and miscellaneous Dante handbills and programs.

100/200



243



244



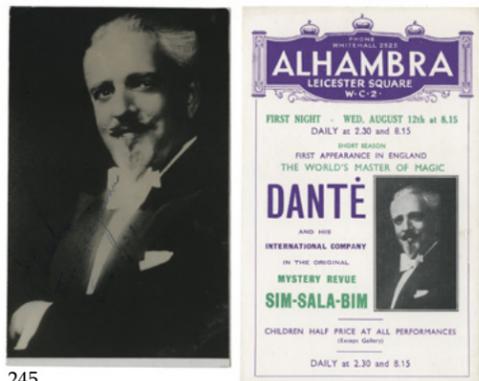
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248



249



245

244. Dante (Harry August Jansen). **Collection of Dante Magic Ephemera.** Circa 1930s. Over 20 pieces, including 10 printing plates (Dante table tent, several portraits, "Dante the Magician/Sim Sala Bim" fancy script,imps rising from a basket); a colorized photo panel showing Dante's hands multiplying billiard balls; a 1932 cruise liner dinner menu signed by passengers, including Dante and several of his relatives; three programs; and more.

200/300

245. Dante (Harry August Jansen). **Lot of Three Dante the Magician Postcards, One Signed.** Including an early image of Dante posing with a marching band, one man wearing a hat labeled "Jansen" on the bill (repaired tears from scrapbook removal); a signed portrait postcard; and Alhambra Leicester Square postcard.

100/200

246. Dante (Harry August Jansen). **Pair of Props from Dante's "Un-Sevilled Barber" Illusion. John Daniel Collection.** American, ca. 1940s. Hand-painted wooden props including a folding razor and sharpening rod, acquired directly from Dante's belongings by Daniel.

250/350

247. Dante (Harry August Jansen). **The Un-Sevilled Barber Illusion Photograph.** N.p., ca. 1940s. Large matte-finish silver print showing Dante and several assistants in the performance of the illusion in which he transposes himself with the man in the barber's seat. 11 x 14". Paper wavy, light creases, else fine.

200/300

248. Dante (Harry August Jansen). **Portrait Photograph of Dante the Magician.** [Stockholm]: Almgberg & Preinitz, ca. 1930s. Fine matte-finish print portrait of the magician on studio mount. Image size 9 x 7". Creases and marginal wear to mount, image near fine.

150/250

249. Dante (Harry August Jansen). **Collection of The Great Dante Photographs.** 1930s–50s. Sixteen images total, including a real-photo postcard signed on the verso ("Best wishes/Dante the magician/1929"); portraits by Strand (New York), W.B. Edwards (showing Dante in make-up room backstage), *Variety* magazine press photo (torn corner), Irving Desfor, or not credited; snapshot of Dolly Jansen; snapshot of a crowd gathered outside a theater; and others. Several being later-generation prints. The largest 15 x 10".

400/500

250. Dante (Harry August Jansen). **Dante Trunk Book.** N.p., 1950s. Original color wraps. Illustrated. Oblong 4to. A near fine copy with square corners, off-white pages, slight wear to spine.

100/150

251. Dante (Harry August Jansen), Stan Laurel and Oliver Hardy. **"A-Haunting We Will Go" Publicity Stills and Danish Press Booklet.** Including five stills (20th Century Fox, 1940s) and pictorial booklet (8pp.) for the Danish release. Together with a *Bunco Squad* movie still (RKO, 1950) depicting Dante.

80/150



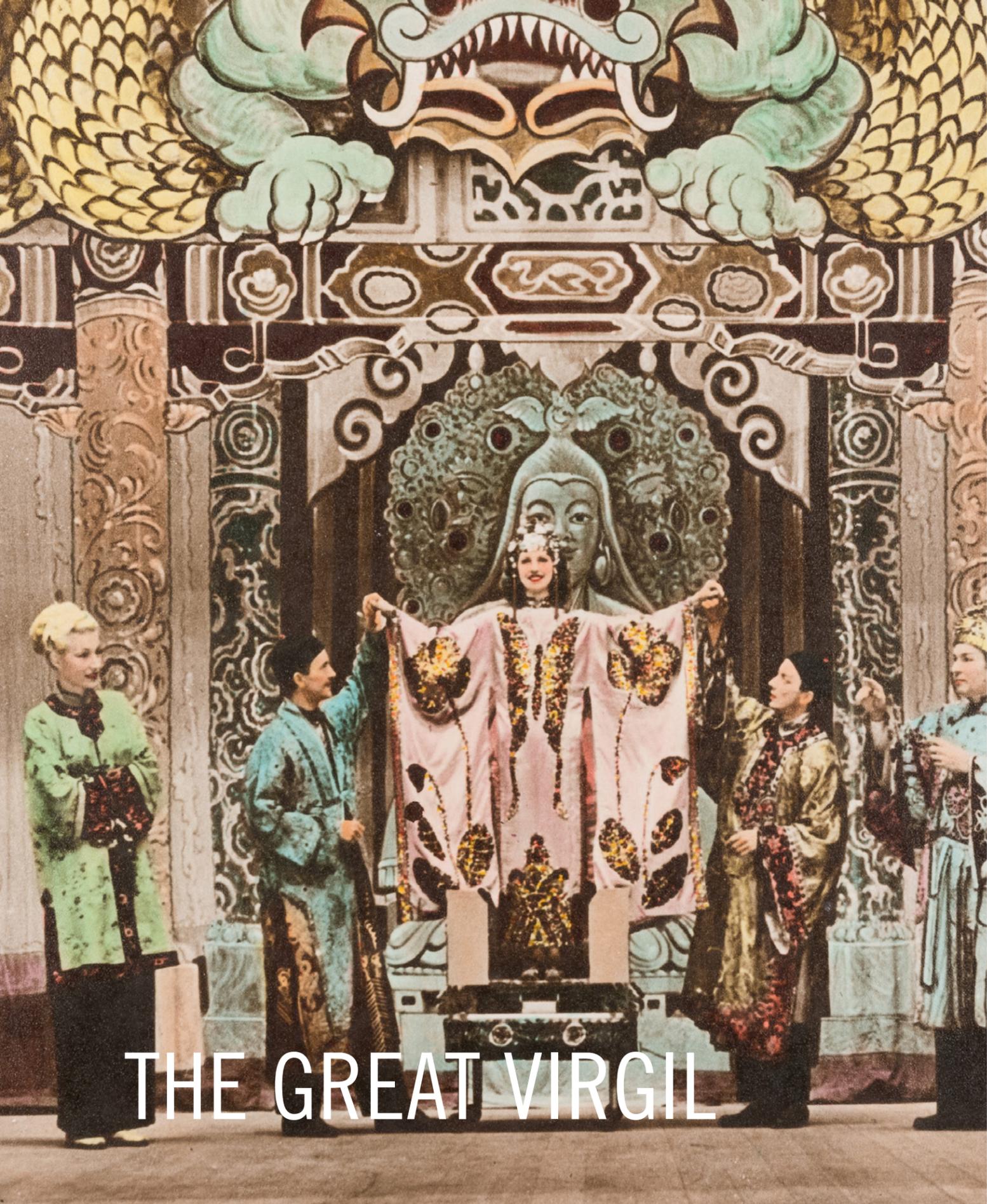
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251

246





# THE GREAT VIRGIL



252

252. The Great Virgil (Virgil Harris Mulkey). **The Great Virgil. World's Premier Illusionist in His Show of Miracles.** N.p., ca. (1937). Three-color window card advertising Virgil's show of mental mysteries, plus screenings of *Bulldog Drummond's Revenge* and *The Wildcatter*. 27 x 21". Small hole at left center of image, pinholes, soiling, and light bends and creases.

150/250



253

253. The Great Virgil (Virgil Harris Mulkey). **Virgil Presents the Stage Sensation "Ghosts Take a Holiday". Monster Mystery Circus.** Chicago: Globe, ca. 1930s. Three-color spook show window card depicting ghosts, goblins, and graveyard creatures to be seen in the "midnight thrill show." 28 x 22". Pinholes, heavy central and vertical crease, scattered generally light soiling.

150/250



254

254. Virgil (Virgil Harris Mulkey). **Direct From America. Virgil. Madras, India: Rangam Brothers, 1954.** Colorful poster bearing portraits of Virgil and Julie advertising their version of the Hindu Rope Mystery. Matted and framed to an overall size of 49 x 39". Not examined out of frame. A.

200/300



255



258



259



260



256

255. Virgil (Virgil Harris Mulkey). **The Great Virgil. Gigantic Stage Spectacle.** Madras, India: Rangam Brothers, 1954. Bright four-sheet posters depicting several illusions from the show, including Miracle of Tibet, London Spirit Séance, and The Great Cannon Mystery. 58 x 78". Mounted to wood bars at top and bottom; poster starting to detach from linen backing. B-

250/350

256. Virgil (Virgil Harris Mulkey). **The Great Virgil and Julie Lobby Board.** Circa 1957. Hand-painted and hand-lettered double-ply sign advertising performances at an Elks Country Club upon their return from a world tour. Brightly colored with glitter highlights and laid down photographs of Virgil and Julie. 44 x 28". Text bright and crisp; mat board worn.

200/400



257

257. Virgil (Virgil Harris Mulkey). **The Great Virgil. Premier International Magician.** Chicago & St. Louis: Globe Poster Corp., ca. 1950. Three-color poster portraying the magician among devils and a skeleton, Middle Eastern-style architecture in the background. Matted and framed to an overall size of 51 x 38". Not examined out of frame. Old folds, A-

200/300

258. Virgil (Virgil Harris Mulkey). **The Great Virgil. Premier International Magician.** Mason City, IA: Central Show Printing Co., ca. 1950. Four-color poster portraying Virgil among the company of a devil, a clown, a pirate and a ghost. Framed to an overall size of 63 x 47". Old folds overpainted, else fine. Not examined out of frame. A-

250/350

259. Virgil (Virgil Harris Mulkey). **The Great Virgil. Pair of Posters.** [Mason City, Iowa]: Central Show Printing Co., ca. 1950. Two panel-sized posters advertising Virgil and Julie's stage show featuring acts such as Simba, Live African Lion Vanishes in Midair, Dematerialization and Weird Execution on Mars. Each framed and matted to 35 x 16". Creases; not examined out of frame. A-

200/300

260. Virgil (Virgil Harris Mulkey). **The Great Virgil Returns to Hollywood.** 1950s. Handmade photo collage lobby display advertising Virgil's return engagement in Hollywood, California. Original illustration art and endorsements from Edgar Bergen and Mervyn LeRoy. Hand-lettered text and laid-down photographs. Photos peeling from board. Matted and framed to 27 x 35".

200/300



261

261. Virgil (Virgil Harris Mulkey). **The Premier International Illusionist. Virgil.** Victory Publicity Ltd., ca. 1960. Horizontal panel, possibly used on buses or trains, publicizes Virgil's appearance at the Princess Theatre, a bust portrait peeking out from the letter "V". Matted and framed to an overall size of 28 x 47". A-

150/250

262. Virgil (Virgil Harris Mulkey). **Prepare to be Scared! The Great Virgil.** Ca. 1940. Three-color poster for Virgil's "Famous Midnight 'Spook Party'!" depicting a ghost, spider webs and an imposing skeleton in a top hat. Matted and framed to an overall size of 53 x 43". Not examined out of frame. Old folds; A-. Scarce.

300/400



262



263



266

one of six



264

one of two



265

263. Virgil (Virgil Harris Mulkey). See **The Great Virgil! Mystery of the Jungle!** Mason City: Central Show Printing Co., ca. 1949. Three-color poster depicting scenes from Virgil's show, including witches, devils, and a levitation. Matted and framed to an overall size of 35 x 49". Not examined out of frame. A.

200/300

264. Virgil (Virgil Harris Mulkey). **Virgil The Magician. Spot Announcements Framed Record Displays.** Hollywood, 1950. Red vinyl pressings of recordings of radio spot announcements advertising the Virgil & Julie Show. Presented in two framed displays, including promotional photos of the magician and his assistant. Includes original master copper disc from Broadcasts, Inc. Framed to 21 x 40" each.

300/400

265. Julie (Julie Capriotti Mulkey). **Large Glamour Lobby Photograph of Julie Mulkey.** Hollywood: Bruno, ca. 1930s. Colorized bust lobby portrait of the magician/assistant and wife of Virgil Mulkey (The Great Virgil), on stiff backing board. 19 3/4 x 15 1/2". Scattered scratches with some loss to image.

100/150

266. Virgil and Julie. **Series of Six Colorized World Tour Lobby Photographs of Virgil and Julie.** Circa 1953. Series of six large lobby photos depicting the various stage illusions put on by Virgil and Co. as part of their World Tour, here in Southeast Asia and the Pacific. 16 x 20". Pinholes, other light wear to margins.

200/400



one of two

267



268

267. Virgil (Virgil Harris Mulkey). **Virgil's Magic Circus. Two Hand-Tinted Lobby Photos.** Circa 1952. Pair of large photographs depicting Virgil's circus-themed act, the first showing Julie atop a stand flanked by assistants and clowns, Virgil by her side as Ring Master; the second features the same cast of clowns and assistants with Virgil at center performing an illusion with buckets and ducks. Framed and matted to an overall size of 21 x 29".

250/350

268. [Virgil and Julie] **Pair of Photographs of Virgil and Julie in Presentation Paper Frames.** October, 1953. Meticulously handmade frames composed of folded and glued cigarette trade cards, bearing labels on the versos reading: "To Virgil & Mr. Virgil/The Great Virgil Show at Majestic Cinema from: Bach Lee/Chartered Bank/Kuala Lumpur/19th Oct 1953/Bach Lee & His Band". 9 3/4" diam.

100/150

269. Virgil and Julie. **Collection of Virgil and Julie's Magic Organization/Society Pins and Badges.** Principally 1930s-40s. Including New Zealand Society of Magicians (regular and with "Canterbury Branch" attachment); Wellington Society of Magicians; Queensland Society of Magicians; Magigals; Brotherhood (of Auckland Magicians; I.B.M.; Wizards Magicians Club; P.C.A.M.; Vancouver Magic Circle; and others.

200/300



269



270



271

270. **Collection of The Great Virgil's Magic Society and Organization Membership Cards.** American, 1930s–70s. Over 30 pieces, mostly printed card stock, with many signed by group presidents and secretaries, representing (often multiple years of membership) in organizations including the International Brotherhood of Magicians; Vancouver Magic Circle; Seattle Magic Ring; Pacific Coast of Magicians; Maya Jaal; Academy of Magical Arts and Sciences; and Mark Wilson Magic Club; also with business cards from Virgil's service in the U.S. Marine Corps, two business cards of Virgil's managers, and several tickets to magic shows featuring Virgil. Sold with a letter from Len Vintus to Virgil confirming I.B.M. membership for 1923.

200/300

271. Virgil (Virgil Harris Mulkey). **Group of Virgil's World War I Marine Corps Service Medals.** 1918. Several medals received while training for the US Marine Corps, including honorable discharge chevron patch; Marine eagle, globe & anchor pin; Marine good conduct award; WWI victory medal; great seal of the USA bronze watch fob; and silver ID bracelet reading "Pvt. Virgil H. Mulkey/ Sec. 2 Co. A/Marines/Mare Island, Cal."

100/200

*Two weeks after Virgil enlisted, the Armistice was signed. Virgil continued to train, hoping to be shipped out to Germany for post-war police duty. However, that winter he would contract diphtheria, effectively ending his military career.*

272. Chang (Juan Jose Pablo Jesorum). **Group of Chang Letters to Virgil and Julie, Photos, and Advertising.** V.p., bulk 1950s. Including a file of five letters, four typed, one handwritten; seven postcards and snapshots; two heralds; a color poster; three newsprint advertisements; and one engagement brochure.

200/300

273. Martin, Jon. **Two Jon Martin ALSs to Virgil Mulkey.** London, 1957. The first (Apr. 29) regarding a mechanical "card machine" which Martin overhauled and reconditioned for Virgil, enclosing the invoice, with original mailing envelope; the second (June 17) acknowledging receipt of a money order and extending an invitation to visit his London workshop to view new tricks. Both signed "J. Martin."

150/250



272



273



276

274. Fu Manchu (David Bamberg). **Fu-Manchu TLS to Virgil.** Buenos Aires, Jan. 20, 1967. Two pages, 4to, on Fu-Manchu's pictorial letterhead, signed "Dave," and stapled together with the original Air Mail envelope, expressing great interest in procuring a version of Virgil's sawing illusion ("do I have to doff my hat to you... or who?") as opposed to one like (Horace) Goldin's, "the crudest thing imaginable," and also referring to his then-unpublished autobiographical manuscript: "Yes, John Mulholland is a friend of many years. He is, at present, trying to get a publisher for my book but with no luck. No one seems to want the goddam thing and it took me two years to write it." Mailing folds.

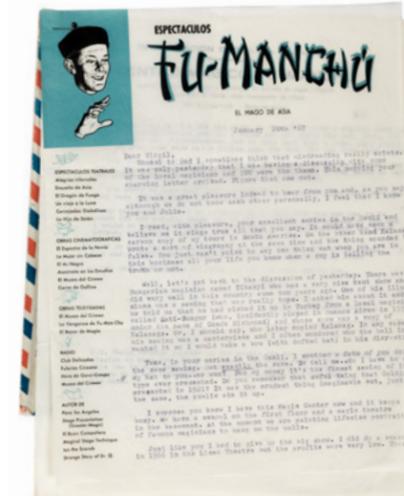
150/250

275. Siegfried & Roy. **Group of Signed Christmas Cards, Programs, and Other Siegfried and Roy Ephemera.** Las Vegas, 1970s–80s. Including nine Christmas cards or postcards addressed to Virgil and Julie (Mulkey) from the magicians, some signed, most with original envelopes; twelve carbons of letters to and from Siegfried and Roy; and several programs, brochures, and magazines.

150/250

276. **Collection of Magician Snapshots and RPPCs. Virgil and Julie Collection.** V.p., 1930s–50s. Over 40 pieces, comprising 23 snapshots (Birch, Blackstone, Ade Duval, Caro Miller, Col. Ling Soo, Marquis, Roy Wheeler, others), 14 RPPCs (Princess Pat "Blindfold Drive/World's Youngest Psychic", Harry Blackstone, S.S. Henry, Chu, Mandrake, Doc Hokum, others), and 7 other photographs (Lloyd Jones, Li Chung Soo, others). Light to mild curling; a quantity of the images inscribed and signed to Virgil and Julie.

