

BLACKSTONE



MAGIC AUCTION
OCTOBER 28, 2017

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PUBLIC AUCTION #053

BLACKSTONE MAGIC AUCTION

A TENFOLD PAGEANT OF AUCTIONEERING – A SPECTACLE SUCH AS RIVALS THE REGAL SPLENDOR OF SOLOMON’S COURT AND IN KALEIDOSCOPIC METAMORPHOSES OUTBIDS THE AURORA BOREALIS – SCORES OF BEWILDERING, BEAUTIFUL OBJECTS – AND FEATURING RELICS FROM A PRODUCTION SO LAVISH AS TO INCLUDE AN ENCHANTED CAMEL – PHANTOM STALLION – AND SO MUCH MORE IN THIS COLORFUL EXTRAVAGANZA.

AUCTION

Saturday, October 28
10:00am CST

PREVIEW

October 25-27
10:00am - 5:00pm
or by appointment

INQUIRIES

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

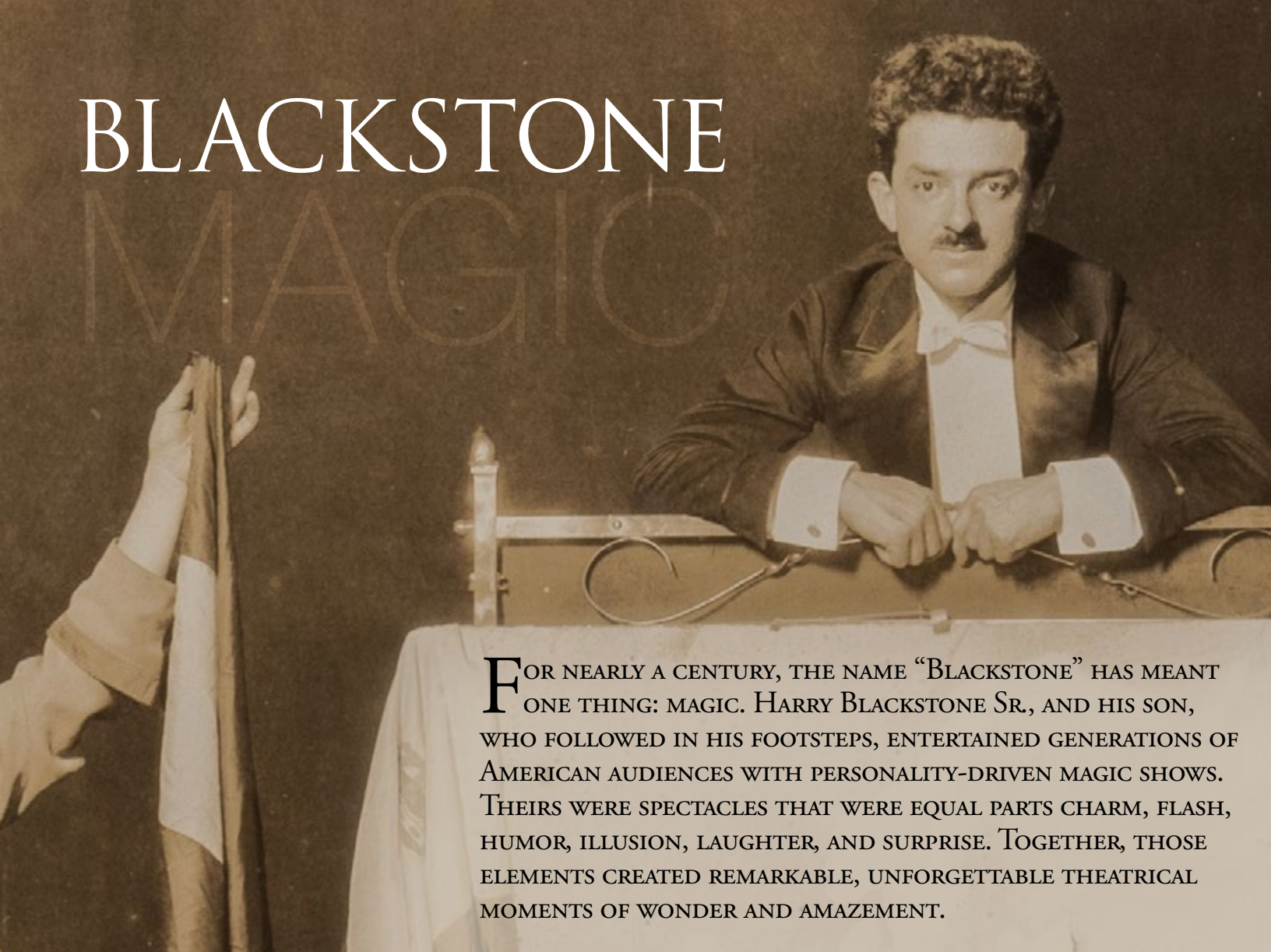
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BLACKSTONE



FOR NEARLY A CENTURY, THE NAME “BLACKSTONE” HAS MEANT ONE THING: MAGIC. HARRY BLACKSTONE SR., AND HIS SON, WHO FOLLOWED IN HIS FOOTSTEPS, ENTERTAINED GENERATIONS OF AMERICAN AUDIENCES WITH PERSONALITY-DRIVEN MAGIC SHOWS. THEIRS WERE SPECTACLES THAT WERE EQUAL PARTS CHARM, FLASH, HUMOR, ILLUSION, LAUGHTER, AND SURPRISE. TOGETHER, THOSE ELEMENTS CREATED REMARKABLE, UNFORGETTABLE THEATRICAL MOMENTS OF WONDER AND AMAZEMENT.

Harry Blackstone Sr. was born Henry Boughton on September 27, 1885 in Chicago, Illinois. From a large south side family, he began supporting his family as a young man, finding employment as a woodworker and metalworker in his teenage years. Providence struck soon thereafter, when his boss set him to the task of filling an order for August Roterberg building sliding die boxes.

Perhaps this work as a craftsman was what sparked Boughton’s initial interest in magic; perhaps seeing the show of Harry Kellar at McVicker’s Theater kindled his passion. What’s important is the story of how a struggling vaudevillian, Henry Boughton (or Harry Bouton, or Harry Cajero, The Great Stanley, Francisco, Mr. Quick, or even Frederik The Great; he was billed under all these names in his formative years), eventually changed his name to Harry Blackstone and became the great American magician of his generation.

His ascent to the top of the theatrical heap truly began in the 1920s, that roaring, booming American decade. By the 1930s, he was well-established and almost without a rival. From his home base in the tiny town of Colon, Michigan (the “Magic Capital of the World”) Blackstone planned country-crossing tours, built illusions, trained assistants, and rehearsed his show. Like Houdini and Thurston before him – thanks hard work “and plenty of it,” as he often exclaimed – Blackstone became an institution in American magic.

On stage, Blackstone cut a striking figure, his shock of white hair as much a trademark as his signature tricks. These unmatched “in one” effects included the Dancing Handkerchief, Vanishing Birdcage, and Floating Light Bulb. While his performances filled the stage with giant illusions and a corps of assistants (“Company of 30 Mostly Gorgeous Girls!”), it was his force of personality and the way he interacted with the audience that set him apart from other magicians. His son, who followed in his footsteps, learned this lesson well, and was perhaps more engaging than his father in putting over these signature feats, or other interactive tricks like “A Committee from the Audience.”

In 1955, Blackstone came off the road for good. But in the years before his retirement, he scaled virtually every showbiz height a magician can aspire to, selling-out theaters coast to coast, becoming a comic book character, appearing on television, writing books, and promoting virtually any type of product his name could be attached to, from bubble gum to washing machines to breakfast cereals to candy bars. If you missed Blackstone in the theater, you saw him in magazines, in newsreels, or on the pages of your local paper. He was everywhere.

Harry Blackstone Jr. (1934 – 1997) had no definite plans to become a professional magician, but started working in his father’s show when still a boy. Later, the “World’s Second Greatest Magician” (as he was billed early on) developed a decade-spanning career that, in many ways, outshone his father’s. Harry Jr. played Broadway with one of its longest-running magic shows, designed illusions for theme parks and touring shows, promoted products, entertained on talk shows and in Las Vegas revues, and toured the world with a train car-sized production of tricks and illusions. For a new generation, he delivered a performance that was, in his words, “something you’ll remember the longest day you live.”



In 1970, two Michigan collectors, Dan Waldron and Robert Lund, took a trip to Weedsport, New York. There, they purchased a huge portion of Harry Blackstone’s show and personal effects. The props and records were in storage in a barn owned by George Hippisley, a magician friend of Blackstone’s whose attempts to sell the collection had been mostly unsuccessful. After issuing a list and attempting to conduct an auction for some of the more prized pieces, Hippisley made a deal with Lund and Waldron for the lion’s share of what he owned.

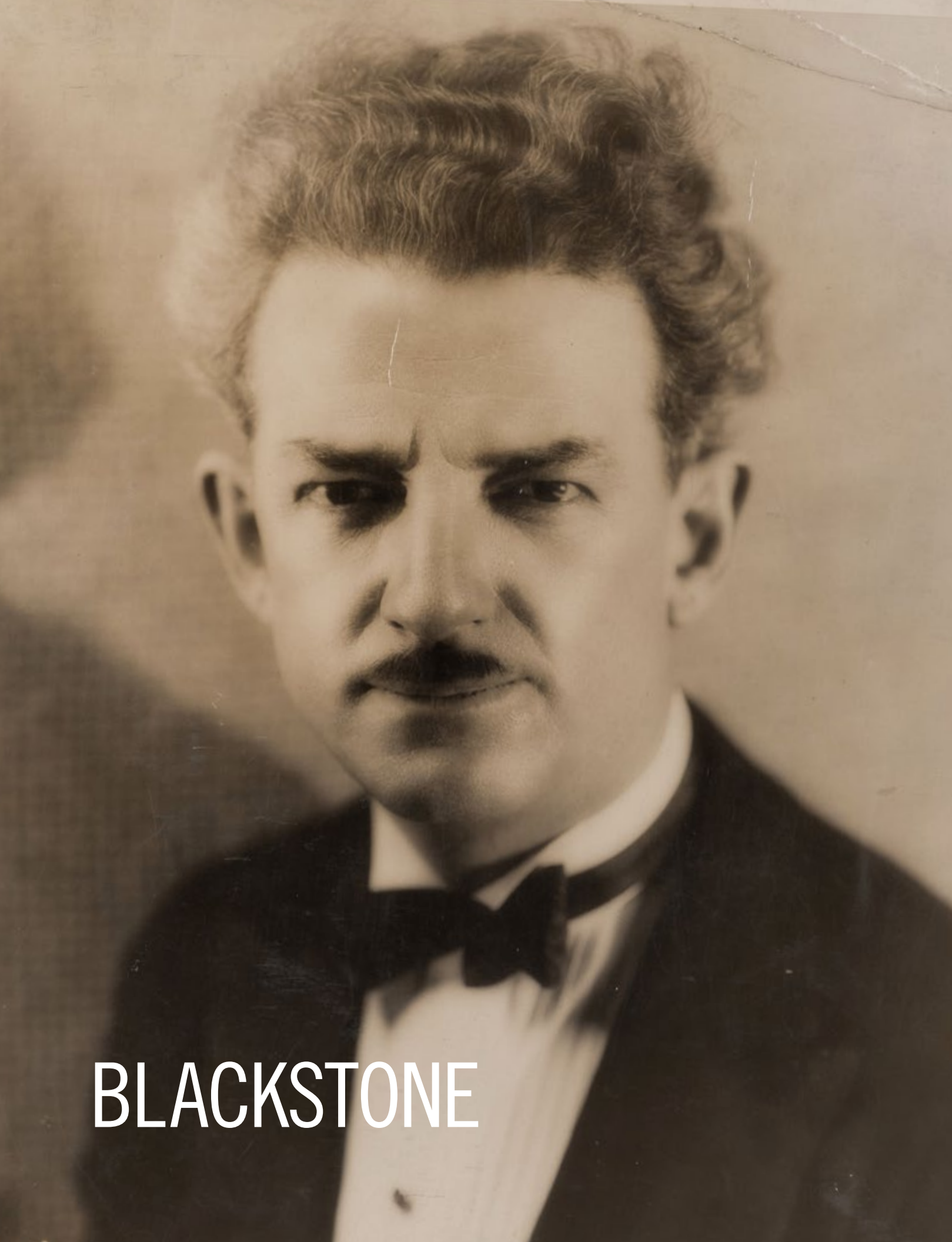
Many of the props from the Hippisley hoard went on display at Lund’s American Museum of Magic in Marshall, Michigan, where they sit today. Waldron’s portion of the collection, however, became the stuff books are made of – literally. In 1999, after years of research, his definitive biography of Harry Blackstone was published.



The pages that follow offer many of the rarities from that auspicious trip to New York nearly forty years ago. Most of them have not been seen since. Many are presented here just as they were on the list Hippisley compiled all those years ago.

Those treasures, together with material secured from other collections, make up this sale – an auction that offers a rare glimpse into the careers of both Blackstones, father and son. With any luck, collectors, fans, and admirers of these two great American magicians will, once more, thrill at the possibility of owning the records and relics that miracles were made of by two of the twentieth century’s great giants, and proprietors of the “Show of 1001 Wonders.”





BLACKSTONE



APPARATUS

1. Blackstone, Harry (Henry Boughton). **Harry Blackstone Sr.'s Perennial Bouquet.** Boston: Joseph Frustaglia (for Holden's Magic), ca. 1941. A barren green bouquet visibly blooms red flowers at the magician's command. With a letter tracing the ownership of the bouquet from the manufacturer to Blackstone, to Fred Foshey (Fred Marco), to the previous owner. One of two bouquets manufactured for Blackstone by Frustaglia (see Potter & Potter Auctions, "Magic Memorabilia: Pollock, Alfredson & More" [Nov. 1, 2014, Lot 94]). Working.

1,500/2,500

The opening of the Blackstone Sr. show was billed as the Enchanted Garden, in which he produced feather flower bouquets, a red rosebush, and performed related effects such as this perennially-blooming bouquet.

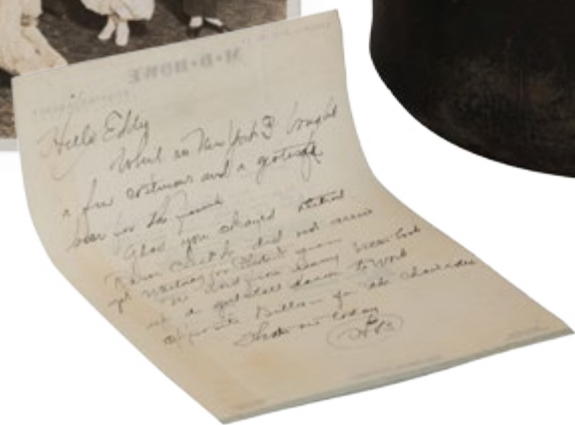
2. Blackstone, Harry (Henry Boughton). **Harry Blackstone's Vanishing Birdcage.** The prop for one of Blackstone's most famous feats, in which a brass birdcage bound in red ribbon vanished from between the great magician's hands - twice - in the blink of an eye. With an attached silk ribbon "pull". Housed in a box bearing notations inside in George Hippisley's handwriting, stating, "Blackstone's Van. Bird Cage - Taken off his coat & given to me 1957 -". Laid in the box is a typewritten note from Hippisley titled "Instructions for the vanish." The note states, in part, "Harry's instructions to me at the moment he gave me this cage in 1957 are as follows: ...the success of the vanish depends on the position of the hand... ." The note goes on to give concise instructions on how the trick works. Here, then, is one of the iconic effects from Blackstone's show, sold together with his own method for performing it, with strongly documented record of ownership.

3,000/5,000





3



3. Blackstone, Harry (Henry Boughton). **Leather Top Hat from Blackstone's Whiskers Illusion.** Circa 1930. Oversize hand-stitched thick leather top hat worn in the closing illusion on the Blackstone show. Accompanied by an original 14 x 11" sepia toned photograph of Blackstone & Co. performing the effect, and clearly showing the leather plug hat in place on the head of a bewhiskered Blackstone assistant. Also accompanied by a holographic letter initialed by Blackstone stating, "While in New York I bought a few costumes and a grotesque bear for the finale." This is the bear costume used in Who Wears the Whiskers, and appears prominently in the foreground of the image included with this lot. Hat 12 x 7"; well worn from professional use, but sturdy and intact. Photograph and letter in very good condition.

2,000/3,000

Blackstone developed the "Whiskers" illusion in the 1920s and it remained in his repertoire for decades. The effect was colorful, stage-filling, and surprising; so strong, in fact, that it closed his show for years. In *Blackstone: A Magician's Life*, Dan Waldron described it thusly: "It was fundamentally a fast-moving switch illusion.... To the lively music of "Shoot," an old man with whiskers climbs out of a giant Jack-in-the-Box and threatens Harry, who grabs a banner to shield himself. On dropping the banner, the man behind turns out to be, not Harry, but a gorilla (early on, a bear). An assistant fires a gun at the gorilla. The old man and the gorilla dance together. When the gorilla throws off its head it is the assistant. The old man whips off his big plug hat and whiskers. It is Harry." The Whiskers illusion was so effective, Harry Blackstone Jr. used it in his own show too.



4

4. Blackstone, Harry (Henry Boughton). **Prop Snake from Blackstone's Spook Show.** Faux snake with imitation emerald eyes, covered in brown sparkling fabric. 78" long. Accompanied by a note in the hand of Blackstone biographer Dan Waldron stating, "This prop snake was used in the Harry Blackstone 'spook show'." Given to me by Millie Bouton (Mrs. Peter Bouton) 11-8-71."

200/400



6

5. Blackstone, Harry (Henry Boughton). **Harry Blackstone's Ink to Goldfish.** Circa 1915. Oversize and custom-made hand blown and hand-etched glass vase with spun metal rim. Filled to the brim with ink, at the command of Blackstone, its contents instantly transformed into clear water filled with live swimming goldfish. 16" high, 8" diameter. Glass insert chipped and crudely repaired. Still, a finely made and early prop owned by Harry Blackstone.

1,000/1,500

Accompanied by a note stating, "This glass jar belonged to magician Harry Blackstone, who was working on using it in a trick. But never used. Given to me by his sister-in-law Millie Bouton 1972. Dan Waldron." Waldron wrote the definitive biography of Harry Blackstone.



5

6. Blackstone, Harry (Henry Boughton). **Cloth Pattern for Blackstone's "Red Rags" Trick.** Circa 1950. Heavy cloth pattern used to make up the Afghan Bands trick Blackstone featured in his magic show. 17" long. Several notations on cloth, one stating "left arm." Owned and used by Blackstone. Collection of George Hippisley (List No. B1168).

100/200

Blackstone featured the Afghan Bands - basically a theatrical presentation for the venerable mobius strip puzzle - "in one" before the theater curtain. It was a memorable interlude in the show, not only for its puzzling effect, but because of the riddle-like recitation Blackstone gave when he performed the trick. In fact, theatergoers might have remembered his "why fire engines are red" speech more than the twisted strips of cloth he manipulated and tore.

7. Banks, Ted and Sally. **Blackstone Company Theatrical Wardrobe Trunk.** Steamer-style trunk owned and used by Ted and Sally Banks, company members on the Blackstone show, their names hand painted in silver on one side. Outfitted with cloth-covered drawers and wooden hangers. Together with a payroll form from the Blackstone show which includes the Banks' names. 22 x 21 x 40". Well used, metal parts rusted, else good condition.

500/700

The crates for Blackstone's illusions were painted orange so they could immediately be identified backstage. Theatrical trunks owned by company members, such as this one, were not painted to match, as they remained at the hotels where cast members stayed.



7



8

8. **Blackstone-Style Palanquin Illusion.** Circa 1980. Modeled after the design of Blackstone's original Palanquin. The cabinet is wheeled to center stage or carried in by four assistants. After being shown empty, a production of four girls – or more – is made from within. Includes a rolling cradle. Used in the Royal Hanneford Circus by its ringmaster Señor Rai. Bearing a brass plaque bearing the maker's name. 60 x 45 x 57". Used but good condition.

500/1,000

8A. Blackstone, Harry (Henry Boughton). **Harry Blackstone Sr. Clown Drop.** Circa 1940. Black with yellow trim. Mounted to a wooden batten with three extended dowels. 72 x 72". Accompanied by a signed letter of provenance by Gaye Blackstone, widow of Harry Blackstone Jr., stating that the piece was owned and used by Harry Blackstone Sr.

500/800



8A

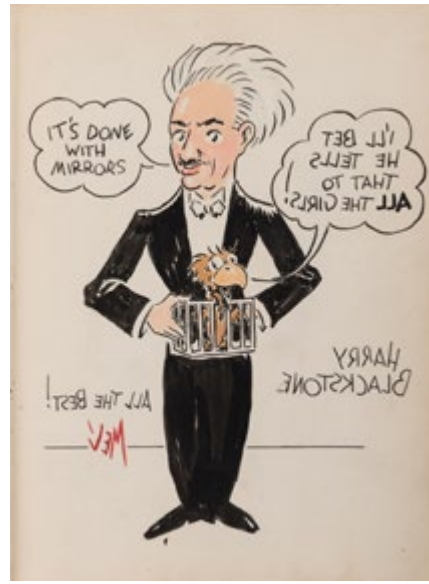


ARTWORK
THE RUBAIYAT OF OMAR BLACKSTONE

9. Blackstone, Harry (Henry Boughton). **Original Cartoon Album, "The Rubaiyat of Omar Blackstone," With Art By 26 Editorial Cartoonists and Strip Artists.** Harry Blackstone, as the "Super Magician," was already a comic book hero when he transformed this copy of the *Rubaiyat of Omar Khayyam* into a self-fashioned rubaiyat of his own. A treasury of original comic artwork dedicated to the master magician, collected over a period of roughly two years at Blackstone's peak in the late 1940s, the volume is filled with sentimental, humorous, and often risqué full-page artwork playing off touches of Blackstone's private and public persona, by twenty-six different cartoonists, comprising: Al Capp (a self-caricature, inscribed: "I made Blackstone disappear!! – what other page in this book can make that claim? – Al Capp"); Bud Sauers ("A thousand thanks for your thousand laughs/ Register & Tribune Gang/ Des Moines, Ia., Oct. 18, 1948); Amadee Wohlschlaeger ("To the better half/ Amadee/ St. Louis Post-Dispatch/ Oct. 29, '48"); Daniel Bishop (Nov. 3, 1948; *St. Louis Star-Times*); Ray Evans ("To Omar Blackstone from his admirer/ Regards and more power/ Ray Evans/ Columbus Dispatch"); Ralph Reichold (1940s; *Pittsburgh Press*); John Hudson (*Cleveland News*); Jim Herron (*Cleveland Press*); Leo Joseph Roche (*Buffalo Courier-Express*); Ted O'Loughlin

(Jan. 20, 1949; *Philadelphia Bulletin*); Tommy Thompson (San Francisco); Karl Kae Knecht ("Harry – I've seen 'em all since Herrmann – and you are the tops/ Karl 3-12-49; *Evansville Courier*); Bob Dunn ("For Harry the Hair-Breadth – Best Wishes/ Bob Dunn"); Mel Melson ("All the Best!"); Eric "Jolly" Ericson; Carl W. Jones (October 18, 1948); Carl Anderson ("Best Wishes to Blackstone/ from Henry and Carl Anderson"); Tom Sims and Bela Zaboly (featuring Popeye); Clarence D. Russell (featuring Pete the Tramp); George McManus (featuring Jiggs of *Bringing Up Father*); Cliff Sterrett (featuring *Polly and Her Pals* characters); Chic Young (featuring Blondie); Jeff Hayes (featuring Pop, Chip, and Silent Sam of *Chip*); Al Scaduto (featuring a boy wizard attempting to vanish his poor report card); Fred Lasswell (featuring Snuffy Smith and Jughaid of *Snuffy Smith*); C.D. Batchelor (1953; *New York Daily News*); and Harry Herschfeld. 4to. Back page bearing a self-caricature by Blackstone, with an autograph page at the start signed by others including the governor of Michigan, Kim Sigler. Hand-lettered spine title, title page hand-painted and lettered over the original. A few gatherings of original plates and text retained at start, some disbound. Collection of George Hippisley (List No. B1261) with the original mailing parcel, postmarked 1970, from Elizabeth Blackstone to Hippisley.

10,000/15,000





11

10. Blackstone, Harry (Henry Boughton). **Original Popeye Cartoon by the Zabolys.** Al and Bela Zaboly, 1954. Pen and ink on composition board, depicting Popeye with his hand on Blackstone's shoulder, captioned: "Well, blow me down! B'sides bein' the world's greatest magician - Mr. Blackstone can drawer pitchers!!" Signed below: "Best wishes from Popeye, Al Zaboly & His Dad/ B. Zaboly/ 1-16-54". 8 1/2 x 5 1/2".

400/600



10

11. Salla, Salvatore (American, born Persia [Iran], 1903-1991). **Portrait of Harry Blackstone.** Oil on canvas, depicting Blackstone forming a shadowgraph of a rabbit. Original gilt wooden frame with lamp attachment. 30 x 23 1/2". Signed "Salla". Collection of George Hippiusley (List No. B1250).

