

PUBLIC AUCTION #010

MAGIC

FEATURING THE COLLECTIONS OF
TOM MULLICA AND PRENTICE TAYLOR

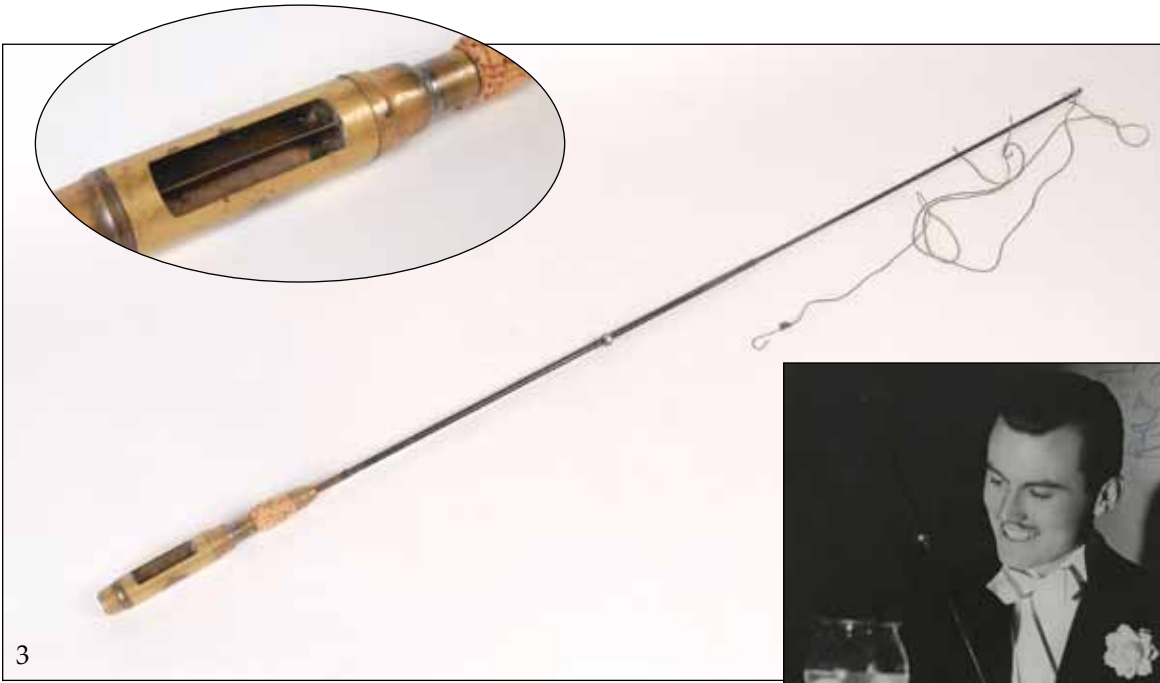
FOR SALE AT PUBLIC AUCTION
MAY 22 2011 AT 10:00 AM
EXHIBITION MAY 17 - 21

Thank you for downloading the digital edition of this catalog.
Hard copies can be purchased at our website,
www.potterauctions.com.

To view detailed, color images of each lot and to place bids online
for items in this catalog, please visit our partner website,
www.liveauctioneers.com.



POTTER & POTTER AUCTIONS, INC.
3729 N. RAVENSWOOD AVE.
-SUITE 116-
CHICAGO, IL 60613



CONJURING APPARATUS & ILLUSIONS
FROM THE COLLECTION OF PRENTICE TAYLOR

1. **Mini ABC Blocks.** Cashmere, Magic House of Babcock, ca. 1998. Three lettered blocks are stacked on a rod and covered. One block vanishes and reappears elsewhere. Crafted from hardwood. Blocks measure 1 ¼ cubed. Accompanied by Babcock's Mini Instant Transposition, crafted from matching hardwood and with matching blocks. Good condition.

100/200

2. **Aerial Fishing.** New Haven, Petrie & Lewis, ca. 1933. A handsome fishbowl with nickel-plated lid which facilitates the production of three live fish from midair. Includes "bait" for fishing trick. Hallmarked. Good condition.

200/250

3. **John Booth's Aerial Fishing Rod.** American, ca. 1940. The magician sets the hook of this fishing rod with bait and casts the line over his audience. A live fish appears on the end of the line. The magician removes the fish and drops it into a bowl where it is seen to swim about merrily. The performer then catches two more fish in a similar manner. Used by John Booth in many of his engagements at leading nightspots in America and Canada in the 1930s and 40s. Rod handle is made of brass and decorated with cork to approximate the look of a genuine fishing rod. 52" long. Accompanied by four photographs of Booth in his later years posing with the apparatus and one earlier image (a reproduction) of Booth with the prop in ca. 1944. Worn but good condition.

400/600

Booth's routine for the Aerial Fishing trick was published in his book, Marvels of Mystery (1944).

4. **Appearing Candle.** Asuza, Owen Magic Supreme, ca. 1970. A tall white candle visibly appears in a short candlestick. Base of spun copper. Good condition.

75/150

5. **Bang Rifle.** Pasadena, Carl Williams Custom Magic, ca. 1990. An elaborate version of the comedy gag known as the "Bang Gun," when the trigger of this modified Daisy air rifle is pulled, a cloth banner with the word "BANG" printed in block letters falls from the barrel. Fewer than 20 examples manufactured. Hallmarked. Good condition.

500/600

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

6. **Birdcage Die Box.** Sun Valley, Sam Fehrenz, ca. 1997. An open-ended metal birdcage is placed into a wooden box. After tilting the box back and forth, all four doors are opened to show that the cage has vanished. It is then reproduced from another, smaller box, some distance away. Similar to the traditional die box effect. Largest cage measures 5 ½ x 5 x 4". Hallmarked. Good condition.

300/500



7. **Blue Phantom.** Alhambra, Owen Magic Supreme, ca. 1965. A large blue checker mysteriously travels through a stack of yellow checkers when the stack is covered by a decorated metal canister. Overall height of 17". Light wear and chipping to finish of canister and base, but good working condition.

350/450



8. **Bunco Blocks.** Glendale, Lloyd, ca. 1946. A set of seven small wooden blocks, five red and two yellow, are caused to vanish, reappear, and transpose at the magician's command. According to Lloyd's advertising for the trick, the red blocks were meant to represent cases of opium and the yellow blocks Chinese men. Hallmarked. Good condition.

50/100



9

CUSTOM MADE BY MERV TAYLOR

9. **Cage Production Table.** North Hollywood, Merv Taylor, ca. 1960. A four-legged night club-type table on casters that conceals a large stainless steel birdcage that can be produced by the magician in the midst of his act, apparently from nowhere. Custom-made by Merv Taylor for Bill Chaudet. Cage measures 18 x 12 x 14". Table shows wear from professional use, but overall good condition. Unique.

1,500/2,000

Chaudet was named successor to Harry Blackstone, Sr., but went on to become a popular and busy nightclub entertainer based in California and was a technical advisor on many TV and film productions. He used this cage as the opening trick in his nightclub act.



11



12

10. **Candle-Lite.** North Hollywood, Merv Taylor, ca. 1955. A tall white candle in a short candlestick visibly vanishes. Candle stands 16" high. With original box. Hallmarked. Paint on tip of candle chipped, otherwise good condition.

50/100

11. **Paul Fox Candy Bowl.** Phoenix, Danny Dew, ca. 1970. Finely made brass bowl 5 3/4" in diameter which allows the performer to transform a quantity of confetti into any other object. Includes a ring to accommodate a hat coil. Light surface wear, otherwise good condition.

300/500

12. **Appearing Canary Cage.** After Martinka, ca. 1910. A brass birdcage in which the magician causes a live canary to appear. A similar cage was used by the famous Dutch conjurer Okito in his early performances. 10 x 7 x 12". Exterior brass and cloth gimmick both show wear from age, but good working condition. Uncommon.

400/500



13



13

13. **Canary Catching (Birds from Nowhere) and vanish.** American, ca. 1945. The magician sweeps an empty butterfly-type net through the air and in it, from nowhere, appears a bright yellow canary. The bird is dropped into a wooden cage held by an assistant. The magician then catches three more birds in the same manner. The canaries are next placed in a small wooden box which is disassembled piece by piece to show that they have vanished. Cage made from wood with metal bars and trimmed with aluminum, measures 11 x 9 x 8 1/4". Bird gimmick worn but intact; overall good condition. Uncommon.

500/600



14

14. **Card Ladder.** Asuza, Owen Magic Supreme, 1996. The magician has several cards chosen from the pack. The cards are placed in a metal houlette that rests on top of a large ladder-like device. At the performer's command, the cards cascade down through the rungs of the ladder, all of the cards dropping to the floor with the exception of the selections, each of which stops at a different rung on the ladder. One of six ladders constructed by Alan Zagorsky of Owen Magic, in the style of the P&L Card ladder. The reverse of the ladder bears an engraved brass plate with the maker's name and the date of manufacture. Includes custom flight/road case (foam rubber in need of replacement). Some wear to finish of metal, as well as gimmicked cards, but overall good condition.

3,000/4,000



15

15. **Card Star.** Pasadena, Okito-Williams ca. 1997. A handsomely lacquered wooden star, accented with decals, on the five points of which chosen cards appear at the magician's command. 19 3/4" high with a span of 12 3/4". Hallmarked. Very good condition.

500/600



17

17. **Change Bag.** F.G. Thayer & Co., Los Angeles, ca. 1920. Attractive plush red bag attached to a finely turned wooden handle in the Thayer tradition which can be used to switch, vanish or produce small objects, including live animals. Unobtrusive wear to paint, overall good condition.

200/300



16



16. **Card Sword.** North Hollywood, Merv Taylor, ca. 1955. Handsome metal sword with bronze handle, with which the magician can stab a selected card from dozens falling through the air. Includes original wooden crackle-finish carrying case, supply of elastic and threading device. Hallmarked. Very good condition.

300/500



18

18. **Chinese Flame Clock.** Alhambra, Milson Worth, ca. 1970. A candle is placed into a tall cabinet decorated with an Asian motif. The magician cuts through the cabinet - and candle with two large blades. When the doors of the cabinet are open, the center of the burning candle is missing. Spectators can see through the cabinet. The doors are closed and blades removed, and the candle is removed from the cabinet unharmed. Cabinet measures 6 x 5 x 14". Light wear to finish, but good working condition.

200/250

19. [Cigarette Loaders] **Three Merv Taylor cigarette loading devices.** Including two "improved" cigarette loaders and one double cigarette loader. These secret devices were used to covertly load dollar bills or billets into cigarettes for later reproduction. All three with original boxes, and hallmarked. Condition generally good.

50/150

20. **Climbing Florin.** Macomb, Douglas-Wayne, ca. 1997. A coin is borrowed and placed in a drawer of a small cabinet. The coin is then seen to pass up through a column atop the cabinet and finally is reproduced from a small box previously shown empty and placed atop the cabinet. Modeled after a classic piece of apparatus and manufactured in limited quantities. Hallmarked. Good condition.

150/250

21. **Coke Pass.** Philadelphia, Chanin's Studio of Magic, ca. 1970. Two glass 12-oz. bottles of Coca Cola are shown, one empty, the other full. The bottles are placed in canisters and at the magician's command, the liquid travels from one bottle to the other, and back again, ad infinitum. With instructions. Cans are likely replacements, bottles in good condition. Uncommon.

75/150

22. **Coffee and Milk Trick.** American, ca. 1920. The magician scoops bran or confetti into two nickel-plated cups and clamps lids on them. When removing the lids a moment later, one cup is now full of hot coffee and the other is full of milk. Accompanied by an extra cup and lid. Lids show age from use, but overall good condition.

100/200

23. **Coffee Vase.** German [?], ca. 1960. Small nickel plated brass vase that transforms a quantity of cotton batting into hot coffee or any other liquid. 6 1/2" high. Good condition.

100/200

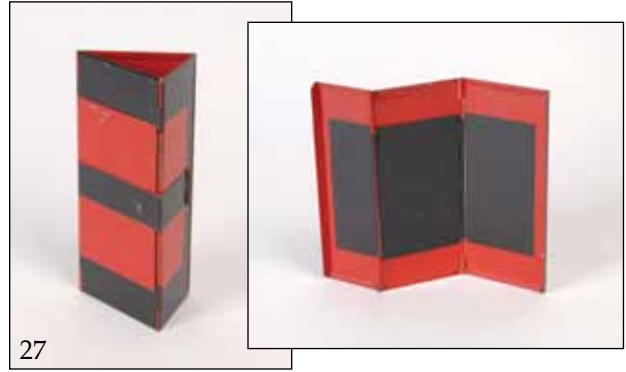
24. **Coke of Plenty.** Colon, Abbott's Magic Company, ca. 1960. The magician displays an empty Coca Cola bottle and lays it on two wooden trestles on a wooden tray. A brass spigot is inserted into the neck of the bottle and when the spigot is turned, Coca Cola flows from it, filling a small glass. The magician continues pouring drinks from the empty bottle, including a glass of orange juice and for a finale, chocolate milk. Includes tray, bottle, spigot and a custom made carrying case with glassware, as well as all necessary accessories. Case measures 21 x 13 x 13 1/2". Good condition, but not tested with liquid. Scarce.

500/600





25



27



26



28

25. **Coin Pail.** European, ca. 1960. Unusual and small nickel-plated brass pail outfitted with gimmicks that facilitate the production of an endless stream of coins from thin air. Gimmicks accommodate coins smaller than American quarter dollars. Pail stands 4 1/2" high. Good condition.

75/150

26. **Collectors Rabbits.** Middleburg, Collectors Workshop, ca. 1995. Miniature set of wooden cut-out rabbits for the popular Hippy Hop Rabbits trick popularized by Jack Hughes and Abbott's Magic Co. With original instructions. Good condition.

100/200

27. **Commando Screen.** New Haven, Petrie & Lewis, ca. 1935. Small metal tri-fold screen is shown on both sides and formed into a triangular tube. The magician reaches inside and produces a quantity of silk handkerchiefs. Panels measure 3 x 7". Minor wear to paint, otherwise good condition.

150/200

The method behind this effect was devised by Ed Massey, who patented it. The apparatus was manufactured by Petrie & Lewis and sold by Max Holden and other magic dealers.

28. **Cords of Cairo.** New Haven, Petrie & Lewis, ca. 1930. Also known as the P&L Ching Soo Wands. The magician shows two wooden wands connected by a length of cord. The cord is cut, yet when the magician pulls on the short cord, it lengthens and the long cord shortens, acting in sympathy with each other. 11 3/4" long. Stand lacking. Small chips in finish, but overall good condition. Uncommon.

300/400

Though difficult to substantiate, it is likely that these wands were manufactured for P&L by Thayer, as they were often advertised as a Thayer product in The Sphinx and other conjuring periodicals.

29. **Crystal Card Catch.** Alhambra, Owen Magic Supreme, ca. 1970. A selected card appears visibly between two sheets of plexiglass suspended in an open wooden frame. Light overall wear to finish, but good working condition.

100/200



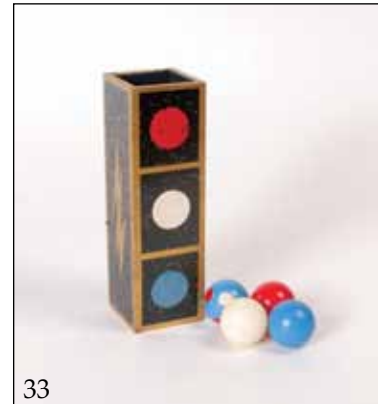
30



32



31



33

30. **Johnny Paul Cups and Balls.** Wichita, Stevens Magic Emporium, ca. 2004. Set of three brass cups modeled after the cups used by famous Chicago/Las Vegas bar magician Johnny Paul. Cup opening measures 2 ¾". Cups stand 3 ¾" high. Includes instructions. Very good condition.

150/200

32. **Cut and Restored Turban.** Asuza, Owen Magic Supreme, ca. 1985. Specially manufactured wooden box which facilitates the magical restoration of a long piece of cloth (ostensibly an unwound turban) that has been cut in half. Lacquered in red, gold and black. Good condition.

100/150

31. **Curious Cubes.** Milson-Worth, ca. 1975. Twelve wooden cubes bearing playing card pips are arranged randomly in a cabinet, the front and rear doors of which are closed. When opened a moment later, the cubes have rearranged themselves to reveal a selected playing card. Cabinet measures 6 ¾ x 9 ½ x 2 ½". General wear and chipping to finish, but good working condition.

300/400

33. **Die-A-Ball-Ic.** Alhambra, Owen Magic Supreme, ca. 1960. A Ping Pong ball is passed through a tube and changes color four times. Mechanical wooden tube decorated with lacquer and felt measures 2 ½ x 2 ½ x 8". Some wear to felt pads, otherwise good condition.

100/200



34



1



35



39



36



40



37

34. **Disintegrator Box.** Ardmore, Edward Massey, ca. 1950. The magician places two doves into a small cabinet. The birds can be seen through a window in the front of the box. At the performer's command, the birds visibly vanish, and the box is then disassembled, piece-by-piece. Cabinet stands 8" high. Light wear to finish, but overall good condition. Uncommon.

100/200

35. **Double Quick Coke Trick.** North Hollywood, Merv Taylor, ca. 1953. The magician shows two glass bottles of Coca Cola and places one in an empty bag. The bag containing the other bottle is then popped – it is empty. With original box and copy of instructions. Good condition.

75/150

36. **Duck Pan.** American, ca. 1960. The magician produces a lively, quacking duck from this chrome plated pan after it has been shown empty. Base measures 14" in diameter. Some wear to plating, but overall good condition.

75/150

37. **Elephant Head Tables.** Asuza, Owen Magic Supreme, ca. 1990. Set of three folding tables modeled after a design of Floyd Thayer's. Lacquered in five colors to give the appearance of carved elephant heads. Red felt tops bordered by gold braid. Two side tables and one matching (larger) center table. Hallmarked. High original cost. Finish shows some wear, but overall good condition.

600/900

38. **Fifth Dimension Card Frame.** North Hollywood, Merv Taylor, ca. 1955. Stainless steel picture frame in which a card that the magician previously destroyed reappears, piece by piece. Includes original red and black Taylor box bearing a label stating, "A Humber Trick/"Taylor Made"." Good condition.

150/250

39. **Hades Fire Bowl and Dove Pan combination.** North Hollywood, Merv Taylor, ca. 1955. Two effects: Copper pan full of flames is produced from a handkerchief; the magician extinguishes the flames by clamping a lid on the pan. When the pan is again opened, the fire has transformed into two doves, bouquets of flowers, etc. Also operates as a standard dove pan. Spun copper; lid outfitted with Lucite knob. With original instructions, and original box for fire bowl. Dove Pan hallmarked. Good condition.

150/250

40. **Florabella.** Colon, Abbott's Magic Co., ca. 1965. Gigantic metal tube is repeatedly shown empty, yet the magician produces a seemingly endless quantity of feather flowers from its interior, which he throws to the stage where they stand upright. Tube stands 21 1/2" high. With original instructions. Six flower dart bouquets included but show use, otherwise very good condition.

400/500



41. **Foo Lota.** North Hollywood, Merv Taylor, ca. 1953. A copper pitcher that produces and vanishes liquid. Overall height of 8". One quart capacity. Hallmarked. Good condition.

75/150



42. **Foolin' With Time.** Pasadena, Carl Williams Custom Magic, ca. 2000. A spectator selects a time of day by rotating the hands of a watch without looking at the watch's face. The magician's prediction is later shown to match the time the spectator chose. Complete with carrying case, watch, instructions and accessories. Very good condition.

200/300

43. **Four Door Production Cabinet.** Sun Valley, Sam Fehrenz, ca. 1997. A large hardwood cabinet fitted with four doors is sitting on a revolving base. The magician opens all four doors and lifts off the cabinet's lid. He rotates the cabinet and shows it empty. After the doors are closed, the magician reaches inside and produces a large quantity of handkerchiefs from its interior. Cabinet measures 10 x 10 x 16". Hallmarked. Very good condition.