200/300



274



275



277. Virgil and Julie. **Large File of Business and Personal Correspondence to Virgil and Julie.** Principally 1930s–50s. Approximately 200 pieces, correspondents include fellow magicians, magic dealers and manufacturers, amusement and theatrical managers, promoters, and others, among these Jack Gwynne, Les Levante, Maurice F. Raymond, McDonald Birch, S.S. Henry, C.W. Talbot (Spokane Mystic Club), R.J. Reynolds Tobacco Co., Max Holden, Donald Holmes, Lloyd E. Jones, Magic Art Co. (Ashland, Ore.), William Larsen and Irene Daniel (incl. wedding invitation), Henry E. Ringling, Central Show Printing, Charles Weller, Bill Larsen (Thayer Mfg.), C.A. George Newmann, R. Vernon Cook, Les Worthington, Arnold Furst, Mervyn LeRoy, Chester Morris, Edgar Bergen, Peter Godfrey (Warner Bros.), M.S. Mahendra, P.C. Sorcar, H.M. Vakil, A.M. Mediwalla (Society of Indian Magicians), Stanley Jaks, Great Benyon, Kalanag, Peter Reveen, John Mulholland, David Price, Cas Boxley, and others; as well as members and leaders of numerous clubs, fraternal and civic organizations, schools, city officials, colleges and universities, and American military officers thanking or endorsing Virgil and Julie on their magic show.

700/900



278

278. Virgil and Julie. **Collection of Virgil and Julie Pen and Ink Design Artwork and Mock-Ups.** Bulk 1950s. Approximately 50 pieces, including pen and ink artwork (and a few in color) for the duo's programs, advertising, commercial letterhead, envelopes, and more; mock designs with cut-out and montaged photographs with pencil and ink notations; preliminary pencil and ink sketches; as well as a group of programs, handbills, and other matter on which many of the designs were eventually used. Size of largest 23 x 18".

300/500

279. Virgil and Julie. **Group of Virgil and Julie Spook Show Scrapbooks.** Four scrapbooks, including two scrapbooks filled with letters (originals or photostats) from theater managers, amusement companies, school officials and others endorsing or complimenting Virgil's show, many mentioning specifically the "spook show," "midnight show," or "Den of Living Nightmares"; a typed packet of spook show stage and lobby display directions and newspaper and advertising stock copy (11pp.); 8 loose photographs of spook show performances (later prints, ca. 1960s); four photos of theater marquees (1930s); and over 50 pictorial newspaper advertisements and clippings (1930s–40s) related to the show.

250/350

280. Virgil (Virgil Harris Mulkey). **The Great Virgil Escape Act Prints and Photos.** Circa 1930s. Fifteen pieces, mimeographed, inclusive of several duplicates, including a mock-up challenge advertisement with ink notations; a challenge at Andrews H.S. Auditorium; Aliceville High School escape challenge; a sheet of "confidential information" provided to sponsors of the escape; specifications for the construction of the box; and three photographs of Virgil in the act of a coffin escape (8 x 10").

100/200



279



280



281. Virgil and Julie. **Massive Archive of The Great Virgil Scrapbooks, Show Records, and Tour and Travel Ephemera.** 1920–70s. A career-spanning collection of material, filling about three cartons, including six scrapbooks containing letters (mainly of endorsement from school superintendents and principals), telegrams, clippings, and theatrical programs; a thick file of business correspondence, contracts, and agreements with theater chains, cinema houses, and others, and many other internal documents including inventories, baggage lists, drafts of radio and advertising copy, press releases, publicity campaign booklets, and statements; packets of typed and handwritten notes on routines, patter, and apparatus designs; a folder of early ephemera including Virgil’s freshman beanie and student handbook from the University of Oregon, with early handbills and programs, and pieces of early original artwork likely done by Mulkey for himself; Virgil and Julie’s wedding certificate booklet; two boxes full of photographs, snapshots, and postcards (approx. 300 pieces) mainly from Virgil and Julie’s World Tour; three 8mm reels of film labeled “Virgil and Julie—Calif.” and “V+J—travels”; quantities of unused letterhead and printed envelopes; a box of approximately 100 postcard-sized headshots; Christmas cards; tickets and complimentary passes to shows; and assorted playbills, news and advertising clippings, and other printed matter. Should be seen.

1,000/1,500



282. Virgil and Julie. **Massive Archive of Over 500 Virgil and Julie Photographs and Negatives.** 1930s–80s. From the magicians’ own collection, a photographic file unique in size and scope, comprising hundreds of prints, plus film and glass negatives, and a few color slides, spanning their career and including lobby photos, some colorized, of numerous examples of stage scenery and illusions (to name a few, shooting through a woman [with aliens onstage], levitation, vanishing birdcage, a series showing participants in guillotine illusions, sawing a lady in half, linking rings, spirit paintings, the “Mystic Circus,”); candid photos from a high school hypnotism show; stills from Virgil and Julie’s televised magic show on CBS; theater marquees; numerous portraits of the magicians in formal and theatrical attire as well as with props, assistants, and posing with small or large groups of other magicians and performers; audience photos; and more. Sizes vary, generally 8 x 10” or smaller. Wide duplication. Gathered loosely or in sleeves or albums.

2,000/3,000



283



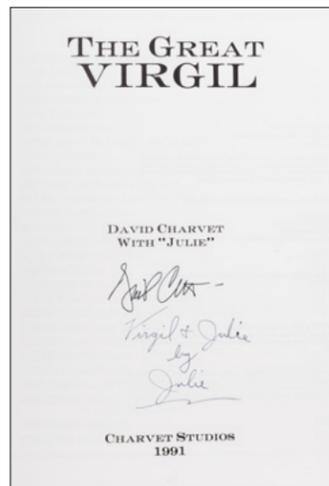
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287



288



284

283. Virgil and Julie. **Group of Virgil and Julie's Magic Plaques and Awards.** 1960s–80s. Including the Academy of Magical Arts Masters Fellowship plaque, signed by William Larsen and Ron Wilson, accompanied by banquet program and Virgil and Julie's gilt life membership card in the Academy; plaque presented at the Magic Collectors' Weekend at Magic Inc. (1986); original resolution by the State of Alabama commemorating Mulkey's life (1989), signed by Governor Guy Hunt and Secretary of State Billy Joe Camp (gilt gummed seal loose); and framed certificates from Seattle Magic Ring and I.B.M. Ring No. 70 (Tacoma, Wash.) [2].

200/300

284. Charvet, David with Julie (Capriotti Mulkey). **The Great Virgil.** Author, 1991. First edition. Gilt-lettered brown hardcovers, signed by the author and Julie on the title page. Illustrated. 4to. Fine.

150/200

### TRUNKS, COSTUMES, & PROPS

285. Virgil (Virgil Harris Mulkey). **The Great Virgil's Aerial Fishing.** San Francisco: Stull Magic, ca. 1935. Stull-type gimmicked fishbowl with chains attached to rim for hanging from a stand; accompanied by magician's fish "bait" and leather bag for same, along with a quantity of gimmicks, and wooden packing case. Owned and used by Virgil.

200/300

286. Virgil (Virgil Harris Mulkey). **The Great Virgil's Cane to Umbrella.** American, ca. 1930. A solid black walking stick visibly and instantly transforms into a red silk-covered umbrella. 33" long. Paint worn; good working condition. Uncommon.

150/300

287. Virgil (Virgil Harris Mulkey). **Virgil's Jumbo Find The Lady.** Colon: Abbott's Magic Novelty Co., ca. 1950. Giant set of mechanical three card monte cards, silk screen board over wood. No matter how closely they watch, spectators cannot locate the Queen among the two jacks. With knock-down easel. Two Virgil-made packing cases. Very good.

200/300

288. Virgil (Virgil Harris Mulkey). **The Great Virgil's Doll House Backdrop.** Wilmington Ohio, S.S. Henry, ca. 1930. Gigantic silk backdrop hand painted by Henry for Virgil, used in conjunction with his presentation of the Culpitt Doll House illusion, early in his career. Dragon motif, bearing Virgil's name in red above the design. Signed by the artist. 104 x 120". Sold with a photograph of Virgil using the backdrop. Together with a second Henry-painted drop in poor condition, 32 x 120".

400/600

*Henry painted silks and backdrops for other magicians to order, and also built a handful of illusions and small props for fellow magicians. Seldom have any of his signed works survived the years since they were created, especially the fragile silks he produced.*

289. Virgil (Virgil Harris Mulkey). **The Great Virgil's Floating Ball.** Housed in a fitted custom hand-painted orange box, a lightweight gold-glazed plaster ball owned and used by The Great Virgil. 7" diam. Fine.

200/300

290. Virgil (Virgil Harris Mulkey). **Virgil's Linking Rings.** Circa 1940. Complete set of 10" linking rings owned and used by Virgil. Nickel plated brass, housed in cloth bag. Includes vintage photograph of Virgil performing with the rings. Plating tarnished and starting to flake, worn from professional use.

200/300



289



290



285



291



294



293



292



295

291. Virgil (Virgil Harris Mulkey). **The Great Virgil's Shadowgraphy Props.** Circa 1930. Accouterments used to perform a shadowgraphy act, including building facades with moveable parts, masks, pitchers, razors, and other props used for various shadow play scenes including the "first shave" and other staples of the genre. Props made from cardboard, metal, cloth, and hair. Many moveable pieces. Used but good condition.

300/500

292. Virgil (Virgil Harris Mulkey). **The Great Virgil's Vanishing Bowl of Water.** Circa 1930. A bowl filled with water is covered with a cloth, which is thrown high in the air. The bowl is gone. With tray, cloth, bowl, and carrying bags. Bowl 7" diameter. Worn but working condition.

200/300

293. Virgil (Virgil Harris Mulkey). **The Great Virgil's Vanishing Lamp.** Circa 1930. An illuminated table lamp is wrapped in paper and held between the magician's hands. The paper is crushed; the lamp has vanished. Similar to the Thayer model; lamp holds a large light bulb. Flash pot built incorporated into table. Electrical elements not connected or tested, else good. Table 26" high.

400/600

294. Virgil (Virgil Harris Mulkey). **The Great Virgil's Floating Table.** Circa 1950. A sturdy-looking four-legged table floats in mid-air, clinging to the magician's hand. Faux wooden table with gimmick and Virgil's red wooden packing case. Possibly manufactured by Virgil himself. Made in the Thayer style.

250/350

295. Virgil (Virgil Harris Mulkey). **The Great Virgil's Money Maker.** Circa 1940. Blank paper cranked through the machine's rollers becomes real money. Possibly a modified Merv Taylor model; possibly manufactured by Virgil. With a wooden packing case.

200/300



296

296. Virgil (Virgil Harris Mulkey). **Virgil's Mephisto's Firecracker.** New Haven: Petrie & Lewis (P&L), ca. 1939. A large burning firecracker vanishes from a nickel-plated case (7" long), and in its place appears a vanished silk flag. The cracker reappears hanging from the back of a spectator, then explodes. With original push rod and wicks in mailing tube addressed to Virgil by P&L. Scarce.

300/500

297. Virgil (Virgil Harris Mulkey). **The Great Virgil's Mutilated Parasol.** Colon: Abbott's Magic Novelty Co., ca. 1945. Custom-made version of Abbott's popular "improved" parasol trick, in which the cover of the umbrella and colored silk handkerchiefs magically transpose. With handle-less change bag (fabric torn, but functional). Owned and used by Virgil.

100/200

298. Virgil (Virgil Harris Mulkey). **The Great Virgil's Hand-Carved Skeleton Marionette.** Circa 1930s. Large painted wooden skeleton marionette with separate controls for the legs, arms, and upper body, including disjuncting head and limbs. Approx. 24" tall. Handmade by The Great Virgil (see Charvet, *The Great Virgil*, p. 61). Together with Virgil's handwritten notebook on making and operating marionettes with extensive notations and original diagrams.

200/300

299. Virgil (Virgil Harris Mulkey). **The Great Virgil's Betty Boop Marionette.** Circa 1930s. Wood, fabric, and other materials, with hand-painted features. 16" tall. Handmade by The Great Virgil (Charvet, *The Great Virgil*, p. 61). Lacking control bars.

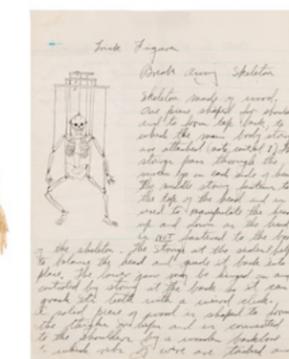
100/200



297



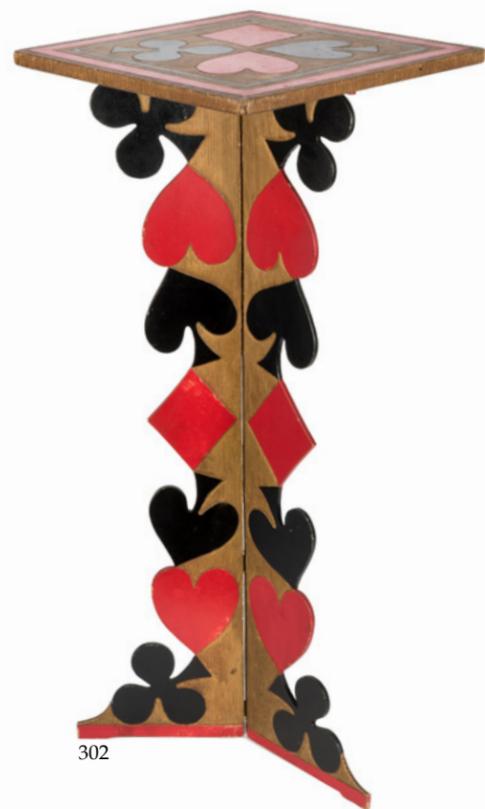
298



299



300



302



301

one of two

300. Virgil (Virgil Harris Mulkey). **Group of Five Marionettes Made by The Great Virgil.** Circa 1930s. Hand-painted composition figures including Clown, Indian Fakir (two different), African "Cannibal", and Geisha. Each approx. 24" long. Three lacking control bars.

300/500

301. Virgil (Virgil Harris Mulkey). **Two Egyptian Side Tables.** Circa 1960. Pair of side tables with hand painted Hieroglyphic designs on cloth sides stretched over wooden frames, with crackle finish wooden tops. Owned and used by Virgil. 32 1/2" high. Both fold for packing. Possibly a redecorated set manufactured by Owen.

200/300

302. Virgil (Virgil Harris Mulkey). **Card-Motif Side Table.** Circa 1920. Wooden side table finished in red, black, and gold with playing card pip motif incorporated into legs and top. Owned and used by Virgil. 32 1/2" high. Folds for packing.

200/300



303. Virgil (Virgil Harris Mulkey). **The Great Virgil's Disembodied Princess.** Circa 1930. Blindfolded, Virgil's assistant (and wife) Julie entered the upright cabinet into which he was locked. With doors closed, two large blades pierced the cabinet, at her neck and knees. The doors were then thrust open showing Julie's head and legs intact, but her torso and arms had vanished. The process was reversed and Julie stepped from the cabinet unharmed. Constructed by Virgil himself, and complete with the original blades, costume pieces, and gimmick made in Julie's image. Accompanied by a vintage photograph of Virgil performing the illusion with the same piece of apparatus. Approx. 76 x 28 x 28". Attractively decorated with Egyptian motif. Shows wear from professional use, but overall good working condition. Sold as-is. *Third-party transportation required.*

1,000/1,500

*Originated by P.T. Selbit, who also devised the famous Saving Through a Woman illusion, the Disembodied Princess has been a staple illusion since its genesis in the mid-1920s. This model is based on the improved Carl Owen design developed for Howard Thurston, which did not require the use of a trap door. In magician's slang, the trick is sometimes called "no guts."*





304. Virgil (Virgil Harris Mulkey). **Virgil's Chinese Imperial Chestnut Dragon Robe.** Late nineteenth century brown silk robe ornately embroidered with imperial symbols including eight large dragons, bats, koi, clouds, flowers, daggers, swords, fans and fire with wave pattern at hems. Dragons stitched in brilliant gold thread; many flowers created with seed or "forbidden" stitch. Lined with light blue silk; original bronze closures intact. Includes vintage photograph portraying the magician performing on stage in the same robe. Mending and repairs evident throughout; some stitching starting to unravel. Measures 56" from collar to bottom hem.

2,000/3,000



305. Virgil (Virgil Harris Mulkey). **Chinese Imperial Blue Dragon Robe.** Late nineteenth century blue silk robe finely embroidered with eight large gold dragons, clouds, bats, flowers, koi, fire, and a wave pattern along the hems. Smaller dragons and other symbols repeated along collar and down front of garment. Lined with light blue silk; original bronze closures intact. Likely purchased by Virgil Harris Mulkey (The Great Virgil), a collector of Chinese antiques, while touring Asia in the summer of 1953. Mending and repairs evident throughout; some stitching starting to unravel. 52" from collar to bottom hem.

2,000/3,000





306

306. Virgil (Virgil Harris Mulkey). **Virgil's Chinese Lion Costume Robe.** Intricate multi-colored robe heavily ornamented with mirrored beads, fur trim, tassels and gold thread, with a multitude of fanciful animals such as a bat, moth, butterflies, birds, koi fish and a giant lion on the front, bearing its teeth and sticking out its tongue. Includes two headdresses; a pair of Chinese-style silk boots; and three vintage photographs, one showing Virgil wearing the robe during a performance, and two depicting Virgil wearing each headdress. Robe is tattered and mended in many places, with heavy wear from use.

200/400

307. Virgil (Virgil Harris Mulkey). **Virgil and Julie's Stage Worn Chinese Costume Robes.** Two ornately decorated Chinese style robes used on stage by Virgil and Julie during their 1952 world tour. White silk embellished with mirrors, metal and glass beads, fur, embroidered flowers and elaborate golden dragons. Together with two pairs of footwear, a matching white silk hat, ornate headdress and a vintage hand-tinted photograph portraying the couple wearing the robes during a birdcage production, a label for Virgil's Magicana world tour affixed to top left. Robes show wear from use.

400/600



308

308. Julie (Julie Capriotti Mulkey). **Costume for The Dollhouse Illusion.** Circa 1950s. Dazzling robe and pants in ochre satin with intricately sequined flowers on the sleeves and butterfly on front. Custom made for Virgil's 1951 World Tour. Together with an original color-tinted photo of Julie and Virgil on stage performing the Dollhouse Illusion. Some wear from use on stage; overall good condition.

300/400



309

309. Julie (Julie Capriotti Mulkey). **Costume for The Great Cannon Mystery.** Circa 1950s. White satin halter-top mini-dress with white tulle, black satin ribbon and silver sequin design; matching white feather fascinator and white lace knickers. Used in Virgil's iconic Great Cannon Mystery illusion. Accompanied by two vintage photos showing Julie performing in costume and an envelope containing replacement feathers. Outfit stained throughout; feathers lacking on headpiece; heavy wear from use on stage.