3,000/5,000



12

12. Johnstone, George (American, 1919-2004). **Portrait of Harry Blackstone.** Oil on canvas, a striking view of Blackstone as seen from backstage. Original carved wooden frame, label affixed to rear signed by Johnstone: "For Dan Waldron in memory of the 'Ole Man' / Geo. Johnstone". 28 x 24". Light staining and soiling to inner canvas frame also affecting lower portion of painting.

1,000/2,000

Of the inspiration for this work, Johnstone is said to have commented that as an assistant to Blackstone in the years leading up to World War II, this was the viewpoint from which he most often observed the magician.

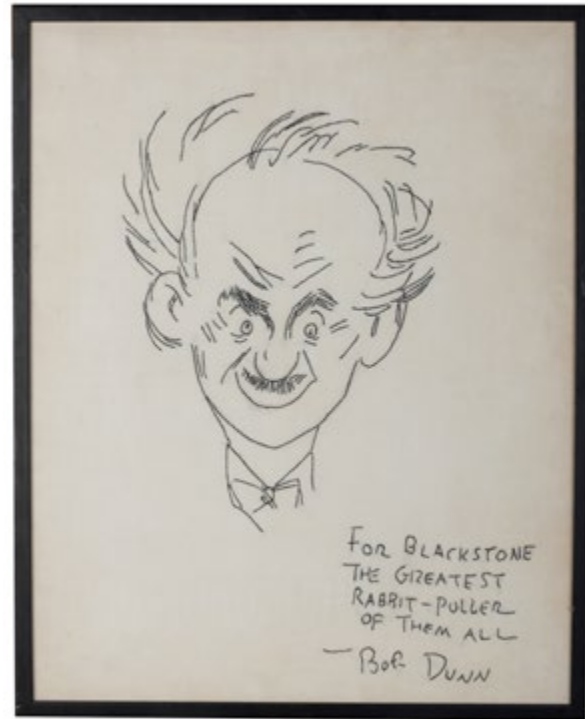


13

13. Dunn, Bob (American, 1908 - 1989). **"Blackberry the Magico" Caricature of Blackstone.** Circa 1950. Ink or marker on paper. Signed by Dunn. 24 x 18 1/2". Signed by Dunn. Mounted to board. Dampstained.

200/300

Dunn drew syndicated comics for the King Features Syndicate, and most famously worked on Little Iodine and They'll Do it Every Time. His collection "Knock Knock - Who's There?" (Dell, 1936) greatly expanded the popularity of knock-knock jokes, and some have even attributed Dunn with inventing the knock-knock joke form itself. He was an avid amateur magician who performed tricks for the troops during WWII, and wrote the beginner's book Magic for All (1946).



14



15



17



Ted & I had Dorny paint this for Harry one Xmas. About 1938. Just found it in a box of Clara's. Had wanted for Ted & Bill. Sally

18



16

14. Dunn, Bob (American, 1908 - 1989). **Napkin Caricature of Blackstone.** Circa 1940s. Ink drawing of Blackstone on a linen napkin, framed and signed by Dunn in the corner: "For Blackstone the greatest rabbit-puller of them all". Drawing has been stitched over with thread to preserve it. 21 x 16 1/2". Collection of George Hippisley (List No. B1252).

200/400

15. Blackstone, Harry (Henry Boughton). **Charcoal Sketch of Blackstone.** Lal Radom, 1960s. Brown charcoal sketch of the magician, probably composed after retirement, and signed "Radom". Original wooden frame and matting, 19 x 16" overall. Minor spotting to image, paper backing to frame crumbling. Collection of George Hippisley (List No. B1254).

200/300

16. Blackstone, Harry (Henry Boughton). **Portrait of Blackstone by Inez Blackstone - Kitchen.** Oil on canvas, a bust portrait of Blackstone. Original gilt wooden frame. 31 x 26". Cardboard storage crate annotated by the former owner, Dan Waldron: "This contains a painting of Harry Blackstone by Inez Blackstone Kitchen upon hearing of Harry's death in 1965." Paint flaked away in several spots to left of portrait area. Accompanied by an issue of *New Tops* magazine (Mar. 1967) with Kitchen appearing on the front cover beside the portrait.

300/500

17. Blackstone, Harry (Henry Boughton). **Black Velvet Painting of Blackstone.** Ron Dell, ca. 1960s. Original black velvet portrait oil painting of the magician in his later years. Signed "Rondel". Red wooden frame. 23 x 19". Collection of George Hippisley (List No. B1259).

250/350

18. Blackstone, Harry (Henry Boughton). **Blackstone Necktie Painted by Dorny.** Circa 1938. Hand-painted silk necktie depicting Blackstone below a vignette filled with magical imagery. Accompanied by a 1972 statement of provenance, written by Sally Banks on the face of an envelope: "Ted & I had Dorny paint this for Harry one Xmas. About 1938. Just found it in a box of his.../Sally". Mild yellowing and soiling.

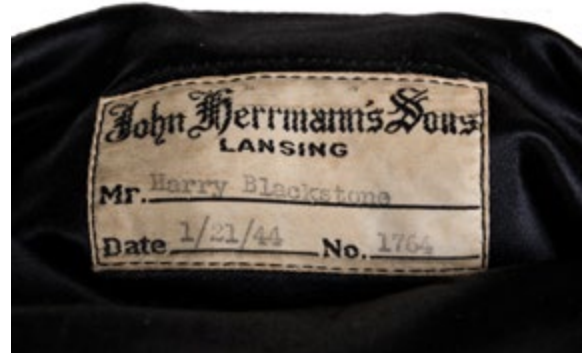
200/300

19. Blackstone Kitchen, Inez. **Oil Painting by Inez Blackstone Kitchen.** Depicting her parents, Mr. and Mrs. (Ida) Jesse Nourse, at their farm in Ingleson, Michigan. Signed and dated (1956) lower right. Annotated on the verso to identify the subject and place, inventory label of Dan Waldron. 12 x 16". Small losses around edges.

100/200



19



**WARDROBE OF HARRY BLACKSTONE & COMPANY OF
"MOSTLY GORGEOUS GIRLS"**

20. Blackstone, Harry (Henry Boughton). **Harry Blackstone Sr.'s Performance-Worn Tailcoat.** Lansing: John Berrmann's Sons Merchant Tailors, 1944. A custom wool tailcoat, matching pants, and original vest worn by Harry Blackstone Sr. in his show of "1001 Wonders." Outfitted with secret pockets for loading feather flowers, for production in Blackstone's opening number, "The Enchanted Garden." Sold together with a white shirt and tie not owned by Blackstone.

One of two sets of Blackstone's tails known, and the only matched set known. Matching tailor's tags bearing Blackstone's name typed neatly on the labels and sewn inside the jacket and pants. Originally in the collection of the Egyptian Hall Museum of Brentwood, Tenn. Accompanied by a letter from the tailor addressed to Blackstone and a second letter from George Hippisley to David Price regarding the pockets in the jacket. Minor wear and holes, primarily to the rear of one shoulder; vest with nicks and small tears. Good overall condition. An important, rare, and historic relic owned and used by one of the twentieth century's great American illusionists.

6,000/9,000



21

21. Blackstone, Harry (Henry Boughton). **Harry Blackstone's Vest.** White dress vest owned and used by Harry Blackstone. With the name "Black" (short for Blackstone) written on the lining of the vest. Well worn from use. Recovered from his effects in Weedsport, New York by Daniel Waldron, Blackstone's biographer.

200/300

22. Blackstone, Harry (Henry Boughton). **Blackstone "Lantern Trick" Assistant's Jacket.** Chicago: Lanqua Costume Co., ca. 1945. Short purple satin jacket trimmed with yellow, green, and aqua, worn by Janey Hayes in Blackstone's Lantern Illusion. Accompanied by an 8 x 10" photograph showing Hayes wearing the jacket, Blackstone at her side. Worn from use; good condition overall.

500/600



22





23

23. Blackstone, Harry (Henry Boughton). **Blackstone "Majorette" Assistant's Costume.** Circa 1945. Purple, silver, and red cape, flanked by exaggerated plastic epaulets, together with a matching oversized conical plastic hat showcasing a vibrant ostrich feather. Accompanied by an 8 x 10" photograph showing Blackstone's assistants wearing the costume. Worn from use; good condition overall.

500/600



24

24. Blackstone, Harry (Henry Boughton). **Blackstone "Majorette" Assistant's Costume.** Circa 1945. Purple, silver, and red cape, flanked by exaggerated plastic epaulets, together with a matching oversized conical plastic hat showcasing a vibrant ostrich feather. With the matching oversized gloves. Accompanied by an 8 x 10" photograph showing Blackstone's assistants wearing the costume. Worn from use; good condition overall.

600/800

These costumes were used in the X-Ray Boxes production that oftentimes closed Blackstone's show.



25

25. Blackstone, Harry (Henry Boughton). **Blackstone "Majorette" Assistant's Costume.** American, ca. 1940s. A dazzling five-piece outfit worn on Blackstone's magic show, comprised of a pair of wrist cuffs, hat, caped bodice, and shorts. Accompanied by a vintage photograph depicting women from the show in such outfits.

400/600



26. Blackstone, Harry (Henry Boughton). **Blackstone Assistant's Magic Costume.** American, ca. 1940s. Emerald green-sequined bodysuit with feather frill skirt, worn by assistants on stage in magic shows by Blackstone. Accompanied by a vintage photograph of the costume just after it was recovered from Blackstone's personal effects in Weedsport, New York. 24" long.

300/500



26



27



28

27. Blackstone, Harry (Henry Boughton). **Blackstone Assistant's Magic Costume.** American, ca. 1940s. Colorful sequined zippered mesh dress with faux bird feather skirt, worn on stage by assistants on the Blackstone magic show. Accompanied by a photograph of an assistant wearing the costume.

300/500

28. Blackstone, Harry (Henry Boughton). **Blackstone Assistant's Magic Costume.** American, ca. 1940s. Green velour zippered bodysuit with orange velour bowties sewn on at the shoulder and hip, worn by assistants on stage in magic shows by Blackstone.

300/500

29. Blackstone, Harry (Henry Boughton). **Blackstone Assistant's Magic Costume.** American, ca. 1940s. Brown velour bodysuit with sewn-on costume jewelry, worn by assistants on stage in magic shows by Blackstone.

300/500



29



30



pocket detail



31

30. Blackstone, Harry (Henry Boughton). **Blackstone Assistant's Jacket.** Circa 1945. White tuxedo-type jacket with blue piping and the name "Blackstone" embroidered on the breast pocket. Worn by a male assistant on Harry Blackstone's "Show of 1001 Wonders." Sold with a photograph of assistants with Blackstone wearing these coats.

300/500

31. Blackstone, Harry (Henry Boughton). **Blackstone Assistant's Jacket.** Circa 1945. White tuxedo-type jacket with blue piping and the name "Blackstone" embroidered on the breast pocket. Worn by a male assistant on Harry Blackstone's "Show of 1001 Wonders." Sold with a photograph of assistants with Blackstone wearing these coats.

300/500

32. Blackstone, Harry (Henry Boughton). **Blackstone Assistant's Coat.** Circa 1945. White knee-length coat with bright green lapels, the name "Blackstone" embroidered over the breast pocket in dark blue thread. With matching white belt. Worn by a male assistant on Harry Blackstone's "Show of 1001 Wonders." Worn from use.

400/600



32



33
one of two

33. Blackstone, Harry (Henry Boughton). **Pair of Blackstone Assistant's Magic Costumes.** American, ca. 1940s. Two majorette's short-sleeve zippered dresses with red-and-white pinstriped capes and arm bands, brass buttons and gilt frogging, worn by members of Blackstone's company in stage performances. 28" long.

400/600



34
one of five

34. Blackstone, Harry (Henry Boughton). **Set of Five of Blackstone's Assistant's Magic Costumes.** New York: Helene Pons Studio, ca. 1940s. Set of risqué pale pink lace, maroon suede, and gilt-pinstriped blouses, ruby breast ornaments retained on two in the set, worn by members of Blackstone's magic show and bearing labels inside with the names of the performers were assigned the garments: Nugent, Burton, Carr, Rosemary, and Graham. Approx. 27" long.

500/700



35

35. Blackstone, Harry (Henry Boughton). **Group of Six of Blackstone's Assistant's Stage-Worn Blouses and Shorts.** American, ca. 1940s. Including three snap-button blouses with jaggedly-cut sleeve ends, and three pairs of zippered velour shorts tailored similarly, worn by Blackstone stage assistants during magic shows.

300/500

36. Blackstone, Harry (Henry Boughton). **A Dress Shoe Owned and Worn by Harry Blackstone.** Punch-detailed white leather dress shoe for the left foot, custom-made for Blackstone by Walk-Over shoemakers. Size 9 1/2 C. Leather worn and scratched, heel crushed. Sold as-found in box shipped from George Hippiusley to Dan Waldron, labeled by Waldron "Blackstone's shoe".

200/300



36



**BLACKSTONE EPHEMERA
SCRAPBOOKS**

37. Blackstone, Harry (Henry Boughton). **Harry Blackstone and Peter Bouton Scrapbook.** Thick photo album owned and kept by Harry Blackstone, and chronicling his earliest exploits as a magician and entertainer in partnership with his brother, Peter. Over 150 images in all, many being never-before-seen candid glimpses of Blackstone's days in vaudeville when he worked under the banner of Harry Bouton & Co., or in an act billed as "Straight and Crooked Magic." Images show the brothers dressed to perform, Pete as a clown in white face and comic get-up, Harry in tails. Both are shown in some images posing with magic apparatus, and in one large and striking photograph, the two are among a crowd pictured with a live lioness. Other images capture the duo pointing to the show's name in lights or posters advertising the show outside the theaters. Many of the photographs show the offstage moments of the brothers, frequently in the company of their sweethearts, while touring America before World War I.

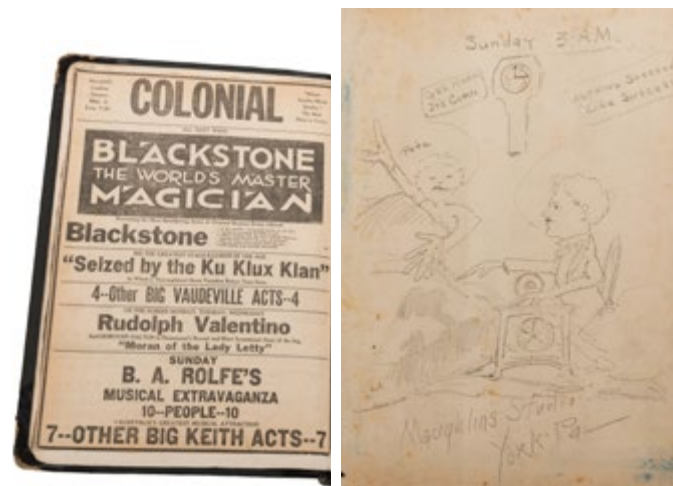
Several studio images depicting the brothers have been neatly cut-out (presumably by Blackstone), to better display their props

and personages. Perhaps the earliest images show Harry standing in front of the façade of the Leikem machine and pattern making shop, one of his first jobs, which he took at the age of 16. Many images bear handwritten captions in Blackstone's own hand, the earliest dated entry being from 1906, when Harry was only 21 years old. The bulk of the images date from 1910-12. 4to. Plain suede covers, partially disbound, contents very good. An important and singular historical document.

4,000/6,000

A never-before-seen archive of Blackstone's pre-Frederik and Blackstone life, during the time he found his feet as an entertainer, while he worked the "small time" theaters of the Midwest around his home base of Chicago. The arrangement of the images and the way Harry and Pete are displayed on the album's pages clearly show them as (equal?) partners in the act. Later, of course, Harry took the reins and became the famous front man and star of the show. Pete became part of the corps of assistants and was the "mainspring of my watch," according to Blackstone, but remained in the background for the most part. A detailed analysis of the scrapbook's contents, handwritten by Blackstone biographer Daniel Waldron, accompanies the lot.





38

38. Blackstone, Harry (Henry Boughton). **Early Scrapbook of Blackstone's Newspaper Publicity.** Collected by Blackstone (or a member of his company) during 1921 and 1922 (primarily the latter), and comprising several hundred clippings of news features, advertising, and photographs published in papers of the era. Included are three photostats of Blackstone ads, and a humorous pencil sketch of Harry and Pete Bouton by Maughlin's Studio of York, PA fills the first page. Several photographs and clippings related to Blackstone's illusion "Seized by the Ku Klux Klan." Others outline his Vanishing Horse, his "bunny matinees," and still others picture and chronicle his many overboard packing box escapes. Thick 4to album, bound in one-third leather. A fascinating chronicle of Blackstone's early tours. 500/750



39

39. Blackstone, Harry (Henry Boughton). **Harry Blackstone's 1926-27 Season Scrapbook.** Collecting hundreds of newspaper clippings, including complete pages and feature stories regarding Blackstone and his show for the 1926-27 season. Stories discuss his charity work for orphans, describe the capacity crowds he entertained, outline the illusions in his show, and picture Blackstone in a variety of poses with assistants, children, and on stage. Complementing the newspaper clippings are printed challenges to Blackstone for a packing box escape, as well as programs for his show. Kept by Blackstone or a member of his company. Binding broken but intact, contents loose and laid down, but generally in good condition. SHOULD BE SEEN. 500/750



40

40. Blackstone, Harry (Henry Boughton). **Harry Blackstone's Own Photo Scrapbook.** Likely compiled in the 1940s, and filled with over 140 images, both studio shots and candid pictures of Blackstone, his family (including his mother and father and son), and his corps of assistants both on stage and in casual moments. Posing photographs show Blackstone in American Indian-themed regalia, performing in hospital wards, and formal portraits. Candid images capture his USO shows and illusions including the Stack of Tires, Disembodied Princess, and the Enchanted Garden, along with the Vanishing Bird Cage and Floating Light Bulb. Other pictures show his Vanishing Horse (Doc Bill), the Decatur fire, and theater marquees bearing Blackstone's name. Nearly two pages of the folio-size book are devoted to Betty Stolle, who served as Blackstone's chief female assistant for several seasons, and was also reportedly his girlfriend. Most images neatly affixed to the pages. Contents generally very good. The title page of the album signed, "Harry Blackstone/Magician/Colon Michigan." 1,500/2,500



41



41. Harris, Lou. **Blackstone Assistant Lou Harris's Scrapbook.** Kept by magician and assistant to Blackstone Lou Harris, the scrapbook is filled with over 100 images, most of them candid, showing Harris and his wife, alongside other members of the Blackstone gang both on and off stage. Other images chronicle Harris's time in the Navy during WWII, and still others show the Blackstone company during its stint entertaining US troops as part of the USO Camp Shows efforts. Other Blackstone assistants appear in the images, among them George Boston, Pete Bouton, and the Johnstones. Clippings related to the USO, the Blackstone show, and Harris's navy service complement the photos. Laid in are a handful of early photos of Harris's wife (see next lot) along with personal cards and sentiments. A photograph of actress and pinup model Ann Savage, inscribed and signed to Harris, is among the images in the scrapbook. 4to. Decorative cover featuring a Navy ship. Contents loose or laid down; generally good condition. 800/1,200

Harris managed the Palace Theatre in Columbus, Ohio, where he met Blackstone on his annual tours. He met Mary Martell (Mary Hykkra) while she was part of the Blackstone cast. The two married, and Harris left his theater job to tour with Blackstone.



42. Harris, Mary (Mary Martell). **Blackstone Assistant Mary Harris's Scrapbooks.** Two albums kept by Mary Harris, assistant to Harry Blackstone Sr., and filled with over 100 photographs, sketches, telegrams, clippings, letters, tickets, and memorabilia related to Harris's career, primarily as a principal assistant on the Blackstone show. Candid images show Harris onstage (in the tire illusion, levitation, palaquin, and other effects), and offstage both with her husband Lou, and together with the Blackstone "gang." Many autographed and inscribed images of Blackstone and other theatrical acts are included.

Early images of Harry Blackstone Jr. (one standing next to Shirley Temple) are in the book, one inscribed to "Aunt Mary." Another picture shows Harris in her role at the Buck Rogers attraction at the 1933 Century of Progress (her ID badge for the fair and other fair memorabilia are included). Attached to the interior of one book is a pencil sketch by Blackstone Sr. depicting various members of the troupe. Other sketches by George Johnstone take an equally humorous look at the Blackstone show. Photographs 8 x 10" and smaller. Most images date to the 1930s - 40s.

Both 4tos, the first in wooden boards (upper detached), the second a fragile paper scrapbook flaking, chipping, and disbound. Contents loose and stuck down, but generally in very good condition. A remarkable personal archive. SHOULD BE SEEN.

3,000/4,000

In an obituary for Harris published in *Tops* magazine, Monk Watson wrote: "[T]hose who never knew Mary Harris by name will surely remember her as the beautiful little shapely blonde who was in almost every illusion [in the Blackstone show]. To see her run around back stage was like seeing a track runner. She'd made an exit on stage left and while changing into another dress, run around to the right of the stage for another entrance. She did the diamond garter, the stack of tires.... Mary was a fine girl and one that we could all take a lesson from when it comes to the old "The Show Must Go On" bit." In addition to her work with Blackstone, snapshots and clippings in the scrapbook reveal that Harris also worked for Dante.



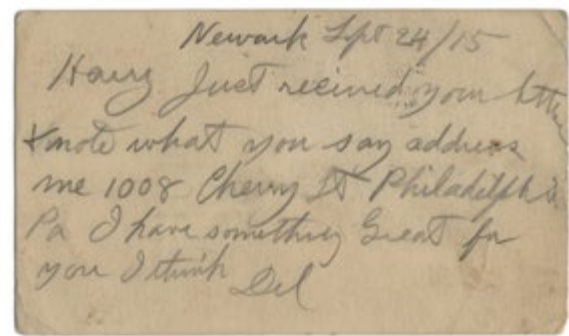
SNAPSHOTS OF THE ROARING '20S

43. Kitchen, Inez (Inez Nourse). **Early Scrapbook of Blackstone the Magician Photographs.** Kept by Blackstone's first wife, Inez Nourse (later Kitchen), and filled with nearly 500 candid images of Blackstone and his "gang" on some of the troupe's earliest cross-country tours. Images depict Blackstone performing an overboard packing box escape, dressed for his show with his company, and in other professional poses, but primarily depict personal, joyful moments off stage. Several pages filled with real photo postcards of William S. Hart, Charlie Chaplin, Rudolph Valentino, and other film stars of the era, one or two signed. Several candid images show Pete Bouton at Chaplin's legendary studio. Most images date to the 1920s. Oblong 4to, being a stock album, most pages bearing five or more images, the majority mounted with photo corners. Rear board damaged but holding. A unique and personal record of the triumphant Blackstone tours of the 1920s, the first steps on his climb up the ladder of fame. SHOULD BE SEEN.

4,000/6,000

As much a personal travel album as anything else, the vernacular photos in this collection show Blackstone and his family - including his first wife, his brother Pete, and other members of his company - touring California and playing the roles of tourist as well as they played their parts on stage. Scenes in the scrapbook show the company at the Cave of the Winds, outside Thayer's Magic Shop (holding a Talking Teakettle and Talking Vase), at various farms (including an ostrich farm), in front of theaters and movie studios, relaxing at various beaches, the Selig Zoo, as well as capturing moments with Blackstone's favorite wolfhound, his vanishing camel, assistants behind the theaters dressed for the show, and countless other never-before-seen scenes.





45

44. Kitchen, Inez (Inez Nourse). **Inez Blackstone's Fredrik the Great / Blackstone Scrapbook.** Owned and kept by Harry Blackstone's first wife, the scrapbook includes countless clippings, notes, and one or two photographs of her own theatrical career as the "Banjo Fiend", beginning with her solo career in 1916 and extending into the 1920s after she met, worked with, and eventually married Harry Blackstone. Central to the contents are a lengthy handwritten account of Inez's first meeting with Blackstone, her role in the show, her early days as part of his act, and other details of life on the road with what would become one of the great traveling American magic shows of the era. The memoir, written in her own hand, is scrawled on envelopes and lined papers, and is laid in to the book, and is accompanied by a typewritten transcription. Printed handbills, theater programs, and newspaper advertisements show Inez and her banjo act as part of the Frederik show, and are accompanied by a handful of early Blackstone memorabilia (programs and one piece of correspondence). Oblong 4to, contents loose and pasted down. Somewhat shaken, but overall good condition.

1,000/2,000

45. Adelphia, Del. **Del Adelphia / Blackstone Postcard.** Dated Sept. 25 1915 and postmarked in Newark, New Jersey, Adelphia, "The Cowboy Magician," writes to Blackstone a terse but important line: "Harry just received your letter & not what you say address me 1008 Cherry St. Philadelphia PA I have something great for you I think Del." The recto of the card bears Blackstone's address: Harry Bouton/5150 Princeton Ave./Chicago/ILL. Worn but good condition.

250/350

Though short, the message on this card is an important link from teacher to student. Adelphia was, reportedly, the man who taught Blackstone the Vanishing Bird Cage, one of the great features in Blackstone's show. Perhaps this was the "something great" he was promising the young Harry Bouton. Adelphia's son Jack later became an electrician with the Blackstone show.