200/400

The modus operandi of this effect was devised by Walter B. Gibson and published in The Sphinx in December 1939, though Gibson never had the cabinet constructed.



44. **Future Perfect Prediction Chest.** Glendale, Craig Dickens, ca. 2002. A small chest crafted of zebrawood is locked shut. On the evening of the magician's performance, the chest is opened and inside is found an envelope. Inside the envelope is discovered the magician's prediction, which accurately described the headlines in that day's newspaper. Includes original locks, keys, brass bar, and mechanical tray. Chest measures 8 x 5 1/2 x 3 1/2". With original instructions. Very good condition.

800/1,000

The modus operandi of this prediction chest was suggested by Jim Steinmeyer. The apparatus was developed and supervised by legendary illusion designer Alan Wakeling.



45. **Gambling Demonstration Suitcase.** North Hollywood, Merv Taylor, ca. 1955. Faux leather-covered suitcase converts into a freestanding, tiered easel with hidden servante and shelves from which the lecturer can deliver and perform a gambling exposé entitled "Cheating At Cards." Includes a copy of the original lecture with dozens of hand-tipped explanatory photos, ring shiner, pipe shiner, tin of Lanum, Deland's Automatic Playing Cards and four decks of Bee cards as issued, but lacking original holdout (which has been replaced with Taylors card forcing device); case shows wear and leather handle broken but present.

400/600





46



46. **Gammatration and Cosmvision.** Norwood, John Snyder, ca. 1936. Two jumbo cards are removed from a pack. One is placed in a slatwork frame, the other is held by a spectator. The card in the frame is penetrated by a magic wand, then shown unharmed. Then it visibly changes placed with the card in the spectator's hands. Includes original frame, stand, and carrying case, but lacking jumbo cards (easily replaced). Case worn, but overall good condition. Uncommon.

200/300



48

47. **Glass Penetration.** American, ca. 1940. Handsome hardwood frame holds a sheet of glass and eight curved brass clips, four on each side. Cards are inserted under the clips and a rod is thrust through the center of the glass. When removed, holes remain in the cards, but not the glass. Frame measures 10 ¼ x 12". Joints inexpertly reinforced; good condition.

150/250

48. **Peter Warlock Glass Penetration.** London, Lewis Davenport, ca. 1950. A square pane of glass is placed in a wooden frame approximating the design of a window. Panels cover the front and rear of the window, yet through small holes in each panel, the magician threads a silk or length of ribbon, penetrating the glass in four different locations. Later, the glass is shown unharmed. Mechanical in operation. Frame measures 14 ¾ x 16" at it's widest points. Good condition.

300/400



49

49. **Haunted Candle.** Azusa, Owen Magic Supreme, ca. 1990. A lit candle rises in the air, turns upside down and right side up and, still lit, sinks back into its original position in the candlestick. Overall height of 16". Two spots of unobtrusive wear to candlestick, otherwise very good condition.

250/350

50. **Heckle Gun.** North Hollywood, Merv Taylor, ca. 1956. Gigantic comedy prop gun with an oversized barrel. Three triggers are used to fire the faux weapon, which first shoots one spring snake from its barrel, then another, and finally launches a barrage of ten spring snakes. Minor wear to finish and lacking snakes, but overall good condition. Scarce.

500/700



50

51. **Himber's Vanishing Coke.** North Hollywood, Merv Taylor, ca. 1954. An empty Coke bottle is placed in one bag, a full bottle in another bag. Bottles change place at command; finally one bottle vanishes. Ultimately, from the remaining bottle milk is poured. Specially designed glass bottles and insert. With original box and copy of instructions. Good condition.

150/200



52



55



54



53

52. **Hindoo Wonder Tub.** American, ca. 1930. A six-sided wooden tub is displayed and set on a small tabouret. From inside the previously empty tub, the magician then produces an enormous quantity of ribbons, handkerchiefs, garlands, and several live ducks. Overall height of 35". Tub and tabouret likely repainted, but overall good condition. Uncommon.

600/800

Many manufacturers of magic tricks, including Thayer, advertised this effect in their catalogs between the years of 1890 and 1940, but due to the high cost of the props, few were sold. Many incarnations included nickel-plated stands on which to display the items produced from the tub, as well as some of the articles.

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

300/400

54. **Jewel Chest of Ching See.** Glendale, Lloyd, ca. 1950. A wooden block with a hole running through it is placed in an open hardwood cabinet. A brass rod is run through the cabinet and block, locking it in the cabinet. A hat is placed on top of all, and at the magician's command, the block visibly vanishes from the cabinet and is produced from the hat. Hallmarked. Minor scuffing to finish of all components, but overall good condition.

100/200

55. **Kaleidoscope.** Pasadena, Carl Williams Custom Magic, ca. 1995. Handsome brass kaleidoscope and matching hardwood and brass stand with brass clock. Kaleidoscope 8" long. Hallmarked. Brass considerably tarnished.

200/300



56

56. **Appearing Magic Kettle.** Los Angeles, John Gaughan, ca. 2004. The magician produces an imposing nickel plated tea kettle from an empty foulard, then pours any drink called for from the kettle, at the request of the spectators. Manufactured after a design of John Willmann. When collapsed, the kettle measures approximately 1" thick, yet still contains the liquid necessary to perform the effect. One of six examples manufactured by Gaughan. Includes mahogany carrying case and five cordial glasses (the sixth lacking). Light wear to finish, but overall good working condition.

2,500/3,500

Willmann's version of the Magic Kettle was described in Chapter XXX, "Old and New Magic," of the classic book Greater Magic. Only three examples of the original apparatus are known.

57. **Orb-Eternal Linking Rings.** North Hollywood, Merv Taylor, ca. 1955. Standard set of eight stainless steel linking rings generally regarded as some of the finest ever manufactured for magicians. No visible seams. 10" in diameter. In a leather bag bearing Richard Buffum's signature inside the closure flap. Good condition.

150/250



58

58. [Liquid Tricks] **Group of five Merv Taylor liquid tricks.** Including two FL-MT glasses (one small, the other large, the former in its original box, the latter not working), Haskell's Thirst Go (the production of a beer from a sheet of paper), and Haskell's Deep Freeze (two different, one in original box). Condition generally good.

100/200



59

59. **Locked Book Release.** Magikraft Studios, 1993. Three substantial tomes with holes drilled through them are seen resting in a walnut book stand. A ribbon is threaded through the stand and the books, yet on the magician's command, the books penetrate the ribbon. With instructions. Hallmarked. Very good condition.

300/400

60. **Lota Bowl.** Bridgeport, Sherms Inc., ca. 1935. Copper and brass spittoon-type vessel from which the magician can pour a seemingly endless quantity of water, even after emptying the bowl several times. 5" in diameter at the mouth. Scuffing and wear to finish, but good condition.

150/200



62

61. **Harry Blackstone Jr. Lucite Roll-On Table.** Owen Magic Supreme [?], ca. 1980. Lucite table with two shelves stands 33" high. Similar to a design popularized by Merv Taylor in the 1950s, but with a rectangular top and shelf; Taylor's tables were made with a round top and shelf. With padded shipping case bearing the Blackstone, Jr. logo stenciled on its lid. Good condition.

350/400

Used by Blackstone, Jr. in his performances of the Nest of Boxes/ Guinea Pig in Bottle routine and his performance of the Sands of the Desert.

62. **Levitation Automaton.** Cheshire, Anatoly Zaya-Ruzo, 2010. A magician stands behind a couch on which his assistant rests. As music plays, the assistant levitates up above the couch and the conjurer passes a hoop over her floating body. Four movements in all. Modeled after a similar automaton crafted in 1860. Magician figure features a bisque (porcelain) face. Base measures 11 1/2 x 8 1/2". Overall height of 16". As new.

3,500/4,000

Anatoly Zaya-Ruzo is a Ukrainian born craftsman who, after a professional career of manufacturing and restoring high-end musical instruments and pianos, turned his attention to hand crafting mechanical musical dolls - automata. Zaya-Ruzo constructs every component of the figures, from casting the faces of the dolls and tailoring their costumes, to cabinet making, glass work, silver soldering, and nearly one dozen other processes. Many of his processes patterned on or exactly duplicate the techniques used by craftsmen of the old world. Most of the automata which come from Zaya-Ruzo's workshop are produced in limited quantities, or are one of a kind.



64

63. **Mafia Manicure.** Giovanni Livera, ca. 1999. A miniature guillotine that will cut through cigars and other small objects, but not the digits of a spectator. With COA signed by Giovanni Livera and original patter/script as issued. Number 230 of 250 units manufactured. Very good condition.

75/150

64. **Magician Automaton.** Cheshire, Anatoly Zaya-Ruzo, 2010. Large figure that transforms the objects hidden under a cone as the cone is lowered and raised. The figurine stands in front of a small black walnut table with inlaid designs as he performs. The music box is visible through a clear panel on the front of the automaton's base. Operated with a hand crank mechanism. Base measures 11 1/2 x 8 1/2". Overall height of 16". As new.

3,000/3,500



65



66



67



68



69

65. **Merlin's Mirror.** Wizardry Productions, ca. 1996. A hardwood frame containing a mirror is shown and may be examined. The magician rubs the center of the mirror with a handkerchief; eventually, the handkerchief is pulled through the mirror, but leaves no hole. Locking mechanism conceals gimmick. With cloth carrying bag and original instructions (signed and numbered). Good condition.

100/200

66. **Milk in Lightbulb.** American, ca. 1965. An oversized light bulb is lit and held by an assistant. Across the stage, the magician pours a quantity of milk into a paper cone. The milk vanishes from the cone and then reappears across the stage - inside the light bulb. Internal bulb in need of replacement, otherwise good condition.

75/150

67. **Milk Pitcher.** North Hollywood, Merv Taylor, ca. 1957. Lucite pitcher that can be used to vanish a quantity of milk or other liquid. 6 1/2" high. Hallmarked. Good condition.

100/200

68. **Monkey Magician Automaton.** Cheshire, Anatoly Zaya-Ruzo, 2010. A monkey stands behind a small table. When the automaton is actuated, a concealed music box plays an etude by Pachabel. As the monkey magician lifts a wooden box resting on the tabletop, the object underneath the box is transformed, as if by magic, four times. Four total movements. Base measures 8 x 8 1/2". Overall height of 14 1/2". As new.

3,000/3,500

69. **Monkey Magician and Orchestra Automaton.** Cheshire, Anatoly Zaya-Ruzo, 2010. A Monkey magician stands behind a table holding a fan in his hand. As the two monkey musicians behind him play musical instruments, the magician causes an object on the table to be transformed into three other different objects. Operated with a gravity-fed mechanism that can be actuated with two separate levers. Automaton can be wall mounted or rest on a tabletop. Frame measures 16 1/2 x 15 x 7". As new.

3,000/3,500



70



71



72

70. **Matter Through Matter.** Pasadena, Okito-Williams, ca. 2000. A solid, unbroken sheet of green fabric is attached to an easel. The magician lowers a panel with a central hole over the fabric and can immediately pass solid objects through a hole in the panel, and through the sheet of fabric, as well. Elaborately decorated in the style of Okito, with Asian decals, red and gold lacquer. Bears an engraved metal nameplate of the builder on the reverse. 15 x 23". One of ten examples manufactured. With original instruction manual. Very minor wear to finish at the edge of one surface, otherwise very good condition.

2,000/2,500

In an effort to duplicate Okito's craftsmanship almost exactly, Williams used metric hardware when fabricating this apparatus. The trick was described in Greater Magic (1938) in the following terms: "No other word than exquisite suffices to describe this piece made by Theo Bamberg (Okito). The trick is now well known but this apparatus is truly a museum piece."

71. **Mischievous Money Maker.** Pasadena, Okito-Williams, ca. 1999. A mangle housed in a sturdy wooden framework decorated in the style of Okito. Blank paper is cranked through the rollers and comes out the other end as real paper currency. Brass hardware and fittings, elaborately decorated with decals. Hallmarked. Unobtrusive wear, but overall good condition.

400/600

72. **Multim-in-Parvo.** Amsterdam, Triks Co., ca. 1965. The entire contents of a large pitcher are poured into a smaller tumbler, and amazingly, fills it without spilling. This process is repeated four more times, each time the tumbler getting smaller and smaller. Amazingly, the same liquid that filled the large pitcher also fills the smallest of the five vessels. Hallmarked. Good condition.

100/200



73

73. **Nest of Boxes.** Riverside, Magikraft Studios (Martin Lewis), ca. 1997. A watch is borrowed from a spectator and vanishes. Later, it is discovered inside a nest of two handsomely made wooden boxes that have been resting on the magician's table throughout the performance. Two cleverly constructed mechanical mahogany boxes with a bamboo look. Outer box measures 11 1/2 x 7 x 5. With instructions. Hallmarked. Very good condition. ONE OF FOUR EXAMPLES BUILT.

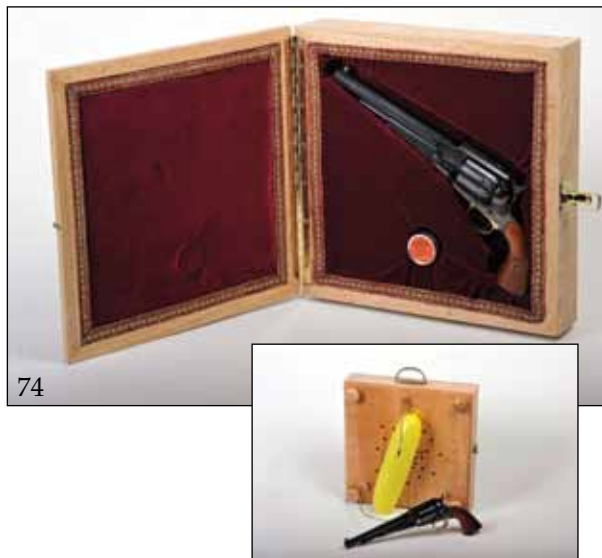
300/600



75

75. **Okito's Mystery Paddle.** Pasadena, Okito-Williams, ca. 2000. Polychromed wooden paddle that allows the magician to predict which card from a group the spectator will select. One of approximately 30 pieces produced. With original instructions. Hallmarked. Lacks gimmicked cards (easily replaced), but otherwise good condition.

300/400



74

74. **Non-missing Revolver.** Cheshire, Anatoly Zaya-Ruzo, 2010. The magician inflates a balloon and places it in a wire holder on a wooden stand. He loads a pistol, steps away from the balloon, turns his back to the balloon and covers his eyes. Despite these impossible conditions, when he fires the pistol over his shoulder at the balloon, he scores a direct hit, and pops it. The pistol, a replica of an 1858 Remington black powder revolver, is outfitted with a microchip that transmits the necessary signal to the stand, which in turn, pops the balloon. Stand doubles as a hardwood carrying case for the revolver. As new.

1,200/1,500



76

76. **Oriental Die Box.** Alhambra, Owen Magic, ca. 1960. A wooden block vanishes from a cabinet, only to reappear elsewhere. A classic effect, elaborately decorated with an Asian motif in red, gold and black lacquer. Includes double-door feature. Die measures 3" square. Minor wear to finish, but overall good condition.

150/250



77

77. **Pad-O-Rang.** North Hollywood, Merv Taylor, ca. 1955. Two Lucite boomerang-shaped paddles which can be used to demonstrate an optical illusion, or perform a paddle trick, as each side of the objects is differently-colored. Each measures 5 ½" long. Includes original instructions. Uncommon.

50/100



78

78. **Pass The Salt.** North Hollywood, Merv Taylor, ca. 1955. A small copper cup is filled with salt from an unprepared shaker. The salt then vanishes from the cup. But when the cup is placed in the magician's free hand, the salt reappears inside. With original box, extra copper cup, and instructions. Hallmarked. Good condition.

50/150



79

79. **Passe Passe Bottles.** New Haven, Petrie & Lewis, ca. 1939. A comedy effect in which a bottle and glass, each covered by a metal tube, continually change places. Three nesting spun metal bottles and two tubes included. Smallest bottle will accommodate a liquid load. Tubes stand 9 ½" high. Small dents and wear to finish as typically encountered, but overall good condition.

100/200



80

80. **Passe Passe Silks.** New York, Hornmann Magic Co. [?], ca. 1928. Two cylinders and two metal stands are shown. A silk placed in the first cylinder travels invisibly to the second cylinder. If desired, the silk may be caused to pass back to the first cylinder again. Stands crafted from copper, cylinders chrome plated. Overall height of 13". One stand hallmarked "H", but apparatus possibly a later recreation of the original Hornmann props. Very good condition.

150/200

In The Encyclopedia of Silk Magic Vol. 1, Harold Rice writes, "The apparatus for this excellent effect is a collector's item. The Hornmann Magic Company was among the first to manufacture the effect."



81

81. **Por-Mor Fil-Mor Combination.** North Hollywood, Merv Taylor, ca. 1955. A small stainless steel pitcher that is used to fill four shot glasses and a large "innocent looking" (at least according to Taylor's catalog) malt glass, despite the glaring disparity in size between the vessels. Complete with four shot glasses (possibly replacements) as originally sold by Merv Taylor as the "combination" version of these two popular tricks. Good condition.

150/200



82. **Production Bird Cage.** North Hollywood, Merv Taylor, ca. 1955. A round, collapsible stainless steel bird cage which can be produced from a bundle of silk handkerchiefs; the cage opens to a diameter of 8 ½". Hallmarked. Good condition. Scarce.

75/150

83. **Giant Production Bird Cage.** North Hollywood, Merv Taylor, ca. 1955. A round, collapsible stainless steel bird cage which can be produced from a bundle of silk handkerchiefs; the cage opens to a diameter of approximately 60". Good condition. Scarce.

300/400

This giant version of Taylor's popular appearing cage was one of the priciest items in his catalog in the 1950s, retailing for \$125.00.



84. **Production Bottles.** Colon, Abbott's Magic Novelty Co., ca. 1945. A set of six nesting faux-bottles which a magician can produce from a hat or elsewhere. Light wear to paint, but overall good condition. Uncommon.

50/100

85. **Production Funnel.** North Hollywood, Merv Taylor, ca. 1955. Stainless steel funnel that, while apparently empty, can produce liquid at the magician's command. With "Isley" valve control. Hallmarked. Good condition.

75/150



86. **Rapping Hand.** Asuza, Owen Magic Supreme, ca. 1980. A carved wooden hand resting on a wooden board raps out answers to questions posed by the audience. There is no connection between the board and hand, and yet the magician controls its every move. Good condition.

600/900



87. **Razor Blade trick.** North Hollywood, Merv Taylor, ca. 1960. Wooden and metal stand that facilitates the performance of the razor blade swallowing trick. The stand helps the magician switch a prepared packet of blades for an unprepared stack. Hallmarked. With original box. Good condition.

100/150

88. **Ring on Wand Illusion.** Pasadena, Okito-Williams, ca. 1995. Solid wooden rings penetrate a magic wand when placed inside an open-topped cabinet. Elaborately decorated with orange lacquer and intricate Asian decals, in the style of Okito. One of 50 examples manufactured. One chip in finish of wand, otherwise very good condition. Hallmarked.

400/600

89. **Ringing Alarm Clock Stand.** Kansas City, Donald Homles, ca. 1940. The magician produces six nickel plated alarm clocks from a borrowed hat and displays them on a plain wooden stand. Only one of the six clocks has a ringing mechanism; the other five are made to ring with this specially constructed stand. Stand requires batteries and may need minor repair of wiring; one clock lacks hanging ring.

150/250

90. Rock, Will (William George Rakauskas). **Will Rock/Thurston Glass-Lined Trunk.** American, ca. 1930. A humpback trunk resting on short legs and casters is opened and shown it empty. The magician lines each side of the interior with sheets of glass, then closes the trunk and spins it around, showing it from all sides. Despite these "test" conditions, a moment later, on opening the trunk's front door, a girl is seen reposing inside. Original finish likely stripped away by a previous owner and metal strapping a modern replacement. Includes large orange shipping crate numbered 76, significantly worn from professional use and bearing the words "Will Rock/Thurston/Show" stenciled in black on the lid. Trunk measures 40 x 27 x 29". Original finish stripped away and some hardware lacking or replaced. Interior floral-patterned fabric lining intact. Lacks casters and glass sheets, but gimmicked portions of the trunk still in good working condition.