250/350

310. Julie (Julie Capriotti Mulkey). **Julie's White Satin Crystal Gazing Costume and Crystal Ball.** Circa 1960s. Glamorous seven-piece ensemble in creamy satin with gold and silver sequins comprising a bodice, fingerless evening gloves, floor length skirt, wide-legged trousers, mandarin-collared jacket and elaborate bejeweled metal headpiece. Shown in promotional photos and featured heavily in advertising materials for the couple's act. Together with Julie's crystal ball; three vintage photographs depicting Julie in the outfit, two from the early 1960s; and a third showing her in the same ensemble approximately fifteen years later. Costume in near fine condition.

400/600



310



311



312 one of three



313



314



315



316



317

311. Julie (Julie Capriotti Mulkey). **Psychic Enigma Cap and Gown.** Circa 1930s. Elaborately sequined robe and mortarboard costume sewn by Julie and used for her performance of The Psychic Enigma – Presenting Human Television. In this act, a blindfolded Julie would take questions from the audience members and always answer correctly. Accompanied by two vintage photographs depicting Julie performing in character. Worn from use; good overall.

400/600

312. Julie (Julie Capriotti Mulkey). **Three of Julie’s Stage Worn Costumes.** Circa 1950s. Three black and sequined costumes owned and used by Julie, one for the illusion The Weird Execution on Mars, another made by Hollywood costumier Lloyd Lambert. Accompanied by vintage photographs depicting Julie wearing two of the outfits. Costumes show wear from use; conditions vary.

400/600

313. Virgil (Virgil Harris Mulkey). **Customized Tuxedo Owned and Worn by The Great Virgil.** Circa 1950s. Wool tailcoat and trousers with matching cummerbund. Discreet interior pocket and fabric hooks under armpits, possibly for concealing, pinning and hanging apparatus or string under the magician’s coat. Wear from professional use; mending evident along collar; moth holes throughout, otherwise in clean, very good condition. Size 46.

400/600

314. Virgil (Virgil Harris Mulkey). **Tuxedo Owned and Worn by The Great Virgil.** New York: Evening Stars Formal Wear, ca. 1950. Black wool blend and satin lapel tailcoat with matching trousers and black satin cummerbund. Tailored by ABO Formalwear, Inc. Wear at collar; moth holes throughout; in clean, very good condition overall.

300/500

315. Virgil (Virgil Harris Mulkey). **Virgil’s Black Velvet Magician’s Cloak and Skullcap.** Circa 1950. Black velvet cloak with cream satin lining and matching velvet skullcap with window’s peak. Includes two vintage photographs portraying Virgil sporting this dramatic cape and a third photo depicting him in the skullcap, holding the decapitated head of Julie. Very good.

200/300

316. Virgil (Virgil Harris Mulkey). **Stage Worn Clown Costume from Virgil’s Magic Circus.** Circa 1950. Green rayon clown suit with gold satin spots and red acrylic pom-poms. Includes three vintage photographs of costume in use. Very good.

200/300

317. Virgil (Virgil Harris Mulkey). **Stage Worn Clown Costume with Belly Drawer from Virgil’s Magic Circus.** Circa 1950. White cotton clown suit with ruffled collar, red and green diamond felt appliqué, red acrylic pom-poms and red ribbon trim on hems. Cleverly designed belly strap with drawer mechanism worn underneath and incorporated into center of garment allows the wearer to store candy or other items, making for a comical sight gag when the compartment is opened. Includes five vintage photographs of the suit being worn on stage for Virgil’s Magic Circus. Minor soiling and small holes throughout; wear evident from use, otherwise in good condition.

300/400



319



318

318. **Vintage Pair of Professional Clown Shoes.** Chicago: Lester Ltd., ca. 1950. Outstanding pair of leather and canvas clown shoes in navy, white, and cream (16" long), housed in the original plain cardboard box, with manufacturer's instructions slip, and accompanied by a pair of period clown glasses with papier-mache nose-piece painted in red.

200/300



320

319. Virgil (Virgil Harris Mulkey). **Virgil's Christening Gown.** Circa 1900. White cotton garment worn by Virgil for his christening ceremony. Mounted and displayed in shadow box with descriptive gilt plaque. 26 x 22".

300/400

320. Julie (Julie Capriotti Mulkey). **Touring Trunk With Nine of Julie's Costumes.** 1950s–60s. Metal wardrobe trunk by Walton Trunk Co. painted red with the name "Virgil" and the number "30" stenciled in black. Contains stage worn rabbit costume and a green satin leafy outfit and hat used in Virgil's Witch of the Pumpkin illusion, both depicted in vintage photographs accompanying the group. Other costumes include a cropped orange and sequined jacket with matching harem pants; gold satin and sequined jacket with matching belt; black leotard with gold lame shrug; blue sequin leotard with matching fingerless evening gloves; white satin sleeveless dress with felt flower appliqués; a white chiffon gown made by Mulchands in Singapore; and flannel leopard print jumpsuit. Trunk shows heavy wear to surface; costumes good overall.\*

600/800



321

321. Virgil (Virgil Harris Mulkey). **Touring Trunk with Assistant's Costumes.** Circa 1950. Metal footlocker painted red with the name "Virgil" and the number "12" stenciled in black. Contains three Arab-style plain cotton robes, two with mock-keffiyeh head coverings. Worn by assistants for The Weird Dream of an Executioner (In the Harem of Ben Ali Bey), as seen in the vintage photo accompanying this lot. Together with a white canvas jacket with the initials "VHM" written in black marker at the collar; a padded brown vest; and three black silk skullcaps. Jacket soiled; others in good condition overall.\*

300/500

322. Virgil (Virgil Harris Mulkey). **Touring Trunk with Virgil's Suits from One Fantastic Night.** 1960s–70s. Metal wardrobe trunk by William Ball Co. painted red with the name "Virgil" and the number "28" stenciled in black. Comprising menswear owned and worn by Virgil for their stage show re-branded as One Fantastic Night. Including a gold brocade suit jacket; a purple iridescent suit jacket with black satin lapels; a bronze lamé suit jacket with black satin piping by The Tux Shops, Inc., the name "Mulkey" written on interior breast pocket label; a light blue suit jacket by After Six; a maroon iridescent suit jacket by After Six; black brocade suit jacket with velour lapels and matching trousers and suspenders; three ruffled tuxedo shirts by Lion of Troy and one by L&M Fashions; three pairs of tuxedo trousers; and one black satin cummerbund. Accompanied by a package of promotional brochures advertising the show, in which Virgil is wearing several of the suit jackets included in this lot. Trunk stands 44" tall. Mending evident on many pieces; most size 44R; good condition overall.\*

600/800



322

323. Julie (Julie Capriotti Mulkey). **Touring Trunk with Eight of Julie's Costumes from One Fantastic Night.** 1960s. Metal wardrobe chest painted red with the initials "V & J" stenciled on front. Contains eight gowns and costumes worn by Julie for their stage show re-branded as One Fantastic Night. Including custom Lloyd Lambert purple wool and gold sequin jacket with matching chiffon harem pants, head piece and slippers; floor length Gene Shelly Boutique Internationale wool knit gown encrusted with sequins in a flower motif; paisley lamé evening gown and black cotton blindfold with gold lamé slingback heeled sandals; paisley and gold brocade halter top gown by Belman Fashions of Diamond's, Arizona with gold and rhinestone heeled mules by Bests Apparel, Seattle; custom Lloyd Lambert gown with white lace and rhinestone bodice, ruched polyester skirt and Henry Waters floating heel shoes; lime green chiffon mini-dress with pearl buckle by City Paris; turquoise sequin and tulle gown with matching shawl; and custom blue satin and felt two-piece set with chiffon harem pants, matching jacket and swan headpiece, as seen in the accompanying promotional material for the show. Also included is a photo album containing full color original photographs of Julie wearing the outfits that comprise this lot. Trunk stands 50" tall. Elastic brittle in many pieces, else near fine.\*

800/1,000



323

\*Third party transportation required



324. Julie (Julie Capriotti Mulkey). **Touring Trunk with Asian-Style Costumes and Accessories.** 1950s. Metal footlocker with gingham fabric lined interior and lift out wooden tray, painted red with the name "Virgil" and the number "5" stenciled in black. Contains black satin jacket, exquisitely embroidered with exotic birds and fanciful flowers; silver satin gown featuring a dragon and cloud motif; yellow satin gown with mandarin collar, a koi fish and lily pad motif in blue and green sequins; lime green satin gown with mandarin collar, a winding floral pattern in blue and emerald sequins; pink silk jacket and trousers with silver and red sequin beadwork; and a light pink satin gown with mandarin collar, elaborately beaded and sequined in red and blue with matching headdress, prominently featured in several promotional photographs. Includes two vintage hand-tinted photos and a program for Virgil's 1952 world tour, all featuring Julie wearing the pink satin gown; a snapshot of Julie standing next to Virgil wearing the black satin embroidered jacket; four pairs of Asian-style footwear; and a two-piece metal bejeweled headpiece. Costumes in good condition overall.\*

600/800



325. Virgil (Virgil Harris Mulkey). **Touring Trunk with Miscellaneous Costumes and Accessories.** 1950s. Metal wardrobe trunk with blue interior drawers, painted red with the name "Virgil" and the number "29" stenciled in black. Brimming with a variety of odds and ends, including two empty jewelry boxes; several boxes of spare ribbon, beads, sequins, pom-poms, fur, rhinestones, appliqués, trim and unfinished costume pieces; assistant's chef hat and apron, as seen in an accompanying vintage photo; hats, hoods and headpieces in various states of completion; several black articles of clothing such as pants, shirts, slippers and shorts; Virgil's white satin pants and two of Julie's matching white satin outfits for the Hindu Rope Mystery, a photo of which is included; two of Julie's Harem-style costumes; three Asian-style outfits and one Chinese robe; four pairs of shoes; and a multitude of accessories inclusive of gloves, belts, stockings and silks. Conditions vary.\*

400/600

\*Third party transportation required



326

326. Virgil and Julie. **Trunk of The Great Virgil and Julie's Printing Blocks and Ad Mats.** American, mid-twentieth century. Housed in a wooden trunk (14 x 38 x 26"), filled nearly to the top with scores of copper and steel printing blocks and hundreds of paper newsprint mats. With many of the couple's most recognizable imagery, including Virgil's "Den of Living Nightmares" spook show; world tour advertising; shooting a woman from a cannon; Julie within a question mark; portraits on copper; and numerous others. Many with paper and ink residue, in need of cleaning. Should be seen.\*

600/800



327

327. Virgil (Virgil Harris Mulkey). **Touring Trunk with Bulk Printed Promotional Materials.** 1950s-70s. Metal footlocker painted red with the name "Virgil" and the number "16" stenciled in black. Packed with bulk quantities of promotional material including programs, brochures, tickets and flyers for their long running show One Fantastic Night. Also includes smaller run of programs for their 1952 world tour and Magicana revue, as well as a substantial stack of brochures for magician John Daniels and Irene's "Sensational Act of Baffling Illusions".\*

300/500

*The re-branded stage show highlighted Virgil and Julie's mentalism, hypnotism and séance routines while downplaying the magic portion of their performance, seen as outdated by sponsors.*

328. **The Great Virgil Writing Desk Trunk. No. 26.** American, mid-twentieth century. Painted in red and lettered "Virgil/26" in black on several sides, original leather carrying side-straps. Outfitted with wooden drawers, one with slots holding a pair of empty ink canisters, otherwise empty. 25 x 30 x 16" .\*

200/300



328



329. Virgil (Virgil Harris Mulkey). **Touring Trunk with Miscellaneous Props and Apparatus.** Metal footlocker painted red with the name "Virgil" and the number "17" stenciled in black. Filled with various props, some complete, some missing components, including die box (Petrie & Lewis); a small wooden carving of a scarab; two bamboo rings used in Virgil's act, a picture of which is included; In the Bag (Tannen's) with original box and instructions; egg bag; appearing cane; jumbo deck in custom case with patter sheet; a version of Grandma's Necklace incorporating a wooden treasure chest; props for a murder mystery routine; bag of silks; incomplete mutilated parasol with extra covers; a glass plate with a hole in the middle; a tray with metal tabs welded on the surface for an unknown effect; and incomplete Vase and Flowers (Thayer); bird cage with hidden compartment; conjuring tabletop with concealed chamber; and a padded board with crocheted trim, possibly a seat. Uneven condition.\*

400/600



330. Virgil (Virgil Harris Mulkey). **Touring Trunk with Miscellaneous Props and Apparatus.** Metal footlocker painted red with the name "Virgil" and the number "10" stenciled in black. Packed with props and incomplete components to various apparatus, including many pocket tricks; holdouts; eggs; confetti; vanishing/appearing cane; spring balls; marbles; tokens and coins; cups; cards; rope; dice; and two boxes of spare bulbs for Virgil's Canary in Light Bulb act, a photo of which is included. Conditions vary.\*

200/400



331. Virgil (Virgil Harris Mulkey). **Touring Trunk with Miscellaneous Props and Apparatus.** Metal footlocker painted red with the name "Virgil" and the number "3" stenciled in black. Interior divided into four compartments, customized to fit specific pieces of apparatus. Includes heavy glass trifle dish with confetti covered tin fake and metal cover; a version of Catching Birds in Air comprising of a butterfly-type net, a fake dove, and a cage containing spring-loaded shade for concealing multiple doves; Ink to Goldfish with reel gimmick concealed within a hand-painted wooden base and celluloid cup; and the handle for an Aerial Fishing rod. Several lacking components; fair overall.\*

300/500



332. Virgil (Virgil Harris Mulkey). **Touring Trunk with Stage Curtains.** Metal footlocker painted red with the initials "V & J" and the number "2" painted in black. Contains three large curtains reinforced at edges with burlap and outfitted with hooks for hanging; two in blue corduroy and one multi-color patterned curtain in red, green, brown, blue and black. Together with several spools of heavy gauge wire and two souvenir tapestries, one with a Middle Eastern marketplace scene, another in an Egyptian motif.\*

200/300



333. Daniel, John. **Touring Trunk with Decorative Stage Curtains.** First half twentieth century. Red metal footlocker with "Daniel and Co." painted in gold and the number "60" stenciled in black. Contains heavy black velvet border curtains emblazoned with giant birds in flight and geometric decoration at top; matching valance features a scowling anthropomorphized eagle in powdered wig bearing fearsome talons and out-stretched wings flanked by multi-colored flags. Dyed silk appliqué designs embellished with yarn and golden embroidery. Edges reinforced with burlap and outfitted with grommets for hanging; legs approx. 24 feet tall and 9 feet wide; valance approx. 50 feet across and 9 feet tall. Silk tattered from age; overall good condition.\*

300/500



334. Virgil Co. **Trunk Collection of Spook Show Stage Props and Accessories.** American, mid-twentieth century. Including two thick cardboard luminous skeletons with detachable limbs and heads; three linen skull masks; a pair of hand-painted large canvas shoes for a monster/yeti costume; four luminous stage drapes depicting a skeleton, bat, vampire, and spider; a theatrical devil's hood; full-length white cloth robe and hood possibly for a ghost costume; large painted wooden die; numerous spirit séance noise-making items (tambourine, bells, metal trays); two rolls of tickets; stage attire including a padded black blouse, other tops, and a rhinestone belt, as found in the trunk, which bears a "Virgil & Co." sticker label and other markings.\*

600/900



\*Third party transportation required



335



336



337



338



339



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341



342



344



343

335. **Vintage Spook Show Skull Mask.** American, ca. 1950. Jumbo papier-mache skull mask with hand-painted featured, polychrome painted black interior. Approx. 15 x 12 x 10". Finish flaking in spots, but finely preserved overall.

250/350

336. **Virgil Co. Show Skull Mask and Robe Costume.** American, ca. 1950. Jumbo papier-mache skull mask with hand-painted features, accompanied by full-length black robe. Mask approx. 13 x 10 x 12". Likely manufactured by Lester Ltd. (Chicago), with a remnant of a manufacturer's label intact inside.

250/350

337. **Virgil Co. Spook Show Ghost Mask and Robe Costume.** Chicago: Lester Ltd., ca. 1950. Large papier-mache ghost mask painted in white and black, with fabric hood and robe, bearing the original manufacturer's label inside mask. Mask approx. 15 x 8 x 8".

200/300

338. **Virgil Co. Gorilla Monster Costume.** American, ca. 1950. Full-length adult-sized padded faux-fur gorilla costume with snap closures, accompanied by gloves, misshapen and desiccated rubber mask, and a tattered plaid blouse of the same period likely worn by the actress who was to be "kidnapped" by the monster.

150/250

339. Virgil (Virgil Harris Mulkey). **Theatrical African Cannibal Mask from The Great Virgil Magic Show.** American, ca. 1940s. Papier-mache and polychrome hand-painted mask meant to depict an African cannibal, used onstage in Virgil's "Mystery of the Jungle" routine in which his assistant, Julie, was captured and trapped in a net. Accompanied by a vintage photograph (6 1/2 x 7 1/2") showing the mask worn during a performance. Mild to heavy losses to paint.

200/300

340. Virgil (Virgil Harris Mulkey). **The Great Virgil's Crystal Ball Collection.** Circa mid-twentieth century. Including three cut glass crystal balls, each from the John Daniel Collection, one with a note attached reading "Virgil's ball". Accompanied by a vintage crystal-gazing photograph of Virgil with cradle-to-grave fortune-telling imagery within the ball. Diameters of 3 1/2", 3", and 1 1/2".

150/250

341. [Mentalism] **Group of Three Vintage Mental Magic Props.** Including an "Add-A-No" switch pad (Tannen's Magic) with extra paper and custom case; Master Miracle Board (Nelson) in custom case; and a hardboard sheet with black and white grid on front and slate on back, in brown paper envelope addressed to "Virgil Studios" in Olympia, Wash. Props likely used in Virgil and Julie's long running mentalism routine. Switch pad functions well; ring broken on Miracle Board, needs repair.

100/200

342. Julie (Julie Capriotti Mulkey). **Julie's Cast Rubber Feet.** Circa 1950. Realistic rubber replicas of Julie's feet, likely used as a decoy at the end of a box for a Sawing a Woman style illusion. Painted cast rubber with holes at top of ankles. Minor stains on surface.

80/125

343. Virgil (Virgil Harris Mulkey). **Pair of Gimmicked Baskets and a Costume.** Circa 1950. Two wicker baskets, each outfitted with a small metal tube for running thread in order to levitate a snake-like silk. Used by Virgil and Julie on stage, a picture of which is included. Includes two-piece costume worn by Julie during this routine. Larger basket measures approx. 8"; smaller basket 4 1/2".

200/300

344. **Japanese Geisha Wig with Ornaments.** Circa 1930s. Finely preserved and coiffed human hair wig with metal stickpins and other accessories, on original mount and stand bearing an engraved plaque lettered in Japanese, wooden storage crate, bearing ownership labels of Mrs. Charles Edw. Ballard, Rural Route One, Peru, Ind. Together with a pamphlet, "Kimono—Japanese Dress" (1936). Owned by magicians Virgil and Julie Mulkey.