44

46. Catulle, Charles. **Archive of Charles Catulle–Harry Blackstone Correspondence.** Discussing the fabrication of illusions and props for the Blackstone show, built to order by Catulle, a little-known manufacturer of magic effects based in Cambridge, Mass. Catulle writes to Blackstone regarding a "Wine Table," costumes for a switch illusion, a Sarcophagus illusion, and the Radio Cabinet. One letter discusses Houdini's recent appearance in Cambridge on his final tour. Several letters demand payments from Blackstone, and one detailed accounting accompanies the letters. Letters date from 1926 and 1927, most written on Catulle's letterheads (some rubber-stamped with the line "builder of the best fun houses"). On the reverse of one sheet, Blackstone has sketched out a version of Amac's Find the Lady effect, and other illusions, in pencil. Early, fascinating, and important correspondence.

400/600

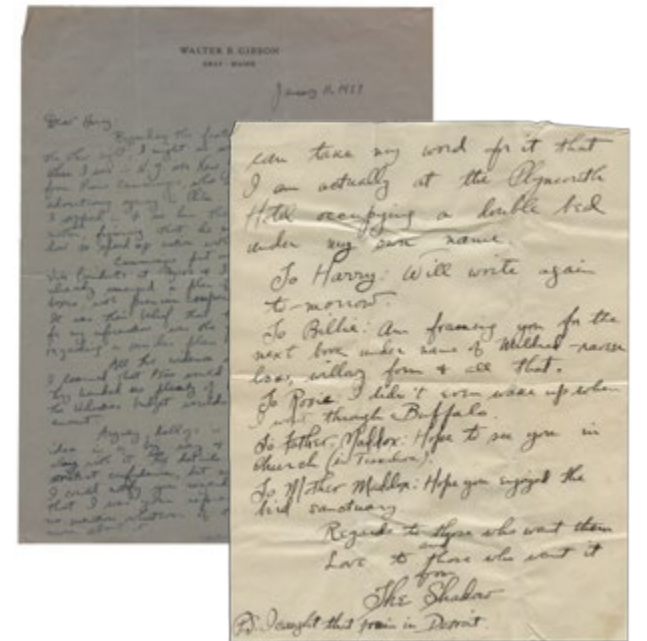


46

47. Gibson, Walter. **Archive of Harry Blackstone–Walter Gibson Correspondence and Records.** Including holographic and typewritten letters from Blackstone's chief ghostwriter, dealing with the dozens of projects, books, promotions, and scripts Gibson would write for "Mr. B" over the years, complemented by royalty statements, and other related memorabilia. Subjects include *Blackstone's Card Tricks*, promotions for Kellogg's, radio shows and scripts, other magicians (including The Great Raymond; Gibson would marry Raymond's widow), the Blackstone annual tours, *Blackstone's Annual of Magic*, and more. Included is a contract signed by Gibson, Blackstone, and Julien Proskauer regarding the book *Blackstone's Magic*, a pitch book published by Conjuror's, Inc. Several letters from publishers included, and several of Gibson's letters are addressed to Blackstone's manager, Ed Milne. On 4to and 8vo letterheads, several with original mailing covers. Over 50 pages. Late 1920s – mid-1940s. A fascinating and important archive.

700/900

Gibson, best known as creator of *The Shadow*, was one of the most prolific authors of the twentieth century. He also served as ghostwriter to Houdini, Thurston, and Blackstone. For the latter, whom he toured with and even lived with, he produced publicity stories, scripts, books, comics, promotional material and more. The men had a fruitful partnership that generated more "ink" than most entertainers could dream of.



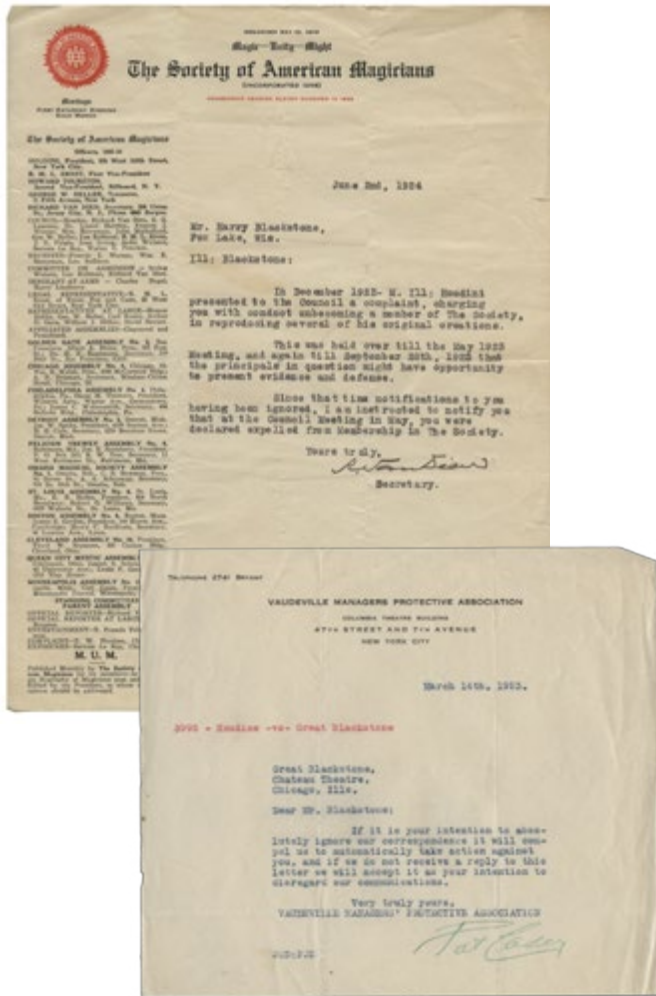
47

48. Gibson, Walter. **Contract, Letters and Drafts for Blackstone's Secrets of Magic.** Including two typed letters from Gibson to Blackstone regarding his work on the book, Blackstone's contract for the book with publisher George Sully (signed by Blackstone, Gibson, the publisher, and a witness), and fifteen pages of manuscript material prepared by Gibson for the book, including a biographical sketch of Blackstone, a sample table of contents (with alternative names for the book), and twelve pages of a chapter on the presentation of magic.

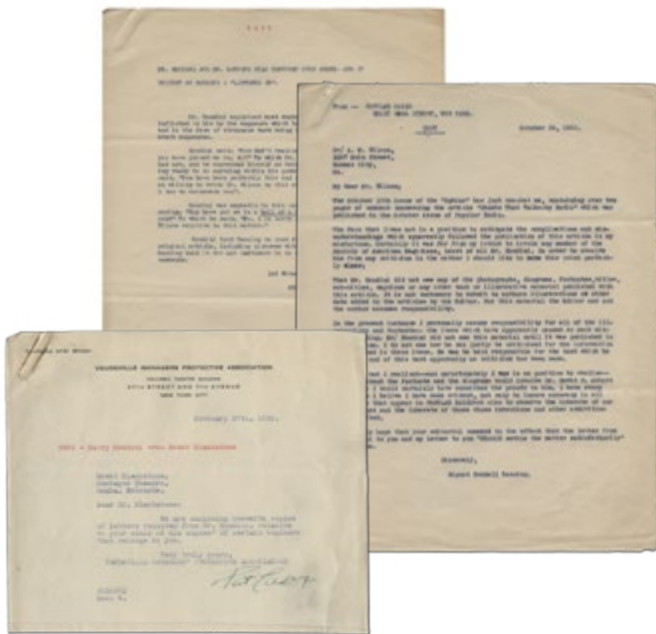
250/350



48



49



50

“MINE AND NOT HOUDINI’S”

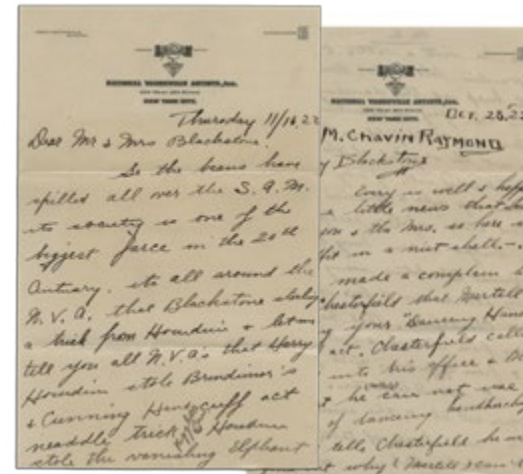
49. [Houdini, Harry (Ehrich Weisz)] **Harry Houdini vs. The Great Blackstone. File of Documents Regarding Houdini’s Charge Against Blackstone’s Use of the “Overboard Box” Escape Trick, and Blackstone’s Expulsion from the S.A.M.** New York and Cleveland, 1922–24. Fifteen pages total, all with regard to the complaint made by Houdini against Blackstone for the performance of the box escape trick, which Houdini claimed Blackstone had promised never to do. Including letters from vaudeville agents Pat Casey and Henry Chesterfield demanding Blackstone’s attention to the complaint, and an original carbon copy of Blackstone’s biting and anti-Semitic-laced four-page response to Houdini’s charge, addressed to Casey. Blackstone recalls his own performance of the box trick, at which he reminds Casey was himself present, that “ante-dated any box trick our dear Jewish friend ever attempted, other than what was generally termed ‘The Hindoo Box Mystery’, which was a purchasable commodity and in general use... In fact, it was not unusual to see an occasional one at a street carnival”. He comments that Houdini, “this chosen son of the great Patriarch, seems to be hankering for the limelight constantly, and not satisfied with being the ‘Handcuff King’, a motion picture idol, and a sometime headliner, will still stoop to the old time worn stunt of his kind to cry ‘Thief’, when he never had an original trick in his whole career...” With a typed letter signed (June 2, 1924) from the secretary of the S.A.M., Richard Van Dien, expelling Blackstone from the organization for “conduct unbecoming a member” by “reproducing several of [Houdini’s] original creations”, and a clipping from *Zit’s Weekly* (Nov. 10, 1922) reporting on Houdini’s complaint.

800/1,200

50. [Houdini, Harry (Ehrich Weisz)] **Harry Houdini vs. The Great Blackstone. File of Documents Pertaining to a Disputed Exposé.** New York, 1922–23. Five pages total, sent to Blackstone by Pat Casey of the Vaudeville Managers Protective Association, containing copies of documents pertaining to the publication and “exposure”, in the footnote to an article by Houdini in *Popular Radio*, of a secret of David P. Abbott’s “talking tea kettle”, a divulgence for which Houdini had been blamed, and including: a summary of a telephone conversation between Houdini and Kendall Banning, editor of *Popular Radio*, witnessed by Oscar Teale; two letters to Houdini from Banning explaining the editorial decision to include the footnote; and a letter from Banning to A.M. Wilson of *The Sphinx* in which Banning writes that he assumed “responsibility for all the illustrations and footnote... which have apparently caused so much misunderstanding.”

500/700

For Houdini’s account of the episode, see *M.U.M. Vol. 3 No. 3/4* (Sept./Oct., 1922) p. 125.



51

51. Blackstone, Harry (Henry Boughton). **Two Letters from Maurice Chavin Raymond to Harry Blackstone Pertaining to a Dispute with Houdini.** New York, Oct. 29 and Nov. 16, 1922. Two letters on National Vaudeville Artists notepaper, seven pages total, both accompanied by the original mailing envelopes, from Chavin to Blackstone, regarding several matters of dispute and gossip relevant to Blackstone, including Houdini’s complaint of Blackstone’s performance of a box escape trick, the origination of the Dancing Handkerchief act, and other gossip relating to Servais LeRoy, Goldin, Thurston, and the S.A.M.

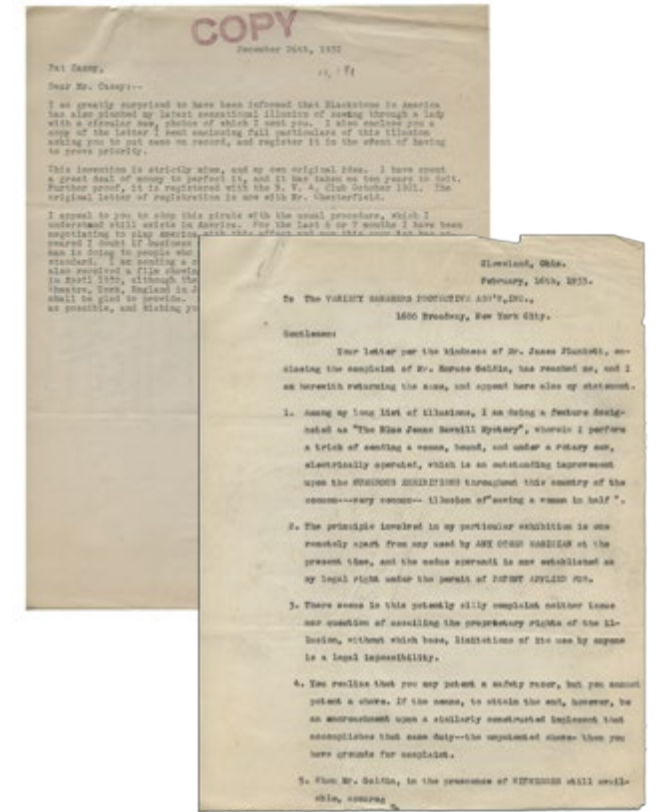
200/300

52. Blackstone, Harry (Henry Boughton). **A Complaint by Horace Goldin Against Blackstone.** New York, 1932–33. Three pages total, comprising the letter sent to Blackstone by Pat Casey of the Vaudeville Managers Protective Association; a copy of Goldin’s complaint stating that “Blackstone in America has also pinched my latest sensational illusion of sawing through a lady with a circular saw”; and a partial copy of Blackstone’s reply to what he calls a “patently silly complaint”, comparing it to an attempt to patent the act of shaving when one has patented a safety razor.

300/500

53. Blackstone, Harry (Henry Boughton). **File of Legal Documents, Photos, and Letters Pertaining to Blackstone’s Wife, Inez Blackstone, including Divorce Proceedings.** V.p., 1920s–30s. Approximately forty pieces, a fascinating file of documents from one of the most tumultuous periods in Blackstone’s life, including affidavits pertaining to alleged infidelity within the marriage, divorce settlement terms, and related matters of dispute, with letters to and from the lawyers, cast members, and friends involved in or commenting on the case, including Gene Gordon, Harriet Paulson, W.H. Domzalski, Ned Bates, Romaine De Tonnocourt, Arthur Derway, W.W. Durbin, Marion Townsend, and others. Together with a group of seven snapshots (ca. 1920s) showing Inez and Harry alone and together.

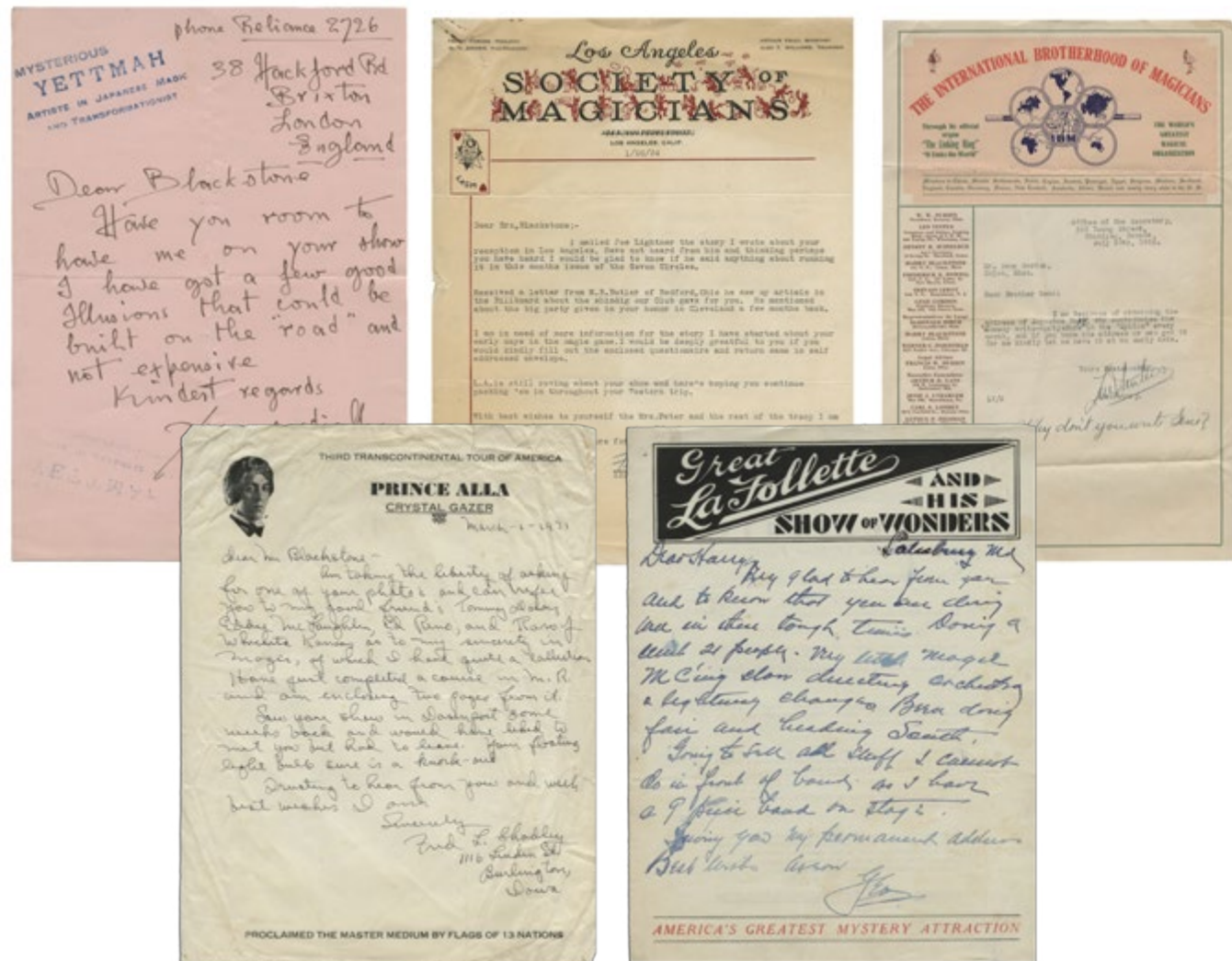
400/600



52



53



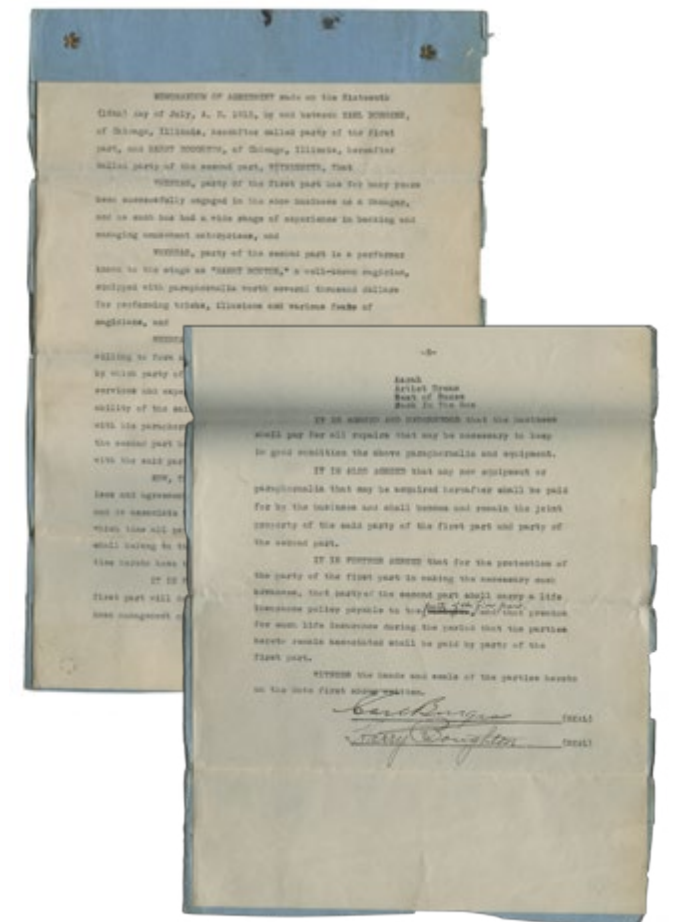
54. Blackstone, Harry (Henry Boughton). **Archive of Harry Blackstone's Correspondence from Magicians.** Over 100 pages, with fascinating content, mailed by unknown and well-known magicians to Blackstone between 1925 and 1945. Included are missives from George Marquis and Bill Chaudet (both considered possible successors to Blackstone), Arthur Felsman, Laurie Ireland, Bob Sherman, and Horace Marshall (the latter's letters dealing principally with the flower tricks he is building for Blackstone, and giving great detail on their construction, some with invoices), Guy Stanley, John Grdina, Thomas Chew Worthington, Brindamour (offering to sell Blackstone various illusions and his Spanish Cell, and including a detailed price list), Henry Ridgley Evans, W.W. Durbin (before his falling-out with Blackstone and the formation of the I.M.C.), Gladys Hardeen, C. Thomas Magrum (applying for a position as an assistant on the show; one of several letters of this nature included), Sid Lorraine (detailing the construction of a trick for the Blackstone show, with line drawings), George Boston, Bud Tracy, Frank Fewins, and others. Many on pictorial letterheads; several telegrams included. A revealing, informative archive of magical gossip, secrets, and details.

2,000/3,000



55. Blackstone, Harry (Henry Boughton). **Blackstone's Personal Address Book of Magicians, Family Members and Others.** Circa 1920s. An address book filled entirely in Blackstone's hand, including magicians, suppliers, business contacts, family members, and others, including Harry Houdini, Joe Dunninger, Arthur Felsman, Billboard magazine, members of the Boughton family, Clinton Burgess, Carl Brema, W.W. Durbin, Erie Litho, Paul Fuchs, Horace Goldin, Will Goldston, Silent Mora, Floyd Thayer, and many others. Brown leather covers, a.e.g., alphabetized tabs. A few business cards tucked inside. Plus two sheets of typed addresses with handwritten annotations.

300/500



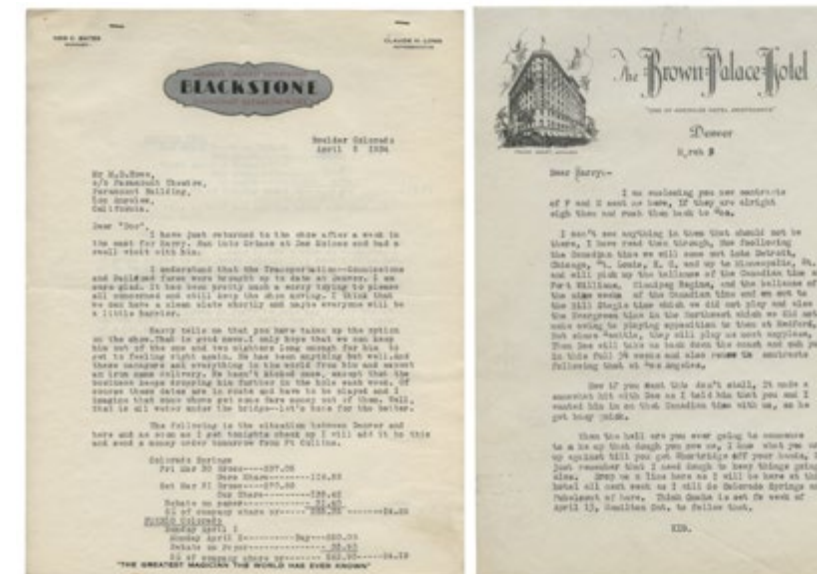
56. Blackstone, Harry (Henry Boughton). **Early Contract Agreement Between Blackstone and Earl Burgess, Signed "Harry Bouton".** Chicago, July 16, 1915. Five pages, a contract between Burgess and Blackstone to form a business association, Burgess serving as Blackstone's manager for a three-year period, with additional payment and performance terms and clauses stipulated. Signed by both parties. One of a scarce number of surviving documents Blackstone signed under his given surname.

300/400

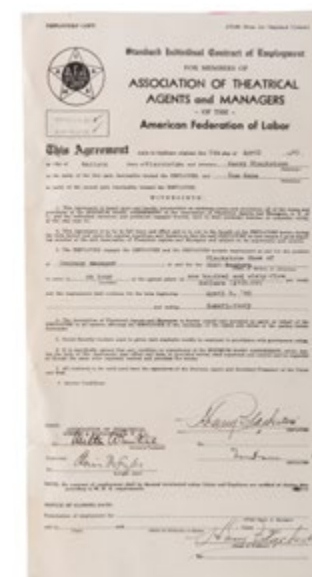


57. Blackstone, Harry (Henry Boughton). **Harry Blackstone's 1920s-40s Agent and Fan Correspondence Archive.** Two large cartons filled with thousands of pages of original correspondence to Harry Blackstone, from young and old fans, his various managers and agents, including Lon Ramsdell, Ned Bates, Ed Milne, Doc Howe, "Kid" Long, Frederick Merrill, Forrest Creighton, and Al Grossman, as well as his property managers in Colon, Michigan, including testimonials, solicitations for employment, notices of termination of employment, and personal letters from male and female admirers. Others include Colon-based contractors and suppliers who worked on Blackstone Island. Many accompanied by mailing covers, together with handwritten programs, notices of future appearances, or suggestions for tricks and illusions (some with diagrams). Still other letters include legal correspondence regarding claims against Blackstone, route lists, theatrical managers' messages, postcards, solicitations to purchase dogs from Blackstone, business proposals, newspaper editors' letters, costume and other suppliers' correspondence, Depression-era bank holiday requests for money, a hoard of correspondence from *Variety* editor Elias Sugarman, as well as Blackstone Stage Plot diagrams, and radio and newspaper ad transcripts. Many documents related to the show are in the archive. An irreplaceable collection, in good condition. SHOULD BE SEEN.