700/1,000

In 1938, Will Rock purchased several illusions from Jane Thurston, daughter of Howard Thurston. Later that same year, Rock also purchased a number of props from Thurston's brother, Harry. Rock eventually toured his illusion show under the banner of "Thurston's Mysteries of India, Presented by Will Rock," playing hundreds of American towns. The Thurston illusions made up the bulk of his program. The show closed when Rock entered the army, and never toured again. Later, many of the Will Rock/Thurston illusions were purchased and used by Charles "Kirk" Kirkham, who originally hailed from Battle Creek, Michigan, but eventually settled in Los Angeles.

91. Rock, Will (William George Rakauskas). **Will Rock/Thurston touring trunk.** Large traveling trunk from the Will Rock/Thurston show. Exterior painted bright orange and stenciled in black on the front panel with the name "Will Rock." Inside the lid is the text "No 18. 8 Glass Table Tops." A paper label on one side of the crate identifies the trunk as the property of Charles



88



90



90 (packing crate)



91

"Kirk" Kirkam of Los Angeles. Also inside the trunk is a large wooden birdcage with roller blind bottom, likely used in the Birds from Nowhere trick. Cage may not be from the Rock show, and is in poor condition and need of repair. Trunk measures 33 x 22 x 25". Trunk considerably worn, chipped, and cracked from professional use and age, but still a fascinating relic of the last incarnation of the Thurston show presented by Will Rock.

400/500

92. **The Savoy.** Magikraft Studios, ca. 1993. A clever open-front box that allows the magician to visibly switch one decorated locket for a duplicate in the action of pulling the locket free from the stand. With original instructions. Very good condition.

100/150

93. **School or Circus?** London, Magikraft Studios (Eric Lewis), ca. 1940. A magic trick in which ten cards bearing portraits of boys and ten bearing pictures of girls transpose from one place - school - to another - the circus. Charming handmade and decorated props representing the various elements in the story. Includes instructions. With wooden carrying case. Hallmarked. Cards and one circus tent worn, but overall good condition.

100/200



93

94. **See-Thru Block Box.** Cashmere, Magic House of Babcock, ca. 1995. A wooden block decorated with yellow lacquer is placed in a wooden cabinet. After the traditional "sucker" routine, the doors of the box are opened and the side panels are removed, allowing the spectators a clear view through the box. The block has vanished, only to reappear elsewhere. Die measured 3" square. Hallmarked. Light wear and scratches to finish, but overall good condition.

150/250

95. **Side Table.** Pasadena, Carl Williams Custom Magic, ca. 1997. Handsome wooden table modeled after Thayer's Colonio design. Disassembles for packing. Hallmarked. Felt top and finish show wear, but overall good condition. Uncommon.

300/400



96

96. **Sleeve Production.** Pasadena, Okito-Williams, ca. 1995. The magician thrusts his arm through an open ended box to show it empty, then replaces the box on a stand and covers it with a lid. When reopened, a large production is made from within. With original instructions. Hallmarked. Box measures 5 1/2 x 5 1/2 x 10". Very good condition.

400/600



97



99



98



100

97. **Sliding Clock Box.** Alhambra, Owen Magic Supreme, ca. 1960. An alarm clock is placed into a small mahogany cabinet. Eventually, after considerable by-play with the audience, the magician opens all four doors of the cabinet to reveal that the clock has vanished. It is reproduced from a formerly empty hat. Cabinet measures 11 x 6 ½ x 4 ½". Some wear to finish not affecting operation; good condition. Uncommon.

300/500

98. **Spirit Barrel.** North Hollywood, Merv Taylor, ca. 1950. A small stainless steel barrel is shown empty and capped with paper on both ends. The magician pierces one end with a spigot, and rests the barrel on a small mahogany stand which the audience can see through. Then, at the performer's command, a number of differently-flavored alcoholic beverages – spirits, if you will – are poured from the barrel. Complete with funnel, spigot, stand, barrel, and essences for flavoring drinks. Barrel measures 9" long. Very good condition. Uncommon.

1,000/1,500

99. **Sum Tim Wong.** Pasadena, Okito-Williams, 2001. A card is chosen and lost in the pack. The conjurer then places five cards on the table, one of which he feels may be the spectator's selection. A small Buddha figurine on a chain is dangled over the row of cards and when it hangs over the chosen card, the selection jumps up and sticks to the underside of the Buddha. Housed in a round box decorated in the Okito style. With original instructions. One of 12 manufactured. Lacks cards and gimmick (easily replaced), otherwise very good condition.

400/600

100. **Magic Switchboard.** American, ca. 1980. Four differently colored light bulbs are lit by switching correspondingly-colored switches. Yet when the bulbs are moved to different sockets, the corresponding switch still lights the same bulb. Then the switch covers are mixed around and still the corresponding switch and bulb light as before. Similar to the model manufactured by Wellington Enterprises, but with a plexiglass base. Good condition.

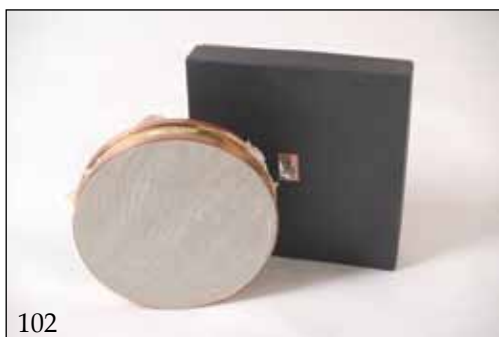
150/250



101



104



102



105

101. **Table & Brief Case.** North Hollywood, Merv Taylor, ca. 1957. Compact all-metal (welded steel) briefcase that transforms into a table/working surface. Two aluminum trays fit neatly inside. 18 x 12 x 7". Minor paint wear, but overall good condition.

200/300

102. **Tambor.** North Hollywood, Merv Taylor, ca. 1955. Handsome polished brass ring 10" in diameter and 2" deep is capped with tissue paper to approximate the look of a large tambourine. The magician punctures the paper and produces a massive quantity of handkerchiefs from the interior of the ring. With original box. Very good condition.

150/250

103. [Merv Taylor] **Group of seven Merv Taylor close-up magic tricks.** Including The Dalton Boys (two), Haskell's Diminishing Cards, Ten Little Indians, Haskell's Cashacheck, Haskell's Tear-A-Button, and Here and There. Most in original packaging, some with original instructions. Condition generally good.

50/100

104. **Temple of Quong Hi.** Alhambra, Owen Magic Supreme, ca. 1958. Small cabinet with three doors into which the magician places a wooden ghost figure, a stack of checkers and a glass of rice. At the performer's command, the objects change places. Cabinet elaborately decorated in hard lacquer with crackle finish. Gimmicked stack is made from turned wood. Cabinet measures 14 3/4 x 5 1/2 x 9 1/2". Minimal wear to some paint and minor splitting to veneer on cabinet's face, but overall good condition. Uncommon.

700/900

105. **Thread-It.** Asuza, Owen Magic Supreme, ca. 1975. A giant faux spool of thread and giant chrome-plated needle are displayed. The needle is placed in the spool, and a length of ribbon is threaded through the needle's eye. On the magician's command, the needle penetrates the ribbon. Spool crafted from metal and turned wood; needle of cast metal. Spool stands 13 1/4" high. Good condition.

150/200



106



108



107



109

106. **Time Odyssey.** Middleburg, Collectors Workshop, ca. 1999. The stage is set with two tables. One has an alarm clock hanging from a hook. The other supports a decorated tube. The performer removes the clock and replaces it with a lantern. The clock is now dropped into the tube on the other table. It is obvious the clock has been placed well into the table. The table drape falls away (unbeknownst to the performer) and reveals a clock - now ringing -- in the net below the table. The performer fires a shot and the net drops open; the clock visibly vanishes. But the clock is heard ringing again. The performer fires a shot at the lantern. It drops to reveal the missing clock, hanging from the hook. Complete with ATA case, explanatory video, tables, props, and instructions. Has not been tested with batteries. Good condition.

1,200/1,800

107. **Time Won't Tell.** Pasadena, Carl Williams Custom Magic, ca. 1985. A wooden clock dial is displayed. The hand of the clock is spun and miraculously stops on a time named by a spectator. One of 24 units manufactured. Overall height of 17". With original instructions. Hallmarked. Very good condition.

500/600

108. **Ultissimo.** North Hollywood, Merv Taylor, ca. 1953. Performer writes on two blank cards the names of the cards that any two members of the audience will later call out. As each of the cards is named, it is displayed face forward in the Lucite rack beside the predictions. The rack is revolved to reveal that the predictions are correct. With original box, instructions and cards. Hallmarked. Good condition.

50/100

109. **Valley of the Kings.** Pasadena, Carl Williams Custom Magic, ca. 1997. With the magician's back turned, a spectator selects one of four sarcophagi and places it on a platform, where it is then hidden from view. The magician turns around and reveals an opalescent pyramid on the other end of the platform. As the spectator concentrates on his chosen sarcophagus, the pyramid begins to glow in a color similar to that of the spectator's selection. Finely crafted from hardwood with intricate electronics concealed inside the large platform. One of 12 sets manufactured. With original instructions. Very good condition.

600/800



110. **Vanishing & Appearing Lamp.** Pasadena, Custom Magic (Carl Williams), ca. 2003. A brightly lit metal lamp with red cloth shade stands on a slim metal table at the left side of the stage. At the magician's command, the lamp visibly vanishes from the table and reappears on a matching stand across the stage. The mechanical lamps and tables, constructed after the design conceived by the master German craftsman Conradi are responsible for both the vanish and appearance of the lamps; a similar outfit was manufactured by Conradi for Houdini who used it somewhat unsuccessfully in his three-part show staged during the final tour of his career, in 1925 and 1926. The mechanism was notoriously finicky, and occasionally caused problems for Houdini. This version of the trick incorporates several changes in the design of the lamps and tables that insure much smoother operation than the original Conradi props,

though the shade of the appearing lamp in this set is prone to "hanging up." Tables stand 38" high. Complete with instruction manual and custom-made padded ATA case for transport. Metal finish shows light wear, weld on one table leg separated (not affecting working), but overall good condition. One of only six sets manufactured.

4,000/6,000

In Hiding the Elephant, Jim Steinmeyer relates a story of Houdini's performance of the lamp trick: "At one of Houdini's performances, when fellow magician David Bamberg was in the audience, the lamp trick spectacularly misfired. Bamberg was horrified to see the misshapen metal lamp clearly pop from the tabletop as the audience snickered. Houdini seethed." He stopped the music and promptly informed the audience, "The cause of the failure of this trick is due to the poor workmanship of Conradi-Horster of Berlin."

111. **Vanishing Alarm Clock.** New Haven, Petrie & Lewis, ca. 1953. The magician covers an alarm clock with a handkerchief and hangs it from a metal stand. The clock can be heard to ring as it hangs on the stand. When the magician whisks the cloth away, the ringing stops and the clock has vanished. Hallmarked. Cloth may be a later replacement, otherwise very good condition.

200/250



111

112. **Vanishing Bird Cage.** Warren Simms [?], ca. 1960. A small rectangular bird cage vanishes between the magician's hands. Machined aluminum and brass bars. 5 3/4 x 5 x 5". Good condition.

150/200

113. **Vanishing Bowl of Water.** New Haven, Petrie & Lewis, ca. 1950. A copper bowl resting on a painted tray is filled with water. The magician covers the bowl with a patterned cloth, picks up the bowl through the cloth and tosses both into the air. The bowl has vanished. Hallmarked. Tray and bowl show some wear from age, but overall good condition.

150/250



113

114. **Wonder Boxes.** North Hollywood, Merv Taylor, ca. 1955. Two stainless steel boxes are shown empty and yet when nested, the magician produces silk handkerchiefs from within them. Originally manufactured for Richard Himer by Taylor. Hallmarked. Very good condition.

100/200

115. **Wrist Guillotine, Deluxe.** North Hollywood, Merv Taylor, ca. 1960. Imposing metal guillotine that will cut through, but not sever, the wrist of a spectator. The base and handle of the device are made from polished hardwood, the balance crafted from sturdy burnished aluminum. Hallmarked with the Merv Taylor logo. Good condition. Uncommon.

600/800



115

116. **Welsh Rabbit Pan.** New York, Max Holden's Magic Shops, ca. 1943. A specially constructed faux saucepan which can be used to magically produce a rabbit from a borrowed hat. With original instructions. Good condition.

100/200

117. **Cardini Wrist Watch Reel.** Long Island, Richard Cardini, 1972. A seemingly ordinary Swiss-made wristwatch with leather band that conceals a thread reel. Used to perform the Rising Card trick. Obverse bears the following text engraved in the metal plate: "Made by/Cardini/1972". Good condition. Uncommon.

400/600



117

EPHEMERA, BOOKS, PERIODICALS AND POSTERS

118. Adams, Howard. **Group of three Howard Adams magic/mentalism publications.** Including complete files of *Mindespera* (subtitled "A mental serial in 12 Chapters", each from a limited edition, SIGNED AND NUMBERED BY ADAMS), a complete file of ten issues of *OICUFESP* (each being SIGNED BY ADAMS) and *Mathcasts Aspellonu* (2003). All 4to; bindings vary. Very good condition.

100/150

119. Anderson, John Henry. **The Bottle Polka.** New York, S.C. Jollie, 1851. Sheet music with three-color lithographed cover depicting Professor Anderson ("The Wizard of the North") performing his signature feat, the Inexhaustible Bottle. Edges lightly toned, one chip to left margin, pinholes from binding, but otherwise good condition. Scarce.

550/650

120. Areny-Plandolit, Javier de. **Bibliografía Española de la Prestidigitación.** Barcelona, 1944 - 1950. Three volumes in publisher's wraps. Illustrated. 8vo. Good condition.

100/200

121. Becker, Larry. **Group of four Larry Becker Mentalism books.** Including *Larry Becker's Professional Mentalism* (2004; INSCRIBED AND SIGNED), *Larry Becker's World of Super Mentalism* (1978), *Stunners!* (1992) and *The Best of Larry Becker's World of Super Mentalism Book II* (1989). Sizes and bindings vary. High original cost. Condition generally good.

100/200

122. Behnke, Leo. **Cues: Variations of the Second Sight Act.** Las Vegas, 1995. Publisher's cloth. Illustrated with photographs. 4to. INSCRIBED AND SIGNED BY THE AUTHOR AND PETER REVEEN.

75/150

123. Brown, Derren. **Absolute Magic.** Humble, 2003. Second edition (as stated). Publisher's green and black cloth stamped in gold. 8vo. Very good condition.

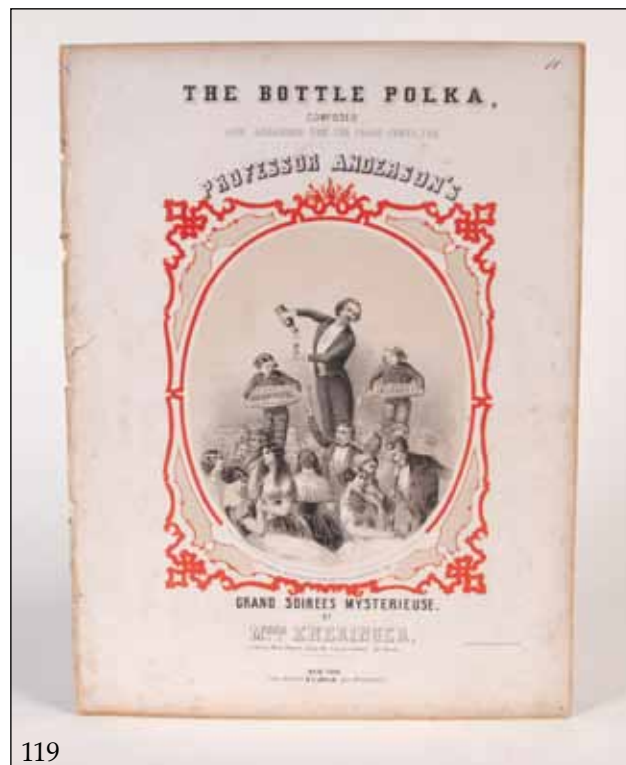
100/200

124. Brown, Derren. **Pure Effect.** Humble, 2000. Third edition. Publisher's cloth with jacket. Illustrated. 8vo. Very good condition.

150/200

125. Charlton, Chris. **Chris Charlton Says It's Fun to be Fooled.** Half-sheet (20 x 28") three-color color poster depicting a striking and modernistic bust portrait of Charlton. Chips in borders, but overall good condition. Linen backed.

100/200



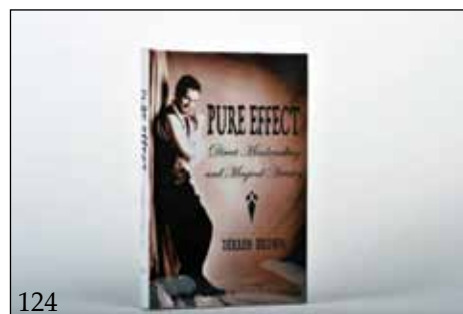
119



120



123



124



126

126. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo. The Marvelous Chinese Conjuror.** Ashton-Under-Lyne, Horrocks & Co., ca. 1910. Half sheet (19 ¼ x 29") color lithograph poster bearing a portrait of Chung Ling Soo in the center of a Chinese lantern. Good condition, linen backed. Uncommon.

4,000/5,000



127

127. [Circus] **Archive of Circus memorabilia and letters.** Including 28 TLS on elaborate and colorful letterheads from Miller Brothers 101 Real Wild West Show, Ringling Brothers, John Robinson's Circus, Sells-Floto, Hagenbeck-Wallace, and other circuses, most of which discuss the employment of one Harry Valcarte on the sideshows of various circuses. Valcarte was best known to magicians as Val Evans, inventor of a number of clever mechanical magic tricks. Accompanying the letters are a contract for Valcarte with the Western Show Company, one small circus broadside, a quantity of route cards, show tickets and passes, and more. Circa late 1920s. Condition generally good. SHOULD BE SEEN.

200/300



128

128. **Conjurers' Monthly Magazine.** Harry Houdini. V1 N1 (Sept. 1906) V2 N12 (Aug. 1908). COMPLETE FILE. One of the limited reprint edition of 1991 bound in two matching grey cloth volumes stamped in red and black, with matching slipcase. Light wear to case, otherwise very good condition. Alfredson/Daily 1745.

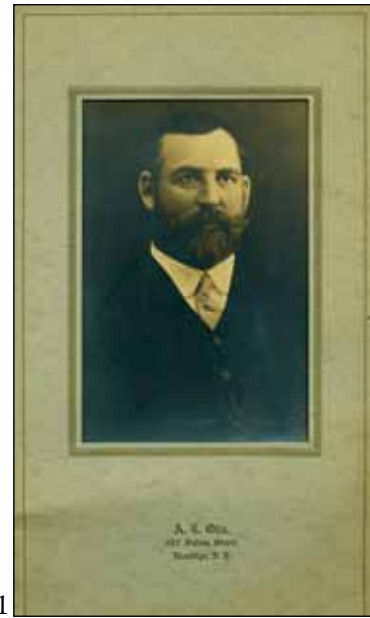
200/300



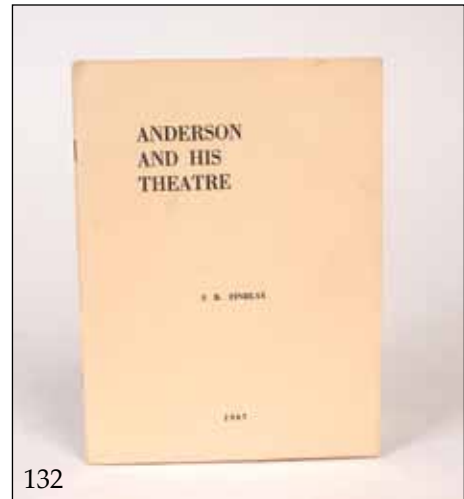
129



130



131



132

129. Downs, T. Nelson. **The Art of Magic**. Chicago, 1921. Second edition. Red cloth stamped in black. Illustrated. Large 8vo. From the library of Paul Fox, and with two of his business cards laid in. Good condition.