100/200



345



347



346

**345. Antique Thai Ceremonial Dance Headdress and Accessories.** Circa late nineteenth/early twentieth century. The headdress comprised of metal with applied glass stones, accompanied by a pair of heavy wrist bracelets and a necklace. Tin storage container, approx. 20" tall. Owned and worn onstage by Julie Mulkey in The Great Virgil's magic show.

200/300

**346. A Large and Ornatly Carved Chinese Cabinet on Stand.** Lacquered wooden cabinet with deep relief occupational and other figural carvings on all sides, hand-painted in gilt, black, and red. With a single adjustable shelf, middle drawer. 62 x 25 x 19 1/2". Owned by the magicians Virgil and Julie Mulkey. *Third-party transportation required.*

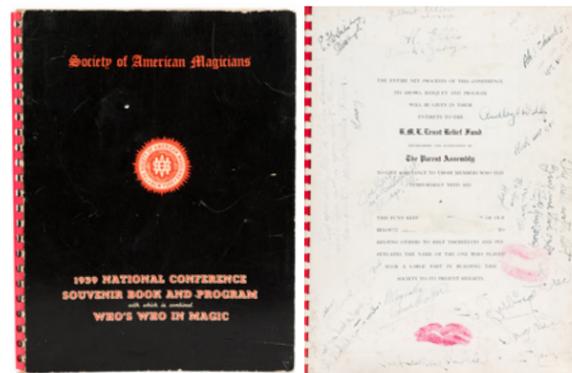
600/900

**347. Chinese Cloisonne Incense Burner and Cover on Carved Wooden Stand.** A large, antique, tiered pagoda-form tripod incense burner, complete with carved wooden stand and eight removable ventilation flaps, cloisonné with floral designs, gilded edges and bands, dragon's heads at feet, hardwood base with carved with beetles and salamanders. Overall 17 x 7 1/2 x 5 1/2". Signed on the middle band in Chinese. Crack to base repaired; a few tiny nicks to body, fine overall. Owned by magicians Virgil and Julie Mulkey.

500/700

# EPHEMERA





348

348. [Tokens] **Collection of Magician's and Novelty Tokens. John Daniel Collection.** Most organized alphabetically and labeled in sleeves, various compositions and sizes, and including: Herr Jansen (Dante); Louis Tannen "Magic's Immortals" (over 25); Tarbell System (several); Sherms (several); Thayer Manufacturing; Thurston Good Luck 1929; Thurston Good Luck 1928 (3); Harry Usher (2); Dai Vernon "Vernon Touch"; Yost; Willman; Willard the Wizard; Monroe Doctrine Centennial 1923; F.E. Powell 1900 English Penny (labeled "his own vanishing coin"); Ken Griffin; Norm Nielsen; Magic Collectors' Association; Martinka (many); Mysto (several); Modern Magic Products; National Magic; Nelson Enterprises; Owen Magic; PCAM; Paramount Pictures 1941; Philadelphia Magic Shop; Ringling Bros. 1970; Roterberg (several); Abbott's; Graham Adams; S.S. Adams; Janos Bartl; Joe Berg; Jack Chanin; Chang; C.M. Chase; Chicago Magic Co. (several); Cortini; Davenport's; Anna Eva Fay; A.P. Felsman; John Henry Grossman; Max Holden; L.L. Ireland; Max Kanter; Alois Kassner; Milt Kort; F.W. Kuethe; Leon & Eddie's; Lloyd Jones; Bill Larsen Magi-Cruise; Houdini 100th Anniversary Birthday; Thurston Commemorative Coin 1974 (bronze); and others.

250/350

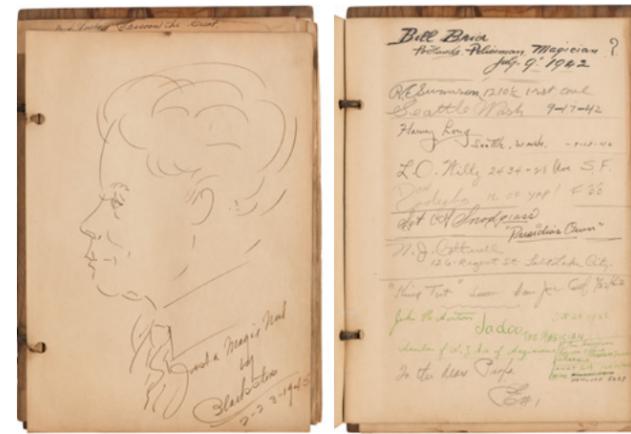
349

349. [Throw-Out Cards] **Group of 13 Magicians' Throw-Out and Business Cards.** American, early to mid-twentieth century. Including Howard Thurston (Miller Tires); Cecil White (assistant to Thurston, business card); Howard/Jane Thurston [5]; The Great Raymond; Eugene Laurant (scrapbook remnants to verso); Will Rock; Carolyn Trask; and Tod Petrie [2; one heavily soiled]. Fair to good condition.

200/300

350. [Autographs] **S.A.M. 1939 National Conference Souvenir Book Signed by Numerous Magicians.** New York, 1939. Spiral-bound printed boards. Illustrated. 4to. Signed by over 25 magicians attending the conference and those featured or advertised in the program, including Theo Hardeen, Nate Leipzig, Edward Dart, Julien Proskauer, Elmer Ransom, Royal Heath, Leslie Guest, Nat Louis, Jean Irving, Douglas Geoffrey, James Collins (adding, "chief assistant with Houdini 20 years"), Bob Sherman, John Mulholland, Al Baker, Max Holden, Charles Larson, Eugene Homer, Paul Fleming, John Braun, H. Adrian Smith, "Silent" Mora, and others. With two tipped-in programs, a Hotel Capitol postcard, and Roth's Grill business card.

200/300



351

351. [Autographs] **Magician's Autograph Book.** 1930s - 40s. Autograph book kept by two west coast magicians, "Tom and Bob," filled with over 250 autographs of contemporary performers and magic club members, including Harry Blackstone Sr. (full page, including self-portrait caricature), Dai Vernon, Nicola, Von Arx, Chester Morris, Larry Grey ("The Dizzy Wizard"), Harlan Tarbell (with cartoon sketch), Eddie Fields, and many more. Tall octavo. Wooden boards, many pages loose. Generally good condition.

200/400

352. [Autographs] **Lot of Five Cut Signatures of Famous Magicians.** Including Howard Thurston, Alexander Herrmann (2), Harry Kellar, and Chung Ling Soo (William Ellsworth Robinson). Largest 3 1/4 x 5".

300/400

353. Alexander (Claude Alexander Conlin). **Savannah Theatre Program Handbill, and "Celebrated Dr. Q" Form Letter.** 1920s. Including a program handbill with Alexander's program listed in great detail (17 1/2 x 5") and a form thank-you letter sent to buyers of Alexander's *Celebrated Dr. Q*.

100/200

354. Aldrich, Charles T. **Colorized Real Photo Postcard of Charles Aldrich, Signed.** Halifax, England, 1912. Fine portrait of the quick-change artist, inscribed on the verso: "Kindest [wishes(?) to my friend Arnold/Chas. T. Aldrich/Halifax. Eng. Sept.10th, 1912". Inscription damaged from scrapbook removal, image fine.

80/125



352



353



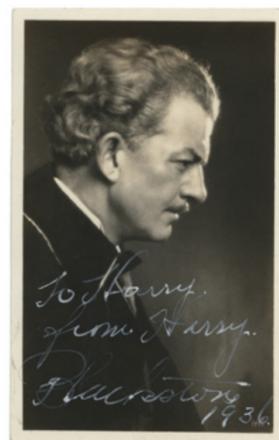
354



355

355. Blackstone, Harry (Henry Bouton). **Large File of Blackstone Photographs, Programs, and Ephemera.** 1940s–60s. Approximately 100 pieces, including stage illusion and portrait photographs and snapshots (several ex-Hippisley Collection, and many reprint images); theatrical programs and handbills; pictorial souvenir programs; booklets; clippings from newspapers and magazines; and more.

250/350



356

356. Blackstone, Harry (Henry Bouton). **Signed Real Photo Postcard of Harry Blackstone.** Profile bust portrait, inscribed in white ink: "To Harry from Harry/Blackstone/1936". Plain verso.

150/250



357

357. Blackstone, Harry (Henry Bouton). **Harry Blackstone Overboard Box Escape Postcard.** Fred Hess & Son, ca. 1920s. Aerial view depicting Blackstone and the large audience gathered to witness his underwater escape from a locked box. Also with a portrait RPPC bearing a facsimile signature.

80/125



358

358. Blackstone Jr., Harry. **Brick of 12 Harry Blackstone Jr. Playing Cards.** Canada: International Playing Card Co., 1988. A dozen sealed decks in original wrappers. Mint.

100/200



359

359. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo Postcard.** Circa 1910. Bearing a halftone bust portrait of the magician and facsimile signatures in English and Chinese. Divided back, not postally used.

100/200



360

360. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo Postcard.** Circa 1910. Bearing a halftone full length portrait of the magician and facsimile signatures in English and Chinese. Divided back, not postally used.

100/200

361. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo Postcard.** Circa 1910. Bearing a halftone portrait of the magician alongside assistants "Suee Seen" and "Bamboo Flower". Divided back, not postally used.

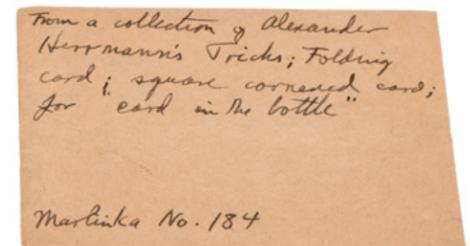
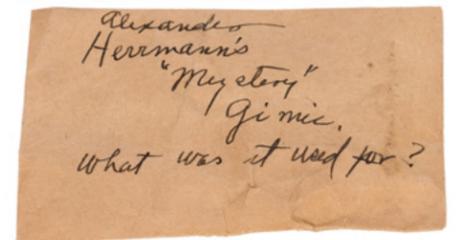
100/200



361

362. Chung Ling Soo (William Ellsworth Robinson). **Suee Seen, Chung Ling Soo Assistant Postcard.** Circa 1910. Bearing a halftone bust portrait of the magician's assistant and facsimile signatures in English and Chinese. Divided back, not postally used.

100/200



363

363. Herrmann, Alexander. **Folding Jack of Spades and "Mystery" Gimmick Possibly Owned by Alexander Herrmann.** A late nineteenth century playing card, red and blue plaid back, finely gimmicked to fold into thirds, plus a pair of old painted metal gimmicks of unknown utility, from the John Daniel Collection in matching paper folders labeled, respectively: "From a collection of Alexander Herrmann's Tricks; folding card; square-cornered card; for 'card in bottle' / Martinka No. 184" and "Alexander Herrmann's 'Mystery' gimmick. What was it used for?".

200/400



364



367



368



369



365



366

364. Long Tack Sam (Lung Te Shan). **Inscribed and Signed Photo of Long Tack Sam.** Circa 1930s. Silver print portrait of the magician performing the Linking Rings, signed centrally: "Tom Sam/Best wishes/Long Tack Sam" with Chinese signature to right. 10 x 8". Together with: a business card printed in English and Chinese, an E.F. Albee theatrical program, and a few clippings.

200/300

365. Mulholland, John. **Three John Mulholland Magic Tokens.** Including two copies of the first design (1935), which bears a bust portrait of Mulholland on obverse, and rabbit in hat on reverse [MT255; designed and executed by Henry Hering, assistant and successor to Saint-Gauden]; and one copy of the second design, bearing a rabbit in a hat on the obverse, reverse lettered: "Conjuror & Pedagogue/Born June 9, 1898/Died Feb. 25, 1970/Editor: The Sphinx / Author".

100/200

366. Mulholland, John. **Inscribed and Signed Book and Miscellaneous Photos and Ephemera.** Over a dozen pieces, including *The Book of Magic* (1963; inscribed and signed to Stanley Palm with a rabbit-in-hat doodle); signed carbon copy of a letter to John Salisse (1968); six photographs; signed Air Mail letter from Sorcar to Mulholland (1954); photo-illustrated brochure; and several programs, greeting cards, and pamphlets. Generally good condition, one photo with closed tear.

200/300

367. Bellachini—Schweizer, Franz. **Bellachini Decapitation Trick Postcard.** Germany, 1920s. Trick photograph depicts the magician cradling his own head in his arm, beside a table and a black poodle. Postmarked from Bern, Switzerland, 1928.

100/150

368. Carmo (Harry Cameron). **The Great Carmo RPPCs, and Three Programs.** 1900s–10s. Including two RPPCs depicting Carmo, the first a portrait signed, the other with "Baby June" the elephant and "Punch" the teddy bear; an RPPC of Carmo's wife Alma, signed, shown with their dog "Kate"; three theatrical programs on which Carmo is billed (Leeds Hippodrome, Grand Theatre Croydon, Grand Vaudeville Pittsburgh); plus a biographical monograph "The Great Carmo" (2001) inscribed and signed by the author, Val Andrews.

200/300

369. De Biere, Arnold. **De Biere "All in One" Chromolithograph Souvenir Pamphlet.** [London], 1919. Eight pages incl. covers, with soiling and wear to backstrip, die-cut to show the magician in six costume changes, first on the cover in a sarcophagus, then as The Conductor, The Highwayman, The Indian Prince, The Mandarin, The Sculptor, and finally The Mysterious (De Biere himself). 8vo (7 1/2 x 4 3/4"). Scarce.

200/300

370. De Biere, Arnold. **Three Pieces of De Biere Ephemera.** Including two photographs, the first a studio bust portrait (London: S. Georges Ltd., ca. 1940s, 8 1/2 x 5 1/4"), the second an undated photo showing De Biere placing playing cards in the hands of a statue (7 x 4 1/2"); and a Poli's Theatre program with the magician listed on a full page as an upcoming attraction.

150/250

371. De Biere, Arnold. **Hold-To-Light Postcard. The Sculptor's Vision.** Paris, 1920. Linen-finish lithograph postcard on which a beautiful woman playing a fluted instrument appears when held to a bright light. Verso printed with details of the magician's run at the Alhambra from March to April, 1920.

150/250



370



371



372



376

372. De Lion, Clement (Knud Valdemar Clement (1875–1965). **Clement De Lion Cabinet Photo Signed.** Copenhagen: Peter Newland, ca. 1900s. Gelatin silver print on embossed studio mount, signed in white ink in the lower right image area. 6 1/2 x 4 1/4". Mount worn at edges, otherwise very good.

400/600



373

373. Devant, David. **David Devant Real Photo Postcard.** J. Beagles & Co., ca. 1910. Silver print depicting the magician pouring wine into glasses as audience members raise their glasses for a fill of their own. Divided back, not postally used.

200/300

374. Devant, David. **David Devant Dictated Postcard to John W. Sargent.** London, 1908. On a pre-printed Maskelyne & Devant's Mysteries/St. George's Hall postcard, informing Sargent of his upcoming trip to New York and his desire to see him.

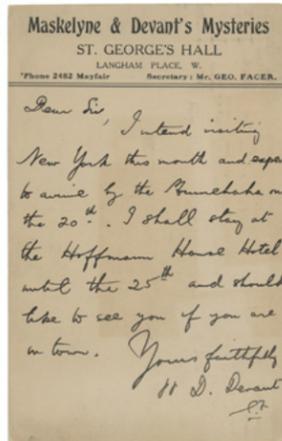
100/150

375. Dunninger, Joseph. **Dunninger Escape Wizard Handbill. Moleston Carnival.** Spring Valley, N.Y.: Leader Print, ca. 1920s. Letterpress handbill (9 x 6") on thin pale pink stock advertising Dunninger's escape from the Chinese Torture Chest and straitjacket, as well as blindfolded driving; and a B.F. Keith's handbill of the same period (6 1/2 x 4 1/2"). Closed tear to bottom margin of the first without paper loss.

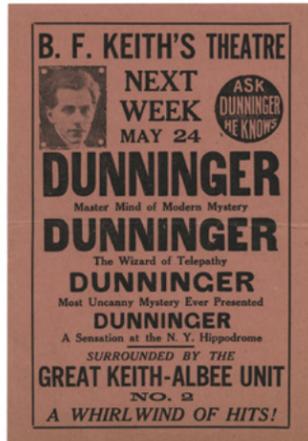
100/200

376. Dunninger, Joseph. **Joseph Dunninger Blindfolded Snapshot Signed to a Member of the NCA.** N.p., ca. 1920s. Matte-finish silver print, inscribed in black fountain pen: "To Joe Q--- [?]/from another of the NCA/D." Other men in the image identified on the verso as two reporters and Kroder. 5 x 7". Fine.

100/200



374



375



379

377. Dunninger, Joseph. **Joseph Dunninger and Harry Houdini Spirit Trumpet Signed Photo.** N.p., ca. 1950s. Glossy sepia print spliced as if Dunninger was receiving a message from Houdini. Signed in blue pen: "To an old friend Ed R. Becker/ from Dunninger". 8 x 10". Lower right edge creased, minor edgewear.

100/150

378. Dunninger, Joseph. **Joseph Dunninger and Lucille Ball Photograph.** N.p., ca. 1950s. Glossy silver print depicting Ball whispering a message to the magician and mentalist. 8 x 10". Light creases and marginal wear outside image area.

100/150

379. Dunninger, Joseph. **Collection of 21 Press and Publicity Photographs of Dunninger.** Credits include Pix Inc., New York Times Magazine, National Concert and Artists Corp., and Larry Shean, 1950s–60s. Including images with notable entertainers and celebrities as Bob Hope, Thomas E. Dewey, Charles Butterworth, Buster Keaton, Dagmar (Virginia Ruth Egnor), Otto Soglow, Al Flosso, and others; bust portraits and headshots; on an NBC set; and at a mind-reading performance, some with typed captions affixed. 8 x 10" or slightly smaller.

300/500

380. Dunninger, Joseph. **Group of Signed Dunninger Photos, Letters, and Ephemera.** 1950s–70s. Ten pieces total, including two photos inscribed and signed to Stanley Palm; a reserved ticket to a television taping at WABC–TV Little Theater (New York) signed on the verso; Shelton Police Association program signed; Dec. 25, 1950 issue of *Psychic Observer* signed on the front cover; signed check; three autograph letters to Palm; and a Christmas card.