3,000/4,000



58



59

58. Blackstone, Harry (Henry Boughton). **File of Correspondence Between the Blackstone Show and Fanchon & Marco Theatrical Agency.** V.p., 1933-34. Thick parcel, approximately 75 pages, of typed letters, carbons, agreements, and telegrams between Harry Blackstone, his company manager, Forrest Creighton, and M.D. "Doc" Howe, booking manager of Fanchon & Marco (Hollywood, Calif.) regarding the 1933-34 tour. Includes many signed letters between Creighton and Howe on the negotiation of bookings, payments, and related matters, and one letter signed by Blackstone, dated Oct. 3, 1934, essentially ending the relationship, as the remainder of the file tends to show progressively souring, in which he writes, "I cannot subscribe to any agreement in which you guarantee nothing or take refuge in doubtful and ambiguous language so far as your own duty".

400/600



60

59. Blackstone, Harry (Henry Boughton). **Contract Agreement Between Blackstone and His Company Manager, Tom Kane.** Madison, Wisc., April 9, 1945. One page, a contract between Blackstone and Kane, the latter to serve an indefinite term as the Company Manager for Blackstone's Show of 1001 Wonders. Signed twice by Blackstone, as well as by Kane and by the business agent and secretary-treasurer of the Association of Theatrical Agents and Managers.

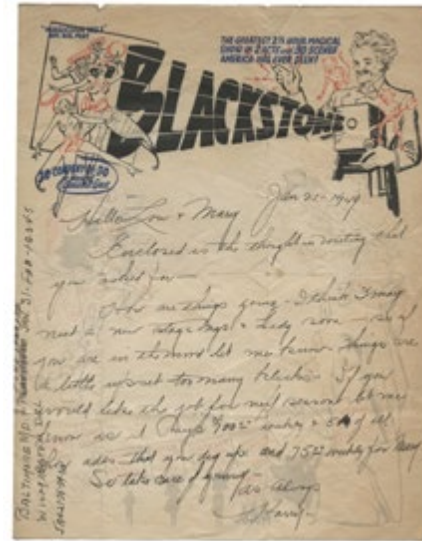
100/200

60. Blackstone, Harry (Henry Boughton). **Group of 11 Blackstone Theatrical Contracts.** V.p., 1920s-40s. Twelve pages total, containing a total of eight Blackstone signatures, between Blackstone and various booking agencies and theater managers for performances of magic shows.

200/300



61



62



63

61. Blackstone, Harry (Henry Boughton). **File of Letters and Invoices from Printers of Blackstone's Posters and Advertising.** V.p., bulk 1930s. Over 50 pages, including invoices, letters, and receipts from printers of Blackstone's posters, window cards, and other advertising, including Erie Litho, Globe Poster Corp., Woolever Bros., National Printing & Engraving, Benedict Engraving, Shade Printing, American Printing Corp., and others; with a few letters from suppliers of related goods, including Frank Yasah, of Empire Radiolite Co., offering items for Blackstone's Ghost and Spook Show.

300/500

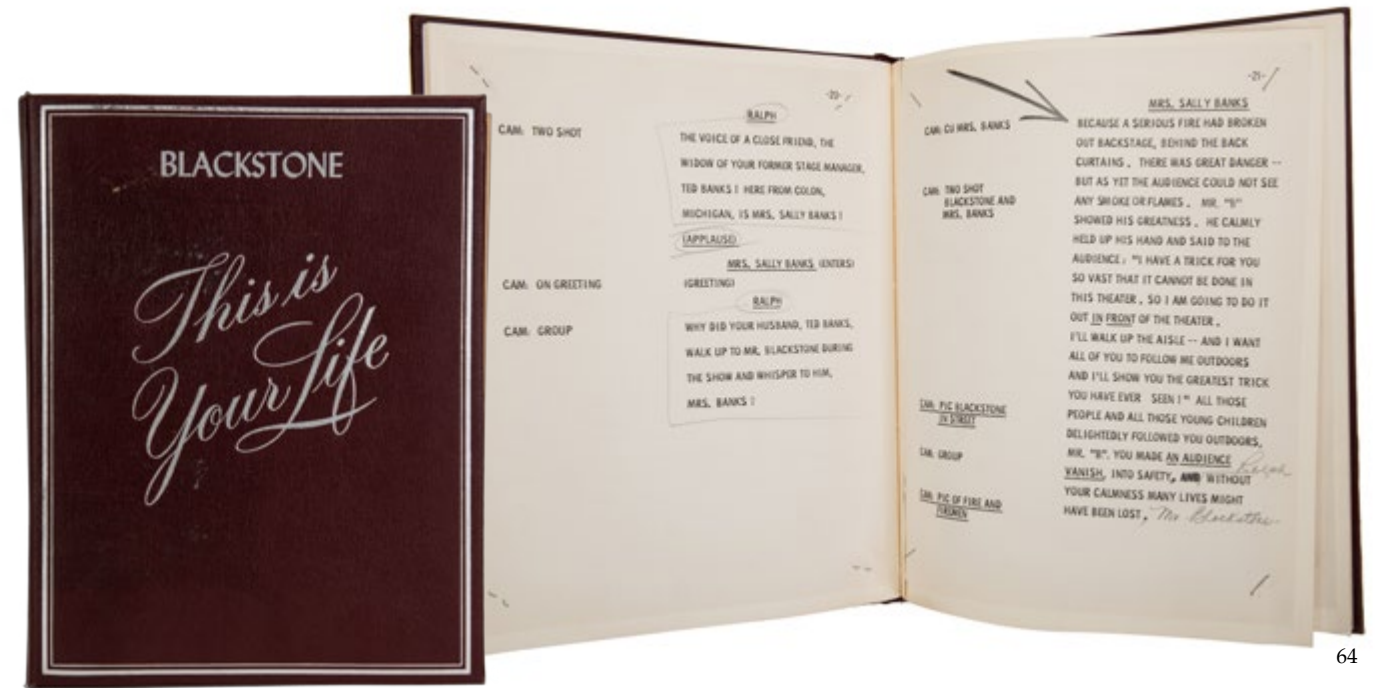
62. Blackstone, Harry (Henry Boughton). **Autograph Letter Signed, "Harry", to Lou and Mary [Harris].** January 21, 1949. On one sheet of Blackstone's pictorial letterhead, regarding his search for a new stage manager and offering the position to the couple, complete with salary details. Old mailing folds.

150/250

63. Blackstone, Harry (Henry Boughton). **Decatur Theatre Fire Ephemera.** 1942. Including four vintage photographs, three later photographs, and two newspaper clippings related to Blackstone's famous clearing of the Lincoln Theatre in 1942 after the building next door caught fire. In one image, Blackstone looks on at the blaze from the street. Others show the cast removing props from the theatre, and the fire brigade outside. The largest 8 x 10".

200/400

On the second stop on Blackstone's 1942 tour, he played the Lincoln Theatre in Decatur, Illinois. Before the first bunny matinee show began, a building adjacent to the theatre caught fire. Keeping a cool head, Blackstone acted calmly and decisively at hearing the news. After the curtain opened, Blackstone said, "Boys and girls, today we're going to attempt something never before performed by a magician - a trick so large we can't do it inside the theatre. The side exit doors are going to be opened and we are all going outside to see the trick. My assistant will be out among you, so anyone shouting, talking, running, or pushing, will be sent back to their seat and not allowed to see the trick." As the theatre emptied, Blackstone's crew rushed to remove the props, drapes, and trunks, and set them in the alley behind the theatre. No lives were lost, but in an ironic twist, Blackstone's stage manager, Ted Banks, died the same night in his hotel room.



64

THIS IS YOUR LIFE

64. Blackstone, Harry (Henry Boughton). **Harry Blackstone's This is Your Life Script.** NBC, 1960. The original shooting script in the stamped presentation binder, presented to Harry Blackstone Sr. on the set of his own episode of *This Is Your Life* on March 9, 1960. The script is filled with notations and handwritten corrections. Sold together with a photograph of Blackstone receiving the binder, as published on the cover of *Genii* magazine.

1,000/1,500

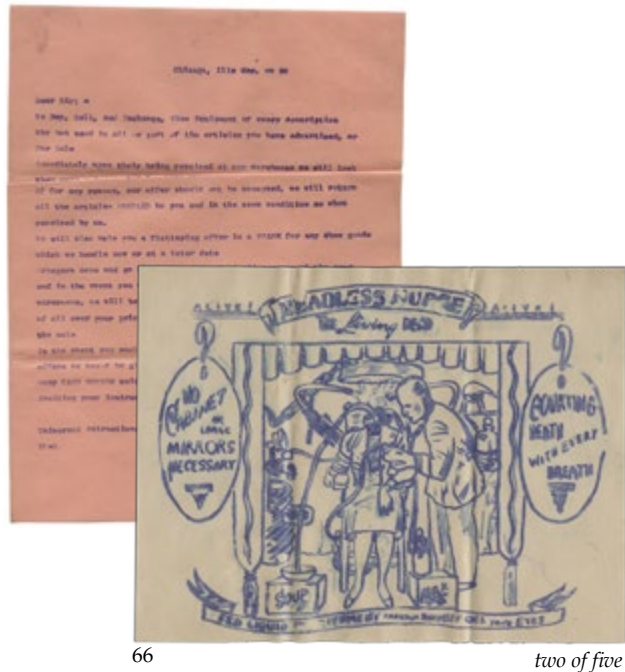
Appearing on the program with Blackstone were Edgar Bergen and Jane Thurston, Aubrey (James Crabbe), along with members of Blackstone's troupe and his family.

65. [Scripts] Blackstone, Harry (Henry Boughton). **Archive of Harry Blackstone Scripts.** 1940s. Including fascinating radio and television scripts for Blackstone, drawn from his personal files, introductions written for theater audiences, suggested questions for radio broadcasts, press stories regarding Blackstone's childhood exploits, the script for a Blackstone escape stunt, as well as complete scenarios and scripts for a stage production called the Hindu Slave Market Mystery, complete with methods of tricks, stage directions, and complete script. Fair to good condition. SHOULD BE SEEN.

400/600



65



66

two of five

66. [Sideshow] **Group of Advertising Circulars and Sideshow Attraction Prints.** Five pieces total, from the files of Harry Blackstone, being two circulars from Universal Attractions (3238 S. State St., Chicago), dated March 1939, offering to buy, sell, and trade show goods, accompanied by prints of drawings of three sideshow attractions: Headless Nurse, Headless Soldier, and Headless Man. 8 1/2 x 11". Old mailing folds.

100/200



67

67. [Spiritualism and Mind Reading] Blackstone, Harry (Henry Boughton). **Archive of Spiritualism and Mindreading Material.** Including ALSs to Blackstone asking him to create spirit phenomena, a one-page typed script for Blackstone's "spook night" program featuring his trumpet séance and challenge to mediums, a three-page script with Blackstone's notations regarding the delivery of "spirit messages," question-and-answer slips from the Blackstone show, four spiritualism brochures from Blackstone's personal papers, a letter from "John Howard, Spiritualist and Inventor" accepting a challenge posed by Blackstone, and other fascinating TLSs and ALSs from "believers" and spiritualists to Blackstone. Over 25 pieces.

300/500

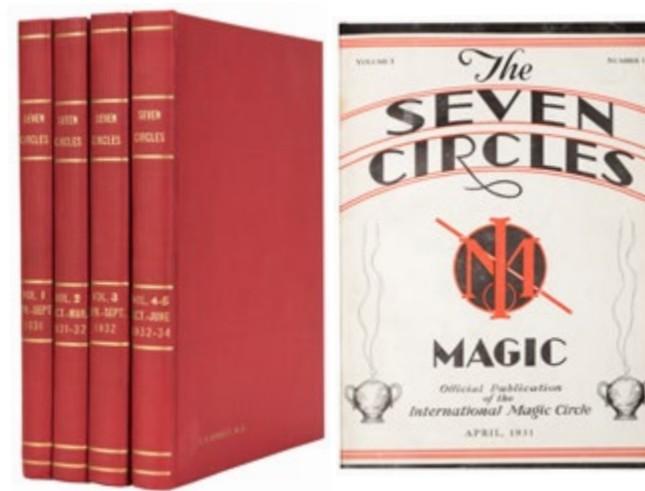
68. Blackstone, Harry (Henry Boughton). **Archive of International Magic Circle Documents and Ephemera.** Bulk 1930s. Approximately 50 pieces, including letters to Blackstone or between other club members, councilmen, and heads of the organization, on matters ranging from the club's often shaky finances, original sketches of plans for lodge headquarters, arrangements with venue managers for club meetings and conclaves, and more, among the correspondents Joe Lightner, Walter Domzalski, J.V. Gentilly, George Linnhauser, Walter Harris, W.R. Walsh, "Lefty" Naylor, and L.P. Bowen; with two member ribbons, I.M.C. programs (one signed by Blackstone), membership cards, blank sheets of letterhead, membership certificate, loose issues of the club magazine *Seven Circles*, and more.

300/500

Blackstone formed the I.M.C. after his dramatic expulsion from the Society of American Magicians in the midst of an ongoing dispute with Harry Houdini over the use of an escape trick. Houdini was president of the S.A.M. when Blackstone was expelled.



68

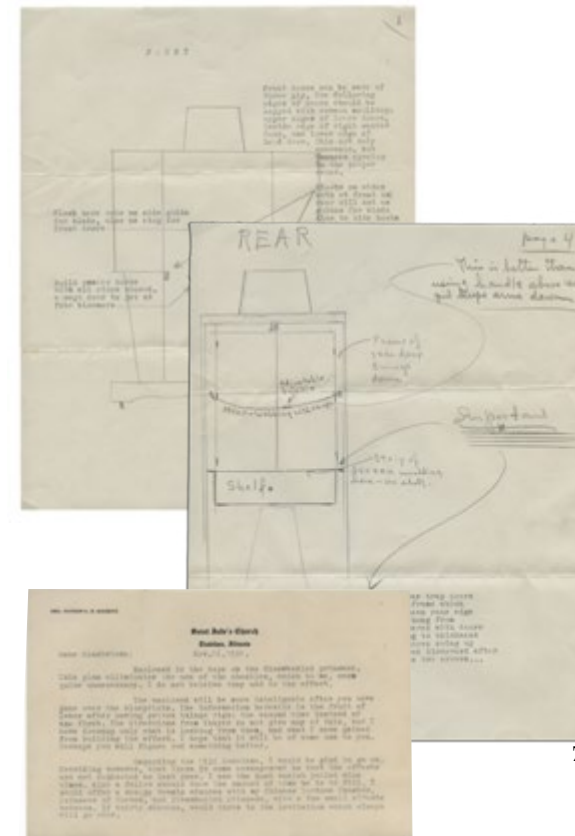


69

69. **Seven Circles.** Walter Gibson. Monthly. V1 N1 (Apr. 1931)–V5 N6 (Jun. 1934). COMPLETE FILE. Four volumes, cloth, ex-libris Zina Bennett ("Z.B. Bennett, M.D." stamped to front covers). Original color covers retained. Alfredson/Daily 6230.

200/300

The official publication of the International Magic Circle. Blackstone was the group's first president, and later president emeritus.



70

70. Blackstone, Harry (Henry Boughton). **Original Illusion Plans to the Disembodied Princess Illusion by Father C.D. Maddox.** Tiskilwa, Ill., 1931/33. Seven pages total, including a two-page typed letter, signed by Maddox, explaining the enclosed plans, discussing the possibility of appearing at a magician's conclave, and other matters, and five pages of typed plans to the illusion with pencil-drawn illustrations. Original mailing envelope addressed by Maddox. Accompanied by a 1933 telegram from Maddox to Blackstone, regarding shipment of an illusion.

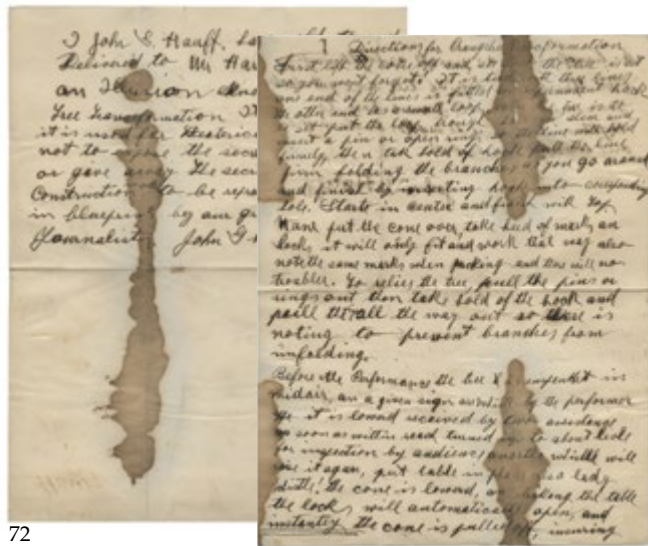
150/250

71. Blackstone, Harry (Henry Boughton). **Pair of Illusion Sketches by Blackstone.** Pencil sketches on thin paper, the first depicting the Buzz Saw Illusion, showing a ghoulish figure lowering a saw into the torso of a woman, with notations indicating the size of the poster Blackstone had in mind for the image; the second an unnamed production illusion, annotated by Blackstone: "To Boxley/ a big production/ by Harry Blackstone 9-5-51". 8 1/2 x 11". Sold with a check signed by Blackstone, payable to the Washington Athletic Club for \$54.03.

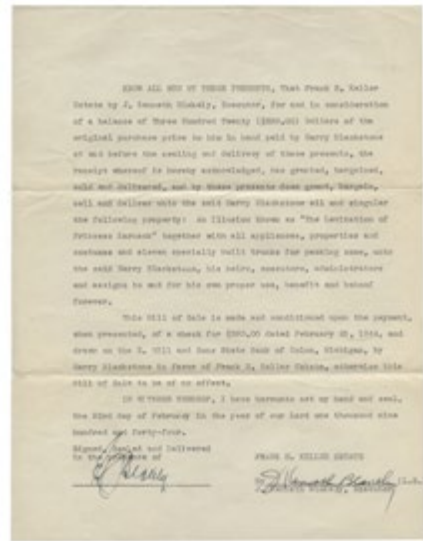
150/250



71



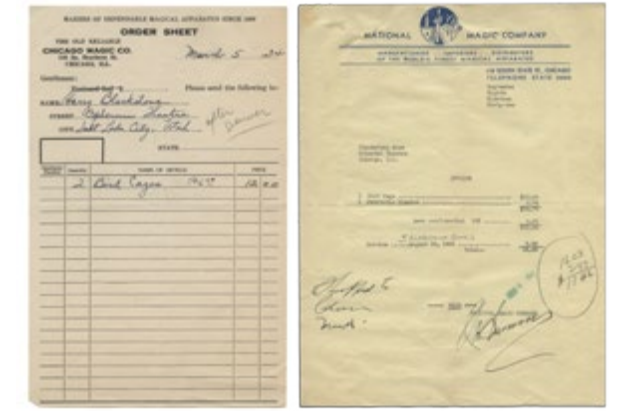
72



73



75



76



74



72. Blackstone, Harry (Henry Boughton). **Original Directions for Orange Tree Transformation by John Hauff.** Chicago, ca. 1910s. Three pages total, each in Hauff's hand and signed "John G. Hauff", the first containing detailed plans for the transformation, the second discussing payment, shipping and delivery of the piece, the third a formal statement of sale and delivery of the illusion to Blackstone, stating that it is "understood that it is used for theatrical entertainments not to expose the secret nor to see or give away the secrets of the mechanical construction..." Original mailing envelope. Parts illegible from ink bleed and soiling.

200/300

73. Blackstone, Harry (Henry Boughton). **Blackstone's Bill of Sale for the Levitation of Princess Karnack.** February, 1944. One typed sheet, accompanied by the original envelope, being the bill of sale for the Levitation of Princess Karnack illusion, sold to Harry Blackstone by J. Kenneth Blakely, executor of the estate of Frank H. Keller, for \$320. Signed by Blakely and a witness. Collection of George Hippisley (List No. B81).

250/350

74. Blackstone, Harry (Henry Boughton). **Two Harry Blackstone Sr. Receipt Books.** One published by *Billboard*, the other a stock book, and both filled with notes in Blackstone's own hand, including payroll notes, addresses of friends and suppliers (Thayer, Carl Jones), and receipts for the purchase of canaries and other livestock used in the show.

150/250



77

75. Blackstone, Harry (Henry Boughton). **Blackstone Theatrical Documents Including Cue Sheet and Stage Plot Blueprint.** Five pieces, including a blueprint of the stage plot for the Blackstone show, listing the necessary props, lighting, lines and battens, runways, and stage trap (15 x 14"); two plot documents, one signed by the property manager (Pete Bouton), carpenter, and stage manager; and two copies of a cue sheet, annotated separately. Accompanied by four smaller copies of the blueprint as handouts.

100/200

76. Blackstone, Harry (Henry Boughton). **Receipt for Blackstone Vanishing Birdcages.** Issued by the Chicago Magic Co. and the National Magic Co. in 1934 and 1942, respectively. Blackstone purchases two cages from Chicago Magic and one from National. Single sheets.

100/200

Legend long had it that Pete Bouton constructed the apparatus for the famous Vanishing Bird Cage trick for his brother, Blackstone. These receipts show otherwise.

77. Blackstone, Harry (Henry Boughton). **File of Original Musical Scores and Sheet Music from the Blackstone Magic Show.** Circa 1930s–40s. Approximately 50 pieces, including a thick parcel of scores used by orchestra members to accompany the magic show, several pages composed in manuscript with handwritten lyrics, many others with stage cue notations (e.g., "girl appears out of map"). Accompaniments for some of Blackstone's best known effects are included, among them (as annotated) Duck Inn, The Mystery of Azra, Handkerchief Trick, Disappearing Girl on Ladder, Small Cabinet Trick, and others; also with four black cloth music folders, two with "Blackstone" hand-lettered boldly in white, one stamped "Blackstone" in gilt, labeled for a saxophonist, cornet player, and trombonist; and a contract (1945) signed "Harry Blackstone" between the American Federation of Musicians, for orchestra services under direction of Bert Ponard. Collection of George Hippisley (List No. B1104–5).

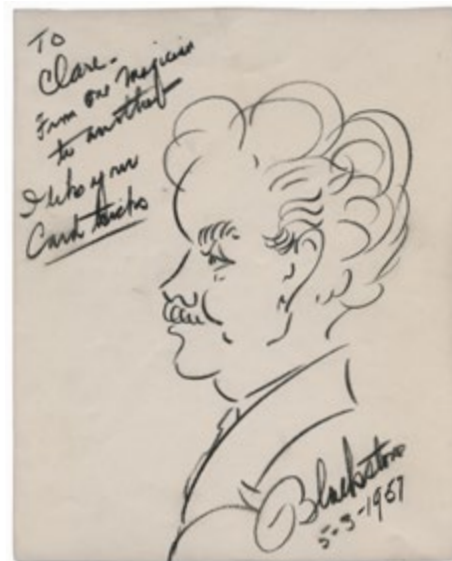
400/600



78

78. Blackstone, Harry (Henry Boughton). **Handwritten Blackstone Repertoire List.** Circa 1930. Written in Blackstone's hand on Hotel Lafayette stationery (Buffalo), and including many of his most famous tricks: Kellar Tie, Casedega [the Dancing Handkerchief], and Flying Bird Cage, among others. With three other notes in Blackstone's hand.

200/300



79

79. Blackstone, Harry (Henry Boughton). **Self-Portrait Caricature of Magician Harry Blackstone.** Signed and dated on 5/3/57 by Blackstone, and inscribed "To Clare - from one Magician to another. I like your card tricks. Blackstone." Accomplished in bold black crayon, on one 4to sheet. Minor smudging; very good.

200/300

This sentiment was most likely inscribed the magician who performed on Detroit television for decades as "Milky the Clown," Clare Cummings.



80

80. Blackstone, Harry (Henry Boughton). **Blackstone Exchange of Courtesy Pass.** 1923. Complimentary pass used by Blackstone's press agent to admit the bearer into Blackstone's show. Signed on the reverse and used as a receipt by Blackstone manager, Ned Alvord.

50/100

An uncommon variant of the "comp" pass Blackstone used for years.



81. Blackstone, Harry (Henry Boughton). **Harry Blackstone Sr. Financial Records, 1920–50.** Massive career-spanning archive, housed in 13 large cartons and comprised of many thousands of pages of documents. Among them are hundreds of bundled weekly financial reports of the various engagements of Harry Blackstone Sr. and Company. These bundles, apparently untouched for half a century or more, include contracts, receipts, detailed payroll records, customs and immigration forms, box office statements, portage, manuscript notes, and others. Many contain Harry Blackstone's manuscript initials, generally approving certain expenditures. Likely thousands of illustrated letterheads and mailing envelopes from hotels, cartage companies, railroads, and others, often used to scribble notes pertaining to various expenses.