100/150

130. Downs, T. Nelson. **Group of five pieces of T. Nelson Downs ephemera**. Including two different throw-out cards, a program for the T. Nelson Downs Testimonial Conclave (1935), a handbill for Downs' appearance at the Haymarket Theatre of Chicago (1908; one corner clipped), and a small silver print portrait of Downs inscribed and signed. Portrait framed and glazed and not examined out of frame; condition generally good.

200/300

131. Elliott, Dr. James William. **Bust portrait of Dr. Elliott**. Brooklyn, A.E. Otis, ca. 1920. Handsome half-length silver print photograph in souvenir folder of the "Challenge Champion Card [sic] Manipulator of the World." Folder shows slight wear at creases, overall good condition. Uncommon.

300/400

132. Findlay, James. **Anderson and his Theatre**. Shanklin, 1967. From a limited edition of 150 copies. Publisher's wraps. Illustrated. Large 8vo. Good condition. SIGNED BY FINDLAY.

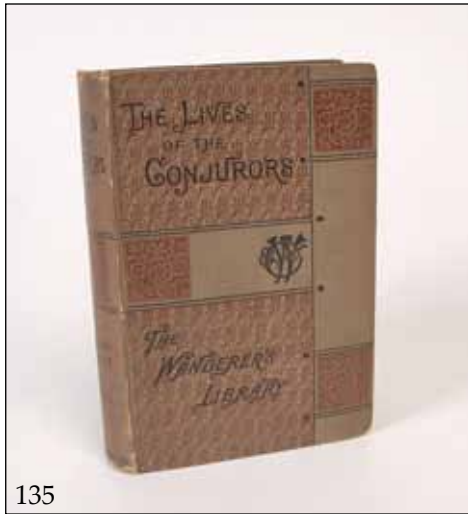
75/150

133. Findlay, James. **Magic Coins of Czechoslovakia**. Shanklin, 1969. Publisher's yellow wraps. Large 8vo. Very good condition. INSCRIBED AND SIGNED BY FINDLAY.

40/80

134. Findlay, James. **Percy Naldrett A Memoir (Seventh Collectors Annual)**. Shanklin, 1969. Publisher's wraps. Illustrated. Large 8vo. Good condition.

40/80



135

135. Frost, Thomas. **The Lives of the Conjurors**. London, 1881. "A New Edition." Gray cloth stamped in black and maroon. 8vo. Extremities rubbed, corners bumped, but overall good condition.

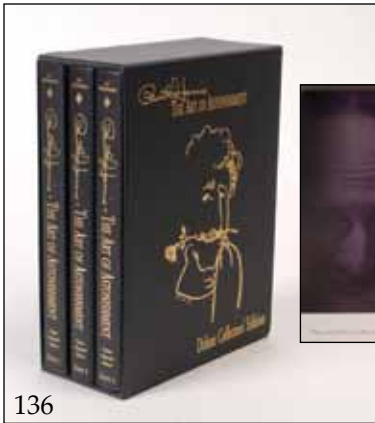
100/150



137

137. Henning, Doug. **The Sensational Houdini Water Torture Cell Escape**. Seymour Chwast, 1974. One-sheet (30 x 46") color poster advertising Henning's television special featuring the famous Houdini escape trick. Colors slightly faded. Framed and glazed; not examined out of frame.

150/200



136

136. Harris, Paul. **The Art of Astonishment, Volumes 1-3**. N.p., 1996. Publisher's cloth stamped in gold. Number 99 of a limited, signed, numbered deluxe edition in publisher's slipcase. 4to. Corners of case bumped and chipped; books in very good condition. EACH VOLUME SIGNED BY PAUL HARRIS.

200/300



138

138. Hermon, Harry. **Hellerism. Second Sight Mystery**. Boston, 1884. Green pictorial cloth. Small 8vo. Extremities worn, hinges separated; fair condition.

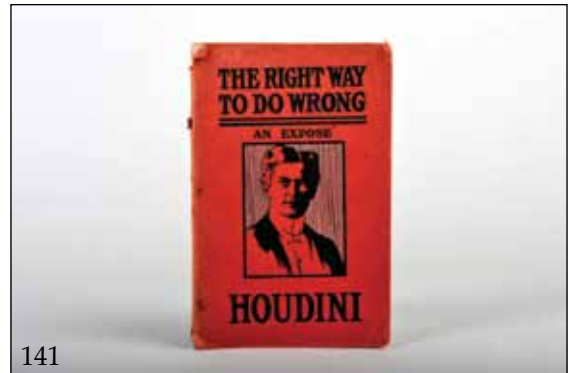
300/500



139



140



141

THE KING'S CUFFS

139. Houdini, Harry. **Harry Houdini's Bean-Cobb Handcuffs.** Worcester, H&R Arms Co., ca. 1905. Pair of sturdy nickel-plated handcuffs with key. The Bean-Cobb was first patented in 1899 and could be locked from either side. Manufacturing of the Bean-Cobb cuff was soon thereafter granted to the H&R Firearms Co., who constructed this example Originally from the Houdini-Hardeen collection and accompanied by a COA dated 4/2/98, notarized and signed by Sidney Radner, Honorary Curator of the Houdini Historical Center of Appleton, Wisconsin. Some wear and age evident as expected, but overall good working condition.

3,000/4,000

140. Houdini, Harry. **Houdini's Paper Magic.** London, 1922. Second printing. Red cloth, color frontispiece, illustrated. 8vo. Backstrip sunned and chipped; good condition.

100/150

141. Houdini, Harry. **The Right Way to Wrong.** Boston, 1906. Publisher's pictorial wraps. Illustrated. 8vo. Ex-libris Milton Kort. Extremities and spine worn, but overall good condition.

200/250

142. James, Stewart. **Stewart James in Print: The First Fifty Years.** Toronto, 1989. Publisher's cloth with jacket, illustrated. Thick 4to. Very good condition.

50/100

143. [Stewart James] Slight, Allan. **The James File.** Toronto, 2000. Three volumes in publisher's cloth with jackets, illustrated. 4to. Very good condition.

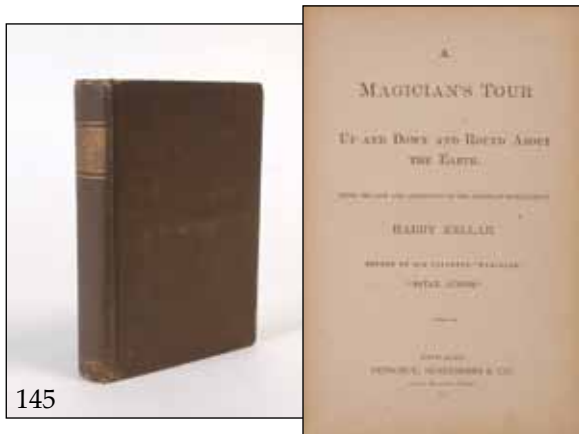
100/150



144

144. Kellar, Harry (Heinrich Keller). **Bust photographic portrait of magician Harry Kellar.** Los Angeles, ca. 1920. Handsome sepia-toned half-length bust portrait of the first Dean of American magicians. 8 x 10". Very good condition.

100/150



145

145. Kellar, Harry (Heinrich Keller). **A Magician's Tour.** Chicago, 1891. Brown cloth, spine stamped in gold. Illustrated. 8vo. Extremities rubbed, but overall good condition.

150/200



146

146. **Magicol** (new series). Walter Gydesen, et al. An early run of this periodical on magic collecting, including issues 3 - 25. Most supplements present. No. 8 includes supplement of three original programs for Dunninger, Dante, and Blackstone, Sr. Issue no. 13 SIGNED BY OKITO. Good condition. Alfredson/Daily 4570. Uncommon.

100/150

With: *Magicol* (old series). Morris Young. Five issues: V1 Nos. 1 and 4, V2 Nos. 3 - 4, and V3 N1. Alfredson/Daily 4565.



147

147. Melachini. **Melachini. Dr. Calgari Klassische Magie.** Nordau, Heinrich Soltau, ca. 1962. Half sheet (19 1/2 x 27 1/2") three-color poster bearing a striking abstract image of Caligari's eyes as well as his hands, which grip a magic wand. As reproduced in *100 Years of Magic Posters* by Charles and Regina Reynolds. Folio folds prominent; otherwise good condition, linen backed.

100/200



148

148. [Mentalism] **Collection of 28 books about mentalism.** Including *Between Two Minds Too* by Walter Pharr and Ned Rutledge (2001), *Clue and Other Mysteries* by Jack Yates (1986), *Exciting Experiments in ESP* by Fred Kolb (n.d.), *How to Develop Mental Magic* by Paul R. Hadley (1961), *Mainly Mental Vol. 2 (Book Tests)* by C.L. Boarde (1950), *Make Book on It* by Al Desmond (1978), *Mental Mysteries – The Theory and Practice of Mentalism* by E.R. Hutchinson (1993), *Mentalism, Incorporated* by Chuck Hicock (2002), *Mentalistic! Folios I – III* by Jules Lenier (1994), *Minds in Duplicate* by Jack Yates (1969), *Psychomancy* by David Britland (1986), *Stage Mentalism* by North Bigbee (1969), *Telepathy Personified* by Ron and Nancy Spencer (2005), and others. All 8vo. Bindings vary. High original cost. Condition generally good. SHOULD BE SEEN.

200/250

149. [Mentalism] **Collection of 21 books about mentalism and mindreading.** Including *An Essay on Forces for the Serious Mentalist* by Chuck Hickok (2003), *Mental Melange* by Mark Strivings (1996), *Mentology* by John D. Pomeroy (1973), *Oracle* by Denny Laub & Gary Inglese (1985), *Pendulum Power for the Psychic Entertainer* by Richard Webster (1990), *Short, Punch & Mental* by Andy Nyman (1997), *The Smagorad* by Denny Laub & Gary Inglese (1983), *Three* by Bruce Bernstein (2004), and others. All in wraps and 4to; bindings vary. High original cost. Condition generally good.

100/200

150. Meyer, Joseph. **Protection. The Sealed Book.** Milwaukee, 1911. Third edition. Publisher's cloth wraps, illustrated with photographs and line drawings. 8vo. Wraps tattered at edges and rear, corners bumped and folded, contents sound. Ex-libris Milt Kort. Overall good condition.

150/250



151

151. [Miscellaneous] **Group of ten books and periodicals about magic tricks.** Including *Approaching Magic* by David Regal (2008), *The Art of Illusion* by John Mulholland (1944), *Bob Ostin A Lifetime of Magical Inventions* by Stephen Tucker (2005), *Eric Decamps: Compositions of Conjuring* by David Regal (2001), *Foundations* by Eberhard Riese (2006), *The Little Egypt Book of Numbers* by Steve Bryant (2004), and *The Looking Glass* (four issues; COMPLETE FILE). Bindings and sizes vary. High original cost. Condition generally very good.

150/250

152. **Mortimer's Magic Magazine.** Jim Klein. N1 – N13. COMPLETE FILE. Uniformly bound in publisher's brown cloth with gold stamping. Good condition. Together with: **Magician's Home Companion.** Nos. 1 – 3. COMPLETE FILE. Publisher's cloth with gold stamping. Good condition. Also included are several "supplemental art packs" for both periodicals.

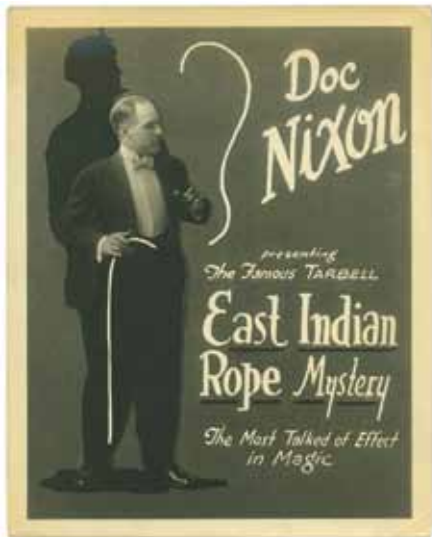
100/150



153

153. Newman, C.A. George. **Newman the Great.** St. Paul, Standard Litho., ca. 1920. Half-sheet (20 x 28") two-color offset poster showing photographs of Newman's mentalism/hypnosis show. Central fold prominent, backed with kraft paper. Fair condition.

75/150



154

154. [Photographs] **Collection of over 30 vintage photographs of magicians.** Including 8 x 10" and smaller images of the following conjurers: Joseffy, W.R. "Russ" Walsh, Victor Barbour's collection of Okito apparatus, Linden Heverly, Frank Ducrot, Stowell's Oriental Oddities, Johnny Platt, Arthur Buckley, and many more. Sizes vary. Circa 1920s - 30s.. Generally good condition. SEVERAL PHOTOGRAPHS INSCRIBED AND SIGNED.

200/300

155. Price, Harry. **Short-Title Catalogue of Works on Psychical Research...** . London, 1929 and 1935. Publisher's wraps. Illustrated. Vol. 1 includes hand-tipped color frontispiece. Tall 8vo. Good condition.

150/200



155



156. Prus, Robert C. and C.R.D. Sharper. **Road Hustler.** Toronto, 1977. First edition. Publisher's green cloth stamped in black. 8vo. Ex-libris Milton Kort. Very good condition.

50/150

157. Quinn, J.P. **Fools of Fortune.** Chicago, 1892. Publisher's brown cloth stamped in silver, gold and black. Engraved portrait frontispiece, illustrated. Thick 8vo. Ex-libris Milton Kort. Light wear to cloth, but overall very good condition. WITH A LOOSE SHEET INSCRIBED AND SIGNED BY THE AUTHOR LAID IN.

100/200

158. Quinn, J.P. **Gambling and Gambling Devices.** Canton, 1912. Green cloth stamped in gold. Illustrated. 8vo. Ex libris Milton Kort. Very good condition. NICE COPY.

150/200



157

159. Robert-Houdin, Jean Eugene. **The Secrets of Stage Conjuring.** London, 1881. Brown pictorial cloth. Illustrated. 8vo. Spine chipped and worn, first signature starting; fair condition.

100/150

160. Rock, Will (William George Rakauskas). **Archive of Will Rock ephemera.** Including a promotional folder picturing Rock on the cover of *The Sphinx*, three signed 8 x 10" photographs of Rock on stage performing the Sawing in Half illusion, a TLS from Rock, a promotional flyer, one candid photo of Rock later in life, and several inscribed and signed copies of pieces of Rock memorabilia. Generally good condition.

100/200



160

161. Rosini, Paul (Paul Vucic). **Four photographs of Paul Rosini**. Including two 8 x 10" studio portraits, one 8 x 10" image showing Rosini on stage performing the Thumb Tie trick, and a 5 x 7" candid photo of Rosini performing close-up in a nightclub for actor Regis Dewey. Condition varies, but generally good.

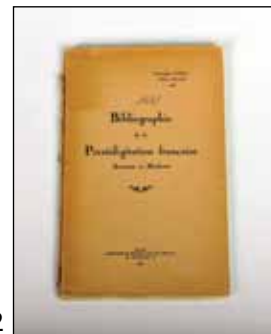
100/200



161

162. Ruegg, Theodore (Harry Bertall). **Bibliographie de la Prestidigitation française Ancienne et Moderne**. Dijon, 1931. Number 293 of 299 in a numbered, limited edition. Publisher's wraps. Tall 8vo. Binding fragile and chipped but intact.

100/200



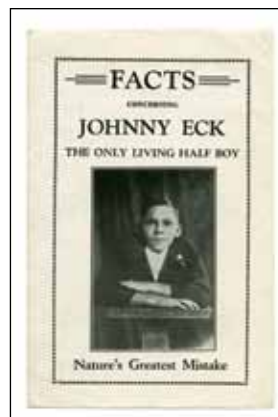
162

163. Sardina, Maurice. **Where Houdini Was Wrong**. London, 1950. Publisher's cloth with jacket, illustrated. 8vo. Good condition.

50/100

164. [Séance Magic] **Group of four séance/spook show publications**. Including *Capricornian Tales* by Christian Chelman (1993), *The Great Leon's Miniature Haunted House* by The Great Leon (1960), *The Lizzie Borden Séance* by Bruce Kalver (2003; with supplemental materials), and *Séance* edited by Scott Moore-Davis (1996 bound reprint edition). All 4to; bindings vary. Generally very good condition.

100/200



166

165. Sharpe, S.H. **Neo Magic**. London, 1946. Second (revised) edition. Red cloth stamped in gold. 8vo. Lacks jacket and backstrip sunned, otherwise good condition.

100/150

166. [Side Show] **Nine pieces of side show ephemera**. Including a booklet titled *Facts Concerning Johnny Eck The Only Living Half Boy*, as well as one photograph, postcards, Christmas Cards and other ephemeral items related to Filipino Midgets, Pin Heads, "Sealo" the Seal Boy, Jolly Boy, and more. Ca. 1920s. Generally good condition.

200/300

167. Sperber, Burton. **Miracles of My Friends vols. I and II**. Malibu, 1982 and 2010. Two volumes in green cloth with playing cards laid down on the front board and stamped in gold. The first volume from a limited, numbered edition. Illustrated. 8vo. Very good condition.

100/200



167

168. **Syzygy**. Lee Earle. V1 N1 (1994) - V5 N18 (2002). Complete file. Loose issues in publisher-issued three-ring binders. Very good condition.

50/100



171

169. Taylor, Merv. **Merv Taylor's briefcase.** Handsome tan Leathercroft cowhide briefcase with white stitching and bearing the initials "M.T." stamped on the closure clasp. 18 x 13 1/2". Leather shows light cracking and wear from age, but overall good condition.

50/150

Taylor's reputation among magicians was as a manufacturer of quality apparatus. His firm, based in North Hollywood, California, specialized in building props from stainless steel and Lucite. While his manufacturing concern was successful, his stores at Disneyland – he operated both a magic shop and gift shop in the park when it first opened – were even more profitable. Taylor was among the first vendors to operate a retail store in Disney's California theme park. He eventually sold the manufacturing business, along with its trademark rabbit-in-hat logo, to Owen Magic, which still manufactures many of the tricks from original Taylor line today.

170. Taylor, Rev. Ed. S. and Others. **The History of Playing Cards, with Anecdotes of their use in Conjuring, Fortune-Telling, and Card-Sharpping.** London, 1865. FIRST EDITION. Rebound in brown cloth stamped in gold with marbled endsheets. Color frontispiece, illustrated with plates. Thick 8vo. Ex-libris Milton Kort. Spine label loose, otherwise very good condition. Toole-Stott 657.

100/150

THE LAST GREATEST MAGICIAN IN THE WORLD
171. Thurston, Howard. **All Out of a Hat.** Cleveland, Otis Lithograph Co., ca. 1929. One-sheet (40 x 27") color lithographed poster depicting Thurston's production of umbrellas, assistants and other objects from a giant opera hat. This production number was used to open Thurston's show in later years. Minor surface wear and unobtrusive tears and chips to margins not affecting image, folio folds prominent; fair condition. Linen backed.

1,200/1,800

172. Thurston, Howard. **Thurston. Master Mystery. Iasia!! Vanished in the Theatre's Dome. Wonder Show of the Universe.** Cleveland, The Otis Lithograph Co., ca. 1929. Three-sheet (40 x 80") color lithographed poster showing Thurston shooting a gun at a woman in a curtained cabinet above the stage. Linen backed. Good condition. Scarce.