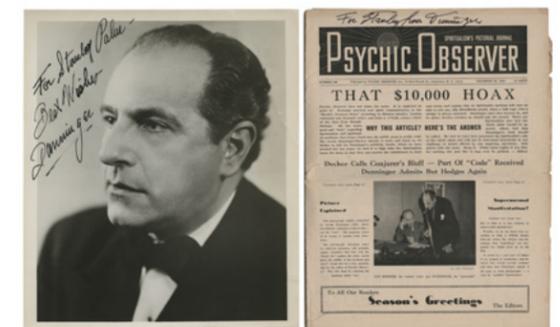
200/300



377



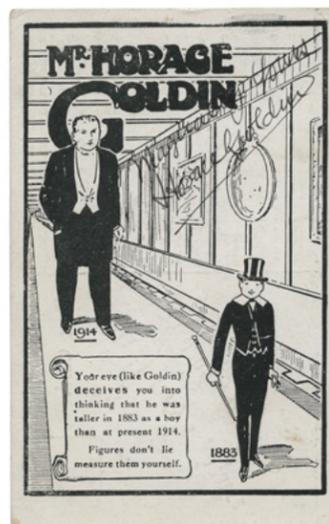
378



380



381



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382



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384

381. Dunninger, Joseph. **Collection of Dunninger Programs, Clippings, and Related Material.** Including 19 theatrical and television programs from various points in Dunninger's career (1920s–60s); a Powers & Dane escape act goods price list (1910s); unused question-and-answer slip; unused bookplates; and two file folders comprised of newspaper and magazine clippings and articles, approx. 100 pieces.

200/300

382. Fu Manchu (David Bamberg). **Fu Manchu Real Photo Postcard.** 1920s. Silver print portrait postcard of the magician, undivided back, not postally used. Corner creased.

150/250

383. Fu Manchu (David Bamberg). **Fu Manchu Spanish Conjuring Herald.** De Artes Graficas, 1937. Pictorial herald bearing a vignette of an outer-space robot "el monstrolio metalico." 18 1/2 x 8 1/2". Folded. Tears and some losses to edges.

80/125

384. Goldin, Horace. **Horace Goldin Real Photo Postcard, Inscribed and Signed.** Silver print portrait postcard signed in pencil on the image: "Yours sincerely/Horace Goldin/Jan. 9th/1908". Stains and spotting, torn corner. Divided back, not postally used.

150/250

385. Goldin, Horace. **Horace Goldin Signed Optical Illusion Postcard.** 1914. Signed "Magically Yours/Horace Goldin" bearing illustrations which appears to show Goldin "taller in 1883 as a boy than at present 1914" but which are actually the same height. Verso bearing details of the magician's upcoming performance schedule.

200/300

386. Goldin, Horace. **Horace Goldin Postcard Signed.** Bearing a portrait of the magician, signed in the lower image area: "Sincerely/Horace Goldin/1935". Scrapbook remnants covering verso.

100/200

387. Goldin, Horace. **Group of Three Horace Goldin Postcards.** Including "Find the Imp," "A Head of the Times," and a bust portrait stamped "John Mulholland Collection" to verso. First two with divided backs, all unused postally.

200/300

388. Grock (Charles Adrien Wettach). **Pair of Porcelain Schafer & Vater Figurines, Including Grock Match Holder.** Volkstedt-Rudolstadt: Schafer & Vater, ca. 1920. The first a charming comical bust match holder of the famous Swiss clown and circus owner (3" high), sold with a later postcard of a Grock poster; the second a naughty two-sided figure showing Cupid peeping at a fat lady peeing (5 x 4 x 1 1/2").

200/300

389. Hardeen Jr. (Douglas Geoffrey). **File of Hardeen Jr. and Hellz-a-Poppin' Ephemera.** 1940s. Eighteen pieces, including a signed small folded poster (10 x 16"); postcard; ten photographs (8 x 10" or smaller), several by Irving Desfor, one signed by Hardeen Jr.; and *Hellz-a-Poppin'* souvenir brochure, program, and movie still; and four pages of handwritten magic program notes and stage dialogue.

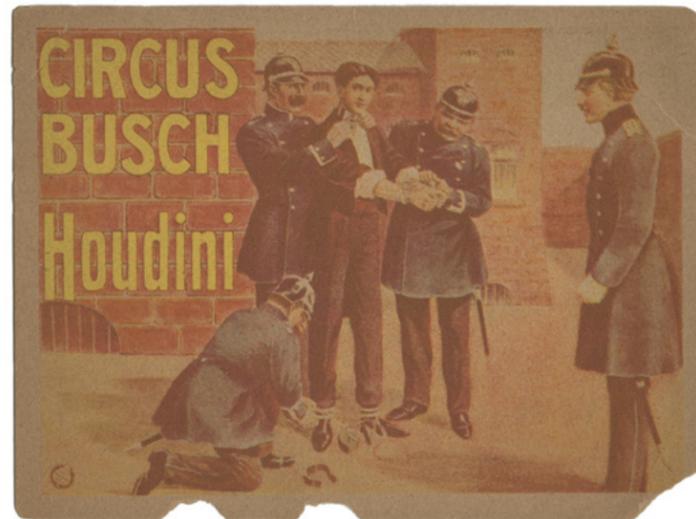
150/250



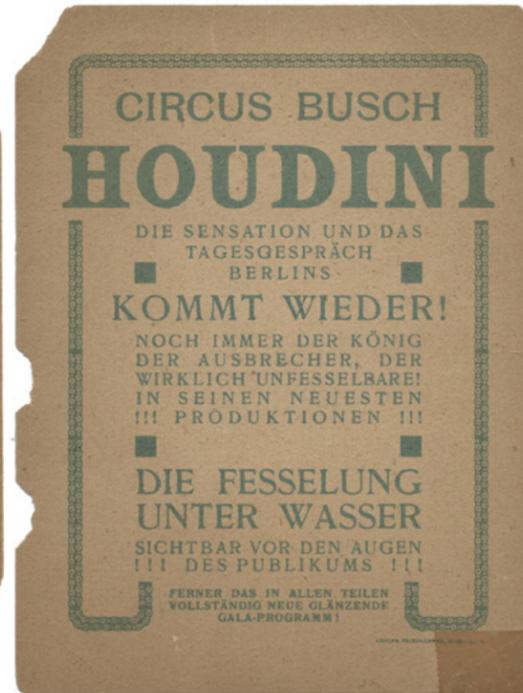
388



389



391



390. Houdini, Harry (Ehrich Weisz). **Harry Handcuff Houdini Real Photo Postcard.** Silver print portrait of the young magician with a pair of restraints, with a later inscription by Marie Hinson to Stanley [Palm], dated by Hinson as 1904. Divided back, not postally used, scrapbook remnants to verso.

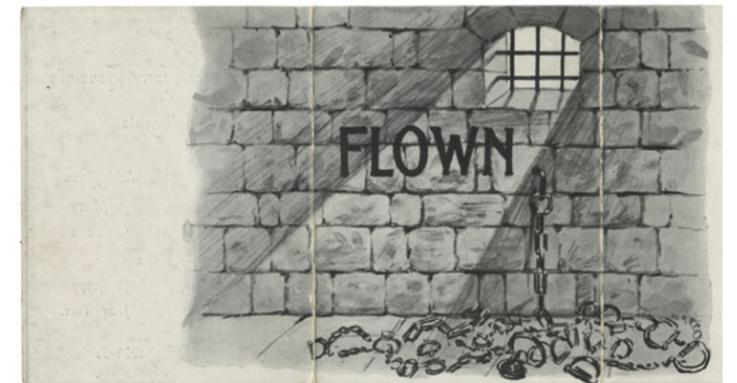
400/600

391. Houdini, Harry (Ehrich Weisz). **Houdini Circus Busch Water Torture Cell Bill Card.** Hamburg: Adolph Friedlander, ca. 1912. Pictorial advertising card depicting Houdini shackled by the German police on the recto, and promoting on the verso his latest sensation "Die Fesselung Unter Wasser" [The Water Torture Cell]. 5 7/8 x 4 3/8". Losses along lower edge, one corner tape repaired. Rare.

1,000/1,500



390



392



393

392. Houdini, Harry (Ehrich Weisz). **Houdini Newgate Prison Merry Christmas / Happy New Year Card.** Piccadilly Circus W., St. Paul's Ptg., 1904. Tri-fold holiday card bearing a halftone portrait of Houdini on the front panel; inside panels depict Beatrice Houdini having "caught" Harry inside the prison then, unfolding to the next panel, "flown" from it. 4 x 3 1/8". Lacking outer green wrapper; rear panel with losses from scrapbook removal, partially splitting along fold. Rare.

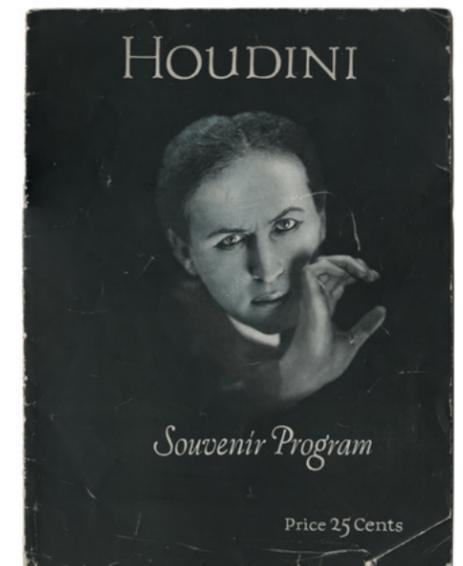
600/900

393. Houdini, Harry (Ehrich Weisz). **Collection of 11 Photographs of Houdini.** New York: Larry Shean, 1920s/printed ca. 1960s. Fine prints from the original negatives, including a series of famous bust poses of Houdini alone and with Howard Thurston. Each 8 x 10". Shean hand-stamps to versos, marked "Original/Not for Reproduction."

500/700

394. Houdini, Harry (Ehrich Weisz). **Houdini Final Tour Souvenir Program.** [New York, 1925]. Pictorial wrappers bearing a striking photo of Houdini. Illustrated with photos and line drawings. 4to. Creases and scratches to wrappers; fair.

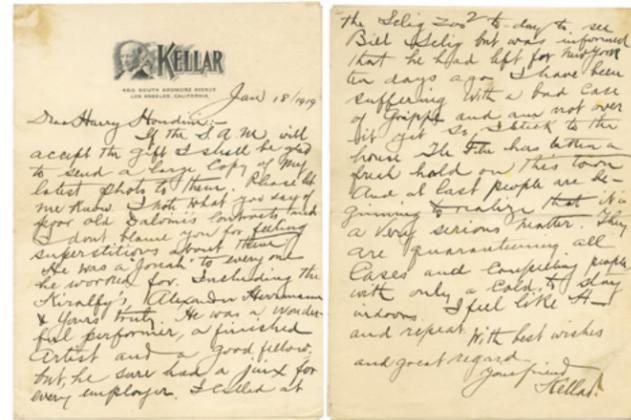
300/400



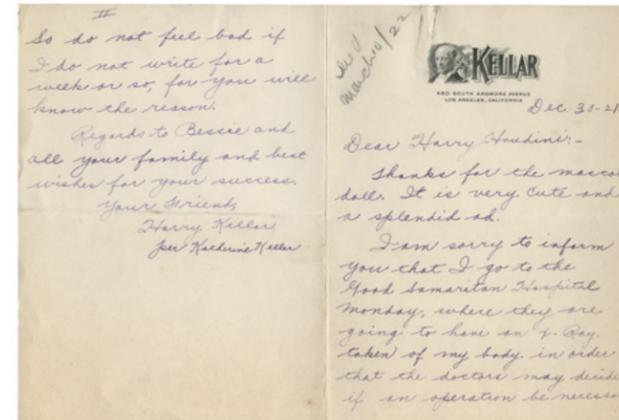
394



395



398



399



401

395. Houdini, Harry (Ehrich Weiss). **Russian Periodical Depicting Houdini Performing at the Yar.** Russia, 1903. Handsome color lithographed image of Houdini fills the top half of the rear cover, the magician show onstage in locks and chains, before an audience seated at café-type tables. The Yar (or Yard) was a grand restaurant that featured high profile entertainers. Folio. Soiling and tears to edges.

400/500

396. Kassner, Alois. **Three Kassner Magic Postcards.** German, 1920s. Including one RPPC and two gilt pictorial postcards. Light corner wear.

100/150

397. Kellar, Harry (Heinrich Keller). **Group of Photographs and Ephemera Related to Harry Kellar.** Including a silver print portrait of Kellar holding his pet dog (New York, 1920s; stamped Mulholland Collection to verso); two mailing covers addressed by Kellar to Houdini in manuscript; five theater programs in which Kellar is billed (1900s–10s); a snapshot of Kellar's niece in a field of wildflowers, and another snapshot showing ruins of the San Jacinto earthquake; and vintage photo-copies of Kellar letters.

300/400

398. Kellar, Harry (Heinrich Keller). **Autograph Letter Signed, "Kellar," to Harry Houdini.** Los Angeles, Jan. 18, 1919. On two sides of a single sheet of pictorial stationery, concerning the magician D'Alvini (William Peppercorn), the S.A.M.'s request for a recent photo of Kellar, and case of the influenza from which Kellar and the surrounding city at large was suffering ("They are quarantining all cases and compelling people to stay indoors... I feel like H\_\_\_\_\_").

300/400

"I note what you say of poor old Dalvini's contracts and don't blame you for feeling superstitious about them. He was a 'Jonah' to every one he worked for. Including the Kiralfys, Alexander Herrmann, and yours truly. He was a wonderful performer...but, he sure had a jinx for every employer."



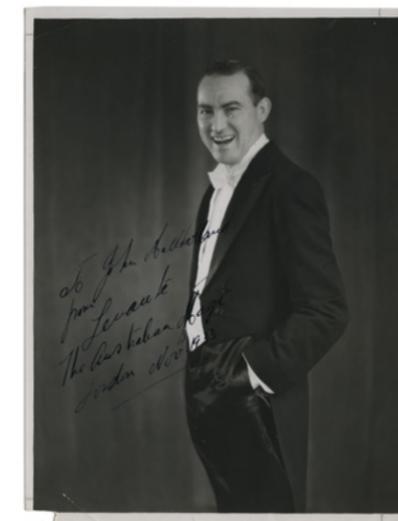
396



397



400



402



403

399. Kellar, Harry (Heinrich Keller). **Kellar Dictated Letter to Harry Houdini.** Los Angeles, Dec. 30, 1921. On a single folded page of Kellar's personal stationery, signed "Harry Kellar/per Katherine Keller," informing Houdini that he will soon be having X-rays taken to "decide if an operation be necessary" and thus to "not feel bad if I do not write for a week or so." With the original mailing cover.

200/300

400. Kellar, Harry (Heinrich Keller). **Bust Portrait Photograph of Harry Kellar.** Los Angeles: Strand, ca. 1920s. Silver print, in contemporary cloth frame folder with gilt borders. Image area 9 x 6 1/2". Moderne Magic Studio (Chicago) hand-stamp to verso.

100/150

401. Kellar, Harry (Heinrich Keller). **Harry Kellar Christmas and New Year Postcard.** Los Angeles, 1920s. With lithographed images of Kellar with devils on his shoulders, andimps shaking hands, bearing the magician's California address. 3 3/4 x 5 3/4". Verso blank. Small brown spot to bottom right.

100/150

402. Levante, Les. **Group of Levante Ephemera.** 1930s–60s. Over a dozen pieces, including an early Chinese herald; a TLS to John Mulholland; theatrical programs and handbills; photographs and snapshots (one inscribed and signed to Mulholland); and clippings.

200/300

403. Leroy, Servais. **Group of Four LeRoy, Talma, Bosco Postcards.** Germany, ca. 1910s. Sepia-tone images of the illusionists, each postally unused. Fine.

100/200



404

404. Lot of Trade Cards, Periodicals, and Flyers Related to Clairvoyance, Hypnotism, and Magic. American and French, late nineteenth/early twentieth century. Including six chromolithograph trade cards printed for Anne Piper Perry, Clairvoyant at 30 Stark Block, Manchester; C.M. Chase color lithograph business card; packets from a correspondence course by the Sage Institute (Paris) on hypnotism (1920s); and other booklets and magazines on thought-control, suggestion, and related subjects (nine vols.), fair condition.

250/350

405. Maskelyne, Jasper. Signed Real Photo Postcard of Jasper Maskelyne. London: S. Georges, ca. 1940. Bust portrait of the British magician. Plain back. Fine. Inscribed and signed, "Yours sincerely, Jasper Maskelyne."

150/250

406. Nicola (William Mozart Nicol). Early Cabinet Photo of Nicola. Monmouth, Ill.: Nicol's Studio, 1904. Gelatin silver print on original blind-embossed studio mount, depicting the young magician seated in an ornately carved chair, verso stamped Oct. 17 1904. Printer's pencil marks in margins. Image area 5 1/2 x 4".

400/600

*The photo appeared on the cover of the November 1904 issue of Mahatma, of which a copy is included.*



405



408

407. Nicola (William Mozart Nicol). Lot of Five Typed Letters Signed to John Mulholland. Singapore and Monmouth, Ill., 1939–45. Six pages total, including two from Singapore at the outbreak of World War Two concerning his difficulties touring as a result ("I have decided to postpone the balance of the tour and return home until they can decide who is running this world anyway"); a two-page Jan. 6, 1942 letter in which he writes, "Funniest thing I have read lately is the story of Dillinger in the *New Yorker* (or is it *Dulninger*?) I particularly liked the bit where he said he had started at the bottom and 'worked clear to the top.' Top of what?", among other matters; a letter lamenting the recent death of Horace Goldin ("one of my best friends in magic and I hope the magic editors won't write that he was 'one of the best' magicians of our time. He was THE best..."); and one other to Mulholland, plus an unsigned 1913 typed letter and an incomplete autograph letter (one page only, of two or more), both addressed to a certain Clyde.

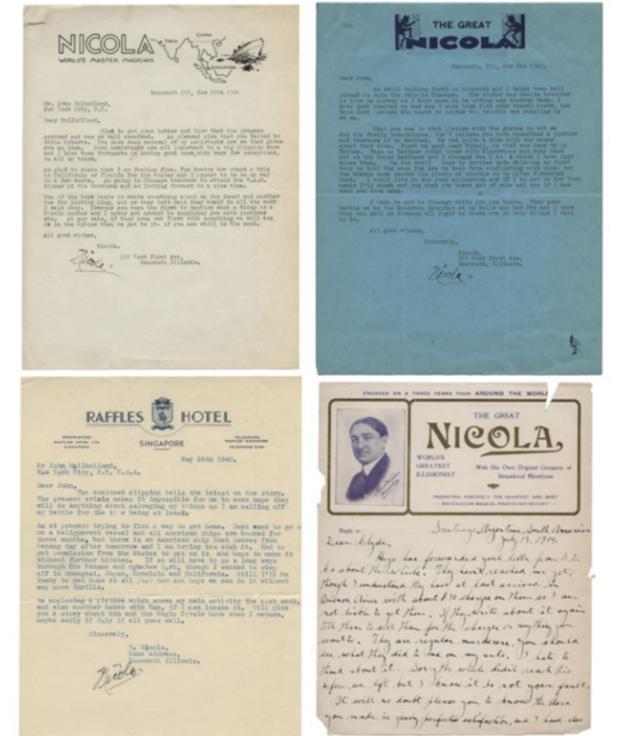
400/600

408. Nicola (William Mozart Nicol). Nicola. The Devil Has Broken Loose! The Mystery Man of Magic in Person. N.p., ca. 1920s. Double-sided die-cut door-hanger advertisement cut in the shape of a devil's head (horns perished, chipped and worn at edges). 10 1/2 x 8 1/2".