There are receipts for rabbits, canaries, poster printing, bill posting, travel arrangements, hotel rooms, stable and feed, advertising, props and tricks, as well as telegrams, sharing contracts detailing

percentage splits, managers' statements, Canadian revenue stamped documents, various Blackstone letterheads, receipts for costumes, horse-shoeing, hundreds of decorative letterheads (including many theater-related letterheads), and countless others.

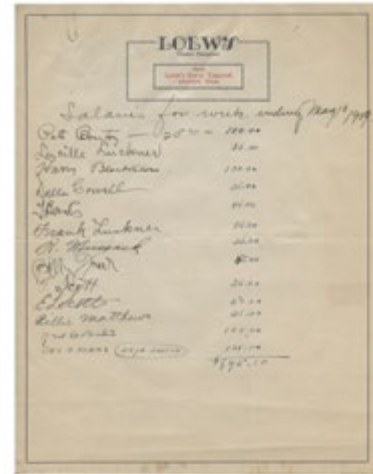
The archive provides deep insight into three decades of this extraordinary magician's touring career through small towns and large cities in hundreds of locations in the United States and Canada. Condition varies, but most documents generally good. A significant, unique, and fascinating record of this great American magician, his business, his life, and his illusion show. SHOULD BE SEEN.

4,000/6,000

The importance and rarity of an archive such as this cannot be overstated, as seldom do such substantial records from a significant show survive, most having been consigned to the dustbin not long after their creation. These records were among the many documents stored for Blackstone by George Hippisley in upstate New York.



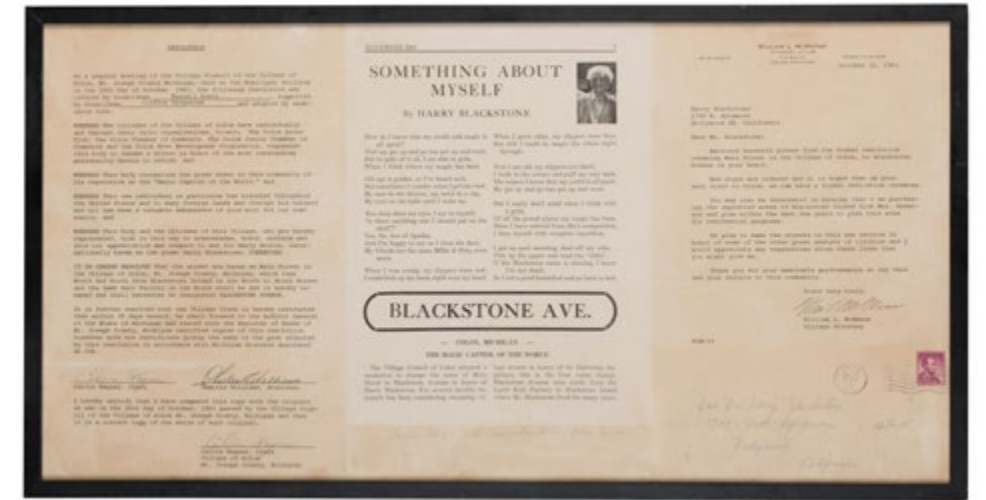
82



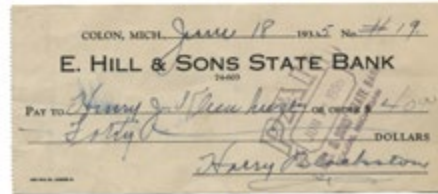
83



85



87



84

four of ten

82. Blackstone, Harry (Henry Boughton). **Group of Early Blackstone Financial Ledgers and Salary Statements.** Late 1910s–20s. Including four ledgers (one lacking covers) recording show-related expenses and organized by location on the route; a cloth binder labeled “Blackstone Show Weekly Statements” recording salaries and expenses including printing, props, livestock, clothing, and more; and a separate folder of financial documents of the same period, including several pieces signed or initialed by Blackstone. SHOULD BE SEEN.

300/500

83. Blackstone, Harry (Henry Boughton). **Salary Sheet Signed by Blackstone and Members of the Show.** May, 10, 1949. On a single sheet of Loew’s Theatre letterhead, a salary statement showing the week’s earnings of thirteen members of the show, signed by each to acknowledge payment, and including Harry Blackstone, Pete Bouton, Ned Bates, Billy Freer, Lucille and Frank Luckner, and others. Folds.

100/150

84. Blackstone, Harry (Henry Boughton). **Group of 10 Checks Signed by Harry Blackstone.** Colon, Mich., 1930s–40s. Payable to various people or as cash, nine signed “Harry Blackstone” in the bottom right, one endorsed “Harry Blackstone” on the obverse.

200/300

85. Blackstone, Harry (Henry Boughton). **Blackstone Egg Act Patter and Instructions Sheet (Blackstone Magic Company).** Colon, Mich., ca. 1928. Describing the routine in minute detail, including necessary apparatus and maneuvers, with suggested patter. 14 ½ x 6”. Collection of George Hippisley (List No. B881). Accompanied by a note from a prospective customer of Blackstone Magic Co., requesting a price list of used and new magic.

100/150

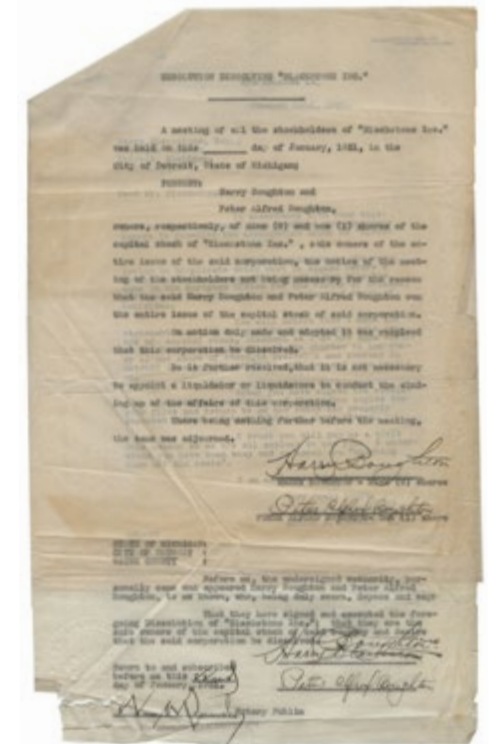
86. Blackstone, Harry (Henry Boughton). **Resolution Dissolving Blackstone Inc.** January, 1931. Harry Blackstone’s carbon copy of a notarized resolution dissolving the corporation Blackstone Inc., signed by Blackstone and his brother Pete Bouton (twice), as well as a witness and notary. With attached cover letter from the drafting attorney. The larger sheet legal sized and with damage to its corner.

150/250

Peter Bouton was called “the mainspring of my watch” by his brother Harry Blackstone, but whatever financial partnership they had in the Blackstone magic show was apparently dissolved by this resolution.

87. Blackstone, Harry (Henry Boughton). **Framed Resolution of Colon, Mich., to Rename Main Street to Blackstone Avenue.** Colon, 1961. Group of framed documents, including the original resolution signed by the Village Council of Colon designating Main Street as Blackstone Avenue; a letter from the Village Attorney, William McManus, to Blackstone informing him of the resolution; and Blackstone’s clipping from *New Tops* in which the news is announced. 13 ½ x 25 ½”. Collection of George Hippisley (List No. B1255).

400/600



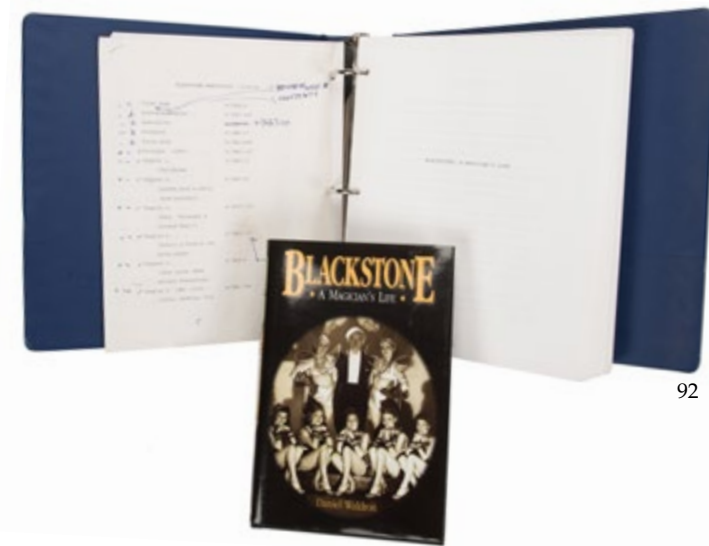
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92



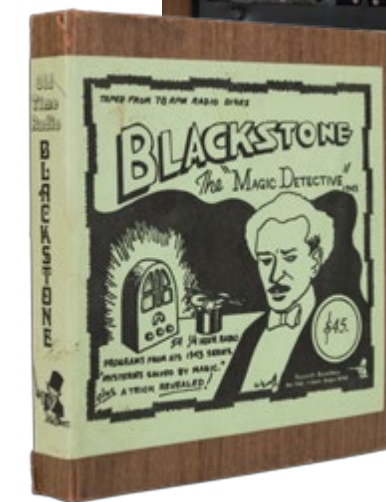
90



91



93



88. Blackstone, Harry (Henry Boughton). **Collection of Harry Blackstone Artifacts and Memorabilia.** Seven pieces, including a 21" long shard of wood from Blackstone's barn; a jar of dirt gathered soon after Blackstone's burial, labeled "Earth from the grave of Harry Blackstone/ Nov. 20, 1965"; a jar of mint oil labeled "from the marsh once owned by Blackstone/ Colon 1965"; a color photo of Blackstone's grave; a framed photo (8 x 10"); and a sealed cigar and set of playing cards from the Colon-Blackstone Society (1970s). Personally obtained by the former owner and author of Blackstone's biography, Dan Waldron.

300/500

89. Blackstone, Harry (Henry Boughton). **Memorial Card from the Funeral of Harry Blackstone Sr.** November, 1965. Prayer card for Blackstone's funeral issued by the Schipper Funeral Home of Colon, Michigan. Edges worn. Sold with a *Saturday Evening Post* issue with a feature story on Blackstone.

50/150

90. Blackstone, Harry (Henry Boughton). **Archive of Harry Blackstone Research Interview and Entertainment Footage.** Many hours of footage, comprised largely of privately recorded conversations and interviews conducted by Blackstone biographer Dan Waldron between 1966-70 with members of

Blackstone's company and family, together with some recordings of Blackstone himself. Stored on a total of 24 tape cassettes and 13 reels, some recordings running nearly two hours, each sold with an archival CD (and one DVD) transfer, subjects including: Blackstone's appearance on CBS's "It's Magic" (ca. 1950 [16mm film reel]); "This is Your Life" and other Blackstone television recordings (audio only, one accompanied by a letter from George Johnstone to Bob Lund); radio personality Bud Guest offering recollections of Blackstone, whom he covered for the *Detroit Free-Press*; Blackstone advance man/billposter Fred Merrill (two tapes, parts of audio distorted or deteriorated); Anne and Peggy Gwynne (two tapes, one with the typed annotation: "One side is blank, the other side is good for blackmail"); Walter and Litzka Gibson (three tapes, over two hours of audio total); Inez Blackstone-Kitchen reading over and commenting on Blackstone scrapbooks and records and more (several hours spanning five tapes and two reels); Charles MacDonald (two tapes); Sally Banks; Armond Stolz on the 1920 Blackstone tour; Ned Alvord; Jay Marshall, Sid Lorraine, Bruce Posgate, and others (recorded together at the Abbott's Get-Together, 1968); Rev. Robert Olson reading over Blackstone programs; Pete and Millie Bouton; Harry Blackstone Jr.'s appearance on the *Smothers Brothers Show* (1967); Stephen Juhasz (Shepard); Janey Hays Forman; and others, some subjects unidentified.

600/900

91. Blackstone, Harry (Henry Boughton). **Color 16mm Film Footage of Magician Harry Blackstone.** Circa 1948. Approximately two minutes of film, in color, showing Harry Blackstone Sr. performing a series of card manipulations, as well as demonstrations of Second Dealing and card control. One canister, with additional footage included. Shot in a private home; footage previously unknown. With a recent DVD-transfer of the film.

400/600

92. Waldron, Dan. **Blackstone: A Magician's Life.** Including the author's draft typescript (1998), 410pp., in a vinyl binder, accompanied by an annotated draft outline; and the published version from the author's library (Glenwood, Ill., 1999). 4to and 8vo. Fine.

100/200

93. Blackstone, Harry (Henry Boughton). **Blackstone The "Magic Detective" Radio Programs Box Set.** Salem, Ore., ca 1979. Set of twelve cassette tapes in original pictorial case, being tapings of the 1943 series of 54 different radio broadcasts of mystery stories featuring Harry Blackstone.

100/200



PHOTOGRAPHS

94. Blackstone, Harry (Henry Boughton). **Archive of Over 250 Harry Blackstone Photo Negatives.** V.p., ca. 1960s–70s. Massive collection of black-and-white photo negatives, most 8 x 10" and stored in original wax sleeves with "Kodak Safety Film" printed in the margins, containing a career-spanning archive of images but tending to represent the later years more heavily. Encompassing a vast array of image types and well-worthy of further classification, the archive includes candid and studio images of all manner of on- and off-stage performances of magic tricks, escapes, and illusions; posed shots and portraits of the magician alone or in small and large groups including crowds, with assistants, family, friends, and with fellow magicians and other entertainers; at clubs and conventions; marquees, posters, and lobby displays; portraits of assistants alone; and much more. **SHOULD BE SEEN.**

1,500/2,500

95. Blackstone, Harry (Henry Boughton). **X-Rays of Blackstone's Skull and Hands.** Chicago: Victor X-Ray Corp., [n.d.]. Original sepia prints showing Blackstone's skull in full profile and both of his outstretched hands. 11 x 14". Sold with the original parcel, with both negatives. Collection of George Hippiisley (List No. B83).

250/350

96. Blackstone, Harry (Henry Boughton). **Blackstone Dental X-Rays and Records.** Including a 1938 set of X-rays, plus accompanying dental report indicating extractions, and brief letter from the dentist, Gordon Peck (New York); and a 1943 letter enclosing instructions to a watch prediction effect, sent by an acquaintance of Blackstone's, also a dentist, E.G. Ervin.

150/250

97. Blackstone, Harry (Henry Boughton). **Framed Display of Photographs of Blackstone's Dancing Handkerchief.** Circa 1940s. Three images (each 8 x 10") mounted to board, original wooden frame, showing Blackstone performing his signature feat at early (center) and later (right and left) moments in his career. Collection of George Hippiisley (List No. B1257).

250/450

98. Blackstone, Harry (Henry Boughton). **Lobby Photo of Blackstone's "Who Wears the Whiskers?" Illusion.** New York: Nasib, ca. 1920s. Sepia print depicting Blackstone and members of his show in performance of the illusion. 10 1/2 x 13 1/2". Scattered creases around edges.

200/300



99



100



103



104



101



102



105



106

one of two

99. Blackstone, Harry (Henry Boughton). **Lobby Photo of Blackstone's "Duck Inn" Illusion.** New York: Nasib, ca. 1920s. Sepia print depicting the magician and five of his assistants with ducks and props used in the illusion. 10 1/2 x 13 1/2". Light creases and short tears to edges.

200/300

101. Blackstone, Harry (Henry Boughton). **Lobby Photo of Blackstone's Bird Cage Trick.** New York: Nasib, ca. 1920s. Silver print depicting the magician alone on stage with apparatus set up to his left and right. 11 x 14". Scattered puncture marks, creases, marginal losses, and minor stains.

150/250

100. Blackstone, Harry (Henry Boughton). **Lobby Photo of Blackstone's Modern Cabinet Illusion.** New York: Cohita Studio, ca. 1920s. Sepia print backed on old linen, depicting Blackstone and his company performing the illusion; Harry's brother, Pete, stands in the cabinet wearing a costume and false beard. 11 x 14". Corner losses, several long closed tears in the image, creases.

100/200

102. Blackstone, Harry (Henry Boughton). **Lobby Photo of Blackstone's Map of Europe Illusion.** New York: Cohita Studio, ca. 1920s. Sepia print depicting the magician and five of his assistants beside a map of Europe, with silk flags representing nations involved in World War I. 11 1/2 x 13 1/2". Losses to each corner, tears, and creases. Collection of George Hippisley (List No. B534).

150/250

103. Blackstone, Harry (Henry Boughton). **Lobby Photo of Blackstone with Butterfly Assistants.** New York: Nasib, ca. 1920s. Sepia print depicting the magician with seven assistants, several holding silks in the form of butterflies. 11 x 14". Pinholes in margins, light scuffing.

200/300

104. Blackstone, Harry (Henry Boughton). **Lobby Photo of Blackstone with Assistants in Hat Boxes.** New York: Cohita Studio, ca. 1920s. Sepia print depicting the magician with six assistants, including three girls dressed to disguise themselves as large hat boxes onstage. 11 x 14". Pinhole to upper edge, light creasing, else very good. Collection of George Hippisley (List No. B533).

200/300

105. Blackstone, Harry (Henry Boughton). **Lobby Photo of a Blackstone Stage Illusion.** New York: Nasib, ca. 1920s. Sepia print depicting the magician on stage with six illusions and with various stage props at hand. 9 1/4 x 12 1/4". Margins trimmed. RKO inventory stamp to verso. Collection of George Hippisley (stamp to verso).

200/300

106. Blackstone, Harry (Henry Boughton). **Two Lobby Photos of Blackstone and Assistants.** New York: Nasib, ca. 1920s. Sepia prints depicting the magician at center or side of stage, surrounded by members of the show in theatrical dress. 11 1/2 x 13 1/2". Tears, creases, tack holes, and light discolorations.

200/300



108



109



110



111



107

107. Blackstone, Harry (Henry Boughton). **Lobby Portrait of Blackstone.** New York: Nasib, ca. 1920s. Sepia print bust portrait of the magician staring intently at the viewer. 14 x 11". Creases, tack holes, and other wear around edges.

150/250

108. Blackstone, Harry (Henry Boughton). **Framed Lobby Portrait of Blackstone.** N.p., ca. 1930s. Bust portrait of the magician with accent hash marks across his face. Ornate gilt wooden frame (parts of gilding heavily chipped). Mat soiled. 27 x 23" overall. Collection of George Hippisley (List No. B661).

250/350

109. Blackstone, Harry (Henry Boughton). **Framed Lobby Portrait of Blackstone.** San Francisco and Los Angeles: Hartsook, ca. 1930s. Bust portrait of the mustachioed magician in Homburg hat. Ornate gilt wooden frame (parts of gilding heavily chipped). Loss to image lower right. 27 x 23" overall. Collection of George Hippisley (List No. B662).

250/350

110. Blackstone, Harry (Henry Boughton). **Lobby Portrait of Blackstone.** N.p., Parry, ca. 1940s. Linen-finish silver print bust portrait of the master magician. 14 x 11". Fine.

150/250

111. Blackstone, Harry (Henry Boughton). **Lobby Portrait. The Great Blackstone.** New York: Nasib, ca. 1925. Handsome oversize bust portrait of a smiling Blackstone in bowtie. Framed to 44 x 30". Toning, closed tears and nicks visible; not examined out of frame.

700/900

112. Blackstone, Harry (Henry Boughton). **Blackstone & Co. at Atlantic City.** Atlantic City: Freo Hess & Son, ca. 1923. Blackstone stands at the center of a corps of costume-clad assistants on the boardwalk at Atlantic City. 10 x 8". Two corners clipped, folds and wear; fair.

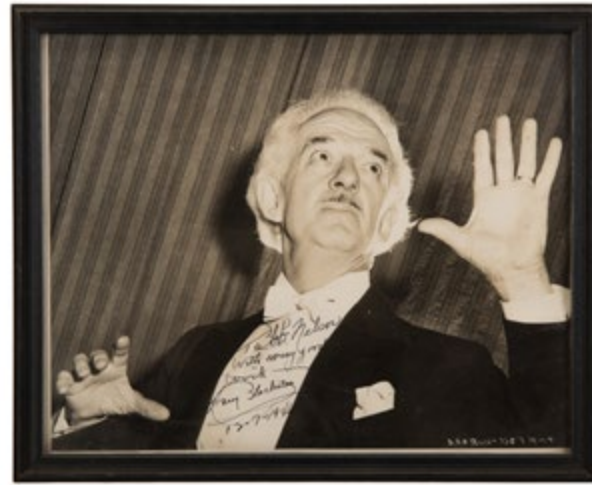
100/200



112



113



116

113. Blackstone, Harry (Henry Boughton). **Trick Photograph of Blackstone's Floating Light Bulb**. N.p., ca. 1940s. Glossy silver print depicting Blackstone looking with apprehension at himself in performance of the Floating Light Bulb trick. 7 1/2 x 9 1/2".

100/200



114

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

300/500



115

115. Blackstone, Harry (Henry Boughton). **Signed Photograph of Blackstone with Two Assistants**. Chicago: Bloom, 1940. Glossy silver print depicting the magician with two assistants gazing at the appearance of a rabbit from a hat. Inscribed and signed to "Dr. Collins" by Harry Blackstone, Billie Blackstone, and Sue and Bud Doremus. 10 x 8". Tape marks at corners from old mounting.

150/200

116. Blackstone, Harry (Henry Boughton). **Signed Photograph of Blackstone**. Detroit: Safron, 1946. Silver print of the magician depicted making a dramatic hand motion, inscribed and signed: "To Bob Nelson/ with every good wish/ Harry Blackstone/ 12-7-1946". Framed. 8 x 10".

150/250



117

117. Blackstone, Harry (Henry Boughton). **Signed Collage Photograph of Blackstone**. N.p., ca. 1940s. Sepia print collaging dozens of different images of Blackstone, signed in the top margin: "To Vin Carey from Harry Blackstone". Framed. 10 x 8".

150/250

118. Blackstone, Harry (Henry Boughton). **Signed Photograph of Blackstone**. Chicago: Bloom, ca. 1940. Sepia print on heavyweight paper, a half-length portrait, inscribed and signed in green ink: "To John McCaslin after years on meeting again/ Harry Blackstone/ just a magician". 14 x 11". Several creases, tears, and losses around margins.

200/300

119. Blackstone, Harry (Henry Boughton). **Pair of Portrait Photographs of Blackstone**. N.p., ca. 1950s. Heavyweight matte-finish prints, depicting the magician toward the end of his performing career on stage in tuxedo. Image areas 12 1/2 x 7", printed on a larger sheet.

100/200

120. Blackstone, Harry (Henry Boughton). **Schlitz Beer Party Photo of Blackstone, Walter Gibson, and Others**. Milwaukee, 1940s. Glossy silver print depicting Blackstone at the piano, the group gathered around and raising their glasses in a toast. 8 x 10".

50/100



118



one of two

119



120



121



122



123

three of thirteen



124

121. Blackstone, Harry (Henry Boughton). **Photograph of Blackstone at Children's Matinee.** 1960s. Double-weight silver print depicting the magician toward the close of his performing career, surrounded by a crowd of children. 8 3/4 x 11". Printed off center with uneven margins.

100/150

122. Blackstone, Harry (Henry Boughton). **Real Photo Postcard Signed by Blackstone.** Depicting the magician in profile, pre-print signature, signed in blue ink on the reverse: "Howdy to Sam Mayer/ Lotsa Luck as B/4 Harry Blackstone/ 1937". Postally unused.

100/150

123. Blackstone, Harry (Henry Boughton). **File of Pete and Millie Bouton Photos, and a Signed Blackstone Postcard.** Thirteen pieces total, including snapshots of Pete and Millie Bouton and other Blackstone family members (3 x 5" or smaller), and a postcard of Blackstone, inscribed and signed in white ink "To Millie no trains [?] now must wait for Pete/ Harry the Big Liar [?]".

150/250

124. [USO Shows] Blackstone, Harry (Henry Boughton). **Blackstone USO Show Archive.** Collection of over 50 documents, including photos, letters, flyers, and printed notices related to Blackstone's wartime shows conducted for the American troops under the auspices of the USO. Included are route sheets, letters of endorsement, programs, newspaper clippings, and over ten later prints of photographs showing Blackstone performing for the troops on stage and in military hospitals.

300/500



one of eight

125

125. Blackstone, Harry (Henry Boughton). **Eight Photographs of Blackstone Escape Stunts.** Including an early image of Blackstone in a packing case before being dropped in to a river (taken in 1923), and several later printings showing him outside, inside, and next to packing boxes both as Fredrik the Great and Blackstone. All 8 x 10", but one an 11 x 14" enlargement showing Blackstone outside a theatre before an escape, as used on the endsheets of *Blackstone: A Magician's Life*. Most photos printed in the 1960s.

100/200

126. Blackstone, Harry (Henry Boughton). **File of 25 Photos of Blackstone Theater Marquees and Signs.** Circa 1920s-60s. Images include a photo of Blackstone outside a theater, preparing to perform a box escape trick (1930s); an Oriental Theatre Blackstone marquee display (1940s); Paramount Theater marquee with Blackstone standees on the sidewalk (1940s); Hippodrome Theatre marquee with large crowd gathered outside (1930s), the remainder of the file consisting of glossy Kodak reprints of other images of Blackstone's theater advertising including marquees, standees, posters, broadsides, and more. All 8 x 10".