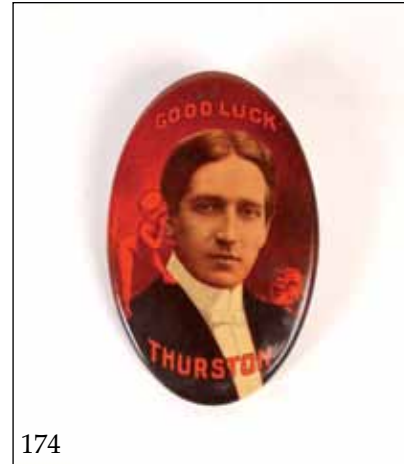
4,000/5,000



172



173



174

173. Thurston, Howard. **Group of four Thurston souvenir books.** Including *Fooling the World*, *Thurston's Dream Book*, *Thurston's Easy Pocket Tricks* (pale yellow cover, "Book Number 2, All New Tricks"), and *Thurston's Easy Pocket Tricks* (red cover). All in publisher's wraps. Condition generally good.

50/100

174. Thurston, Howard. **Thurston Souvenir Pocket Mirror ("Mirror Card").** American, ca. 1910. Small celluloid-backed oval souvenir pocket mirror 1 3/4 x 2 3/4" at its widest dimensions, bearing a bust portrait of Thurston with imps whispering in his ears and the text "Good Luck/Thurston." Mirror tarnished and some wear to edges, otherwise good condition. Scarce. Kuethe MC2.

400/500

175. Volkmann, Kurt and Louis Tummars. **Bibliographie de la Prestidigitation.** Brussels, 1952. Number 24 from a limited deluxe edition of 25 copies. Gray pictorial wraps. Illustrated. Tall 8vo. Extremities show wear and some pages untrimmed as issued, but overall good condition. Scarce.

100/150

The first and most useful bibliography of early German and Austrian conjuring books.

176. Willard, Harry. **Willard the Wizard.** Bandera Texas, J. Marvin Hunter's Printing House, ca. 1910. Letterpress broadside (8 1/2 x 22 1/2") advertising the touring tent show of Willard the Wizard. Images depict levitations, the production of a rosebush, and more. Framed and glazed; not examined out of frame.

50/150

The Willard Family was a three-generation dynasty of magicians that toured the southern United States for decades, making it difficult to accurately date this image or determine which Willard used it to advertise his show.

THE GREATEST SHOW ON MIRTH

My love affair with show business began in 1953 in Waupun, Wisconsin when, as a five-year-old child, I decided to be a clown. Two years later, I discovered magic. It wasn't long before I combined the two.

I grew up on a farm, and at age 18 I joined the army, but after three years overseas, still had my sights set on a career in magic. So I moved to the magic capitol of the world, Colon, Michigan, where for the next two years, I built illusions and demonstrated tricks for Abbott's Magic Company. I studied the Chavez Course with Neil Foster, and absorbed every ounce of magic-related information I could. The vast Abbott inventory and company workshops were at my disposal, and I put both of them to good use.

A move to Atlanta came next, where I graduated from bartending school. On the surface, that didn't seem like much of an accomplishment, but it was a key piece of my personal puzzle, the piece that would change the course of my life. Almost immediately upon graduation, I landed a job at a five-star restaurant in Atlanta called The Abbey. I worked there as the bartender/bar manager for two years, and began performing magic behind the Abbey bar, too. In the process, most of my signature tricks were created and refined. My cups & balls routine, the Mullica wallet, and dozens of cigarette and card routines all first saw "stage" time at The Abbey.

Then came the big move. In 1976, with the help of my friend J.C. Doty, I opened The Tom-Foolery Magic Bar Theatre on Peachtree Street. Doty built the bar and the neon sign outside (the original is long gone, but a miniature version he also made

is included in the pages that follow). As the bar's reputation – and mine – grew, that sign became a beacon for celebrities, magicians, and anyone looking for a good time.

I dedicated the Tom-Foolery to Jim Ryan and Duke Stern. Jim was a talented Chicago bar magician, and one of my magic mentors. I met Duke at Abbott's. He became a very close friend, so much so that I named my rabbit puppet, Duke, after him. Duke and Jim were two of the finest entertainers I've ever known.

The Tom-Foolery was different than most bars. Two rows of antique theatre seats accommodated 25 patrons, and stools at the edge of the bar itself sat another 25. Everyone else stood to watch the show. But when there was no show to watch, there was still an aura surrounding the place. In fact, the bar *became* the show, to some extent – a giant magic trick and practical joke, in and of itself. Gags were built into the walls, the music system was unique and the decor was often part of the show. A brightly lit chest x-ray was on display in the waiting room showing my guts full of cigarette butts and napkins. It was "proof" I'd actually eaten a pack of cigarettes. Coasters moved across the bar, seemingly at my command. Doty created a giant piece of neon outlining the jack of diamonds (my favorite card) that hung at the end of the bar.

While bar magicians customarily performed for small groups of customers, I was the first one to present a formal show (if you can call what I did "formal" at all) for the entire room. I was also the first bar magician to use music and lighting effects in my show.

The walls of the Tom-Foolery were covered with souvenirs, framed artwork and photographs, many of which are offered in the pages that follow. Some pieces were commissioned, or came from friends like Ed Harris, who created the Tom-Foolery posters, and many other sketches and paintings that hung on the walls of the bar. Ed also illustrated my book, *Show Time At The Tom-Foolery*. Other items, like the artwork of me with my friend Duke the rabbit – a personal favorite – were sketched by unknown artists.

When I closed the Tom-Foolery in 1987, I asked Red Skelton what to do next. He told me, “Take ten minutes of your best material, put it to music, and work a silent act that can play anywhere in the world. You won’t have to worry about language barriers.”

I took his advice and in an eight-month period, developed an act that did just that – took me around the world. It was the cigarette-eating “Nicotine Nincompoop” routine I’d developed in Atlanta, but played in a bigger, broader way.

I first performed the act at The Body Shop in L.A., then The Magic Castle and the F.I.S.M. convention in Holland. I then worked my cigarette act for two months at The Genting Highland Resort in Malaysia, which led to a 2 ½ year contract at The Crazy Horse in Paris. When I returned from Europe I followed Peter Pit into Caesars Magic Empire in Las Vegas for just over a year. I then worked as a stand-up magician (TV, industrial work, conventions, lecturing and private engagements) until Red Skelton passed away in 1997 at which time I re-directed my efforts toward the tribute show I’ve been doing ever since.

Magic has opened many doors in my life. It has given me the opportunity to travel, meet friends that have helped shape my outlook, and introduced me to an incredible, talented array of teachers, entertainers, magicians, and comedians. My passion for making people laugh and wonder has made me one happy guy. But as my banjo-plucking friend Bob Lewis would say, no matter how popular you are, and no matter how many friends you think you have, the size of your funeral is going to depend on the weather!

– Tom Mullica

THE COLLECTION OF TOM MULLICA

177. Alan, Don. **Two Don Alan books, inscribed and signed to Tom Mullica.** Including *Close-Up Time* (1960) and *Pretty Sneaky* (1960). Both in publisher's pictorial wraps and illustrated. 8vo. Mullica has written his name on the cover of both books in pen. Overall good condition. EACH BOOK WARMLY SIGNED AND INSCRIBED BY DON ALAN TO TOM MULLICA.

50/100



177

178. **Ambitious Cigarette.** Los Angeles, F.G. Thayer, ca. 1922. A clever wooden device that allows the magician to transform a lit cigarette into a cigar. Turned wood, hand painted. With paper label. Accompanied by an ALS from Eugene Burger to Tom Mullica describing the trick. Good condition.

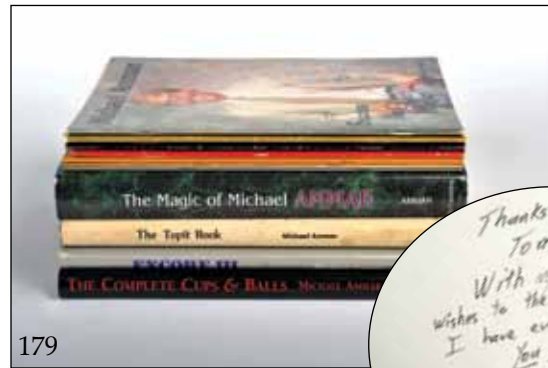
40/80



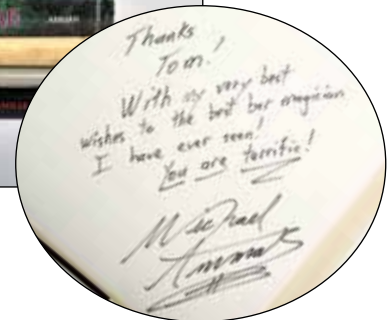
178

179. [Michael Ammar] **Group of 11 Michael Ammar magic publications, some signed.** Including four clothbound volumes: *The Complete Cups and Balls* (1998; INSCRIBED AND SIGNED TO TOM MULLICA), *Encore 3* (1983, INSCRIBED AND SIGNED TO TOM MULLICA), *The Magic of Michael Ammar* (1991; INSCRIBED AND SIGNED TO TOM MULLICA) and *The Topit Book* (1983, INSCRIBED AND SIGNED TO TOM MULLICA); as well as seven softbound booklets and publications by Ammar: *Aspen Bar Magic*, *The Command Performance*, *Encore I and II*, *Paul Harris The Act*, *MAJ Triple Issue*, and *Success and Magic*. Several INSCRIBED AND SIGNED, and some with ephemera and TLSs from Ammar to Mullica laid in. Condition generally good. SHOULD BE SEEN.

150/300



179

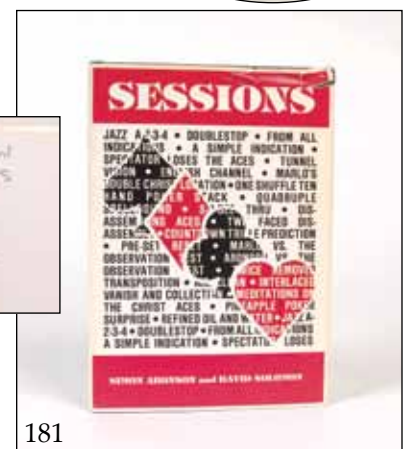
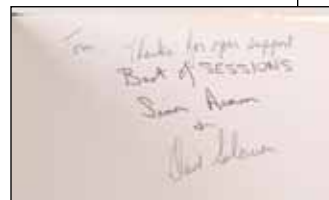


180. **Apocalypse.** Harry Lorayne. V1 N1 (Jan. 1978) - V14 N12 (Dec. 1991). COMPLETE FILE. The first ten volumes bound in matching black cloth volumes with spines stamped in gold, the last two volumes loose. Some issues three-hole punched, otherwise good condition. V1 N1 SIGNED AND INSCRIBED TO TOM MULLICA BY HARRY LORAYNE.

300/400

181. Aronson, Simon and David Solomon. **Sessions.** [Chicago], 1982. Green cloth stamped in gold with jacket. Illustrated. Large 8vo. Jacket tattered, otherwise very good condition. INSCRIBED AND SIGNED TO TOM MULLICA BY THE AUTHORS.

75/150



181



182

182. [Bar Gags] **Seven comedy props/gags from The Tom-Foolery Magic Bar Theatre.** Including a novelty cigarette holder in the shape of a champagne bottle, two motorized coasters, a comedy bottle with swiveling neck (manufactured by Abbott's Magic), a gag cigarette case, and more. From the collection of Tom Mullica. Used but good condition.

100/200



183

183. **Magic Bottle.** Leiden, Anverdi, ca. 1975. The magician cannot pour whiskey out of this small bottle, but when he removes the neck of the bottle and replaces it on the bottle's bottom, liquid then flows from the bottle freely. Label shows some wear, but overall good condition.

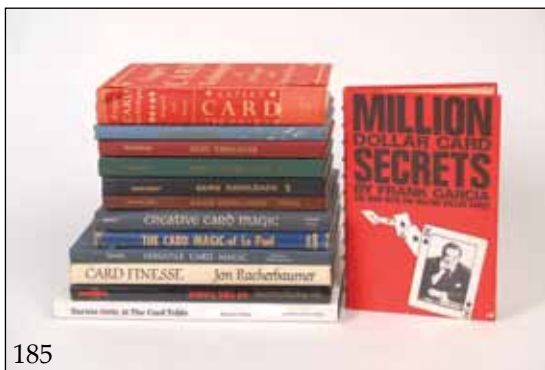
100/200



184

184. Burger, Eugene. **Group of eleven Eugene Burger magic books, some signed.** Including four clothbound volumes: *The Experience of Magic* (1989), *The Performance of Close-Up Magic* (1987), *Spirit Theatre* (1986 FIRST EDITION with record), and *Strange Ceremonies* (1991, INSCRIBED AND SIGNED TO TOM MULLICA); and seven publications in paper wraps, including *Audience Involvement...A Lecture* (1983), *The Craft of Magic* (1984, INSCRIBED AND SIGNED TO TOM MULLICA), *Eugene Burger on Matt Schulien's Fabulous Card Discoveries* (1983), *Intimate Power* (1983, INSCRIBED AND SIGNED TO TOM MULLICA), *Rediscoveries* (1994), *The Secrets of Restaurant Magic* (1983), and *Secrets and Mysteries for the Close-Up Entertainer* (1982, INSCRIBED "FOR TOM MULLICA, WHOSE WONDERFUL WALLET HAS HELPED PAY MY RENT FOR OVER A YEAR. THANK YOU!"). Sizes and bindings vary. Condition generally good. SHOULD BE SEEN.

150/200



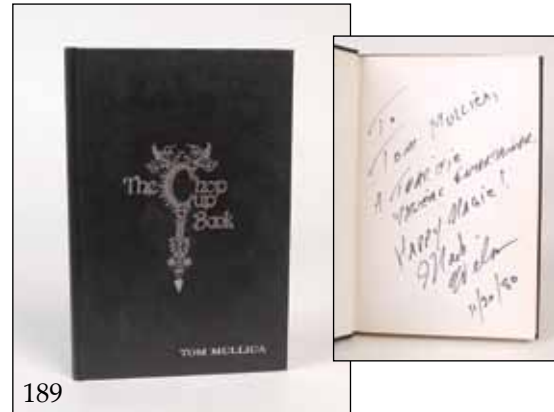
185

185. [Card Magic] **Group of 13 books about card magic.** Including *At the Table* by Jon Racherbaumer (1984), *Card Cavalcade Vols. 1 - 4* by Jerry Mentzer (1972 - 1977), *Card Finesse* by Jon Racherbaumer (1982), *The Card Magic of LePaul* (1959), *The Creative Card Magic of William P. Miesel* (1980), *Darwin Ortiz at the Card Table* by Darwin Ortiz (1994), *Expert Card Technique* by Jean Hugard and Frederick Braue (1967), *Fingertip Fantasies* by Bob Ostin (1968), *Million Dollar Card Secrets* by Frank Garcia (1972), and *Versatile Card Magic* by Bill Simon (1983). All in cloth or boards and illustrated; sizes vary. Condition generally good.

150/200



187



189



188



190

186. [Card Magic] **Group of over 35 card magic books from the library of Tom Mullica.** Including *Any Second Now* by Stephen Minch (1977), *Bob Hummer's 3 Pets* (n.d.), *The Card Expert* by Lynn Searles (1938), *Early Vernon* by Faucett Ross (1962), *Cy Endfield's Entertaining Card Magic Parts 1 - 3* by Lewis Ganson (n.d.), *The Expert at the Card Table* by S.W. Erdnase (Wheman Bros. edition), *Half-A-Dozen Hummers* by Bob Hummer (1940), *How Gamblers Win* by Eddie Joseph (n.d.), *Premonition* by Eddie Joseph (n.d.), *Secrets of a Puerto Rican Gambler* by Stephen Minch (1980), and many more. All in publisher's wraps; sizes vary. Condition generally good. SOME BOOKS INSCRIBED AND SIGNED. SHOULD BE SEEN.

100/200

187. Chavez, Marian. **The Chavez Studio of Magic Prestidigitation and Showmanship (The Chavez Course).** [Los Angeles], 1960. Nine instruction manuals individually bound in colored paper wraps with paper labels, each being an individual section of the course. Each lesson illustrated with hand-tipped Photostats. 4to. Good condition. Each volume bears Tom Mullica's name on the paper label on its cover.

250/350

Copies of the Chavez course were never mass-produced. Instead, they were meant to be adjuncts to private, personal instruction, and consequently are rarely available to those who did not study the course.

188. **Tom Mullica's Chop Cup.** American, ca. 1973. Aluminum Chop Cup used by Tom Mullica in thousands of performances at the Tom-Foolery Magic Bar Theatre in Atlanta. Cup stands 3 1/8" high, mouth 3 3/8" in diameter. With two red crocheted balls (one gimmicked), silk handkerchief and velvet bag. Mullica performed a variation of the Larry Jennings Chop Cup routine. Shows wear and dents from professional use.

150/250

189. **The Chop Cup Book.** Los Angeles, 1979. Black pebbled cloth stamped with silver foil. Illustrated. 8vo. Very good condition. SIGNED AND INSCRIBED BY PUBLISHER MARK WILSON TO TOM MULLICA.

50/100

190. **Tom Mullica's Switching Cigarette Case.** English, ca. 1970. Leather covered metal cigarette case used by Tom Mullica in his performance of the Bill in Cigarette; the case facilitated a secret exchange of a duplicate torn corner from a bill for the torn corner of a borrowed bill; at the conclusion of the routine, when the "borrowed" bill was discovered inside a cigarette, the switched-in corner was used to verify that the bill was indeed that which had been previously borrowed. A clever spring-hinged flap has been built in to the case, using the cigarettes themselves to hide the action. Good condition.

100/200



191



193



192



194

191. **Tom Mullica's close-up cigarette case.** American [?], ca. 1973. Textured brass cigarette case used by Tom Mullica in thousands of performances at the Tom-Foolery Magic Bar Theatre in Atlanta. Mullica used the case in performances of numerous tricks, most famously his AEROBIC Bill in Cigarette trick and his Nicotine Nincompoop cigarette-eating act. Original clasp has been replaced with magnetic closure by Mullica. Good condition.

200/300

192. **Tom Mullica's stage cigarette case.** American [?], ca. 1980. Gold-plated cigarette case bearing the initial "T". Used by Tom Mullica in all of the stage performances of his famous cigarette eating "Nicotine Nincompoop" act at Caesar's Palace, the Crazy Horse, and on dozens of international television appearances. Presented to Mullica as a gift by his mentor Neil Foster. Light wear to interior, but overall good condition.

200/300

193. [Cigarette/smoking gimmicks and gags] **Collection of cigarette gimmicks and gags from the collection of Tom Mullica.** Including fake cigars and cigarettes of various designs (wooden, sponge, plastic, etc.) cigarette holders and tricks (including several versions of the Harlequin Cigarette Holder prop), as well as pipes (including two Lucky Strike cigarette packs that turn into pipes). Condition varies but generally good.

50/100

194. [Cigarette Magic] **19 books about cigarette magic from the library of Tom Mullica.** Including *Tom Mullica's Aerobic* by Richard Kaufman (1982; being the first copy of this publication as noted in Mullica's hand on the front cover), *The Amazing Cigar* by Giovanni Livera (1997), *Celebrated Cigarettes* by Keith Clark (1965), *Cigar Manipulations* by Jack Chanin (n.d.), *Cigarette Manipulation* by Louis F. Christianer (ca. 1920), *Comedy Cigarette in Coat Routine* by Terry Seabrooke (1981), *The Encyclopedia of Cigarette Tricks* by Keith Clark (1978), *Expert Cigarette Magic* by D. Deveen (ca. 1930), *Novel Cigarette Tricks* by Berland (1934), *Producing Lighted Cigarettes* by Loyd Enochs (1953; two copies), *Tops Treasury of Cigarette Magic* by Neil Foster (n.d.), and others. Sizes and bindings vary. All with Mullica's blind stamp. Condition generally good.