150/250

409. Nicola (William Mozart Nicol). Group of Photographs of Nicola, One Signed. Including two 8 x 10" portraits by Nasib (New York), one inscribed: "To Lt. Estes with very best wishes/Nicola/Nov. 13/42"; an 8 x 10" portrait by Irving Desfor; an 8 x 6" portrait of Nicola fanning cards; and a file of 19 snapshots, including later printings, of Nicola's plane crash, in Germany during World War II, and other travel and family images.

250/350



407



406



409



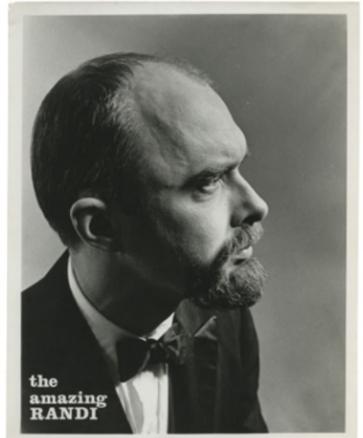
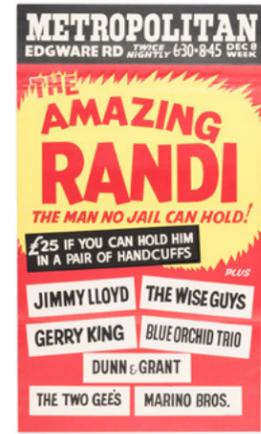
410



413



414



415



411

410. Nicola (William Mozart Nicol). **Three Nicola Magic Postcards, One Signed.** Including an RPPC of Nicola performing magic for troops in France (1910s); an RPPC Albee Orpheum of Nicola with three women entertainers; and a King's Theatre (Melbourne) postcard signed "Nicola" in the margin.

200/300

411. Nicola (William Mozart Nicol). **Five Pieces of Nicola Ephemera.** Including a hold-to-light postcard (theater name and date appears); a complimentary pass throw-out card (four-leaf clover playing card back design); Gaol Breaker luggage tag; throw-out card depicting Nicola with Indian magicians in Bombay; and Magician and Handcuff King brochure.

200/300

412. Okito (Theo Bamberg). **Bust Photograph Portrait of Okito.** Berlin, ca. 1930. Fine double-weight sepia print of perhaps the best-known portrait of the magician, later to be used on the cover of *Okito on Magic* (Edward Drane, 1952). 11 x 8 3/4". Light curling and edgewear.

200/300

413. [Postcards] **Lot of 19 Magicians' Postcards.** Including color lithograph, real photos, and halftone postcards of Chevalier Ernst Thorn's "Dreamland"; Will Goldston; Rosini's Headless Living Woman; The Great Leon; Joseph Dunninger [2]; Carlton the Celebrated Entertainer; Winchester Mystery House; Les Levante [3, incl. RPPC and jumbo calendar postcards]; Virgil and Julie; Ade Duval [manuscript travel postcard to John Mulholland]; Lewis Davenport [2]; Great Raymond; and others.

200/400



412

414. Maskelyne, John Nevil. **John Nevil Maskelyne RPPC Signed.** Raphael Tuck & Sons, ca. 1900s. Oval bust portrait RPPC signed in black fountain across the image. Divided back, not postally used. Very good.

400/600

415. Randi, James. **Group of Amazing Randi Ephemera.** Bulk 1960s–70s. Including two folded posters featuring Randi; four publicity stills; five performance snapshots; two theatrical programs; and an advertising brochure.

150/250

416. Richiardi Jr. (Aldo Izquierdo). **File of Richiardi Jr. Ephemera. Programs, Playbills, Signed Photo.** V.p., 1950s–80s. Approximately 25 pieces, including an 8 x 10" photo (Irving Desfor, 1973); "Feliz 1952" photo card (4 x 7 1/2"); snapshot showing the magician receiving an SEI badge; ten programs, handbills, and playbills from various points in his career; an 8 x 10" photo signed by Omar Pasha; and a file of newspaper clippings.

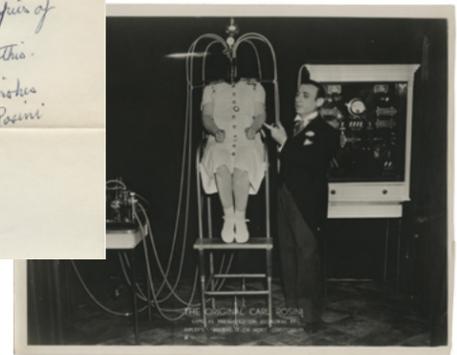
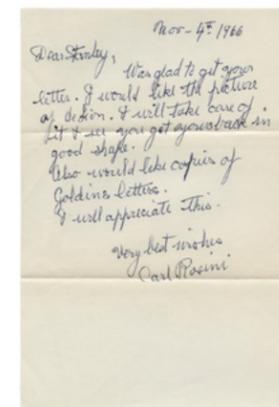
250/350

417. Rosini, Carl (Jakob Rosenzweig). **Group of Photographs and Letters, Some Signed.** 1950s–60s. Including three photographs, one signed, one depicting Rosini's Ripley's Believe-It-Or-Not "Odditorium" display; signed Necromancer brochure; signed snapshot in photo-folder; and two autograph letters and one postcard signed.

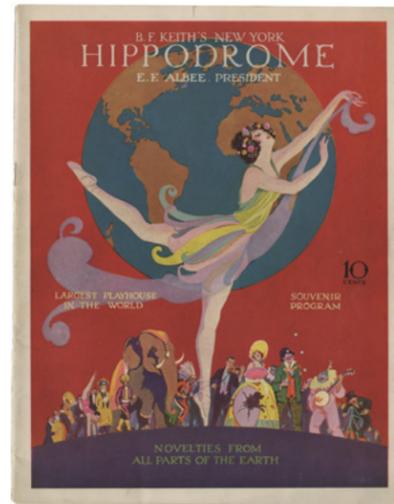
100/200



416



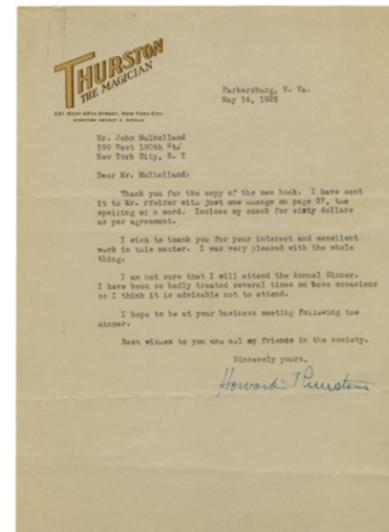
417



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421



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423



419

418. Selbit, P.T. **Group of P.T. Selbit Theatrical Programs.** Including B.F. Keith's New York Hippodrome (billed on the centerfold presenting "Stretching a Woman"), with handbill insert; Magic Circle Eighteenth Annual Séance (1924); 44th Street Theatre (New York) presenting "The Divided Woman"; and Sheffield Empire, presenting "The Living Pin Cushion" (one leaf, removed from a program); plus two reprint photos and magazines in which Selbit is featured.

100/150

419. Sorcar, P.C. **Collection of Sorcar Ephemera.** Bulk 1950s–60s. Approximately 40 pieces, including souvenir programs, postcards, a folded poster, pamphlets and flyers, and more.

150/250

420. Tampa (Raymond Sudgen). **Group of Six Tampa Illusion Photographs, and Publicity Brochure.** Including six images of performances of various illusions (8 x 10"; printed ca. 1930s/40s; some marginal soiling) and a publicity brochure (11 1/2 x 8 1/2") bearing a color portrait of Tampa on the front.

100/150

421. Thorn, Chevalier Ernst (Moses Abraham Thorn). **Cabinet Card Portrait of Thorn.** Paris: Reutlinger, ca. 1909. On photographer's mount, signed and underscored "Ernst Thorn" in the upper right, with the magician's applied gilt seal: "Dreamland/with Chevalier Ernst Thorn/Illusionist." 4 1/4 x 6 1/2". Fine.

500/700

422. Thurston, Howard. **Typed Letter Signed to John Mulholland.** May 14, 1923. On a single sheet of stationery, thanking Mulholland for his work on "the new book" and declining to attend the "Annual Dinner" Mulholland invited him to, as he had "been so badly treated several times on these occasions so I think it is advisable not to attend." Signature possibly secretarial.

100/200

423. Thurston, Howard. **Howard Thurston 1910–11 Route Card, Plus Programs and Handbills.** 1910s–30s. Including a postcard-size route card, and 10 theatrical programs or handbills including English's Opera House (with pencil notations attributed by the former owner to the magician Nicola), Bronx Opera House, Grand Opera House, Central Theatre, Lyceum Theatre, and others.

200/300

424. Thurston, Howard. **Portrait Photograph of Howard Thurston Signed.** [Columbus]: Baker Art Gallery, 1920s. Matte-finish sepia print headshot signed in black fountain pen in the image. 7 x 5". Fine.

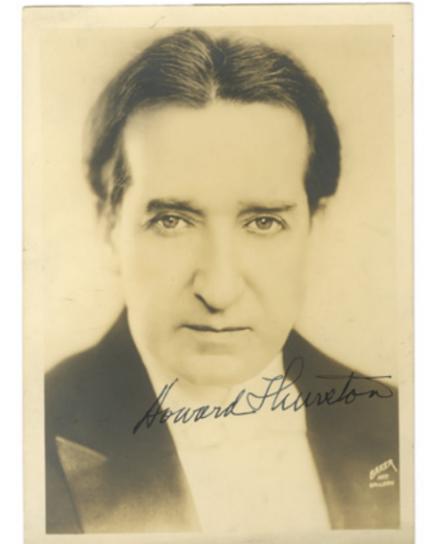
200/300

425. Thurston, Howard. **Photograph of Howard Thurston Signed.** [Columbus]: Baker Art Gallery, 1922. Bust portrait of the magician, signed and dated "Howard Thurston/Sept. 1/22". 10 x 8". Old repaired diagonal tear, loss to right margin. Sold as is.

200/300



420



424



425



426



429



430



427

426. Vernon, Dai (David Frederick Wingfield Verner). **Limited Edition Dai Vernon Playing Cards.** Congress Playing Cards, June, 1982. Four sealed packs of cards commemorating Vernon's 88th birthday, housed in the original custom display case bearing Vernon's silhouette. Two packs reproduce the famous Hal Phyfe photo of Vernon. Fine.

200/300

427. Von Arx (Charles A. Nicol). **Group of Von Arx Ephemera.** Including a Tricky Spooks handbill (9 x 4"); Town Hall pictorial handbill (12 1/2 x 10"); 1912 engraved letterhead bearing a typed note signed "AI" (1949); a 1955 TLS to Stanley Palm; and five later printings of snapshots showing Von Arx on tour.

150/250

428. Weiss, Doc. **Group of Five Photos Inscribed to James Randi.** New York, ca. 1950s. Glossy silver prints of the escape artist shown in shackles and a straitjacket, each inscribed and signed by Weiss to fellow magician and escape artist Amazing Randi, one photo also signed by assistant Terry Lee. 8 x 10". Fine.

100/200

429. Willard, Harry. **Willard the Wizard.** Bandera, Tex.: J. Marvin Hunter's Printing House, ca. 1930. Pictorial herald shows the performance of a levitation, suspension, flower growth, and basket trick. 24 x 8". Linen-backed; minor toning to edges, else fine. A.

50/100

430. **Lot of Spook Show Photographs, Advertisements, and Ephemera.** John Daniel Collection. 1940s–50s. Over 30 pieces, performers and subjects including Dr. Silkini (Jack Baker), Dr. Zomb (Ormond McGill), Dr. Doom (John Daniel), Joe Karston, Henry Vallou, Mysterious Matthew, Mel-Roy, and others, including a letter from Louis Harris to John Daniel concerning the sale of the Dr. Doom spook show, settlement statements and contracts, pictorial newspaper ads, handbills, and photographs.

500/700

431. **Group of 7 Postcards of German Magicians.** 1910s–20s. Including Te De, Paul Scheldon, Gy. Coross, Peggy Lauder, Chambly en Kardec, the "Magischer Zirkel" magic club, with a tissue label affixed identifying the members, and others. Uncommon.

150/250

432. **Group of Magic and Magic-Themed Postcards.** European, 1900s–30s. Fifteen items, including Ferd. Piatnik Roner throw-out card; Kalanag; Franz and Elyen Hugos; Professor Melachini; Fritz Bern; Rex; Miss Borosko; Sartoni (playing violin with his toes); and others; two "memento mori" postcards; and one for Moët & Chandon champagne.

150/250

433. **Lot of 8 RPPCs and Snapshots of Magicians and Magic Apparatus.** 1920s–30s. Eight pieces total, depicting stage and parlor apparatus, including elaborate setups involving clocks, rising cards, and others. Several postmarked from Bern, Switzerland, or not postally used.

100/200

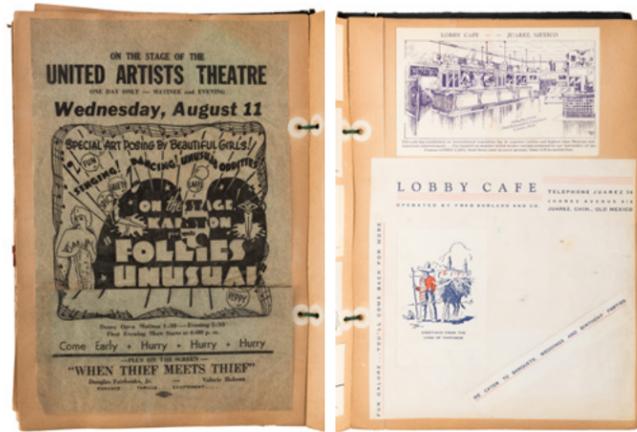


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437

434. **Scrapbook of Magic and Travel Ephemera.** American, 1920s–30s. Apparently compiled Mrs. Joe Karston, 30 leaves, with an emphasis on hotel letterhead and magician's business cards, including William Van Berkel, Senor Maldo, C.E. Jeffries, David Mishel, Jack Brazy "Boy Magician," Paxton Prestidigitator, C.W. Talbot, Randu, and others; a W.W. Durbin TLS to Joe Price (Karston); plus seven pages filled with matchbook covers, scores of hotel letterhead and stationery, postcards, and a few clippings and programs related to magic shows.

150/250

435. [Carnival] **Midway Milk Bottle Knock Down Pitch Game.** Circa early twentieth century. Set comprising twelve aluminum bottles, four wooden bottles, and two baseballs. Bottles approx. 8" tall, several heavily weighted.

100/200

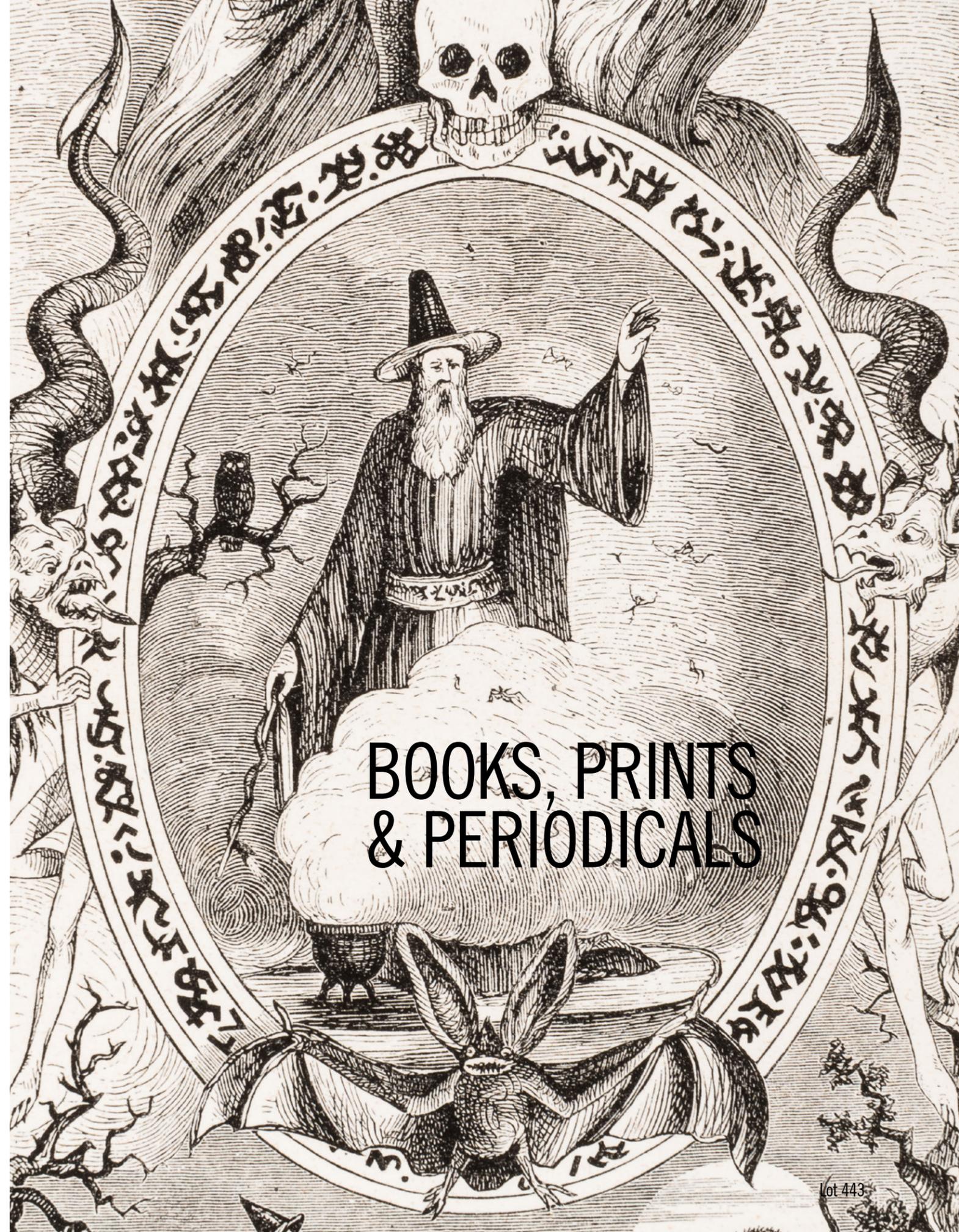
436. [Carnival] **Vintage "Sneaky Pete" Shooting Gallery Photograph.** Circa 1950s. Matte-finish gelatin print depicting a shooting gallery game, with Sheriff Sneaky Pete at center flanked by animals, ships, playing card suit symbols, and other targets. 11 x 14". Fine.