150/250

127. Blackstone, Harry (Henry Boughton). **Lot of Six Photos of Blackstone at an Arizona Ranch.** Tucson, ca. 1948. Glossy silver prints, two images being later Kodak reprints, depicting Blackstone with small crowds, performing magic, gazing at a cactus, or in other activities. All 8 x 10" except one trimmed image (8 1/2 x 4"). Credit stamps of Western Ways Studios (Tucson) on three images.

200/300



two of twenty-five

126



two of six

127



128 one of thirteen



129 one of twenty-five



one of nineteen 131



132



130

128. Blackstone, Harry (Henry Boughton). **Group of 13 Harry Blackstone Sr. Publicity Photographs.** Most full- and half-length portraits. Each image different. Later printings, ca. 1960s. 8 x 10". Fine.

100/150

129. Blackstone, Harry (Henry Boughton). **Collection of 25 Portraits of Harry Blackstone.** Primarily 1940s and later, with several images depicting Blackstone in the 1910s and 20s. Both newspaper portraits, candid images (in one Blackstone rides a donkey, in another, he celebrates the end of WWII), and studio shots (many showing him in the 1920s, one a classic portrait with the Floating Light Bulb). Original images and later printings, all 8 x 10". Most in very good condition.

250/350

130. Blackstone, Harry (Henry Boughton). **Collection of Over 60 Photographs of Blackstone On Stage.** All 8 x 10", and including images both candid and posed of Blackstone's most famous illusions, among them the Buzz Saw, Clippo, Light Bulb Cabinet, Floating Light Bulb, Who Wears the Whiskers?, Hindu Rope Trick, and over one dozen images of Blackstone with his assistants, or photos of assistant in costume. Original and later prints, most dating to the 1950s and later. Condition generally very good.

200/400

131. Blackstone, Harry (Henry Boughton). **Nineteen Photos of Blackstone and Famous Magicians.** Original and later prints, including images of Blackstone in the company of Houdini, Kellar, Dunninger, Cardini, MacDonald Birch, Dr. Zina Bennett, Nate Leipzig, Okito, Paul Rosini, and other notables. All 8 x 10" (some being enlargements).

100/200

132. Bouton, Peter. **Photograph of Pete Boughton Dressed as a Clown.** N.p., ca. 1900s. Early silver print photograph depicting Boughton, brother of Harry Blackstone, in a parlor dressed as a clown and holding a birdcage. Original photo mount annotated on verso: "Harry Boughton & Co./ Straight & Crooked Magic". Annotated by Dan Waldron with the approximate date (1906-10). 10 x 8".

250/350

133. Bouton, Peter. **Collection of Peter Bouton's Neckties.** Fifteen ties of varying patterns and makes, worn by Peter Bouton, chief assistant and stage manager to his brother, Harry Blackstone Sr. Accompanied by a handwritten note by Blackstone biographer Daniel Waldron stating, "Box of ties - belonged to Peter A. Bouton. Given to me by Millie Bouton July 1968."

50/100

134. Bouton, Peter. **Archive of Pete Bouton Memorabilia.** Including ALSs from Pete to his brother Harry Blackstone, photographs of Pete (ca. 1963, one an 11 x 14" image together with his wife, Millie), paychecks and receipts issued to him as an employee on the Blackstone show, letters from Mille Bouton to Harry Blackstone, the decree issued after Pete and his first wife divorced, and more. Over 20 items in all. The largest 11x14". Generally very good.

200/300



133



134



POSTERS & ADVERTISING

135. Blackstone, Harry (Henry Boughton). **Blackstone. Big Combination.** [Long Island City: National Printing and Engraving], ca. 1929. Three-color poster filled with scenes from Blackstone's illusion show in cartoon form, including escapes, card magic, a spirit cabinet, and more. Sketches drawn by the staff artist, "Spang," of the *Montgomery Advertiser*. 27 ¼ x 19 ¼". Minor over-coloring to closed tears, three borders trimmed. Scarce. A-

2,000/2,500



137

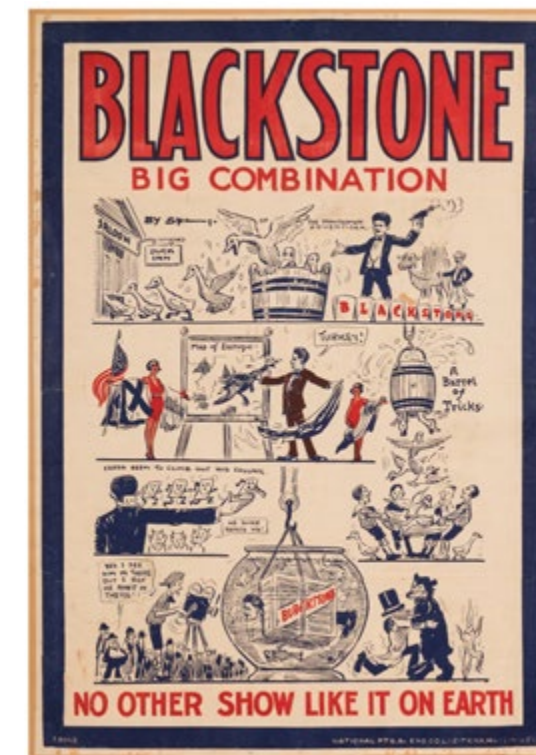
136. Blackstone, Harry (Henry Boughton). **Blackstone. Big Combination.** [Long Island City: National Printing and Engraving, ca. 1929.] Three-color poster filled with cartoons of Blackstone performing his "Duck Inn" trick, card manipulations, and a box escape. Drawn by "Spang" of the *Montgomery Advertiser*. 41 x 28 ½". Small losses, over-coloring, and wear; mounted to kraft paper. Sold as-is.

500/700

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

2,500/3,500

The overwrought text describing the show and printed below the image is so fantastical as to deserve repeating: "Blackstone's tenfold pageant of the east - a stage spectacle such as rivals the regal splendor of Solomon's court and in kaleidoscopic metamorphoses outbids the aurora borealis - corps of bewildering, beautiful nautch girls - the enchanted camel - the phantom stallion - all and more in this colorful extravaganza."



136



138. Blackstone, Harry (Henry Boughton). **Eclipses the Sun. Blackstone. Greatest Magician The World Has Ever Known.** Long Island City: National Printing & Engraving Co., ca. 1928. Billboard-size poster bearing a bust portrait of Blackstone against a bright yellow sun, the majority of the poster filled with bright, bold text. 108 ½ x 80". Minor expert restoration at old folds and tiny losses; A-. Linen backed. One of three examples known.

4,000/6,000



139

139. Blackstone, Harry (Henry Boughton). **Necromantic Extravaganza.** Chicago: Globe Poster Corp., ca. 1947. Two-color offset lithograph advertising the fantastic feats in the Blackstone show, among them the Levitation, Buzz Saw, and Hindu Rope Trick. Two photographs of Blackstone and assistants ("mostly gorgeous girls") flank the text. 56 ¼ x 41 ¼". Linen backed. Small marginal stains, light wear. A-.

400/600



140

140. Blackstone, Harry (Henry Boughton). **World's Greatest Magician. Blackstone. Crowned King of Magicians at Detroit, 1934.** Chicago: Triangle Poster Printing, ca. 1936. Four-color poster bears a portrait of Blackstone in the upper left with an image of his Buzz Saw illusion in the lower right. 41 ½ x 56". Old folds visible; B. Linen-backed.

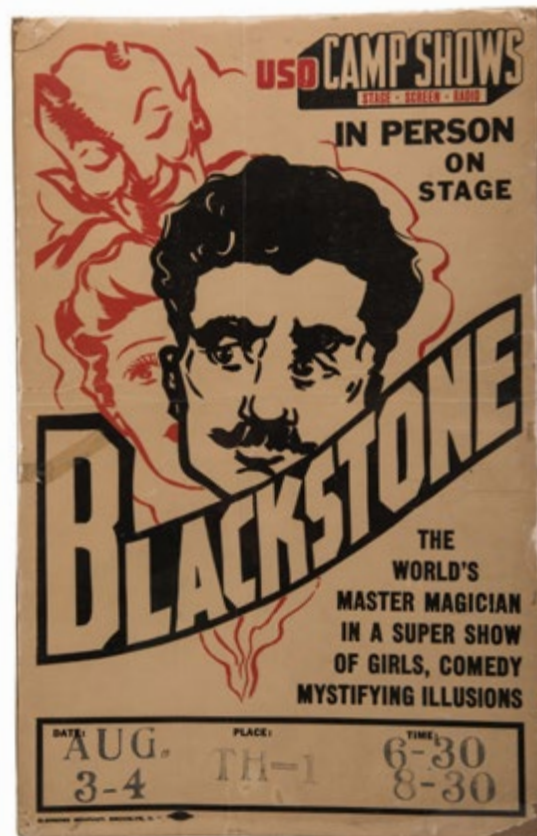
800/1,200

141. Blackstone, Harry (Henry Boughton). **Blackstone. King of Magicians.** Erie: Erie Litho & Ptg. Co., ca. 1935. Profile bust portrait of Blackstone with a purple and red background, hailing his "crowning" by the International Magic Circle at Detroit in 1934. Date strip for an appearance at the Three Rivers, Michigan high school. Window card (14 x 11"). Pinholes at corners, billposter's stamp, minor wear on verso. A-. Scarce.

1,000/1,500



141



142



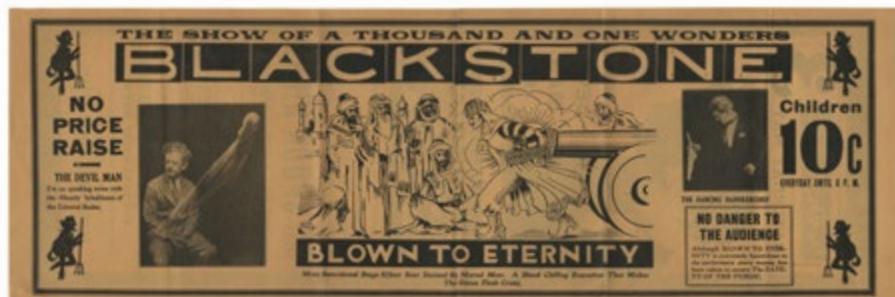
143



146



148



144

verso



145

142. Blackstone, Harry (Henry Boughton). **Blackstone**. Brooklyn: Eldregde Co., 1943. Two-color window card features Blackstone and a Devil. Printed to promote Blackstone's USO camp shows. Chipped, old cello tape repairs. 22 x 14". Sold as-is. Owned by Harry Blackstone Sr. and Harry Blackstone Jr.

200/400

143. Blackstone, Harry (Henry Boughton). **Blackstone and His Show of 1001 Wonders. Thrill After Thrill. Laugh After Laugh**. Chicago: Globe, 1940s. Four-color pictorial window card, trimmed. Framed. 17 1/2 x 14 1/2".

100/200

144. Blackstone, Harry (Henry Boughton). **Blackstone. The World's Master Magician**. Circa 1935. Double-sided broadside heralding Blackstone's show at an RKO Orpheum, theatre, and promoting his Boiler Escape and Spook show. Sepoy Mutiny, spirit photo, and Dancing Hank pictured on verso. 22 x 7 1/4".

100/200

145. Blackstone, Harry (Henry Boughton). **Blackstone. In Person! And His Show of 1001 Wonders**. Chicago: Globe Poster Corp., ca. 1948. Two-color window card bears a bust portrait of Blackstone, advertising his "big" 2 1/2 hour show. Overprinted for an appearance in Buffalo, N.Y. Folds and soiling; B-

100/200

146. Blackstone, Harry (Henry Boughton). **In Person. Blackstone and his Stage Show**. Circa 1940. Silkscreened silk banner with fringe border bears a portrait of Blackstone with the devil looking over his shoulder. 50 x 34". Holes, tears, staining, and wear; sold as-is. Likely unique.

500/800

This banner was originally part of the Jay Marshall collection and was prominently displayed in the little theatre at Magic, Inc. for decades.

147. Blackstone, Harry (Henry Boughton). **Blackstone. World's Master Magician**. Chicago: Globe Poster Corp., 1946. Three-color oversize window card advertises Blackstone's appearance at the Shubert Lafayette Theatre, Detroit. 28 x 22 1/4". Chips, soiling, wear. Sold as-is.

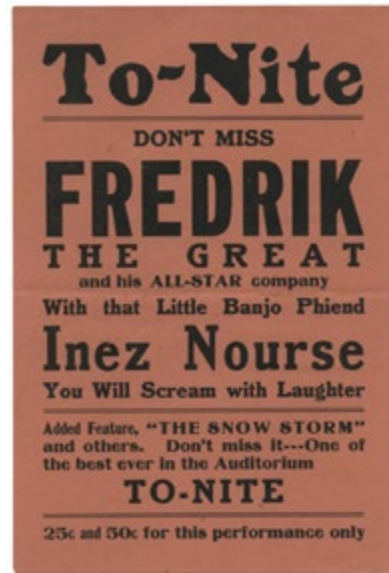
100/200

148. Blackstone, Harry (Henry Boughton). **Blackstone and His Big Magical Review. Two Lobby Boards**. Circa 1948. Hand-painted in bright colors with laid-down 8 x 10" photos of Blackstone and his assistants. A note attached to the verso of one card states that they were found in the basement of a theatre in Cleveland, Ohio. 58 x 24" each. Well worn. Sold as-is.

400/600



147



149

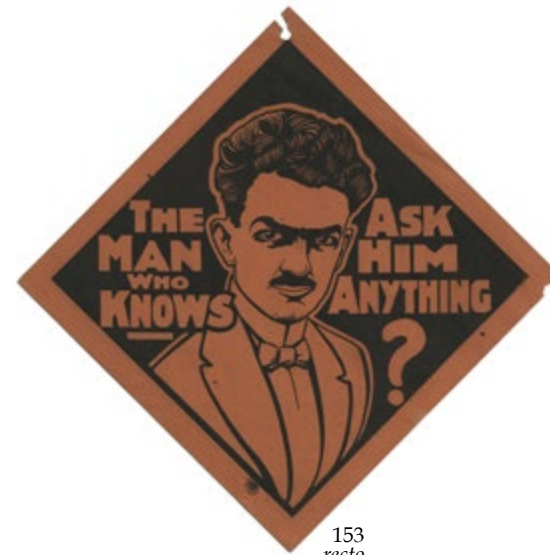


151
recto



152

one of four



153
recto



154



156



150

recto



155

149. Blackstone, Harry (Henry Boughton). **To-Nite Don't Miss Fredrik the Great and his All-Star Company.** N.p., ca. 1920s. Letterpress handbill on orange paper, featuring Blackstone under his earlier stage name Fredrik the Great, with "that little banjo phiend Inez Nourse". 9 x 6". Light central fold.

100/200

151. Blackstone, Harry (Henry Boughton). **See Fredrik the Great Tonight / See the "Bachelor's Dream".** Rock Island: Tucker the Printer, ca. 1920s. Hanging advertising card, double-sided, on pale pink paper. 7 x 7". Tears, soiling, and creasing. Collection of George Hippisley (List No. B49).

200/300

150. Blackstone, Harry (Henry Boughton). **Around the World Tour of Fredrik the Great.** N.p., ca. 1920s. Early pictorial newsprint handbill for Fredrik the Great and Inez Nourse, enumerating the magic program on one side, with images of Blackstone, Nourse, and another member (Florence Gillespie) on the other. 19 1/2 x 8". Sold with a 1920 monthly invoice from Reporter Printing (Des Moines), to Fredrik the Great, for the amount of \$6.18 "to old account".

100/200

152. Blackstone, Harry (Henry Boughton). **Group of Four Fredrik the Great Handbills.** V.p., 1920s. Programs for the magician at the Memorial and Paramount theaters, Winona Opera House, and Lasalle Opera House. Largest 11 1/2 x 8". The last with a ragged top edge, else good.

250/450

153. Blackstone, Harry (Henry Boughton). **See the Great Blackstone Tonight.** N.p., ca. 1920s. Double-sided diamond-shaped pictorial flyer on orange cardstock, bearing a portrait of a young Blackstone, with text on the obverse, "The Man Who Knows/Ask Him Anything?" 7 x 7". Minor losses to margins. Collection of George Hippisley (List No. B50).

200/300

155. Blackstone, Harry (Henry Boughton). **Harry Blackstone Theatrically Used Lobby Marquee.** Thick cardboard sign with chalky finish in black and white lettering, annotated on the verso: "Colonial Theatre/Boston Mass/ Circa 1947". 8 1/2 x 44". Cleanly split in two pieces: "BLACKS" and "TONE".

250/350

154. Blackstone, Harry (Henry Boughton). **Blackstone The World's Most Mystifying Magician! On-Stage in Person.** N.p., ca. 1930s. Pictorial broadside depicting Blackstone with Mephistopheles at his shoulder, with vignettes of illusions, assistants, and livestock. 17 x 8". Old horizontal folds.

100/200

156. Blackstone, Harry (Henry Boughton). **Hotel Chisca Grill Room Dinner Menu Featuring Harry Blackstone.** Memphis, Tenn., April, 1937. Large two-color dinner menu advertising Blackstone's Show of 1001 at the Orpheum Theater on the front. Rear advt. for Tom Mix Circus. 15 1/2 x 6". Collection of George Hippisley (List No. B1037).

50/150



157

157. Blackstone, Harry (Henry Boughton). **Blackstone Rotary Club Bulletin**. Owosso, Mich., Sept. 14, 1936. Scarce bulletin composed by a Rotary Club member, on the doings of various members and filled with inside jokes, closing with the announcement that one member (Ellis) will be introducing Blackstone to the other members ("Last time Harry was with us he took a couple of rabbits away from Bert Cook... Leave your watch and jewelry at home"). 13 x 6". Faint old folds.

150/250

158. Blackstone, Harry (Henry Boughton). **Lot of Over 40 Blackstone Programs**. V.p., bulk 1947. An array of programs, mainly drawn from the "triumphant 32nd anniversary tour" of 1947. Sold with a pencil portrait of the magician of the period, unsigned.

200/300



160

one of three



158

160. Blackstone, Harry (Henry Boughton). **Three Blackstone Printing Blocks**. Circa 1930. Heavy copper and zinc plates used to print newspaper advertisements for Blackstone's show. Two text-only, one a pictorial image featuring a "nautch" girl ala the famous "Oriental Nights" poster. The largest 8 3/4 x 3 1/4".

100/200



159

159. Blackstone, Harry (Henry Boughton). **Blackstone Pictorial Vaudeville Program**. Philadelphia, ca. 1930s. Striking fold-out pictorial program for a performance at Comerford's Fays vaudeville theater, the main image depicting the magician withimps on his shoulder and bearing vignettes of a snake charmer, levitation, buzz-saw illusion, with ticket prices and the show schedule. Scrapbook remnants to verso, scattered short closed tears.

50/100



161

161. Blackstone, Harry (Henry Boughton). **Blackstone Newspaper Advertisement Printing Plate**. Circa 1945. Photoengraved printing plate bears Blackstone's portrait, text, and the image of three assistants, as well as text heralding "Spooks in the Light" and more. 6 x 8".

50/150

162. Blackstone, Harry (Henry Boughton). **The Vanishing Horse Printing Block and Poster**. Circa 1930s. Two pieces, including a copper-plated pictorial printing block (5 1/2 x 6 1/2") and a corresponding double-sided poster broadside on which it was used (16 x 8"; mounted to album page). Depicting "sinister figures in robes and hoods" with a "magnificent Arabian stallion". Loss to broadside in top margins, tears, and other wear.

200/300



163



162

detail

163. Blackstone, Harry (Henry Boughton). **Collection of Over 20 Blackstone Advertising Stereotype Mats**. Circa 1930s. Molded stereotype printing mats used for advertising Blackstone's magic show, including a large square "Spooks" ad showing ghost and ghouls, and others, many pictorial, for the "Show of 1001 Wonders". Largest 11 x 6 1/2". Several soiled and moldy, else good condition.

150/250

164. Blackstone, Harry (Henry Boughton). **Blackstone's Own Magic Trick Bubble Gum**. Havertown, Penn.: Philadelphia Chewing Gum Corp, 1962. Complete set in box (8 x 4 x 1 1/2") with five-cent gum packets in wax wrappers, instructions, apparatus, and folding advertising banner. Banner folded, some signs of use/handling, box creased; very good.

200/300



164



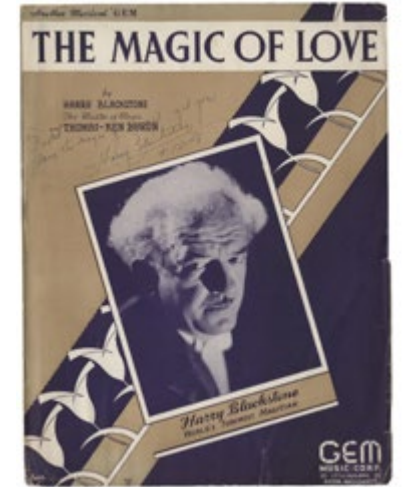
165



169



170



171



166

three of six

165. Blackstone, Harry (Henry Boughton). **Super-Magic Comics Vol. 1 No. 1 Signed by Blackstone.** Street & Smith, 1941. Signed in pencil on the front cover: "To Ray/ Harry Blackstone/ 1941". Small loss to front cover lower edge, short closed tear, creases, and other light wear. Alfredson/Daily 7505.

300/400



167

166. Blackstone, Harry (Henry Boughton). **Super Magician / Master Magician Comics. Lot of Six Comic Books.** Including *Super Magician* V1 N5 (May 1942); V3 N7 (Nov. 1944); V4 N4 (Aug. 1945); V4 N7 (Nov. 1945); V4 N8 (Dec. 1945); and *Blackstone Master Magician* V1 N1 (Apr. 1946). Generally attractive copies, overall condition approximately GD, with tears to covers and spines, writing to covers, moderately rolled spines.

100/200

167. Blackstone, Harry (Henry Boughton). **Two Blackstone Comic Books and a Souvenir Book.** Including *Blackstone the Magician Detective* No. 4 (Timely, 1948; FR/GD with chips to cover, some soiling, worn spine, "Raymond" stamped to front cover); *Super Magician* Vol. 4 No. 7 (Nov. 1945; FR/GD with chips and wear to spine, paper wavy); and *Blackstone World's Super Magician Souvenir Program and Illustrated Trick Book* (1950s).

100/200



168

168. **Blackstone Master Magician Comics V1 N3.** July-August 1946. "Blackstone and the Fog Monsters." Bright colors and sharp corners, not graded.

50/150

169. Blackstone, Harry (Henry Boughton). **Group of Four Souvenir Blackstone Programs.** 1950s. Original pictorial self-wrappers. Illustrated. 4to. Fine.

100/200

170. Blackstone, Harry (Henry Boughton). **Dollar Bill Signed by Magician Harry Blackstone.** Series 1935 C US Dollar Bill signed boldly across the face by Harry Blackstone Sr., and dated 1943. Handsomely matted with a later photograph of Blackstone on stage. 13 x 12 1/4".

100/200

171. Blackstone, Harry and Thomas Ken-Byron. **The Magic of Love. Signed Sheet Music.** Boston: Gem Music, 1939/signed 1948. Color pictorial self-wrappers. Signed by Blackstone on the front cover: "Crystal—may the magic of it all get you/Harry Blackstone/9—15—48". Light edgewear.

150/250

172. Blackstone, Harry (Henry Boughton). **Harry Blackstone's Membership Cards.** 1920s - 50s. Nine items, including cards for the Magicians Club of Nashville, National Conjurers Association, AGVA, Magicians Guild (two; one signed by Cardini as president), Sky Club, Sam Houston Whittlers Club, and two invitations issued to Blackstone.

200/300

173. Blackstone, Harry (Henry Boughton). **Society of American Magicians Life Membership Certificate.** Presented to Blackstone by Assembly No. 22 of the SAM on June 18, 1962, and signed by its president and vice-president, John Zweers and Bill Chaudet. One corner clipped, else very good. Together with a photograph of Blackstone receiving the certificate.

100/200



six of nine

172



173



174 Blackstone, Harry (Henry Boughton). **Trio of Blackstone Christmas Greetings.** 1930s. Including a Depression-era card supposedly printed on wallpaper, reading: "Due to the Depression (?) this paper was taken down from the walls of the theater to help make room for the crowds waiting to see Blackstone the Magician"; a three-color pictorial card depicting a magician; and a Christmas flyer (8 1/2 x 11").



176 Blackstone, Harry (Henry Boughton). **Blackstone Novelty Calendar Pad.** New York: Hollis, 1923. Novelty celluloid writing pad allows its user to make an image drawn on the surface appear to vanish. Advertising calendar stapled to obverse. 7 x 4".



179 Blackstone, Harry (Henry Boughton). **Trio of Blackstone Magic Show Blotters.** Circa 1930s. Including one pictorial blotter depicting a rider on horseback promoting Blackstone's tour, whose show included illusions, escapes, magic, and scientific phenomena; a blotter promoting a show in Chicago; and a third announcing Blackstone as "the man who changes red ink to black". 4 x 9".



180 Blackstone, Harry (Henry Boughton). **Group of Four Blackstone Bill Cards.** Circa 1940s. Four handbills for Blackstone's show, promoted as "Bunnie Matinees" for ladies and children. Largest 7 x 3 1/2". Two double-sided, with scrapbook remnants to verso.