100/200

THE BOOK THAT LAUNCHED

A CAREER IN TOM-FOOLERY

195. Clark, Keith. **The Encyclopedia of Cigarette Tricks**. New York, 1952. Second enlarged edition. Grey cloth stamped in two colors. Illustrated. 8vo. Cloth soiled and spine chipped at head and foot, corners bumped, but contents sound.

400/600

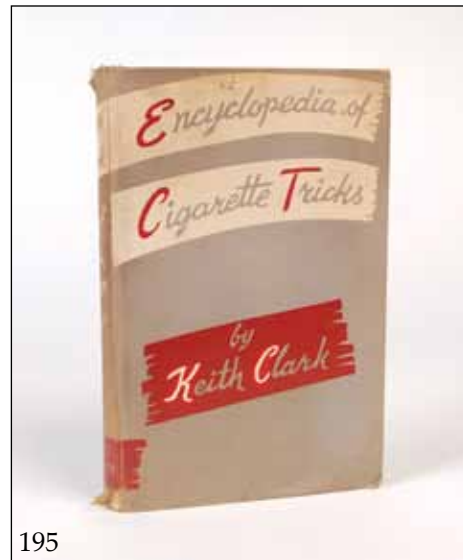
This copy of Keith Clark's groundbreaking work on cigarette tricks was purchased by Tom Mullica at age 18 at Abbott's Magic Get-Together. It served as his introduction to cigarette manipulation. As a result, the book's margins contain notes and information written in by Mullica as he learned to perform the moves and routines it describes. Inside the front cover, Mullica has written his name and home address, and taped to the FFEP is a list of suppliers of the chemicals that can be used to automatically light a cigarette without flames. In 15 chapters, the text explains palms, passes and the preparation of cigarettes. Chapter ten of the book is perhaps the most prophetic of all, as it describes techniques for tonguing cigarettes – keeping lit cigarettes in the performer's mouth – and the tricks that can be accomplished therewith. Needless to say, Mullica went on to develop this conceit into the career-making act that would cement his reputation first as one of the world's greatest close-up magicians, and later, as one of the most unusual and entertaining variety acts in the world.

196. [Close-Up Magic] **Group of close-up magic tricks from the collection of Tom Mullica**. Including a wooden flap card box, salt pour gimmick, double reel (George Kirkendall), small leather dice cup and dice (a quantity), walnut shells, a brass Pea Can, leather card case bearing Mullica's initials, and more. All in good condition. SHOULD BE SEEN.

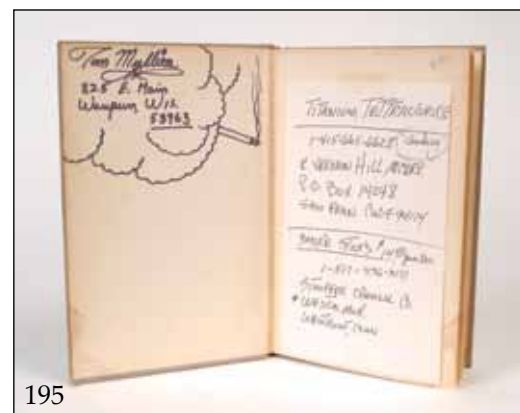
100/200

197. [Close-Up Magic] **Group of 14 books about close-up magic**. Including *The Art of Close-Up Magic Vols. 1 and 2* by Lewis Ganson (ca. 1977), *The Classic Magic of Larry Jennings* by Mike Maxwell (1986), *Close-Up Presentation* by John Mendoza (1974), *Darwin's Thumb Tip Miracles* by Gary Darwin (1981, INSCRIBED AND SIGNED TO TOM MULLICA), *Eddie Fechter's Dice Holdout Methods for Magicians* by Jerry Mentzer (1974), *Life Savers* by Michael Weber (1991), *Magic of the Hands, More Magic of the Hands and Further Magic of the Hands* by Edward Victor (v.d.), *Magician Nitely the Magic of Eddie Fechter* by Jerry Mentzer (1974), *Martin Gardner Presents* by Martin Gardner (1993), *The New Modern Coin Magic* by J.B. Bobo (1972), and *Stars of Magic* (1961). Sizes and bindings vary; generally good condition. All with Mullica's blind stamp. SHOULD BE SEEN.

100/200



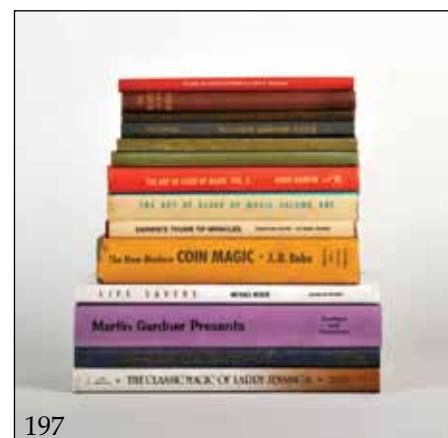
195



195



196



197

198. [Close-Up Magic] **Group of 49 books about close-up magic.** Including *Bob Read's Transpo Tumbler* by Bob Read (1979; INSCRIBED AND SIGNED TO TOM MULLICA), *Bert Allerton's The Close-Up Magician* by Robert Parrish (1964), *Coin and Money Magic* by Eddie Joseph (1942), *Larry Jennings on Card & Coin Handling* (1977), *Kort is Now in Session* by Milton Kort (1962), *Magic for Bartenders* by Senor Mardo (n.d.), *The Magic of Matt Schulien* by Phil Willmarth (1959), *Over the Coffee Cups* by Martin Gardner (1949), *Select Secrets* by Dai Vernon (1949), and many more. All bound in publisher's wraps; sizes vary. Condition generally good. SOME TITLES SIGNED AND INSCRIBED TO TOM MULLICA. All with Mullica's blind stamp. SHOULD BE SEEN.

100/200



198

199. **CW Coin Classic.** Collectors' Workshop, Washington, D.C., ca. 1990. A card case is balanced on an empty glass. Four coins are dropped into another glass that is covered by a handkerchief and placed on top of the case. One by one, the coins penetrate the glass and case and land in the tumbler below them. Includes mechanical case, carrying box, and instructions and prepared Tom-Foolery card case. Good condition.

200/300



199

200. [Coin Tricks] **Group of coin tricks and souvenir coins from the collection of Tom Mullica.** Including many specially machined and gimmicked coins, including double-headed coins, folding coins, shell coins, Scotch & Soda sets, as well as Okito coin boxes and similar tricks. Accompanied by over 50 palming coins and souvenir tokens from FISM, the World Magic Summit, and other events and magic shops. Condition generally good. High original cost; many tricks include silver dollars and half dollars. SHOULD BE SEEN.

200/300



200

201. **Tom Mullica's Dice Cup.** Pressley Guitar, ca. 1975. Thick black leather dice cup with six red casino dice and one jumbo white Bakelite die. As used by Tom Mullica in thousands of performance at the Tom Foolery Magic Bar Theatre. Cup stands 3 1/2" high, 2 5/8" in diameter. Worn but good condition.

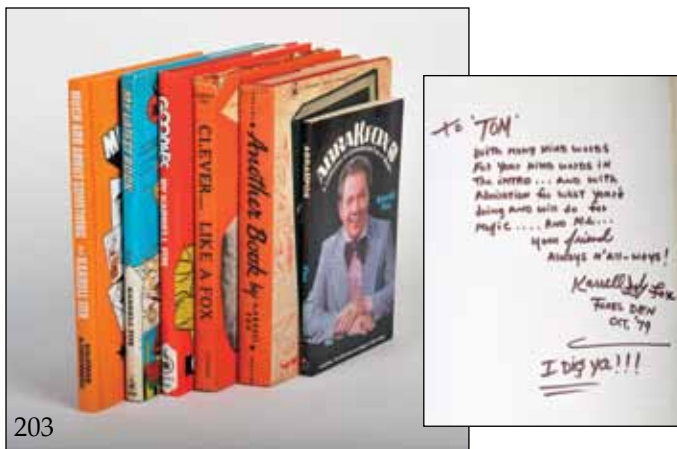
100/200



202

202. **Tom Mullica's Malini Egg Bags.** Two specially manufactured black bags used by Tom Mullica at the Tom-Foolery Magic Bar Theatre in Atlanta. Mullica's routine included the usual vanish and reproduction of an egg from the bag as with most version of the trick, but at the conclusion, he produced a drink from the bag. Bags measure 7 1/2 x 7 1/2". Good condition.

50/150



203

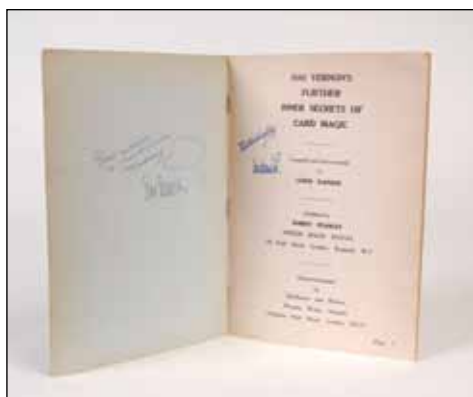
203. Fox, Karrell. **Group of six Karrell Fox magic books, five signed.** Including *AbraKaFox* (1983), *Another Book* (1979), *Clever...Like a Fox* (1976), *Goodies* (1991), *Much Ado about Something* (1995), and *My Latest Book* (1988). Sizes and bindings vary. Generally good condition. ALL BUT *ABRAKAFOX* WARMLY SIGNED AND INSCRIBED BY KARRELL FOX TO TOM MULLICA.

75/150

204. Galloway, Andrew. **The Ramsay Classics.** Ayr, 1977. Pebbled black leather with marbled end sheets; possibly from a limited deluxe edition. Illustrated. 8vo. Good condition. INSCRIBED AND SIGNED TO TOM MULLICA, AND WITH A LETTER FROM THE AUTHOR TO TOM MULLICA LAID IN.

100/200

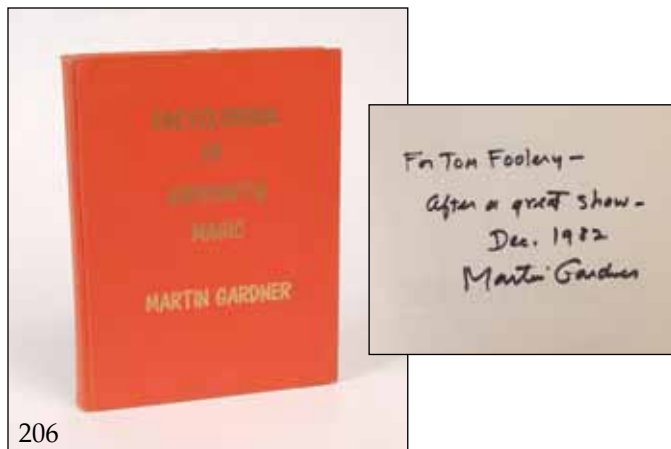
With: Galloway, Andrew. *The Ramsay Legend.* Chicago, 1975. Comb bound. 4to. Good condition.



205

205. Ganson, Lewis. **Dai Vernon's Further Inner Secrets of Card Magic.** London, ca. 1958. Publisher's pictorial wraps, illustrated with photographs. 8vo. Lightly toned and worn at extremities, otherwise good condition. SIGNED AND INSCRIBED "BEST WISHES TO TOM MULLICA, SINCERELY, DAI VERNON," AND SIGNED AND INSCRIBED A SECOND TIME BY VERNON ON THE TITLE PAGE.

150/250



206

206. Gardner, Martin. **The Encyclopedia of Impromptu Magic.** Chicago, 1978. Publisher's orange cloth stamped in gold. Illustrated. 4to. Light wear and minor soiling to page edges, title page torn, otherwise good condition. SIGNED AND INSCRIBED "TO TOM FOOLERY, AFTER A GREAT SHOW, DEC. 1982, MARTIN GARDNER" AND WITH A TLS FROM GARDNER TO MULLICA LAID IN, DESCRIBING A MATCH TRICK USED BY CARDINI.

100/200



207

207. Grippo, Jimmy. **The Magic of Jimmy Grippo.** Las Vegas, 1981. Publisher's cloth with jacket, illustrated with photographs. 8vo. Cloth soiled and jacket tattered, otherwise good condition. SIGNED AND INSCRIBED "TO TOM MULLICA, YOURS IS A REAL GOOD ACT, JIMMY GRIPPO."

50/150



208

208. **Tom Mullica's Harbin Table.** Wooden attaché-type case converts into a stage table modeled after a design developed by Robert Harbin. A sliding panel on the bottom of the tabletop is removed and from inside comes a set of collapsible legs on which the case rests. The interior of the case contains felt-lined compartments for Mullica's act, as well as a thread reel. Attached to the front of the case is a hand painted sign advertising the Tom-Foolery. Case measures 15 x 12 ½ x 7 ½ when closed. Table stands 34" high when open. Accompanied by a smaller top made by Mullica that also attaches to the table legs. Shows wear from professional use, particularly inside the table, but overall good condition.

150/250

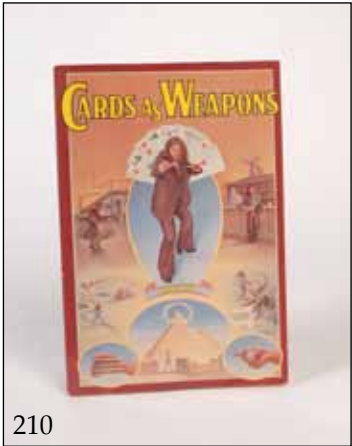
The tabletops were built by Mullica while working for Abbott's Magic in the 1970s. Later, the larger table was used by Mullica in his performance at the 1984 Desert Magic Seminar, where he won first place - Siegfried & Roy's Golden Lion's Head Award. The "legs" of the table were commercially manufactured; Mullica himself built the box that houses them and commissioned the hand painted sign.



208

209. **Jack of Diamonds neon sign.** Atlanta, J.C. Doty, ca. 1976. Oversized neon sign depicting the corner of the Jack of Diamonds, Tom Mullica's favorite card, in two colors. This sign hung at the end of the Tom-Foolery bar and was used in numerous routines and tricks Mullica performed there for over a decade. Neon encased in dark black plastic, standing approximately 30" high. Good condition.

150/200



210

210. Jay, Ricky. **Cards as Weapons.** New York, 1977. Publisher's pictorial wraps, illustrated. Large 8vo. Good condition.

100/200

211. **Jumping Cigarettes.** American, ca. 1970. Secret device hidden inside a pack of cigarettes which will launch two cigarettes, one at a time, into the air at the magician's command. Used by Tom Mullica. Good condition.

40/80



211



212



212



213

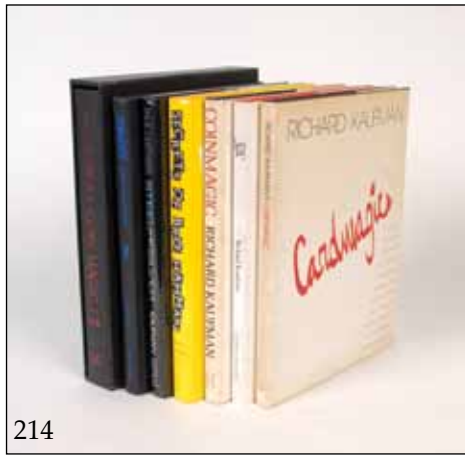
FRED KAPS' SMOKING SECRET

212. **Fred Kaps' Smoking a Thumb gimmick.** Dutch [?], ca. 1970. Small wooden gimmick used by the great Dutch Magician Fred Kaps (Abraham Pieter Adrianus Bongers) to apparently draw thick, cloudy smoke from his thumb as if it were a pipe. The thumb-smoking trick was a signature piece in Kaps' repertoire; he performed the trick in countless stage shows. The exact choreography of the routine and method behind the trick were closely guarded for years. This small gimmick and Kaps' masterful sleight-of-hand turned what is typically a novelty in other magicians' acts into a feature mystery long remembered by audiences. Though several manufacturers of magic tricks have attempted to recreate Kaps gimmick, the original, offered here, is different than most marketed versions. Accompanied by a video of Kaps performing the routine, a length of fibrous cord used to create the smoke, and an ALS from Del Cartier to Tom Mullica describing when and where the gimmick was purchased, on Mullica's behalf. Gimmick well worn from professional use, but good condition.

350/500

213. **Smoking the Thumb gimmicks and research archive.** A group of seven different gimmicks for the Smoking a Thumb effect popularized by Ade Duval and Fred Kaps, including devices manufactured by Owen Magic Supreme, Abbott's and others, as well as a file of commercially printed (and copied) instructions for the use of the gimmick, and correspondence to Tom Mullica from Karrell Fox, Martin Gardner, Frank Clinton, Bob Read, Pete Biro, Harold Martin, Bill Dodson, Stewart James and others regarding methods for performing the effect and ways to manufacture the props. Letters include both ALSs and TLSs. An outstanding archive of material on this puzzling effect. Good condition. SHOULD BE SEEN.

250/350



214



194



217



218

214. Kaufman, Richard. **The Complete Works of Derek Dingle.** New York, 1982. Publisher's cloth with jacket, illustrated. 4to. Good condition. SIGNED AND INSCRIBED ON THE TITLE PAGE BY DEREK DINGLE AND RICHARD KAUFMAN TO TOM MULLICA.

50/100

215. Kaufman, Richard. **Group of seven Richard Kaufman magic books.** Including *Cardmagic* (1979; #151 OF 200 HARDBOUND FIRST EDITION COPIES NUMBERED AND INITIALED BY KAUFMAN), *Coinmagic* (1981; INSCRIBED AND SIGNED BY KAUFMAN TO TOM MULLICA), *David Roth's Expert Coin Magic* (1985 slipcased edition), *Sankey Panky* (1986), *Sawa's Library of Magic Vol. 1* (1988), *The Secrets of Brother John Hamman* (1989), and *Steel and Silver* (1994). All in publisher's cloth with jackets, illustrated and 4to. Generally good condition.

100/150

216. [Lecture Notes] **Over 45 sets of lecture notes from the collection of Tom Mullica.** Including *Anverdi's Lezing Seminar Lecture* (1964), *Flip-ping My Top Secrets* by Flip Hallema (n.d., INSCRIBED AND SIGNED), *Formula One Close-Up: The Magic of Randy Wakeman* by John Mendoza (1985, INSCRIBED AND SIGNED), *Larry West Lecture 2* by Larry West (1982, INSCRIBED AND SIGNED), *The Magic of Eric Decamps Compendium I* by Steve Schneiderman (1985, INSCRIBED AND SIGNED), *A Visit with Larry Jennings* by James Patton (n.d., INSCRIBED AND SIGNED), *The Winning Edge* by Rocco Silano (1987, INSCRIBED AND SIGNED), and many more. Sizes and

bindings vary. Generally good condition. All with Mullica's blind stamp. MANY WARMLY INSCRIBED AND SIGNED TO TOM MULLICA. SHOULD BE SEEN.

100/200

217. **Tom Mullica's 1997 Lecturer of the Year Award.** Los Angeles, John Gaughan, 1997. Handsome 15" long hardwood magic wand in custom wooden box. Presented to Tom Mullica on receiving the 1997 Lecturer of the Year Award from the Academy of Magical Arts (The Magic Castle). A brass plaque bearing Mullica's name is affixed inside the lid of the box. Box hallmarked by Gaughan. Good condition.

100/200

218. Lorayne, Harry. **Group of 12 Harry Lorayne magic books.** Including *Afterthoughts* (1975), *Best of Friends* Vols. I and II (both INSCRIBED AND SIGNED TO TOM MULLICA BY LORAYNE), *Close-Up Card Magic* (1952; INSCRIBED AND SIGNED TO TOM MULLICA), *Deck-Sterity* (1967), *The Epitome Location* (1976), *The Great Divide* (1972), *My Favorite Card Tricks* (1965), *Personal Secrets* (1964), *Quantum Leaps* (1979; INSCRIBED AND SIGNED TO TOM MULLICA), *Reputation-Makers* (1971), and *Rim Shots* (1973). All but one 8vo; bindings vary. All with Mullica's blind stamp. Condition generally good. SHOULD BE SEEN.