100/150

437. [Circus] De Morgoli, Nick (1916–2004). **Bobby "Torchy" Towner Ringling Brothers and Barnum & Bailey Clown Photograph.** New York, ca. 1940s. Gelatin silver print depicting Towner gazing longingly at a circus beauty. 10 3/4 x 14". Heavily creased with several tears and some losses to image area. RBBB/De Morgoli credit hand-stamps to verso.

100/150

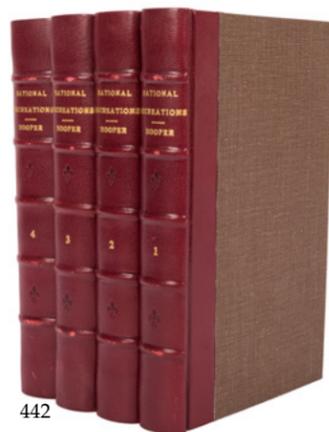
*The photographer is best known for his now-famous photographs of Marilyn Monroe taken in 1953. Towner, after his stint with R.B.B.B., worked with The Great Virgil, John Daniel on the "Dr. Doom" spook show, and also as a member of the writing staff for the magician Mark Wilson's CBS program "Time for Magic."*



# BOOKS, PRINTS & PERIODICALS



438



442



443



444

438. **The Ghost.** London: W. Belch, ca. 1800–10. Colored etching, depicting a man bursting into a parlor with a ghostly devil curtain, frightening the table of card players. Trimmed to borders, retaining title and imprint, 7 1/2 x 11 1/2". A fine impression with minor edge creases and scuffing.

150/250

439. **Magic, Pretended Miracles and Remarkable Natural Phenomena.** Nashville, Tenn.: Southern Methodist Publishing, 1860. Original blind-embossed cloth. Illustrated with engravings. 8vo. Edges heavily rubbed with losses to spine ends and panel; foxing at start, a few pages creased, else good. Toole Stott 1119.

150/250

440. Dean, Henry. **Hocus Pocus, or the Whole Art of Legerdemain in Perfection.** Glasgow: [Robert Anderson], 1886 (facsimile of the 1797 Glasgow edition). Plain paper-backed covers. Frontispiece. Illustrated. 4to. First gathering disbound, else good.

250/350

441. Godwin, William. **Lives of the Necromancers.** New York: Harper & Bros., 1835. First American edition. Old floral cloth. 12mo. Dampstained gutter and bottom edge, light foxing throughout, canted. Fair. Toole Stott 835.

200/300

442. Hooper, William D. **Rational Recreations in which the Principles of Numbers and Natural Philosophy are Clearly and Copiously Elucidated.** London: B. Law and Son, 1794. Four volumes. Fourth edition. 64 (of 65) engraved folding plates. Modern quarter gilt-lettered calf over cloth. 8vo. Renewed endpapers. Edges of a few plates with short tears, otherwise fine.

300/500

443. **Four Antiquarian Dick & Fitzgerald Volumes on Magic.** Including *The Magicians' Own Book* (New York, 1857; first edition; Toole Stott 481), with the engraved half-title and frontis.; *The Secret Out* (New York, 1859; first edition; Toole Stott 191); *The Fireside Magician* (New York, 1870; Toole Stott 583); and *The Parlor Magician* (New York, 1868; Toole Stott 544; chipped and torn backstrip). 8vo. Decent copies with canting, worn cloth, generally clean and firm.

300/400

444. Robert-Houdin, Jean-Eugene. **Lot of Four Volumes By or About Robert-Houdin.** Including *Memoirs* (Philadelphia: George G. Evans, 1859; first American edition; Toole Stott 605; backstrip torn and frayed); *Card Sharpers* (Frederick Drake, 1902); *The Sharper Detected and Exposed* (London: Chapman and Hall, 1863; covers and spine panel detached); and *Le Roman d'un Artiste Robert-Houdin* (1969) by Chavigny.

250/350

445. Albo, Robert. **Classic Magic Series.** San Francisco, 1973–2005. Cloth. Including the first eight volumes of the Classic Magic Series, in slipcase (eighth vol. comprised of loose supplements); and separately, the eleventh volume, *Laboratories of Legerdemain* and *The Ultimate Okito Addendum* (2008). Slipcase shows usual strain and wear, otherwise fine.

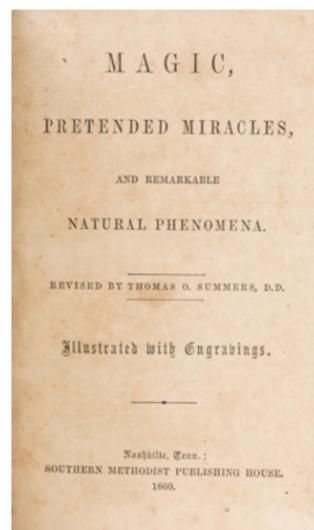
1,200/1,500

446. [Blackstone, Harry] **Super Magic Comics V1 N1.** Street & Smith, 1941. Inaugural issue of the comic book series later titled *Super Magician*. Appealing copy with red ink stamp to front cover, minor edgewear, other light ink marks and faint scuffs to covers.

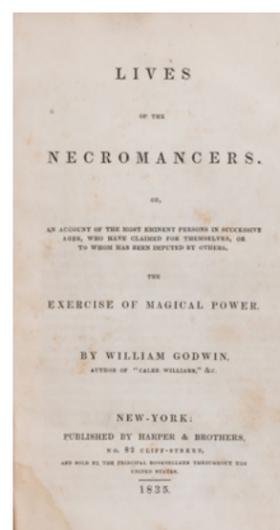
200/300

447. Blackstone, Harry and Walter Gibson (ghostwriter). **Lot of Books on Magic by Harry Blackstone and Walter Gibson.** Ten vols., one with tipped-in packets accompanying the text. 4to and 8vo. Generally good condition.

150/250



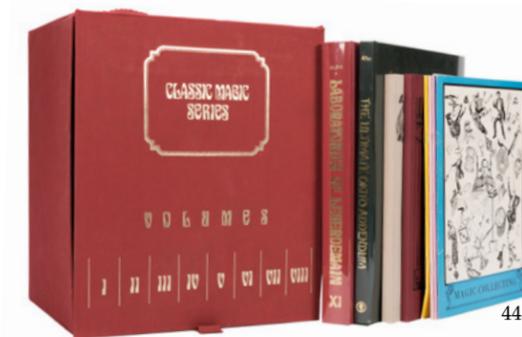
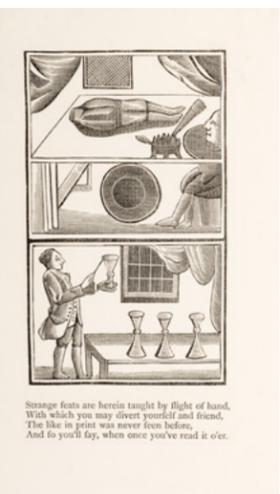
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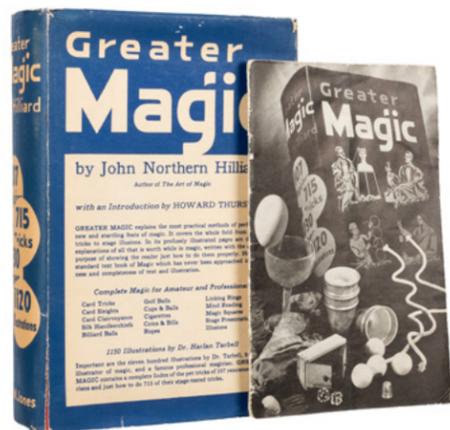
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448. Blackstone, Jr., Harry, with Charles and Regina Reynolds. **The Blackstone Book of Magic & Illusion, Signed, Plus Signed Programs and Ephemera.** New York, 1985. First edition. Cloth, dust-jacket. Inscribed and signed on the half-title by Blackstone and the Reynolds to Stanley Palm. With two file folders of ephemera including the publisher's press release and publicity packet; signed 8 x 10" photo; two signed souvenir programs and one signed playbill; theatrical programs; a hand-drawn outline of Blackstone's foot; tickets, brochures, clippings, and more.

200/300

449. **Conjurors' Magazine.** Walter Gibson. Monthly. V1 N1 (Feb. 1945) - V5 N7 (Sept. 1949). Complete file, bound in four vols., green library buckram with gilt-lettered spines. Original covers retained. Alfredson/Daily 1785.

200/300

450. **Genii.** Monthly. William Larsen Sr., et al. V1 N1 (Sept. 1936) - V54 N12 (Oct. 1991). Fifty-four vols., uniform blue library acrylic hardcovers, retaining original covers. Alfredson/Daily 2390.

700/900

451. Hilliard, John Northern. **Greater Magic.** Minneapolis: Carl. W. Jones, 1947. Ninth impression. Red cloth lettered in gilt, orig. printed paper jacket. Illustrated. 4to. Tight, clean copy with repaired tear to jacket spine panel, nicks and short tears to jacket at edges. Together with the prospectus booklet (40pp.)

150/200

452. Hoffmann, Professor (Angelo J. Lewis). **Five Volumes on Magic and Conjuring.** Including *Parlor Amusements and Evening Party Entertainments* (New York and London: George Routledge, 1880s), pict. cloth, frontis., spine lightly toned, covers bumped with some fraying to ends, slight lean, pale dampstain to top edge; *Modern Magic* (New York and London: Routledge, [n.d.]; early American impression); *Secrets of Stage Conjuring* (London, 1881); *Secrets of Conjuring & Magic* (London, 1878); and *More Magic* (Philadelphia: David McKay, [n.d.]). 8vos. Each with mild or light shelf-wear, generally tight and clean internally.

300/500

453. **Magic.** Stan Allen. Monthly. V1 N1 (Sept. 1991) - N301 (Nov 2016). Complete file of loose issues. Fernandes 35406. Fine.

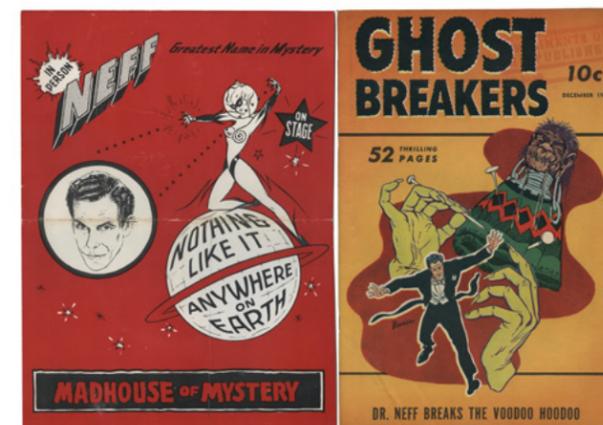
700/900

454. [Neff, Bill] **Ghost Breakers No. 2. Dr. Neff Breaks the Voodoo Hoodoo, Plus Photographs.** Street & Smith, Dec., 1948. Cover by Bob Powell. Second issue of the two-issue series. Tight, flat copy with faint crease to lower left, minor edge wear. Sold with "Madhouse of Mystery" booklet and a file of nine photographs of Neff performing stage illusions (later-generation prints, ca. 1970s).

150/250

455. Buffum, Richard, et al. **Keep the Wheels Turning.** Alhambra and Azusa: Owen, 1977/1992. Two volumes, quarter leather, gilt-lettered, cloth sides. Each numbered and signed by Les Smith from limited editions of 1,000 copies (second vol. also signed by Gertrude Smith). Illustrated with drawings, photographs, and color plates. 4to. Light wear to covers, else fine.

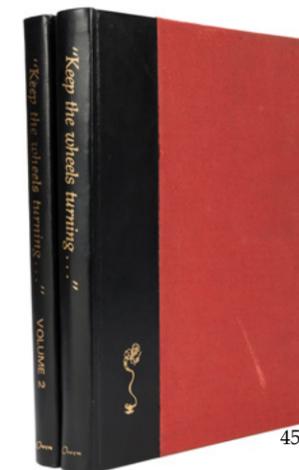
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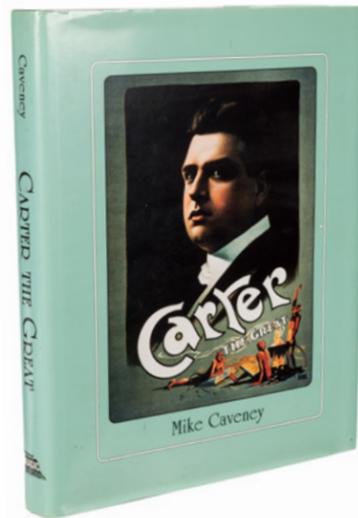
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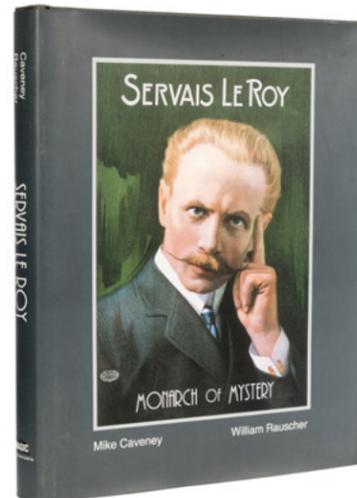
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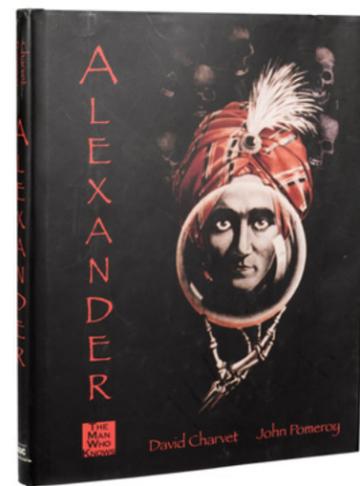
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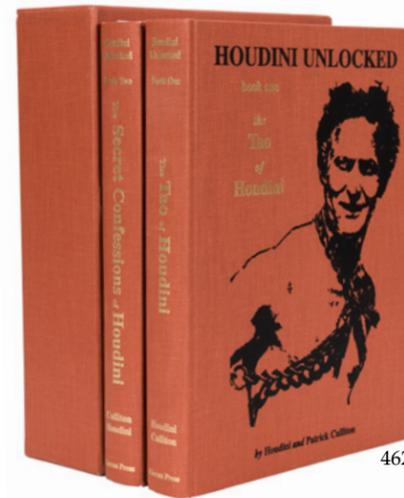
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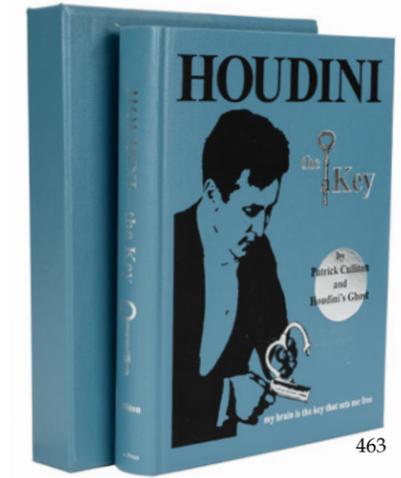
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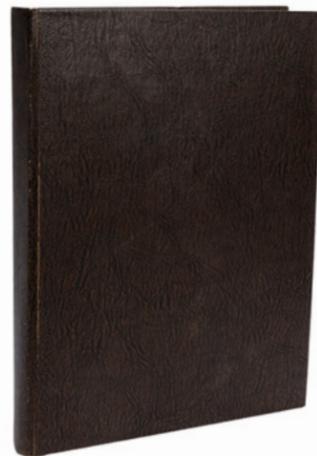
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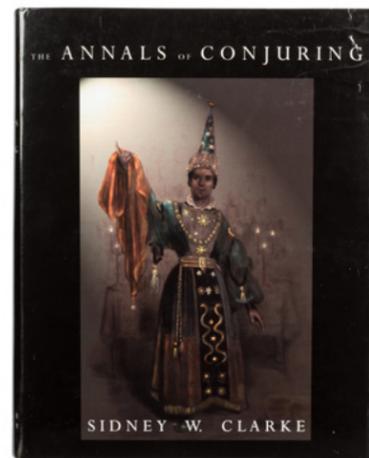
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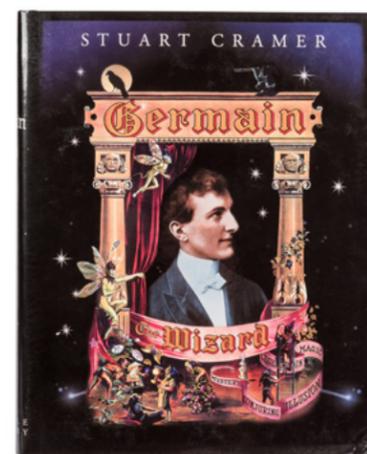
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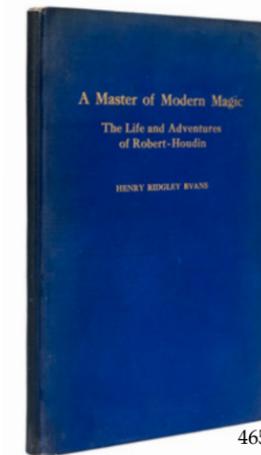
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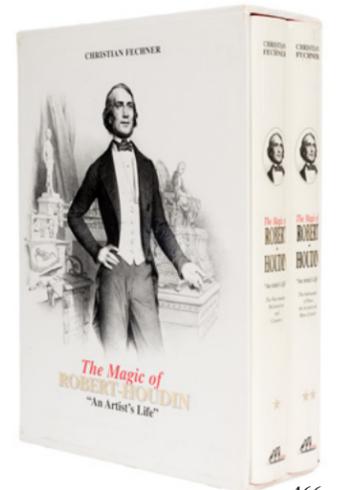
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466

456. Caveney, Mike. **Carter the Great**. Pasadena, 1995. Cloth, pictorial jacket. Number 221 of 1,000 copies. Illustrated, including color plates. 4to. Near fine.

200/300

457. Caveney, Mike and William Rauscher. **Servais Le Roy: Monarch of Mystery**. Pasadena, 1999. Number 109 of 1,000 copies. Inscribed and signed by Rauscher to the previous owner. Cloth, dust-jacket. Illustrated. 4to.

150/250

458. Charvet, David and John Pomeroy. **Alexander: The Man Who Knows**. Pasadena, 2004. Number 60 of 1,000 copies. Cloth, dust-jacket. Illustrated. 4to. Light wear to jacket, else fine.