181 Blackstone, Harry (Henry Boughton). **Party Magic Blackstone.** New York: Pathe Records, 1961. Novelty record features Blackstone teaching magic tricks and reciting brainteasers and riddles, interspersed with music. 33 1/3 rpm. Together with the cover for the 78 rpm version (no records).



175 Blackstone, Harry (Henry Boughton). **Signed Christmas Postcard of Harry Blackstone and Son.** 1940s. RPPC depicting Blackstone with his son (Harry Jr.) in front of a shop window, with greetings signed "from two Horse thieves/ Harry + Harry Jr. Blackstone". Verso blank. 4 1/4 x 5 1/2".



177 Blackstone, Harry (Henry Boughton). **Blackstone Horoscope Card.** Circa 1930s. Postcard-sized horoscope card, bearing reading for Cancers on one side, with details of an upcoming Blackstone performance (Capitol Theatre, Flint, Mich.) on the other. 5 1/2 x 3 1/2".



182 Blackstone, Harry (Henry Boughton). **Collection of Unused Blackstone Ephemera.** Circa 1930s-40s. Ten items, including unused examples of pictorially printed letterhead, envelopes, contracts, and call sheets. Largest 14 x 9". One contract torn and soiled, otherwise generally very good.



183 Blackstone, Harry (Henry Boughton). **Ten Blackstone's Junior Magicians Tokens.** American, 1943. Portrait of Blackstone with the text "Blackstone's Junior Magicians" on obverse, with center hole, as issued; reverse plain. Aluminum. 35mm.



184 Blackstone, Harry (Henry Boughton). **Group of Blackstone Sr. Memorabilia.** Four items, including the photo book *The Great Blackstone (Abbott's, 1970)*, a Blackstone trick Holetite pencil, a Blackstone "Big Combination Trick Package" magic set "pitched" after shows, and a flyer for Blackstone Sr.'s 1961 appearance at the Abbott's Magic Get-Together in Colon, Michigan. All in generally good condition.



178 Blackstone, Harry (Henry Boughton). **Group of Six Blackstone Postcards.** Circa 1930s-40s. Including five portraits of Blackstone (two with pre-printed signatures) and an image of Blackstone's Vanishing Horse. None postally used. Light edgewear.

174. Blackstone, Harry (Henry Boughton). **Trio of Blackstone Christmas Greetings.** 1930s. Including a Depression-era card supposedly printed on wallpaper, reading: "Due to the Depression (?) this paper was taken down from the walls of the theater to help make room for the crowds waiting to see Blackstone the Magician"; a three-color pictorial card depicting a magician; and a Christmas flyer (8 1/2 x 11").

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186

HARRY BLACKSTONE JR. MEMORABILIA

185. Blackstone, Harry Jr. **Harry Blackstone Jr. Signed Dancing Handkerchief.** Embroidered white men's pocket handkerchief, one end tied in a knot, as used by Harry Blackstone Jr. for his famous "Dancing Handkerchief" routine, also known as the Casadaga Propaganda. Signed in ink: "Harry Blackstone Jr. / 11/18/77". Old folds, but very good condition.

500/800

186. Blackstone, Harry Jr. **Dancing Handkerchief (Casadaga) Cabinet.** Bill Smith for Harry Blackstone Jr., ca. 1986. A borrowed handkerchief danced about the stage, first inside this cabinet, then in the performers hands. Constructed for Blackstone Jr.'s Atlantic City Christmas shows and designed with a Charles Dickens-like Christmas Story prop. Wooden cabinet with plexiglass doors. 44 x 19 1/2 x 52". Minor damage to right front foot. Accompanied by a COA signed by Gay Blackstone.

1,500/2,500



185



187

187. Blackstone, Harry Jr. **Harry Blackstone Jr. Vanishing Birdcage.** Brass birdcage bound in red ribbon, manufactured by Pete Bouton, brother of Harry Blackstone Sr. Owned and used by Harry Blackstone Jr. At the command of the magician, the cage vanished from between Blackstone's hands - even when children from the audience covered the cage with their hands. With a faux canary. 5 1/2 x 5 x 5". With a letter of provenance signed by Gay Blackstone.

800/1,200

188. Blackstone, Harry Jr. **Harry Blackstone Jr. — Owned Folding Coin and Book.** Johnson Products, ca. 1980. Folding half-dollar coin with instructions and later instruction booklet for its use, owned by Harry Blackstone Jr. With a letter of provenance from his wife, Gay Blackstone.

50/150

189. Blackstone, Harry Jr. **Harry Blackstone Jr. Drop.** Hand painted with the Blackstone logo in white and black, the fabric burgundy with gold fringe. 91 1/2 x 60 1/2". Accompanied by a letter of provenance signed by Gay Blackstone stating that the item was owned and used by Harry Blackstone Jr.

500/800

The drop was draped over automobiles, elephants, or any other available surface to promote Blackstone Jr.'s show.



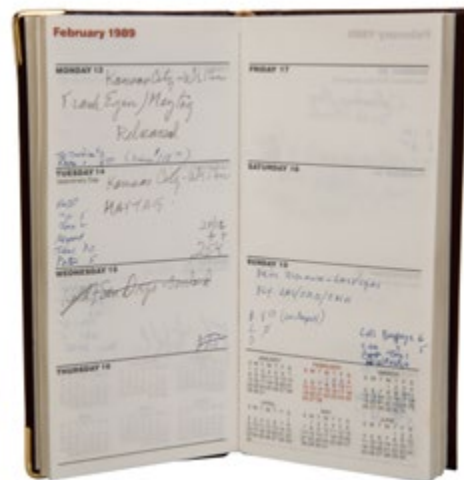
188



189



190



191



194



195



192



193



196



197

190. Blackstone, Harry Jr. **Harry Blackstone Jr.'s 1973 Appointment Book.** Filled with entries in his own hand, and including information about performances (at Caesar's Palace, Harrah's Reno, in South America, Jamaica, and elsewhere), travel, appearances on radio and TV, and person appointments. Exterior worn, else very good.

200/300

191. Blackstone, Harry Jr. **Harry Blackstone Jr.'s 1989 Appointment Book.** Well-used day planner/calendar owned by Harry Blackstone, and filled with notations in his own hand regarding shows (and fees paid for same), appearances at magic conventions (Tannen's, Abbott's), magician friends, and other important events. His initials stamped with his initials "HBB". Exterior worn.

200/300

192. Blackstone, Harry Jr. **Large Archive of Harry Blackstone Jr. Photos and Ephemera.** Over 50 pieces, including photos of Harry Jr. as a young man and infant with his father and mother, performing magic in the 1960s (including one image showing him with the Vanishing Bird Cage), Christmas cards, handbills, theater programs, sheet music for his Broadway show, a punch-out magic kit, an 11 x 14" photograph of Harry Jr. circa 1942, and other material. 1930s - 80s. The largest 11 x 14". Very good overall. SHOULD BE SEEN.

400/600

193. Blackstone, Harry Jr. **Harry Blackstone Jr. Smothers Brothers Scripts and Documents.** 1960s - 1988. Including three scripts for Blackstone's appearances on the Smothers Brothers TV shows, as well as staff lists and taping schedules. Over 200 pages in all. Owned and used by Harry Blackstone Jr.

200/400

194. Blackstone, Harry Jr. **"Pink Magic" Proposal, Script, and Sketches.** For a show, never produced, entitled "Pink Magic," gathered in a ring binder. Included are several oversize color sketches for sets and costumes signed "Pero," and a copy of a document signed by Liza Minelli expressing interest in the project. Blackstone was the magic consultant on the project.

300/500

195. Blackstone, Harry Jr. **Harry Blackstone Jr. "Pitch" Binder, Letters, and Other Ephemera.** Including a thick binder filled with details on a production of *The Scarlet Pimpernel* with cover letter to Blackstone, *A History of the Youngstown Magic Club* inscribed and signed to Blackstone, a television promotion report for *Magic, Magic*, *Magic* featuring Blackstone, and other items.

100/200

196. Blackstone, Harry Jr. **Collection of Harry Blackstone Jr. Coins, Membership Cards, and Passes.** Including his membership cards in the International Brotherhood of Magicians, the Showmen's League of America, the Society of American Magicians, The Magic Circle, and various other organizations, plus Blackstone business cards, and various tokens issued by magicians in the 1970s and 80s (Klosterman, Griffin, and others, as well as badges for the Miss America Pageant, Abbott's 50th Get-Together, and more.)

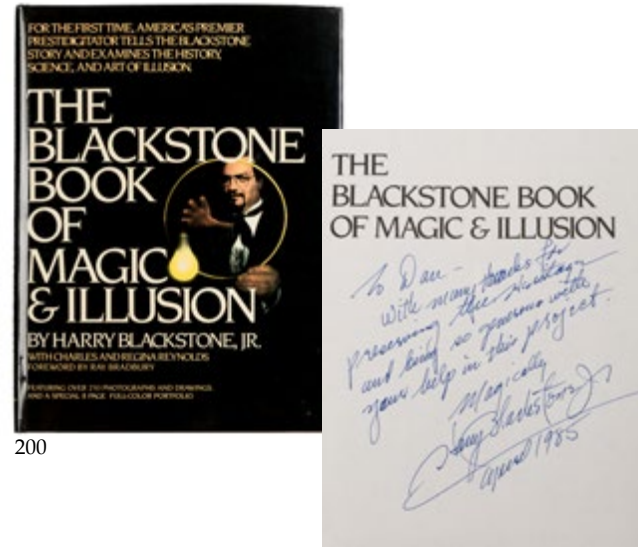
250/350

197. Blackstone, Harry Jr. **Harry Blackstone Jr. 1990 Christmas Show Production Binder.** Including detailed documents, cast lists, prop lists, routines for the show, hotel details, and other production information related to the Blackstone Christmas show in Manila in 1990. Gathered in a thick 4to ring binder. Contents worn from use.

100/200



198



200



202



203



199



201



204



205

198. Blackstone, Harry Jr. **Air Force Talent Contest Judge Plaque.** 1986. Heavy wood with engraved brass plaque and Oscar-like trophy attached. Presented to Blackstone who presided as a judge at this contest. Chain on verso for hanging. 10 x 12". Scratched.

100/200

199. Blackstone, Harry Jr. **35th Fighter Wing Photo, Inscribed and Signed to Blackstone.** Circa 1991. Large-format photo matted and framed, pictures depicting two F-4G bombers mid-flight during Desert Storm. Inscribed and signed on the image, "To Harry Blackstone, Thanks for your support from the Officer's Wives Club and the 35th Fighter Wing." Names of planes and pilots on verso. Mat chipped, else very good.

100/200

200. Blackstone, Harry Jr. **The Blackstone Book of Magic & Illusion.** New York: Newmarket Press, 1985. First edition. Cloth, unclipped pictorial jacket. Boldly inscribed and signed by Blackstone on the half-title: "To Dan [Waldron]/ with many thanks for preserving the Heritage—and being so generous with your help in this project/ Magically/ Harry Blackstone Jr./ April 1985". Illustrated, color plates. 4to. Fine. With Waldron's copy of his review of the work (3pp.).

200/400

201. Blackstone, Harry Jr. **Group of Harry Blackstone Jr. Magic Kits and Promo Material.** American, 1980s. Including a COMPLETE RUN of nine sealed Blackstone Jak Pak "Easy Magic Series" magic tricks; Nabisco "Royal Desserts Magic of Blackstone" set; Blackstone Travelling Magic Show set; and the books *Blackstone's Magic Adventure* Nos. 1–3 and *Blackstone's Magical Adventure* Nos. 1–2.

100/200

202. [Magic Sets] **The Magic World of Harry Blackstone.** New York: Pressman, 1980s. Three different examples, comprising the beginner's, advanced, and master sets. First two sealed. Also with: the Blackstone Travelling Magic Show set, and two promotional booklets issued by Pressman advertising the sets.

150/250

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

100/200

204. Blackstone, Harry Jr. **Blackstone Magic Show.** New York: Artcraft Lithographers & Printers, ca. 1980. Window card bearing an artistic montage of images including the Buzz Saw, Zig Zag, a tiger, and more. 14 x 22". One corner damaged, B.

50/150

205. Blackstone, Harry Jr. **Win a 4-Day Trip to Los Angeles. Meet Blackstone** Circa 1985. Window card/in store display advertises Karo syrup. 22 x 14". Tear, tape remnant, old writing on verso, B.

50/150



APPARATUS



206. **Automated Sefalaljia.** Wallace: Jeff Busby Magic Inc., 1995. A miniature spirit cabinet devised by Stewart James in which bells ring, knots untie themselves, balls roll as if pushed by invisible hands, and more. Hardwood box with brass fittings. 13 x 6 x 9". Dovetailed construction. Includes props, padded ATA carrying case, and instruction booklet. Hallmarked. Fine.
1,200/1,500

207. **Billet Changing Basket.** Los Angeles: F.G. Thayer, ca. 1930. Cleverly designed basket exchanges one stack of billets for another. Wooden basket, fabric lined. 7 x 11 x 5 1/2".
250/350





208. **Billiard Ball Stand.** Hamburg: Willman, ca. 1920. Decorative stand, nickel plated, used to hold billiard balls produced between the magician's fingers. With six small solid balls and one large ball. 11 3/4" high. Fine. Uncommon.

700/900

209. **Bonus Genius (Vanishing Doll).** Los Angeles: F.G. Thayer, ca. 1920. Hand painted wooden doll vanishes from under a small red cloak. Dolls painted to represent flappers; two different dolls included, each gimmicked. 5" high. Folk art look.

200/300

210. **Bonus Genius (Vanishing Doll).** Los Angeles: F.G. Thayer, ca. 1942. Hand painted wooden doll vanishes from under a small red cloak. Doll painted to represent Blonde girl. One gimmicked, one ordinary. 7" high.

200/300

211. Brush, Edwin. **Collection of Silks Owned and Used by Magician Edwin Brush.** Over 40 different, including solid colors, and various patterned examples. Synthetic and real silk. Most 36" square or smaller. Originally in the collection of the Egyptian Hall Museum of Brentwood, Tennessee.

150/250

Brush donated many of his props to the Egyptian Hall Museum. These silk handkerchiefs were used for various effects in Brush's repertoire, which spanned nearly half a century. Brush was one of the first magicians to perform on circuit Chautauqua programs.

212. **Chinese Bird Cage and Box.** Kansas City: Donald Holmes, ca. 1928. An empty rattan box is shown ala the Phantom tube. Upended, a quantity of silk handkerchiefs is produced from within, followed by a metal bird cage. Box 16" high. Very good. Scarce.

400/600

213. **Appearing Canary Cage.** Circa 1900. Finely made antique cage. A canary appears inside, visibly, at the command of the performer. Based on a design of Okito. Lacquered in gold and red with brass bars and adornments. 13 1/2 x 9 3/4 x 12". Very good condition.

800/1,200

214. **Burning Alive - Cremation Illusion.** Azusa: Owen Magic Supreme, ca. 1980. An assistant laying on a tray is slid into a casket. The lid is removed and the casket is set ablaze. When the doors of the casket drop, only the charred remains of the lady are left. With two skeletons. Approx. Stage size (72 x 24 x 36"). Hallmarked.

1,000/1,500



215

215. **Carddart.** Los Angeles: Lloyd Chambers (for Thayer), ca. 1938. A dart thrown at a spinning wheel with cards attached to it unfailingly selects the spectator's chosen pasteboard. Large 12-card model. 18" high. Finish worn. Uncommon.

600/900

216. **Mechanical Card Box.** Circa 1910. Copper box painted black facilitates the exchange of cards or billets placed inside. Elaborate and unusual locking mechanism for secret compartment. Upper lid detached. A unique and fascinating device.

300/500



217



216

217. **Card Ladle.** Circa 1920. Unusual design; ladle switches one playing card or billet for another. 20 1/2" long. Likely repainted.

200/400

218. **Crystal Card Rise.** Circa 1915. Selected cards rise from the pack while it is isolated in a crystal houlette affixed to a handsome nickel-plated wand. Method identical to the P&L "Ultra" Card Rise. 10 1/4" long. Uncommon.

250/350



218



219

219. **Card Rising Stand.** American, ca. 1905. Handsome nickel plated stand with wooden platform and attached metal Houlette. Selected cards rise from the pack isolated in the Houlette. Base reminiscent of the Beadle design. 15 1/2" high. With a sealed pack of Sherms-made cards.

400/600

220. **Gordien's Magical Card Riser.** Minneapolis: Henry Gordien, ca. 1931. Secret device affixes under a table and causes cards to rise one by one from a pack. Hallmarked. Suction cups perished, mechanism in very good condition.

100/200

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

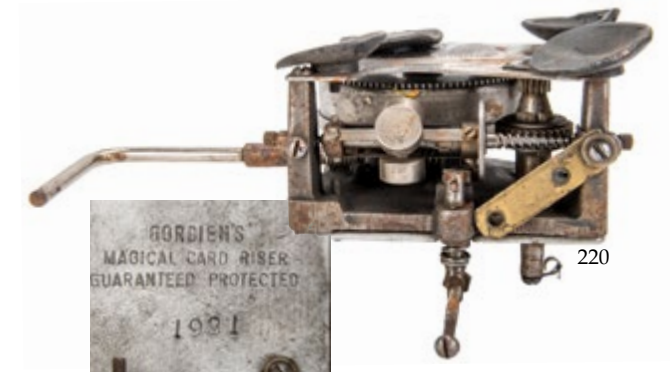
150/250

222. **Rising Card Tray.** New York: U.F. Grant [?], ca. 1938. Selected cards rise from a metal houlette isolated on a wooden tray. Gimmick a predecessor of the Val Evans Card Rise, and cleverly concealed. Houlette examinable. Tray 7 1/2" square. Good working condition. Scarce.

250/350

223. **Rising Cards.** Massachusetts: Val Evans, ca. 1939. Chosen cards rise from the pack while it is isolated in a wooden houlette on a tray. Locking gimmick defies detection. Tray 12 x 12". Light wear; good.

200/300



220



221



222



223



224



226

224. **Stratosphere Card Rise.** Hamburg: Janos Bartl, ca. 1939. Selected cards rise from the pack isolated in a metal and glass houlette. At the outset of the routine, the front and rear doors of the houlette are lowered to allow a clear view through it. Clockwork mechanism. 10 3/4" high. Scarce.

800/1,200

Like many of this German firm's products, this card rise was distributed far and wide by the firm of Lewis Davenport & Co. of London.

225. **Card Star.** Los Angeles: F.G. Thayer, ca. 1940. Selected cards appear on the points of a wooden star when the pack is thrown at it. 21" high. Minor wear.

400/600

226. **Card Star.** Bridgeport: Sherms Inc., ca. 1935. Nickel-plated star on art deco-style base. Five selected cards appear on the points of the star. 24" high. Rear plate shifted, else very good.

500/700



225



227



228

227. **Card Sword.** Hamburg: Bartl, ca. 1910. A selected card is speared on the end of this large nickel-plated sword as the pack is thrown in the air. 36" long. Heavy and attractive, sound mechanically, with scattered light tarnish at joints.

800/1,200

228. **Coin Holdout.** Circa 1950. Secret device worn under the sleeve facilitates the vanish or production of silver dollar coins. Brass construction, mounted to a leather strap. 10" long.

400/600

229. **Confetti Vase.** Circa 1915. Spun metal vase transforms a quantity of confetti into candy or any other object. 6 1/2" high. Rim shows wear.

400/600

230. **Portable Head Chopper.** Hong Kong: Chu's Magic/Peter Chu, 1975. A small guillotine-like device cuts through carrots in the lower holes, but avoids the victim's leg or arm in the large central opening. 29 1/2" high. From the Chu's Magic Company Museum. Model 1094.

300/400



229



230



231



233



234



237



232



235

231. **Bird Cage Canister.** Hong Kong: Chu's Magic, 1970s. A canister is filled with a quantity of fruit and silks, but at the magician's command these disappear and a live canary is found in the canister. Includes a solid brass and chrochromed aluminum canister, each 10" tall. 5" diam. Original instructions.

300/400

232. **Clock Dial and Hand.** Hong Kong: Chu's Magic, ca. 1970s. The magician displays a clear acrylic clock dial. Its hand never fails to stop at the spectator's chosen time. 14" diam. Good.

300/400

233. **Comedy Funnel.** Hong Kong: Peter Chu (Chu's Magic), 1975. Chrochromed aluminum funnel with valve, used by the magician to produce water or other liquids. Signed "Peter Chu / Made in 1975". 6" long. Minor wear to finish.

150/250

234. **Dove Pan.** Hong Kong: Peter Chu (Chu's Magic), 1976. Chrochromed aluminum pedestal pan produces a quantity of material, or even a pair of live doves. Signed "Peter Chu/Made in 1976" on the cover. 7" tall. 9" diam. Minor wear to finish.

150/250

235. **Jumbo Square Circle.** Hong Kong: Chu's Magic, ca. 1970s. A production of objects is made from the large painted aluminum tube, previously shown empty, resting on a pedestal, within the florally-decorated square frame. 14 x 13 x 13". Sold with a large embroidered dragon banner (37 x 37").

250/350

236. **Chinka Chink.** Holland: Eddy Taytelbaum, 1970s. Four turned wooden blocks with reverse-painted Japanese characters magically transpose positions. In polished black case with Japanese character in one corner. Case approx. 3 x 3 x 1/2". Fine, with light scratches to underside of case.

500/700

237. **The Mummy.** Holland: Eddy Taytelbaum, ca. 1968. A tiny mummy vanishes from one sarcophagus and reappears in another. Sarcophagi made of wood, in maroon and blue, with gilt detailing and reverse-painted laminate decorations on lids and sides. Matching wooden case, felt-lined. Case 4 3/8" square. Lid of maroon sarcophagus heavily scratched with pharaoh decal reapplied, several other decals peeling and in need of new adhesive.

1,500/2,000



236



238



240



241



243



245

238. **The Absconding Lycan.** Thailand: Magic Wagon, 2000s. A resin depiction of a mythic wolf-like creature, the Lycan, is shown stretched between two posts. A sheet of Plexiglas is placed behind the creature and a brass-tone chain threaded through holes to lock it in place – yet a moment later the sheet is visibly lifted away as the animal miraculously escapes. 6" tall. Fine.

200/300

239. **Ghost Board.** Thailand: Magic Wagon, 2000s. A small whiteboard rests on a teakwood stand, accompanied by brass covering plate, holding clips, and marker, which the magician uses to predict the word, object, or place thought of by a member of the audience. Frame 4 1/4 x 3 1/2". Fine.

200/300

240. **Tiger and Dragon Mystery.** Thailand: Magic Wagon, 2000s. An ornate gilt resin box depicting a ferocious tiger and dragon, divided into four compartments and holding a block, which the spectator places inside while the magician turns his back. The magician swings the pendulum above the closed box and correctly predicts which compartment the block was placed in. 4 3/4 x 4 3/4 x 2". Fine.

200/300

241. **Dagger of Damocles.** London: Harry Stanley, ca. 1950. A chrome plated dagger is dipped into a clear tumbler. Mysteriously, the tumbler remains suspended from the dagger. Clever mechanical device. 10 1/2" long.

200/300

242. **Deck Switching Plate.** Circa 1920. Heavy metal plate with spring loaded compartment used to secretly switch one pack of cards for another. Nickel plated. 9 1/4" diameter. Finely made.

350/550



244

243. **Fire Bowl.** Circa 1910. A brass bowl filled with flames is produced from an empty cloth. Covered with its lid, a moment later it is filled with flowers. Spun brass. 6 3/4" diameter. An early example of a classic prop.

200/300

244. **Giant Gammatration Card Frame.** Le Grand David and Eric Lewis, ca. 1980. Finely painted by Rick Heath. A giant card placed into a slat-work frame is pierced by a rod or handkerchief, yet remains unharmed. 31 1/4 x 19 1/2". Modeled on the John Snyder prop.

500/800



246

245. **Leon's Glass Penetration (Jumbo).** North Hollywood: Merv Taylor, ca. 1955. A sheet of glass placed in a box is pierced by several metal spikes, yet the glass remains unharmed. Crackle finish box 9 x 10 x 9". Devised by The Great Leon. Good condition. Rare.

600/800

246. **Goldfish Net.** Kansas City: Donald Holmes, ca. 1940. The magician catches live goldfish in a fisherman's landing net as he waves it in mid air. Four fish capacity. With gimmicks. Uncommon.

200/300



239



242



247



248



249



250



251



252



253

247. **Meteor Card Gun.** New York: Louis Tannen, ca. 1950. A card vanishes from the tip of the pistol when the trigger is pulled. Retrofitted cap gun. 6 1/2" long. Finish worn; working.

200/300

248. **Card Pistol.** American, ca. 1930. A playing card vanishes from the tip of the pistol when the trigger is pulled. Cast toy pistol with spring-loaded gimmick. 6" long. Finish worn.

200/300

249. **Joseph Silk Gun.** Clearwater Kansas: Chambers Manufacturing, ca. 1940. Cast metal faux-pistol visibly vanishes a handkerchief draped over its barrel when the trigger is pulled. Light wear. Good working condition.

150/300

250. **Holmes Bang Gun.** Detroit: Sterling Magic, ca. 1949. A triangular-shaped flag springs out of the gun's barrel with the word BANG printed on it. Wood and metal construction. 13" long. Flag soiled and worn. Uncommon.