200/300

219. Marlo, Edward. **Group of fourteen Ed Marlo card magic books.** Including *Action Palm* (1969), *Card Switches* (1961), *The Cardician* (1953), *Early Marlo* (n.d.), *Estimation* (1971), *Fingertip Control* (1969), *Marlo in Spades* (1964), *Marlo's Objectives* (1973), *Marlo Without Tears* (1983; SIGNED AND INSCRIBED BY JON RACHERBAUMER TO TOM MULLICA), *The Multiple Shift* (1961), *Off the Top* (1967), *Seconds, Centers, Bottoms* (n.d.), *Side Steal* (1969), and *The Tabled Palm* (1969). All but one in publisher's wraps. Sizes vary. All with Mullica's blind stamp. Generally good condition.

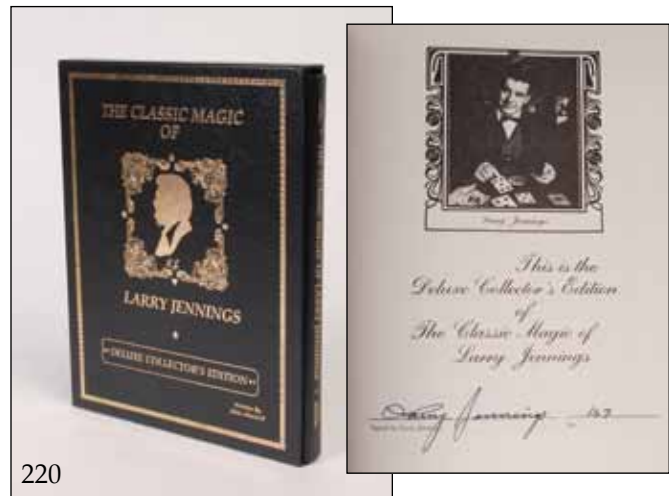
75/150



219

220. Maxwell, Mike. **The Classic Magic of Larry Jennings.** Lake Tahoe, 1986. Black leather stamped in gold with matching slipcase. Illustrated. Number 167 of the publisher's limited, deluxe edition. 4to. Very good condition. SIGNED BY LARRY JENNINGS.

100/200



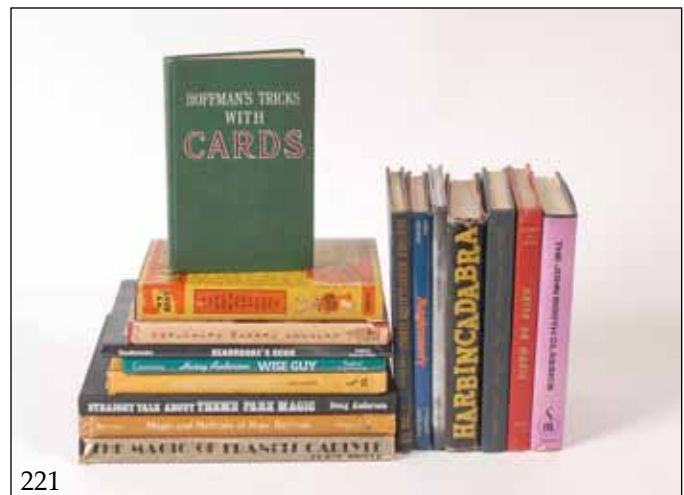
220

221. [Miscellaneous] **16 magic books from the library of Tom Mullica.** Including *Abbott's Encyclopedia of Rope Tricks Vol. II* by Stewart James (n.d.), *Harbincadabra* by Robert Harbin (1979), *The John Booth Classics* by John Booth (n.d.), *Magic and Methods of Ross Bertram* by Ross Bertram (1978), *The Magic of Francis Carlyle* by Roger Pierre (1975), *Magic With Faucett Ross* by Lewis Ganson (n.d.), *Magical Wishes* by Stephen Hobbs (1993), *Magicomedy* by Mike Caveney (1981), *My Best* by J.G. Thompson, Jr. (1959), *Okito on Magic* by Robert Parrish and Theo Bamberg (1952), *Practical Mental Effects* by Annemann (1963), *Routined Manipulation Finale* by Lewis Ganson (n.d.), *Seabrooke's Book* by Terry Seabrooke (1986, inscribed and signed), *Straight Talk about Theme Park Magic* by Doug Anderson (1984, INSCRIBED AND SIGNED), *Tricks with Cards* by Professor Hoffmann (n.d.), and *Wise Guy* by Mike Caveney (1993). All bound in cloth; sizes vary. All with Mullica's blind stamp. Generally good condition.

250/350

222. [Miscellaneous] **40 magic books from the library of Tom Mullica.** Including *The Art of Body Loading and Productions* by Eddie Joseph (1950), *The Calostro Mind Reading Act* by Ralph W. Read (1945), *The Comedy Act of and by Tom Palmer* (1969), *The Encyclopedia of Sleaving* by Jack Chanin (n.d.), *Expert Billiard Ball Manipulation Parts I and II* by Burling Hull (1928; Part I INSCRIBED AND SIGNED), *Illusion Systems Book Four* by Paul Osborne (1986, INSCRIBED AND SIGNED), *Newspaper Magic* by Gene Anderson and Frances Marshall (1968), *The Professional Touch* by Billy McComb (1987), *The Secrets of Karl Germain* by Stuart Cramer (1962), *Silks Supreme* by Keith Clark (1942), , and many more All bound in wraps; sizes vary. Generally good condition. All with Mullica's blind stamp. SOME INSCRIBED AND SIGNED. SHOULD BE SEEN.

100/200



221



223

223. [Miscellaneous] **Group of over 60 magic books from the library of Tom Mullica.** Including *400 Tricks You Can Do* by Howard Thurston (1948), *Don't Look Now* by Al Leech (1960), *The Encyclopedia of Card Tricks* by Jean Hugard (1961), *Good Night Mr. Dante* by Val Andrews (1978), *How to Make a Ghost Walk* by Dunninger (1936), *The Illustrated History of Magic* by Milbourne Christopher (1973), *"Outs" Precautions and Challenges* by Charles Hopkins (1940), *The Professional Touch* by Monk Watson (1945), *Programmes of Famous Magicians* by Max Holden (1974), *Scarne on Cards* by John Scarne (1963), and many more. Sizes and bindings vary. Generally good condition. All with Mullica's blind stamp. SEVERAL BOOKS INSCRIBED AND SIGNED TO TOM MULLICA. SHOULD BE SEEN.

150/250



224

224. **Tom Mullica's Miser's Dream props.** Including a chrome-plated "bell" bucket, 12 dollar-size Ireland Magic Co. palming coins and a quantity of old English pennies. Performed thousands of times at the Tom-Foolery Magic Bar Theatre in Atlanta. Mullica's routine required no special apparatus, being accomplished by sleight-of-hand alone. Bucket stands 7" high. Good condition.

150/250



225

225. **The original Mullica Wallet.** American, ca. 1975. Dark leather morocco breast pocket-type wallet with pebbled finish. Used by Tom Mullica in thousands of professional performances. A spectator's signed, selected card was caused to appear inside the wallet - actually inside a wallet nested in the larger, outer wallet - by Mullica in his many appearances at the Tom-Foolery, on television, and at other private performances. The wallet is also constructed to facilitate the card in wallet handling devised by Paul LePaul, and is bears the text "Ten of Spades" in gold stamping on its reverse. Zipper worn and finicky, wallet shows wear from professional use, overall good condition.

150/300

With: *Card to Wallet, The Book* by Jerry Mentzer (1981), in good condition, inscribed and signed by Mentzer to Tom Mullica. Mentzer manufactured and marketed the Mullica wallet after purchasing the rights to it. Several presentations for the trick are described in detail in this book. Inside the wallet are also Mullica's props for the Edward Victor/Fred Kaps Eleven Bill Trick, as well as a set of gimmicked bills for the trick known as Hornswoggled.



226



228



227



229



228



230

226. Mullica, Tom. **Archive of Tom Mullica's correspondence and magic notes.** Including dozens of TLSs and ALSs written to Mullica by famous magicians, including Neil Foster, Glenn Falkenstein, Karrell, Fox, Harry Lorayne, Sam Berland, Max Maven, Frank Garcia, and many others. Accompanied by two files of notes, both typed and in Mullica's hand (some on Tom-Foolery stationery), outlining routines, presentations and the methods behind many of his most famous tricks, among them cigarette effects, card tricks, and much more. Also included are over 50 pages of instructions for various cigarette and close-up magic tricks compiled by Mullica during his years at the Tom-Foolery. A unique and significant archive compiled by one of the 20th century's greatest comedy magicians. Good condition. SHOULD BE SEEN.

200/300

227. Mullica, Tom. **Color photo of Tom Mullica at the bar.** Ca. 1976. Taken during Mullica's run at the Tom-Foolery and depicting him wildly grinning and pouring a drink from an oil can. 18 ½ x 16 ½". Framed and glazed, and not examined out of frame. Good condition.

100/200

228. Mullica, Tom. **Three oversized photos of Tom Mullica at the Tom-Foolery.** In two photographs, Mullica lampoons with his rabbit puppet Duke; in the third, he stands behind the bar. 16 x 20". Photographer unknown. Ca. 1979. One photograph framed and glazed. Good condition.

100/200



231

229. Mullica, Tom. **Three framed pieces of Tom Mullica/Tom-Foolery art.** Including two oversized photos and one large caricature. The former two are portraits of Mullica, one a black-and-white image, the other a color portrait, both taken at the Tom-Foolery; the caricature shows Mullica performing his trademark Nicotine Nincompoop cigarette routine. All three framed and glazed and not examined out of their frames, but generally good condition.

150/200

230. Mullica, Tom. **Oversized photo of Tom Mullica.** Ca. 1976. Taken during Mullica's run at the Tom-Foolery and depicting him blowing a smoke ring and magically catching it in his fingers. 23 x 27 ½". Framed and glazed, and not examined out of frame.

100/200

231. Mullica, Tom. **Tom Mullica's wristwatches.** One watch with expandable metal band bears a caricature of Mullica drawn by Ed Harris and performing his cigarette act; the other, with a leather band, bears a different caricature used to advertise Mullica's appearance at the Crazy Horse in Paris. Both timepieces worn by Mullica and custom made for his personal use. Some wear evident, but overall good condition.

150/200

232. Nelson, Earl. **Variations.** Los Angeles, 1979. Revised edition. Publisher's pebbled burgundy cloth stamped in gold. Illustrated. 8vo. Good condition. From an unstated limited edition with Tom Mullica's name embossed on the cover in gold, and INSCRIBED AND SIGNED TO MULLICA BY PUBLISHER MARK WILSON.

50/100



233

233. **The New York Magic Symposium Collections, Vols. 1 - 4.** V.p., 1982 - 86. All in publisher's cloth, illustrated and 4to. Condition generally good. COLLECTION 3 INSCRIBED AND SIGNED TO TOM MULLICA BY PUBLISHER ADAM J. FLEISCHER.

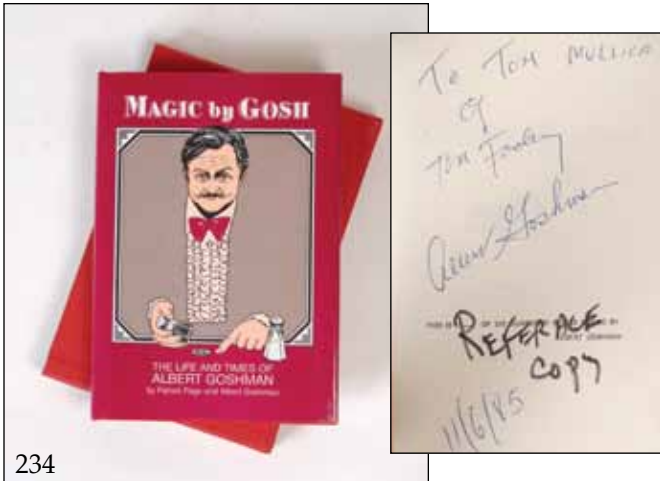
75/150



236

236. **The Phoenix.** Walter Gibson, et al. N1 (Feb 1942) - N 300 (Feb. 1954). COMPLETE FILE. Being the six volume hardbound reprint edition published by Louis Tannen, Inc. Ex libris Tom Mullica. Alfredson/Daily 5595. Accompanied by a complete file of the reprint edition of *The New Phoenix*. Alfredson/Daily 5180.

75/150



234

234. Page, Patrick and Albert Goshman. **Magic by Gosh.** [Los Angeles], 1985. Publisher's cloth with jacket and cloth-covered slipcase, as issued. Illustrated. Large 8vo. The words "Reference Copy" have been written on the title page, otherwise very good condition. SIGNED AND INSCRIBED BY GOSHMAN TO TOM MULLICA.

75/150

235. [Periodicals] **Collection of magic periodicals from the library of Tom Mullica.** Including complete and incomplete files. Titles represented include *The Conjurer*, *Pallbearers Review*, *Pabular*, *Inside Magic*, MAJ, *Chap's Scrapbook* (COMPLETE FILE; reprint edition), *Richard's Almanac*, *Facsimile* (COMPLETE FILE), *Kabbala*, *Hierophant*, *Wenii* (Genii magazine spoof), *The New Tops*, and others. Condition generally good. SEVERAL ISSUES INSCRIBED AND SIGNED TO TOM MULLICA. SHOULD BE SEEN.

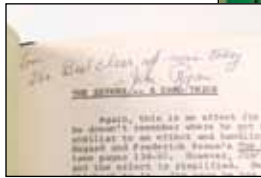
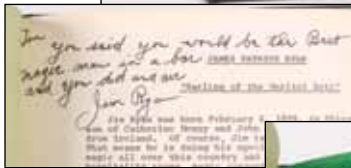
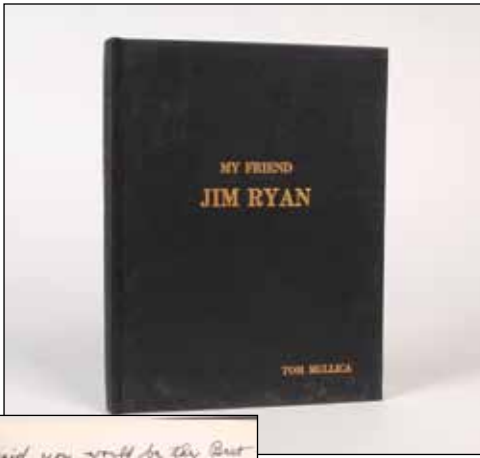
100/200



237

237. Pierce, Lance. **Roger Klause in Concert.** Tahoma, 1992. Publisher's cloth with jacket. Illustrated with photographs. 4to. Jacket and extremities show light wear. WARMLY INSCRIBED AND SIGNED "FOR MY DEAR FRIEND AND CONSUMMATE "ENTERTAINER" TOM MULLICA - MAY THE "MOMENTS" HEREIN BRING YOU MANY HOURS OF INFORMED PLEASURE. YOURS IN THE FAITH, ROGER KLAUSE".

50/100



240

238. [Programs and Posters] **Collection of programs and posters featuring Tom Mullica.** Including souvenir programs and posters from conventions at which Mullica appeared. Among the events represented here are Abbott's Magic Get-Together, S.A.M. and I.B.M. national conventions, and programs for venues at which Mullica appeared with his Nicotine Nincompoop cigarette act, including the Crazy Horse in Paris and the Genting Highland resort in Malaysia. Condition varies, but generally good. Should be seen.

50/100

239. Rice, Harold. **Rice's Encyclopedia of Silk Magic Vols. 1 - 3.** Wynewood, 1948 - 1962. FIRST EDITIONS. All three in publisher's cloth with jackets. Illustrated. Thick 8vo. Ex-libris Tom Mullica. Jackets chipped as usually encountered, otherwise good condition.

50/150



241

240. [Jim Ryan] Willmarth, Phil. **Jim Ryan Close-Up 1 - 4.** Bound together in a black pebbled buckram volume stamped in gold on the cover with the text "My Friend/Jim Ryan/Tom Mullica." Bound in are a set of Jim Ryan's lecture notes as well as a feature story on Ryan and his magic from *M-U-M* magazine, Nov. 1981. All publications warmly inscribed by Jim Ryan and author Phil Willmarth to Tom Mullica. Very good condition.

100/200

Ryan was a well-liked Chicago bar magician and honoree at Fechter's Finger Flicking Frolic in 1977. He studied magic with L.L. Ireland, and opened his first tavern, The Magic Tap, in Chicago in 1933. The fourth volume of Jim Ryan Close-Up details his routine for the Cups and Balls (see next lot).

241. **Jim Ryan's Cups and Balls and Rising Cards.** Attractive shadowbox containing Jim Ryan's personal set of Ireland cups for the Cups and Balls and his apparatus for the Val Evans Rising Cards trick. Shadowbox measures 24 x 27 x 6". Good condition. Accompanying the display is an ALS from Ryan to Mullica that outlines the working of the rising card trick (calling it "a Master Piece") and stating, in part, "These cups I am sending you are some I have used for at least 25 years." The letter is addressed to "Weirdo #1" and signed by "Weirdo #2".

250/350

With: Jim Ryan's "last deck of cards," ca. June, 1983. A deck of blue Bicycle rider back cards owned by Ryan. According to Mullica, and as noted by him on the card case, this pack was the last one used by Ryan. It was sent to Mullica by Ryan's widow after Ryan's passing.



242

242. [Jim Ryan and Duke Stern] **Portraits of Jim Ryan and Duke Stern from the Tom-Foolery.** Originally on display at the Tom-Foolery in the waiting room; the bar was dedicated to these two magicians, who Tom Mullica considered his mentors and closest friends. Rough wooden frame measures 24 ½ x 18 ½". Accompanied by an oil painting of Stern by Louise Diamond and a watercolor of Mullica watching Ryan perform the Cups and Balls, inscribed and signed to Mullica by Ryan and signed by the artist, Ed Harris. Condition generally good.

200/300

243. Racherbaumer, Jon and Richard Kaufman. **Don England's Gaffed to the Hilt.** New York, 1985. Publisher's three-ring binder stamped in silver, as issued. Being number 11 from a limited edition of 110 copies, including all necessary handmade gimmicked cards tipped in to the book in glassine envelopes. The gimmicked cards in this set were custom made from Tom-Foolery playing cards by Don England, specifically for Tom Mullica. 4to. Printed envelope containing two decks of cards tattered at extremities, one Tom-Foolery card box crushed, but two extra boxes included, otherwise good condition. Uncommon. SIGNED BY KAUFMAN, DON ENGLAND AND JON RACHERBAUMER; SIGNED AND INSCRIBED TO TOM MULLICA BY JON RACHERBAUMER.

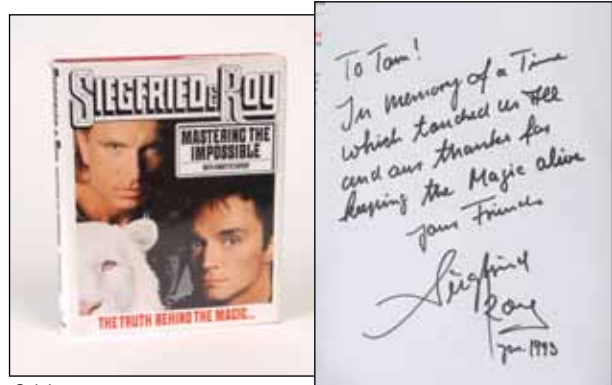
250/350



243



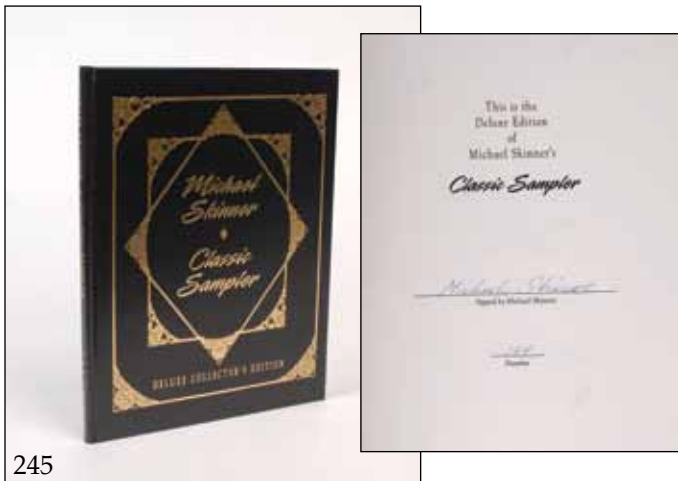
A letter from co-author Richard Kaufman to Tom Mullica has been bound in to the rear of the book, stating, in part, "Below you will find an envelope containing a gaffed card that we originally planned to include in the book. Later, I decided to include only the tricks and let them make the gaff themselves. When England custom made your cards he also made one of these "tunnel gaffs." ...I've included the text for the two tricks which use it on the following pages. No other copy of the books has these tricks or the gaffed card..."