100/200

459. Charvet, David. **Jack Gwynne: The Man, His Mind, and His Royal Family of Magic**. Brush Prairie: Author, 1986. One of an unknown number of copies from the printer's overrun, gilt-stamping absent on the cloth covers. Inscribed and signed by the author to the previous owner. Illustrated. 4to. Very good.

100/200

460. Clarke, Sidney W. **The Annals of Conjuring**. Seattle: Miracle Factory, 2001. Cloth, dust-jacket. Illustrated. 4to. Tear to jacket flap at board edge, else fine.

200/300

461. Cramer, Stuart. **Germain the Wizard**. Miracle Factory, 2002. Cloth, dust-jacket. Illustrated. 4to. Lower edges bumped; good.

100/200

462. Culliton, Patrick. **Houdini Unlocked**. Los Angeles: Kieran Press, 1997. Number 245 from the limited edition of 250 copies. Two volumes, cloth, in publisher's slipcase. 4to. Profusion of illustrations and photographs. Fine.

400/600

463. Culliton, Patrick. **Houdini - The Key**. Los Angeles: Kieran Press, 2010. From the limited edition, inscribed and signed by the author to the previous owner, Stanley Palm. Blue cloth, slipcase. Illustrated. 4to. Fine.

250/350

464. Dunninger, Joseph. **Pair of Signed Books by Dunninger**. Including *How to Make a Ghost Walk* (New York: David Kemp, 1936; inscribed and signed on the ffep: "For my friend Stanley Palm—Best wishes/Dunninger"); and *Inside the Medium's Cabinet* (1935; signed on the verso of the half-title "Sincerely/Dunninger"). Cloth, dust-jackets. Illustrated. 8vos. Jackets with tears, losses, and toning, else good.

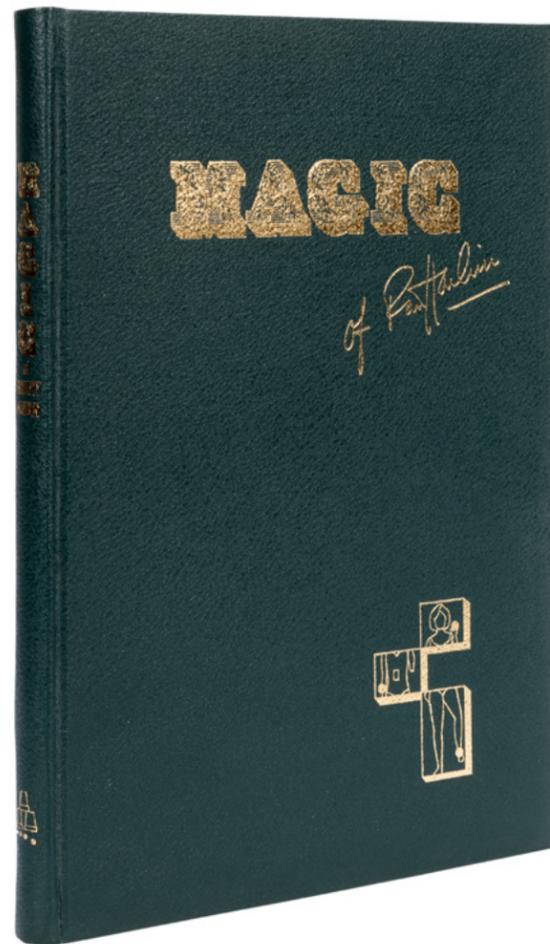
150/250

465. Evans, Henry Ridgley. **A Master of Modern Magic: The Life and Adventures of Robert-Houdin**. New York: Macey Publishing, 1932. Bright blue cloth stamped in gold. Portrait frontispiece, plates. 8vo. Cloth rubbed and worn in spots, else good.

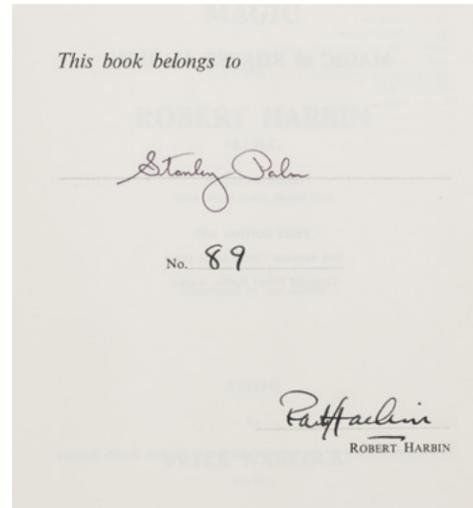
150/200

466. Fechner, Christian. **The Magic of Robert-Houdin: An Artist's Life**. Bologne: F.C.F., 2002. From the limited English edition of 1000 copies. Two volumes in red cloth with jackets, copiously illustrated. 4to. Case edges rough, otherwise fine.

300/400



467



467. Harbin, Robert and Peter Warlock (ed.). **The Magic of Robert Harbin**. London, 1970. Pebbled green cloth, gilt-stamped. Numerous illustrations. 4to. Number 89 of a limited edition of 500 copies, this copy inscribed to Stanley Palm. Original plain rice jacket and cardboard mailer. Fine.

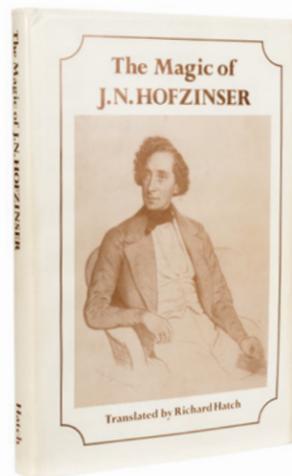
1,200/1,800

468. Hatch, Richard (trans.). **The Magic of J.N. Hofzinsler**. Omaha: Walter B. Graham, 1985. Deluxe edition. Publisher's gilt-stamped leather, dust-jacket. Illustrated. 8vo. Slight wear to jacket edges.

100/150

469. Hopkins, Albert E. **Magic: Stage Illusion and Scientific Diversions**. New York: Munn & Co., 1898. Green cloth stamped in black and red. Frontis. under tissue. Illustrated. Tall 8vo. Hinge weak at center, scuffs and soiling to cloth; good. Bookplate of Stuart Cramer to front pastedown.

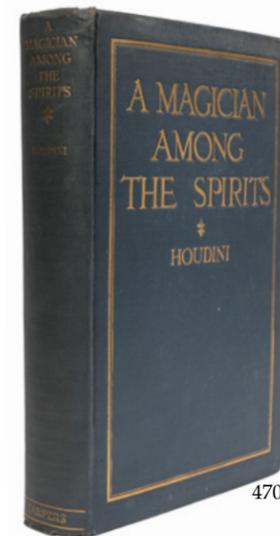
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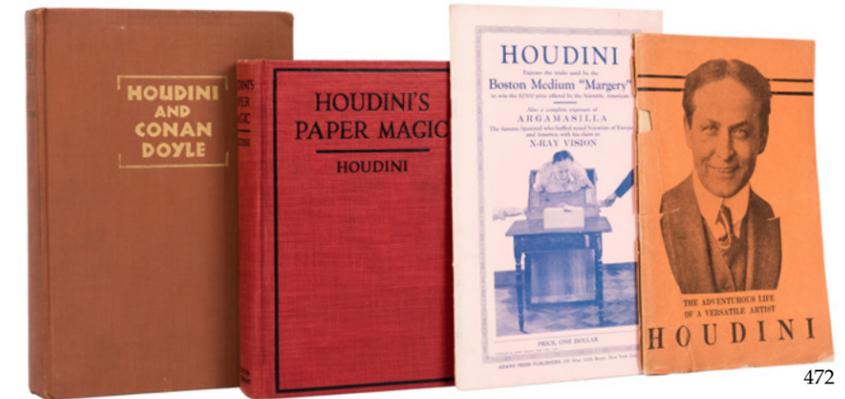
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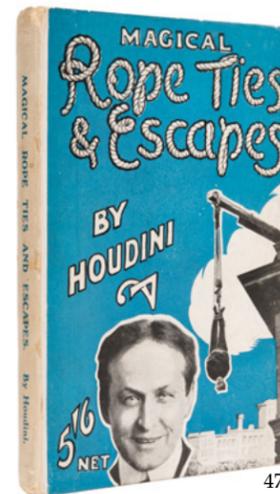
469



470



472



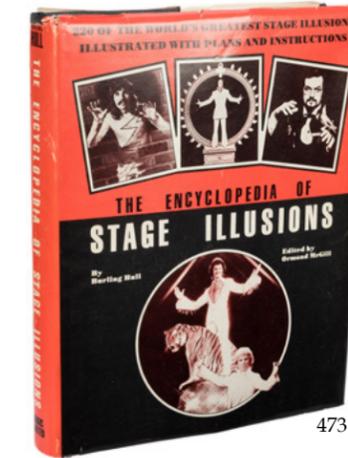
471

470. Houdini, Harry (Ehrich Weisz). **A Magician Among the Spirits**. New York: Harper & Bros., 1924. First edition. Gilt-lettered blue cloth. Frontispiece of Houdini with Arthur Conan Doyle. Plates, illustrations. 8vo. Tight, unmarked copy with bumped and rubbed edges, scattered scuffs and soiling to covers.

200/300

471. Houdini, Harry (Ehrich Weisz). **Magical Rope Ties & Escapes**. London: Will Goldston Ltd., (1922). British edition, bearing the Kellar dedication slip to ffp. Pictorial boards. Plates and illustrations. 8vo. Nice copy with minor shelfwear.

100/150



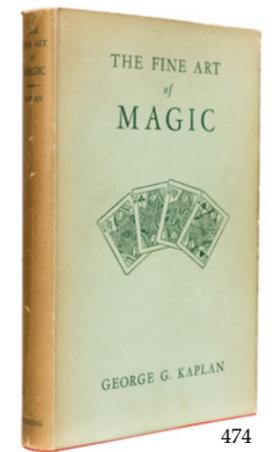
473

472. Houdini, Harry (Ehrich Weisz). **Two Books and Two Pamphlets on Houdini**. Including *Adventurous Life of a Versatile Artist* ([1922]; orange wraps., disbound); *Houdini Exposes the Boston Medium Margery* (1924); *Houdini and Conan Doyle* (1932); and *Houdini's Paper Magic* (second printing, 1922).

200/300

473. Hull, Burling (Ormond McGill, ed.). **Encyclopedia of Stage Illusions**. Oakland: Magic Ltd., 1980. From the limited edition of 500 copies. Gilt-stamped plush leatherette, dust-jacket priced at \$100. Profusion of illustrations and blueprints. 4to. Jacket worn at edges, else near fine.

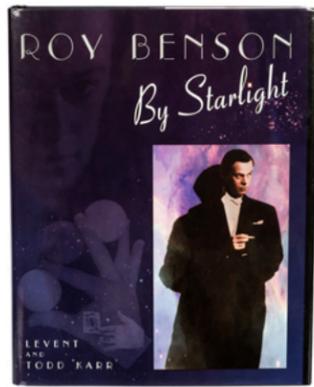
400/600



474

474. Kaplan, George. **The Fine Art of Magic**. York: Fleming, 1948. First edition. Red cloth with unclipped pictorial pale green jacket. Illustrated. 8vo. Jacket spine panel toned, otherwise fine.

100/150



475

475. Levent and Todd Karr. **Roy Benson By Starlight**. Los Angeles: Miracle Factory, 2005. Cloth, dust-jacket. Illustrated. 4to. Near fine. 100/200

476. Maskelyne, Nevil and David Devant. **Our Magic**. Philadelphia: E.P. Dutton, 1911. Publisher's cloth stamped in gilt with the figure of a white rabbit in a hat to front cover. Illustrated. 8vo. Martinka over-slip to title. Biographical sketch of Maskelyne tipped onto contents page. Clean, square copy with fraying and rubbing to board and spine edges, toned spine. With: David Devant "Direct from Egyptian Hall" program at Pier Pavilion; John Henry Pepper clipping from the *Evening Traveller* (1872) on his Illusion of the Ghost; two Maskelyne and Devant "Hey Presto" programs; and Oswald Williams Camberwell Palace program.

250/350

477. McGill, Ormond. **The Magic and Illusion of Lee Grabel**. Enchantus, 1986. Autographed first edition, numbered 904, inscribed to Julie (Mulkey) and signed by Grabel on the limitation page. Pebbled vinyl hardcovers. Illustrated by Patrick Martin. 4to. Fine.

100/200

478. Neil, C. Lang. **The Modern Conjuror and Drawing Room Entertainer**. London: C. Arthur Pearson, 1903. Publisher's blue cloth; variant copy with the author's name misspelled "Niel" on the spine. Illustrated with photographs. Introduction by Charles Bertram. 8vo. 414 + 1 leaf ads. Firm copy with frayed spine ends, bumped corners, scratching and soiling to covers.

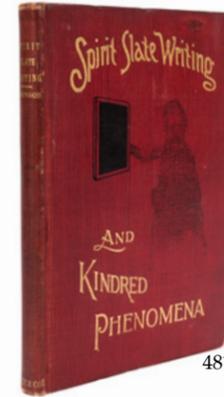
200/300

479. Price, David. **Magic: A Pictorial History of Conjurers in the Theater**. Cornwall, 1985. Black hardcovers with pictorial jacket. Illustrated. 4to. Tears and creases to jacket, else fine.

150/200

480. Price, Harry. **Confessions of a Ghost Hunter**. London: Putnam, 1936. First edition. Black cloth, gilt spine title, with the scarce pictorial dust-jacket. Halftone photographic frontispiece and plates. 8vo. Jacket lightly worn at edges with flaps clipped; near fine.

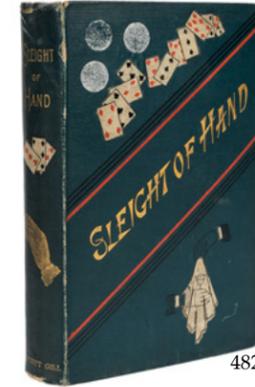
150/250



481

481. Robinson, William E. (Chung Ling Soo). **Spirit Slate Writing and Kindred Phenomena**. [New York, 1898]. Red pictorial cloth. Sixty-six illustrations, frontispiece. 8vo. Martinka over-slip to title page; ownership stamps and signatures to prelims., covers bumped and rubbed; good.

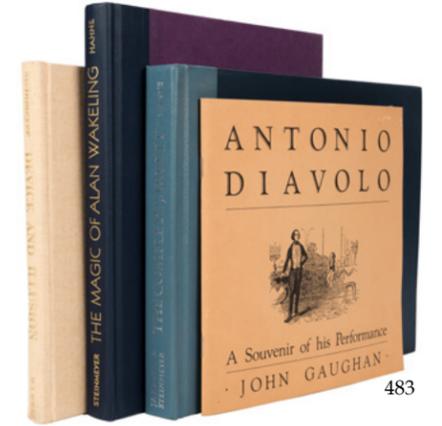
150/250



482

482. Sachs, Edwin. **Sleight of Hand**. London: L. Upcott Gill, (1893). Second edition. Publisher's green pictorial cloth. Illustrated. 8vo. 408+15pp. ads. Mild lean, cloth frayed and rubbed, scattered bubbling.

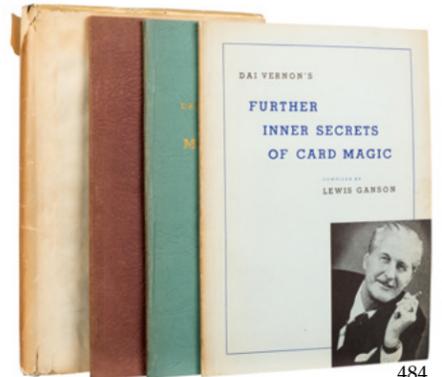
100/200



483

483. Steinmeyer, Jim. **Group of Four Volumes on Magic**. Including *Antonio Diavolo* (1986; one of 500 copies, signed by co-authors John Gaughan and Steinmeyer); *Device and Illusion* (1991) *Magic of Alan Wakeling* (1993); and *The Complete Jarrett* (2001). Last vol. with scuffs to front cover and light dampstains at start.

200/300



484

484. Vernon, Dai. **The Dai Vernon Book of Magic / Inner Secrets Trilogy**. Four vols. total, including *Dai Vernon Book of Magic* (London, [1957]; signed by Vernon on the fep), pebbled black buckram with dust-jacket; and the *Inner Secrets* trilogy (1950s), pictorial wraps.

200/300



485

485. **Group of Five Classic Books on Magic and Conjuring**. Including *Neo-Magic* (1946; second ed.) by Sharpe; *The Magician's Road to Fame* (ca. 1921; profusion of plates, some tipped-in, under tissue) by Glen; *The Art of Magic* (1921; second ed.) by Downs; *Okito on Magic* (1952; copy of Magic Collectors' Association No. 13 signed by Okito laid in); and *Melody Magic* (1932; numbered from the edition of 1,000 copies). 8vos.

250/350

486. **Lot of Five Modern Works on Magic**. Including *Encyclopedia of Impromptu Magic* (1978); *Secret Ways of Al Baker* (2003); *Mind, Myth & Magick* (1993); *Conjurers' Optical Secrets* (1985); and *Conjurers' Psychological Secrets* (1988).

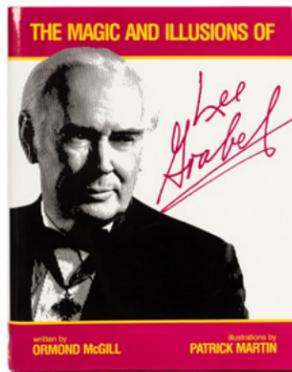
200/300



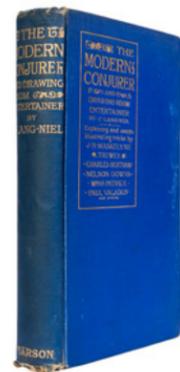
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476



477



478



479



480



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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.

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\$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.

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Potter & Potter wishes to thank Cathy Daniel, Mike Caveney, Bill Smith, Jim Rawlins, John Lovick, Arthur Trace, Stina Henslee, Ron Vaughns, Stanley Palm, Mark and Susanna Mitton, Sonia Iglesias, Barbara Baldwin, Phil Schwartz, John Gaughan, Alan Zagorsky, Morris Everett, Allen Berlinski, Lisa & Richard Robinson, Stan Allen, Stephen Minch, Pierre Mayer, Jay Bliznick, and George Glastris for their help in the preparation of this catalog.

# ENTERTAINMENT MEMORABILIA

April 7, 2018



From left to right: Elvis Presley Owned Guitar Strap - 1000/1500 • Sarah Bernhardt Signed Panel-Size Photo - 600/800 • Charlie Chaplin Modern Times re-release poster - 600/800  
• Dr. Cyclops poster - 800/1,000 • Roman Centurion Prop Helmet from "Ben Hur" - 300/500 • Sharon Tate Framed Autograph Display - 800/1,200

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