244

244. Siegfried & Roy. **Siegfried & Roy Mastering the Impossible.** New York, 1992. Publisher's cloth with jacket. Illustrated. 4to. Good condition. SIGNED AND INSCRIBED TO TOM MULLICA BY SIEGFRIED & ROY, AND WITH A TLS FROM S&R TO MULLICA LAID IN.

40/80



245

245. Skinner, Michael. **Michael Skinner's Classic Sampler.** Tahoma, 1996. Black leather stamped in gold with matching slipcase, being number 164 in the publisher's limited, deluxe edition. Illustrated with photographs. 4to. Very good condition. SIGNED BY MICHAEL SKINNER.

75/150



248

248. **Tom-Foolery signs.** Pair of signs for the two earliest incarnations of the Tom-Foolery Magic Bar theatre, before its final incarnation as a stand-alone venue. The earlier sign, circa 1972, crafted of plastic (and calling the bar the Tomfoolery) with raised lettering and accents (23 1/2 x 11 1/2"), the other a metal sign (32 x 10") with black text, circa 1974. Worn but good condition.

100/200



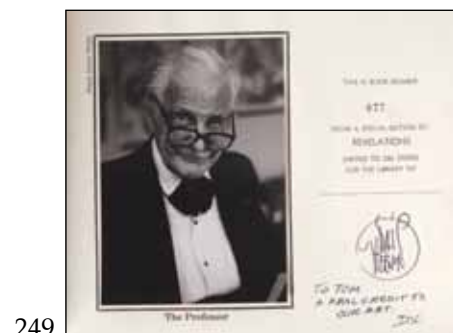
246

246. [Stage Magic] **Group of stage magic props and tricks used by Tom Mullica.** Including a three-ring Linking Ring set (used by Mullica at the Tom-Foolery), vanishing bottle, dancing (floating) billiard cue (Creekmore magic), two Daylight Spirit Séance cloths, Weller's String of Sausages, Stiff Rope, rope shears, What's Next? spot card trick, and more. Good condition.

100/200

247. Tarbell, Harlan. **The Tarbell Course in Magic Vols. 1 - 7.** New York, 1953 - 1972. Seven matching cloth volumes in cloth bindings. Illustrated. 8vo. Lacking jackets, otherwise good condition. Ex-libris Tom Mullica.

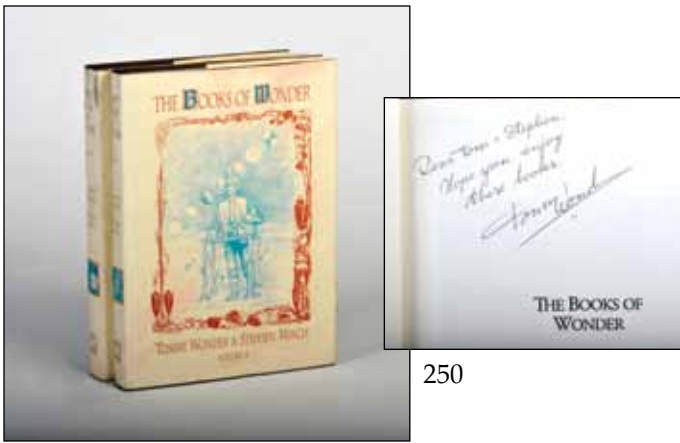
75/150



249

249. Vernon, Dai. **Revelations.** Pasadena, 1984. Publisher's black cloth with dust jacket. Illustrated. 8vo. Number 77 from a limited deluxe edition of 300 copies, with a photograph of Vernon tipped-in. Light wear at page edges, otherwise very good condition. SIGNED AND INSCRIBED "TO TOM, A REAL CREDIT TO OUR ART. D.V."

250/300



250

250. Wonder, Tommy and Stephen Minch. **The Books of Wonder**. Seattle, 1996. Two volumes in brown publisher's cloth stamped in gold, with dust jackets. Illustrated. Large 8vo. Jackets lightly worn and soiled, otherwise good condition. BOTH VOLUMES WARMLY SIGNED AND INSCRIBED BY TOMMY WONDER TO TOM AND STEPHEN MULLICA.

100/200



251

251. **Tom Mullica's Cups and Balls**. St. Louis, Rings N' Things, ca. 1975. Set of three nesting copper cups for the venerable Cups and Balls trick; accompanied by a wooden magic wand with brass tips, three final load balls and three sponge balls. As used by Tom Mullica in nearly two decades of close-up entertainment both at his Tom-Foolery Magic Bar Theatre and in private work. Cups well worn and dented from years of professional use.

250/350



252

252. **Charcoal portrait of Tom Mullica and his rabbit, Duke**. Paul Pannan [?], 1980. Detailed and lifelike half-length portrait of Tom Mullica performing with Duke, his rabbit puppet. The picture's background is a large playing card. 36 1/2 X 29", framed and glazed. Good condition.

150/300



253

253. **Tom Mullica's "Nicotine Nincompoop" glasses**. Pair of prescription eyeglasses with bright orange frames worn by Tom Mullica during his two year run at the famous Crazy Horse nightclub in Paris. Designed specifically to match the black tuxedo and bright orange accessories Mullica performed in. Accompanied by an 8 x 10" photograph of Mullica wearing the glasses, as well as a copy of *Genii* magazine bearing a portrait of Mullica on the cover also wearing the glasses. Good condition.

100/200



255



254



256

254. **Tom Mullica's Multiplying Bottles.** Colon, Abbott's Magic, ca. 1972. Three sets of three nesting faux bottles and two tubes for use in the multiplying bottle trick, as performed by Mullica during his employment at Abbott's Magic Mfg. Co. Accompanied by Tom Mullica's copy of *The Ken Brooke Series No. 3*, which explains Brooke's routine for the trick. Tubes and bottles show wear, but overall good condition.

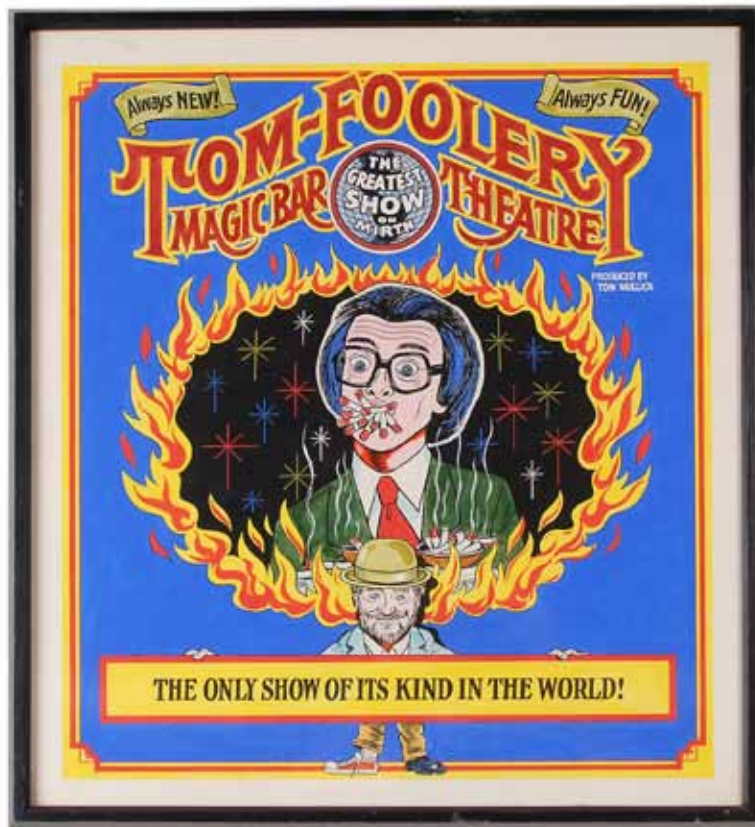
200/300

255. **Tom-Foolery hooked rug.** Oversized hooked rug bearing the logo of the Tom-Foolery Magic Bar Theatre. Ca. 1977. At one time, this rug hung in a prominent spot in the Tom-Foolery. 55 x 26". Shows wear.

150/250

256. **Tom-Foolery photo montage.** Collection of 44 candid black-and-white photographs of Tom Mullica performing various routines and gags behind the bar at the Tom-Foolery, including the Linking Rings, cigarette and smoke tricks, card effects, ventriloquial routines, and with his rabbit puppet, Duke. Framed and glazed. 46 x 40". Good condition.

100/200



258

257. **Tom-Foolery original poster artwork.** Indianapolis, Ed Harris, ca. 1980. Pen-and-ink illustration on artists' board depicting a caricature of Mullica performing at his bar, drawn from a backstage perspective; audience members laugh as Mullica performs. 25 x 16 1/2". Bumps and chips at extremities, but overall good condition.

200/300

Harris's drawing is similar in execution to the well-known David Devant poster titled "All Done by Kindness," which shows the awestruck and amused faces of spectators from Devant's perspective.

258. **Tom-Foolery "Greatest Show on Mirth" original poster artwork.** Indianapolis, Ed Harris, ca. 1980. Colorful bust portrait of Tom Mullica performing his famous cigarette-eating act designed in the style of a Ringling Brothers circus poster. Watercolor on artists' board, 19 3/4 x 21 1/2". Framed and glazed; not examined out of frame. Good condition.

300/400

259. **Tom-Foolery neon sign.** Atlanta, J.C. Doty, ca. 1978. Small version of the neon sign that advertised Mullica's famous magic bar theatre, bearing a lighted portrait of Mullica at its center and surrounded by three colors of neon. 20 x 18 1/2 x 6 1/2. Good working condition. *See Front Cover.*

400/600

The original sign was also built by J.C. Doty, and was much larger than this one. The large sign hung outside the Tom-Foolery above the entrance, but was destroyed when the bar closed. This smaller version was on display inside the bar.

260. **Tom Mullica's close-up case.** Frankfurt, Magic Studio Weinbruch, ca. 1960. Attache-type case with numerous interior compartments that contain many of the props used by Tom Mullica in his close-up performances. Included in the case are a supply of Tom-Foolery playing cards, "Real Smoke" gimmicks, Mullica's "Frog in my Throat" rubber frog gags, bar napkins, matches, a chrome card clip, cigarette and lighter gags, and cigarette packs, Mullica's Ring Flite, the prop for Mullica's smoke ring gag used in his publicity pictures, and three different unauthorized versions of his Mullica wallet. Case is covered in faux alligator skin; props and case show wear from constant professional use. Case measures 18 x 13 x 5". Hallmarked. Generally good condition.

200/400



257



260



261



263

261. **Tom-Foolery magic wands.** Calcutta, D.A. Tayade, 1975 – 1988. A collection of eleven hand painted wooden magic wands as manufactured by the firm of Tayade of India. Beginning in 1973 at The Abbey, Mullica began using these handsome wooden wands in his performances. Beginning in 1978 at the Tom-Foolery, he used a new wand each year. Displayed in a black wooden shadowbox measuring 17½ x 25". Wands show wear from use, as expected, but overall good condition.

200/300

262. [Ventriloquism] **38 books on ventriloquism from the library of Tom Mullica.** Including *Anyone can be a Ventriloquist – Including You!* By Clinton Detweiler (1975), *How to Become a Ventriloquist* by Bob Falkner (1973), *Maher Home Course of Ventriloquism* by Clinton Detweiler (1975; 30 volumes), *Make Your Own Dummy* by William H. Andersen (1980), *New Laff-Tested Dialogues* by George McAthy (1967), *Talk to the Animals* by Bill Boley (1976), *Ventriloquism* by Paul Stadleman (n.d.), *Ventriloquism Made Easy* by John Mendoza (1955), and *Ventriloquism: Magic With Your Voice* by George Schindler (1982). All in publisher's wraps; sizes vary. All with Mullica's blind stamp. Condition generally good.

50/100

263. **Vanishing Birdcage.** Colon, Abbott's Magic Mfg. Co., ca. 1973. As popularized by Harry Blackstone, Sr. A brass birdcage bound in red ribbon vanishes from between the magician's hands. Used by Tom Mullica at the Tom-Foolery Magic Bar Theatre. Good condition.

100/200

264. [Dai Vernon] Ganson, Lewis. **Group of four Dai Vernon magic books.** Including *Malini and His Magic* (ca. 1979), *Dai Vernon's Inner Card Trilogy* (1996), *Dai Vernon's Tribute to Nate Leipzig* (ca. 1958), and *Dai Vernon's Ultimate Card Secrets* (ca. 1965). All in cloth with jackets and illustrated with photographs. Sizes vary. All with Mullica's blind stamp. Condition generally good.

50/150

CONDITIONS OF SALE

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

PRIOR TO THE SALE

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

Condition of lots, warranties and representations. All lots are sold “AS IS” and without recourse, and neither Potter and Potter Auctions, Inc. nor its consignor(s) makes any warranties or representations, express or implied with respect to such lots. Neither Potter and Potter Auctions, Inc. nor its consignor(s) makes any express or implied warranty or representation of any kind or nature with respect to merchantability, fitness for purpose, correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, material, genuineness, attribution, provenance, period, source, origin, completeness, historical significance of any lot sold. The absence of any reference to the condition of a lot does not imply that the lot is in perfect condition or completely free from wear and tear, imperfections or the effects of aging. No statement, whether written or oral, and whether made in the catalogue, or in supplements to the catalogue, an advertisement, a bill of sale, a posting or announcement, the remarks of an auctioneer, or otherwise, shall be deemed to create any warranty, representation or assumption of liability. Potter and Potter Auctions, Inc. and its consignor(s) make no warranty or representation, express or implied, that the purchaser will acquire any copyright or reproduction rights to any lot sold.

AT THE SALE

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

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

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

and Potter Auctions, Inc. does not not accept liability for failing to execute a written bid or for errors and omissions in connection with such written bid(s).

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

Online Bids – We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to the execution of online bids.

Bidding Increments – Expected bid increments are as follows.

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

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

Reserves – Although the majority of the lots in the sale are offered without reserve, except that no lot shall be sold at less than the starting price, some lots in the sale may be subject to a reserve which is the confidential minimum price below which such lot will not be sold. The reserve will not exceed the low estimate of the lot. Reserves are agreed upon with consignors or, in the absence thereof, the absolute discretion of Potter and Potter Auctions, Inc. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount.

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

Successful Bid – The highest bidder acknowledged by the auctioneer will be the purchaser. In the case of a tie bid, the winning bidder will be determined by the auctioneer at his or her sole discretion. In the event of a

dispute between bidders, the auctioneer has final discretion to determine the successful bidder or to reoffer the lot in dispute. If any dispute arises after the sale, the Potter and Potter Auctions, Inc. sale record shall be conclusive. Title passes upon the fall of the auctioneer's hammer to the highest acknowledged bidder subject to the Conditions of Sale set forth herein, and the bidder assumes full risk and responsibility.

AFTER THE SALE

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

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

Packing and Shipping - If your bid is successful, as an alternative to in-house shipping, we can provide you with a list of shippers. We will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us. Property will not be released to the shipper without the buyer's written consent and until payment has been made in full. Packing and handling by us of purchased lots is at the entire risk of the purchaser, and Potter and Potter Auctions, Inc. will have no liability of any loss or damage to such items. Packing and shipping expenses shall be added to buyer's invoice and will reflect a charge for labor, materials, insurance, transportation, as well as actual shipper fees.

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

LIABILITY

Condition Reports - Potter and Potter Auctions, Inc. is not responsible for the correctness of any statement of any kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, completeness, condition, attribution, authenticity, rarity, importance, medium, provenance, prior ownership history, or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

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

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

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



Stop Collecting Dust. Start Collecting Dollars.

Considering converting your collection into cash? Potter & Potter offers unparalleled service, first-class marketing, prompt settlement of all accounts, and produces lavish illustrated catalogs for every auction.

Consigning to our record-setting sales is easy: we do all of the work for a low, flat commission - no hidden fees, ever. Then we send you a check. Contact us today to get started.



Potter & Potter Auctions, Inc.
3729 N. Ravenswood Ave.
-Suite 116-
Chicago, IL 60613

Phone: 773-472-1442
www.potterauctions.com



ABSENTEE/TELEPHONE BID FORM

TELEPHONE BID ABSENTEE BID

Name _____

Primary Phone _____

Business Name (If Applicable) _____

Secondary Phone/FAX _____

Billing Address _____

E-mail Address _____

City/State/Zip _____

Lot Number	Description	U.S. Dollar Limit (Exclusive of Buyer's Premium)

For absentee bids, indicate your limit for each lot, excluding the Buyers' Premium. Your bids will be executed at the lowest prices allowed by reserves and other bids. If more than one bid of the same value is received, the first bid received will take precedence.

-“+” bids indicate willingness to go up one increment if needed to break a tie. “Buy” or unlimited bids are not accepted.

-References and/or a deposit are required of bidders not known to Potter & Potter Auctions, Inc.

-A buyer's premium of 20% per lot is payable on each successful bid.

Potter & Potter is not responsible for failure or other inadvertent errors relating to execution of your bids.

THE AUCTIONEER'S DECISIONS ARE FINAL.

I authorize Potter & Potter Auctions to bid on my behalf up to the amount(s) stated above. I agree that all purchases are subject to the “Terms & Condition of Sale” as stated in the sale catalogue and that I will pay for these lots **on receipt** of invoice.

SIGNATURE DATE

FOR POTTER & POTTER DATE

Bids may be executed via fax: 773-260-1462, mail (address below), or email: potterauctions@gmail.com until 5:00 PM (CDT) on the last business day immediately preceding the sale. *Bidding will then be closed to fax and email.*

Potter & Potter encourages you to mail, fax and email bids, as telephone operators are limited, and telephone bidders will be served on a first come, first served basis.

AT AUCTION OCTOBER 2011

CONJURING APPARATUS

INCLUDING A SELECTION OF SPECIALTIES
MANUFACTURED BY F.G. THAYER

CONTACT US NOW TO CONSIGN

POTTER
&
POTTER
AUCTIONS

Potter & Potter wishes to thank Jan Taylor, Tom and Stephen Mullica, Jose Hernandez, Ingemar Isaksson, J.P. Jackson, Joe Fox, Michael Kam, Sandy Marshall, Jr., Allen Berlinski, Martin Lewis, Kerry Ross, William McIlhany, Gay Blackstone, John Cannon, John F. Mendoza, Carl Williams, Philip Schwartz, Joe Stevens, Meir Yedid, John Gaughan, and Richard Kaufman for their invaluable assistance in the preparation of this catalog.

Internet bidding services provided by Live Auctioneers
www.liveauctioneers.com

Potter & Potter Auctions, Inc.
(Illinois Lic. # 444.000388)
3729 N. Ravenswood Ave.
-Suite 116-
Chicago, IL 60613

Phone: (773) 472-1442
Fax: (773) 260-1462

info@potterauctions.com
www.potterauctions.com

Sami Fajuri, Managing Auctioneer
Lic. #441.001540

Text, layout and design by Gabe Fajuri
Photography: David Linsell, Jennifer and Gabe Fajuri

Contents copyright © 2011 by Potter & Potter Auctions, Inc.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system now known or to be invented, without permission in writing from the copyright holders.