200/250

251. **Large Bang Gun.** Circa 1940. Retrofitted Bang-O cap pistol. When the trigger is pulled, the barrel splits open and out drops a silk flag bearing the word "BANG" in large letters. 19 1/2" long (open). Flag worn; working.

150/250

252. **New Bang Gun.** Colon: Abbott's Magic Novelty Co., ca. 1948. Faux gun. When trigger is pulled, four lettered tabs pop up from the firearm spelling out the word "Bang." Molded plastic with metal works. 11" long. Uncommon.

200/300

253. **Three Comedy Gun Props.** Including a Bang Gun with colorful silk (likely manufactured by Tannen's, ca. 1960), another smaller Bang Gun (novelty item, ca. 1980), and a metal Spring Sausage Gun (ca. 1980), which fires a long string of cloth sausages. The largest 10" long closed. All very good.

150/250



254



255



256



257

254. **Handkerchief Burning Globe.** Circa 1930. Handsome aluminum vase exchanges one object for another, or transforms burning cotton into handkerchiefs. 11" high. Small dents; gimmick works slowly.

300/400

255. **Handkerchief Pedestal.** Circa 1920. Chrome plated stand secretly introduces a handkerchief into a glass tumbler resting on top of it. 13" high. Mechanism noisy.

250/350

256. **Handkerchief Pedestal.** Circa 1910. Spring-loaded brass pedestal approximates the look of a large candelabra. Secretly loads a silk handkerchief into a glass. 16" high. Unusual design Shows minor wear.

300/500

257. **Haunted Cabinet and Checkers of Quong Hi.** Los Angeles: F.G. Thayer, ca. 1929. Club-size version of the Checker Cabinet effect, as manufactured by Thayer. Dragon motif on front and rear panels. Cabinet 15 1/2" across. Checkers, tube, ghosts (with battery compartments for light-up eyes), and shell worn, soiled, and in need of repair. Shell split. Sold as-is. Still, a handsome display item.

400/600

Sold together with a group of miscellaneous small magic tricks, primarily incomplete props, among them the parts of a Roterberg Wine & Water separation, among other items.



HOUDINI'S "KING BREAKER" LILLY IRON

258. Houdini, Harry (Ehrich Weisz). **Houdini's "Handcuff King Breaker" Lilly Iron.** American, ca. 1875. Modified to Houdini's specifications circa 1905. Sturdy bar-like restraint, owned and used by Houdini to "break" competing escape artists, also known as "handcuff kings." With special key. 14 7/8" long. Good working condition.

8,000/12,000

The rarest Houdini-owned handcuffs are five likely made to his specifications: The Mirror Cuff, the Séance or Hungarian cuff, The Russian Manacle, the Houdini Bell Lock handcuff, and the French letter lock cuff. Other significant Houdini cuffs are known as "Handcuff King Breakers." Several are known: two Rankin Handcuffs, two

Bean Giants, and one Lilly Iron. This is the one known Lilly Iron. Houdini had these cuffs altered to stump other escape artists; they do not operate like a normal handcuff. They were meant to "stump" a would-be handcuff artist so they cannot get out even with a key. Only two "king breakers" have sold publicly, both from the Dick Wresch Collection.

Lilly irons are famous in their own right, having been used to restrain the Lincoln conspirators. This example has a spanner wrench-locking bolt instead of a regular locking bolt, making it unique both as a Houdini owned/used restraint and escape artist item. Included is a certificate of authenticity signed by Sidney Radner, issued when the set was sold as part of the Great Houdini Auction held in Las Vegas in 2004.



259



260

259. Kaps, Fred (Abraham Pieter Adrianus Bongers). **Fred Kaps' Himber Ring Set.** Circa 1960. One gimmicked and one duplicate ungimmicked ring owned and used by the famous Dutch sleight-of-hand artist Fred Kaps for his Linking Finger Ring effect. Signet-style rings with onyx-like stones and gold bands. Accompanied by a COA on Kaps letterhead signed by Kaps' widow, P.J. Bongers, and Dick Koornwinder.

3,000/4,000

Said to have been made to Kaps' specifications by a jeweler in Holland. This set was one lot in Kaps-related auction conducted at a Tannen's Magic Jubilee convention in the 1980s.

260. Kaps, Fred (Abraham Pieter Adrianus Bongers). **Fred Kaps' Linking Rings.** Circa 1970. Owned and used by the famous Dutch magician and multi-award winner at FISM. 12" diameter, seamless construction. "Featherweight" type with fine tone, possibly manufactured by Owen Magic. For two decades, the rings were part of the display at Ray Goulet's Mini-Museum of Magic in Watertown, Massachusetts.

4,000/5,000



261



262



263



264



265

261. **Knife Through Arm.** Circa 1930. Gimmicked knife appears to penetrate the arm, but does not harm the "victim." 11 ¼" long. Finely made.

100/200

262. **Knife Through Head.** Circa 1980. Butcher knife "gag" prop appears to penetrate a human head. Sturdy construction; a professional prop, not an inexpensive novelty item. 17 ¼" long.

100/200

263. **J.W.S. & S. Hokus Pokus "Conjuring Tricks" Magic Set.** Bavaria, ca. 1910s. Boxed set, the lid lettered in fancy silver script, sturdy original internal frame with gilt paper covering, containing turned boxwood tricks, billet knife, multiplying billiard ball, card box, wand, and other effects. Original instructional booklet in English. 17 x 10 x 3".

500/700

264. **Liliput "Trick Box" Magic Set. No. 2000 / 2020.** Germany, ca. 1910s. Boxed set bearing a color lithographed label depicting a child conjuror, decorative paper sides, thick cardboard dividers internally, containing several turned boxwood tricks, die box, rings, coins, trick keys, jumping peg, wand, multiplying billiard balls, sponge balls, and other props. Original instructional booklet and three other instructions sheets, all in English. 14 ½ x 10 x 2".

500/700

265. **A.C. Gilbert Mysto Magic Set No. 5.** New Haven, Conn., 1938. Elaborate deluxe set includes Passe Passe Bottles, Die Box, Die Through Hat, Drum Head Tube, pull vanisher, wand, hank balls, card tricks, and more. With instruction booklets, mustache, and other components. Lacks poster and half of mustache, otherwise complete. Box flaps with usual tears and slight losses, else a very good set. Scarce.

300/500



266

266. **A.C. Gilbert Mysto Magic Set No. 2.** New Haven, Conn., 1938. Complete boxed set, including instructional booklet, props, original cardboard frame, and two small posters for the young conjuror to promote his show. Tears to posters, losses to box flaps, other age-consistent wear.

100/200

267. **A.C. Gilbert Mysto Magic Sets. Group of Three.** New Haven, Conn., ca. 1930s. Comprising Nos. 1½, 2001, and 2005. Boxed sets with original cardboard frames retained. Original instructional booklets included. A few pieces lacking, but each nearly complete. Largest box 18 x 10 x 1".

200/300

268. **Group of Four Vintage Magic Sets.** Including Zenith Magic Set No. 924 (1950s); Zenith Magic Set No. 955 (1950s); Mandrake the Magician Magic Kit (King, 1949); and Houdini's Magic Kit (Platt & Munk, 1967). Paper pieces punched-out of last set, otherwise minimal or no evidence of playwear, age-consistent wear to boxes.

100/200

269. **Morison Pill Box.** [German], ca. 1930s. Turned wooden vase from which a red ball vanishes, then reappears. 5 ½" tall. Scattered mild scratching to finish, mechanism faulty.

100/200

270. **[P&L] Perfecto Coin Dropping Deck.** New Haven: Petrie & Lewis [?], ca. 1930. Faux deck drops coins into a glass tumbler. Working not apparent. From Ray Goulet's Mini-Museum of Magic. With a holographic note identifying the apparatus and its apparent maker.

150/250



267



268



269



270



271



274

271. [P&L] **Ultralight Electric Hand Mirror.** New Haven: Petrie & Lewis (P&L), ca. 1930. Metal hand mirror with internal battery-powered light. Manufactured and invented by J.A. Petrie. 12" long. White paint chipped; good.

200/300

Petrie, an ardent magic fan, was an inventor of several practical objects, including latches for car doors, and one of the first automatic starters for automobiles. This mirror is one such invention, and was modeled on another P&L product, the Ultralight flash light.

272. **Penetrating Glass.** Boston: Val Evans, ca. 1945. A glass is covered with a handkerchief, and a plate is set on top of both. A tube is then balanced on the plate. The glass then slowly and visibly penetrates the cloth and plate, and is removed from the tube. Ingenious mechanical gimmick built into tray. Tray 14 1/2 x 10. Good. Lacks ungimmicked plate and glass.

300/500

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

50/150

274. **Rice and Orange Transposition Cones.** Circa 1910. Set of three nickel plated cones used for the trick in which an orange and a quantity of rice or millet magically transpose locations. One finial loose, one resoldered. One cone with an internal gimmick for dropping rice. 13" high. Possibly manufactured by Roterberg.

400/600



272



273



276

275. **Rapping Hand.** Circa 1910. Disembodied hand raps out answers to questions, once for "yes" and twice for "no." Carved wood with fabric and lace cuff. Possibly reglued, but attractive and an unusual design.

200/300

276. "Silent" Mora (Louis McCord). **Silent Mora's Net for his Balls & Net routine.** Circa 1949. Brown netting with clothesline border and white wooden rings at each corner, used for Mora's famous Balls & Net routine in which small spheres passed from one bare hand to another. As the balls transposed from one location to the other, Mora dropped them in the net before him, which was held by assisting spectators from his audience. Approx. 60 x 36".

200/400

Accompanied by a note stating "Gift from Charlie Miller Owned by Silent Mora."

277. **Silk Cabby.** Rick Heath, for Le Grand David Spectacular Magic, ca. 1980s. Hand-painted black cabby with gilt floral designs ornamenting the sides, on rectangular feet. Signed by Heath on the underside. 8 x 5 x 3 1/2".

300/500

278. **Spirit Bell.** New York: New York Magic Co., ca. 1900. Metal bell rings once for "yes" and twice for "no" while hanging from a stand or suspended at the tip of the magician's wand. Wand hallmarked. Stand 32" high. Mechanisms in need of repair, props worn but generally good.

400/600



275



277



278



279



280



281



282



283



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285

279. [Spook Show] **Luminous Skeleton**. Columbus: Nelson Enterprises, ca. 1940s. Jointed skeleton figure, with luminous paint on heavy black cardboard. In the darkened theater, the figure glows and moves about the stage before vanishing suddenly. Removable parts. Metal handle affixed to rear. 52" tall. **400/600**

280. **Talking Skull**. Columbus: Grant, ca. 1952 [?]. Papier-mache skull mounted to a hardwood board clicks its jaw to answer questions, once for "yes," and twice for "no." 9" high. Minor wear; good. **250/350**

281. **Talking Skull**. Circa 1910. Carved wooden skull. Jaw clicks out answers to questions as if the skull were alive. Folk art look. Thread method. Approx. 9 x 5". Minor chipping to paint. **300/500**

282. **Group of 12 Decorative, Novelty, and Day of the Dead Skulls**. Mexican, Indonesian, and Chinese, late twentieth century. Composed of resin, papier-mache, glass, porcelain, and rubber. Largest 10 x 13 x 7". **200/300**

283. **J. Oswald Rotating Eyes Skull Desk Clock**. Figural carved wooden skull clock whose eyes indicate the time, original base marked on underside. Signed "J. Oswald Germany/ No (0) Jewels Unadjusted", exterior plate also marked "Oswald". Excellent cosmetic condition with minor surface wear, but not running. 4 1/2 x 4 x 3". Original wind key. **400/600**

284. **Didischeim Goldschmidt "Le Jongleur" [The Juggler] Desk Clock**. Swiss, ca. 1920s. Gilt-framed painting depicting a Chinese figure holding an egg in one hand and a playing card in the other. When the button atop the frame is pressed, the objects lower, revealing the time. Rectangular marble base, malachite side pieces. Case signed. 4 x 3 x 1". **1,500/2,000**

285. [Thurston, Howard] **Will Rock/Thurston Show Theatrical Trunk**. Metal-bound trunk owned and used by Will Rock. Painted orange, with Rock's name stenciled on the exterior in black. Also bearing labels for magician Charles "Kirk" Kirkham. 38 x 31 x 27". Well worn from professional use. **400/800**



286



289

286. **Vanishing & Reappearing Alarm Clock.** After Martinka & Co., ca. 1910. A metal alarm clock vanishes, only to reappear instantly and visibly at the center of a gilt wood frame resting on the magician's table, ringing loudly. Handsome props in good working condition. Frame 24" high.

800/1,200

287. **Manipulation Watches and Stand.** Colon: Abbott's Magic, ca. 1942. Stack of four nesting watches and six separate manipulation watches, together with a triangular display stand. Stand 8" high.

100/200

288. **Welsh Rarebit Pan.** Circa 1930. Handsome chrome plated pan facilitates the baking of a cake in a borrowed hat or the production of a live rabbit from the hat. 9 3/4" high. Dusty, but good condition.

200/300

289. Willard, Tom. **Doors to Tommy Willard's Sawing Illusion.** Two plywood doors from the boxes used to saw a woman in half in the Willard show. Reverses lined with pleated fabric. Hand painted "WW" (Willard the Wizard) logo on each panel. Each 15 x 9 3/4".

50/100

Tommy Willard took up the family profession of magician. His brother, Harry, was the most successful performer in the Willard dynasty.



287



288



290

290. **Clown With Vanishing Head Automaton.** Paris: Pierre Mayer, ca. 2006. Hand-painted wooden automaton with exposed works. Depicting a clown holding a fan in front of his face; as the crank is turned he lowers the fan, showing that his head has disappeared. The head reemerges from a die at his feet before returning to its original place. 11 1/2 x 6 x 3 1/2". Movement of first element (fan and head) slightly abbreviated.

1,500/2,500



291

291. **The Turk Chess-Player Automaton.** Paris: Pierre Mayer, ca. 2010s. Hand-painted wooden automaton with exposed works. Modeled after Von Kempelen's famous eighteenth century chess-player automaton, and depicting the player raising and lowering a chess piece as the doors to the cabinet open and close - from one view, a man is seen inside the cabinet, but from the other he has disappeared. 11 1/2 x 6 x 3 1/2".

1,500/2,000

TRUE HISTORY

OF

BOOKS



293

292. Ackerman, Allan. **Las Vegas Kardma**. A-1 Multimedia, 1994. Deluxe collector's edition, an unnumbered copy signed by the author on the limitation page. Full crimson leather, gilt-lettered, with slipcase. Illustrated. 4to. Fine.

100/150

293. Albo, Robert. **Classic Magic Series, and Other Works**. San Francisco, 1973-1989. Seven bound volumes, plus a collection of supplements, housed in original cloth box. Illustrated. 4to. Sold with *The Oriental Magic of the Bambergs* video edition (four VHS set) and a nearly complete file of *Sorcerer's Attic*, to which Albo was a contributing editor (20 of 21 issues, lacking V1 N1; Fernandes 63607).

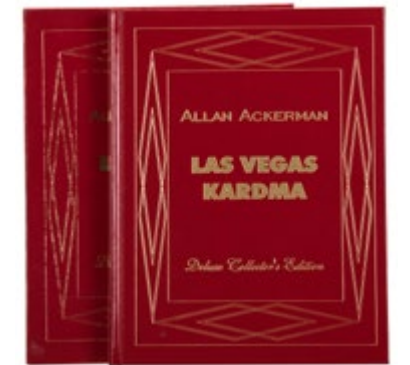
600/900

294. Albo, Robert, Eric Lewis and David Bamberg. **The Oriental Magic of the Bambergs**. San Francisco Book Co., 1973. Number 182 of 1,000 copies. Original cloth, gilt-lettered. Illustrated. 4to. Very good.

200/300

295. Alexander, C. (Claude Alexander Conlin). **The Life and Mysteries of the Celebrated Dr. "Q"**. Los Angeles, 1921. Original pictorial cloth, discoloration spots to covers. Signed in green ink on the ffep: "Yours for greater success/ C Alexander". Illustrated. 8vo.

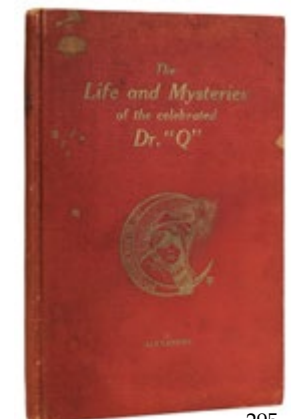
100/200



292



294



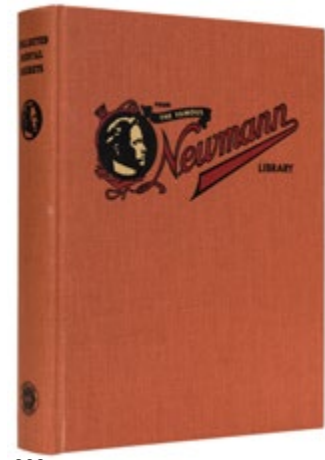
295



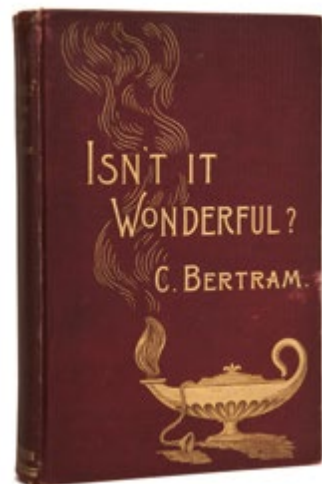
296



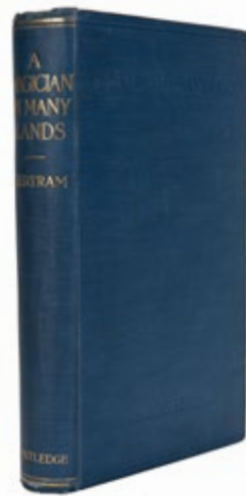
297



298



299



300



301

296. Alexander, C. (Claude Alexander Conlin). **Alexander's Book of Mystery**. Los Angeles, 1922. Printed wrappers. 8vo. Two pages soiled at rear. With fold-out palmistry chart, "Scientific Chart of the Hand" (19 x 11").

100/150

297. Bailly, Christian. **Automata: The Golden Age, 1848-1914**. Sotheby's, 1987. Gilt-lettered decorative cloth, pictorial dust-jacket. Illustrated, color plates. 4to. Fine.

200/300

298. Behnke, Leo (ed. and illus.). **The Collected Mental Secrets of C.A. George Newmann**. South Pasadena: Daniel's Den, 1990. Number 54 of 250 copies. Orange cloth stamped in three colors. Tipped-in colored frontispiece, supplemental materials tucked inside. Illustrated. 4to. Fine.

300/500

299. Bertram, Charles. **Isn't It Wonderful?** London: Swann & Sonnenschein, 1896. First Edition. Crimson cloth gilt stamped. Frontispiece, plates. 8vo. Covers rubbed and slightly discolored.

200/300

300. Bertram, Charles. **A Magician in Many Lands**. London: George Routledge, 1911. Navy cloth stamped in gilt and blind. Frontispiece. Plates. 8vo. Hinges a bit weak, gift inscription to flyleaf, otherwise fine.

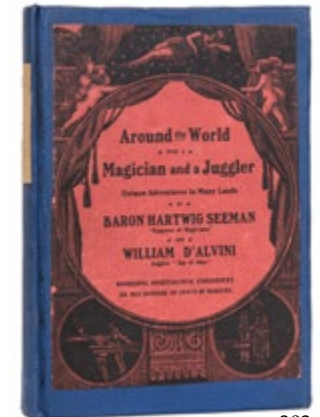
150/250

301. Blitz, Signor. **Two Volumes by Blitz**. Including *Fifty Years in the Magic Circle* (Hartford, 1871; steel-engraved frontis., engraved half-title; several signatures at middle nearly detached); and *The Parlor Book of Magic* (New York, 1889; edited by Blitz). 8vo. Worn covers, contents generally clean.

150/250



302



303

302. **Boy's Own Conjuring Book, (The)**. New York: Dick & Fitzgerald, 1860. Blue cloth stamped in gilt and blind. Frontispiece (browned). Illustrated with nearly 200 engravings. 8vo. Binding weak but holding, cloth worn around edges, contemporary gift inscription to ffp. Toole Stott 115.

150/250

303. Burlingame, H.J. **Around the World with a Magician and a Juggler**. Chicago: Clyde, 1891. Re-bound blue cloth with original pictorial cover laid down. Portrait frontispiece, illustrated with plates. 8vo. Lacking half-title, front gutter splitting. Clinton Burgess bookplate rear pastedown.

100/200

304. Cervon, Bruce. **Bruce Cervon's Castle Notebooks**. Tahoma, Calif.: L&L, 2008-9. Partial set, including vols. 3-5 (of five). Each a numbered copy from the limited edition of 500 copies. Tall 8vo. Fine.

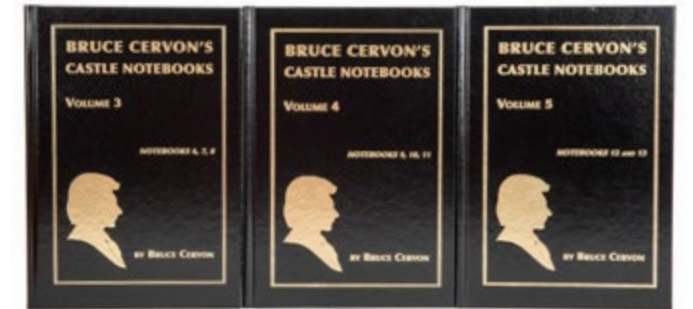
200/300

305. Clarke, Sidney W. **The Annals of Conjuring**. New York: Magico, 1983. Gilt-stamped hardcovers. Illustrated. 8vo. Index by Bob Lund. Accompanied by a typed letter from Lund, signed "Bob", to Dan Waldron discussing his involvement in the project to reprint the *Annals*.

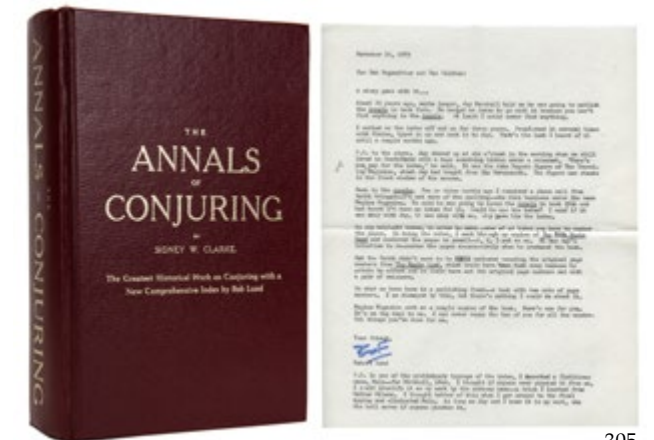
100/200

306. Cremer, W.H. and Frank Bellew. **Four Volumes on Conjuring**. Including *Hanky Panky* (London: Chatto & Windus, 1875; color frontis.; 32 pages of advts.; Toole Stott 1017); *The Secret Out* (London: John Camden Hotten, (1871); frontis., 18 leaves advts.; Toole Stott 192); *Magic No Mystery* (London: Chatto & Windus, 1876; color frontis., 32 pages of advts.; Toole Stott 195); and *The Art of Amusing* (London: John Camden Hotten, (1870); frontis., 10 leaves advts.; Toole Stott 90) by Bellew. Illustrated. 8vo. Each with mildly rubbed cloth, some weak bindings, gutter tears, repaired tear to title page of last volume, and other wear, but a nice group.

250/350



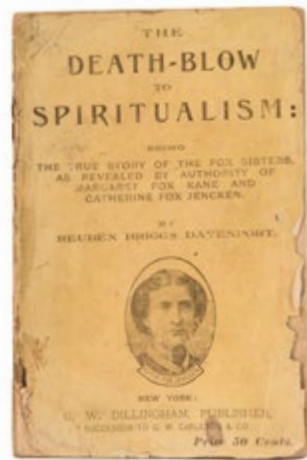
304



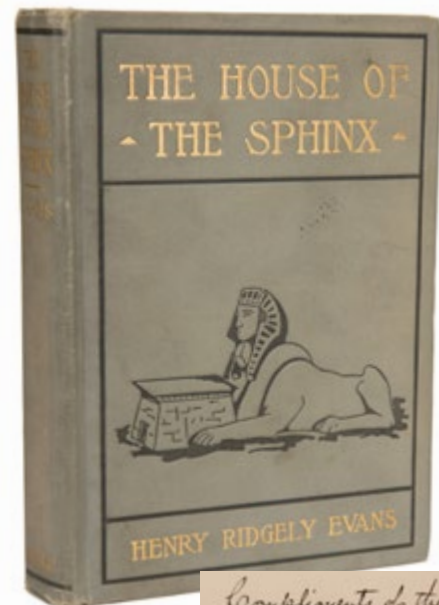
305



306



307



310

Compliments of the Author,
Henry R. Evans, Litt. D.

307. Davenport, Reuben Briggs. **The Death-Blow to Spiritualism.** New York: G.W. Dillingham, 1888. Original pictorial wrappers (spine perished, rear cover lacking). 8vo. Soiling and tears to cover, but clean internally.

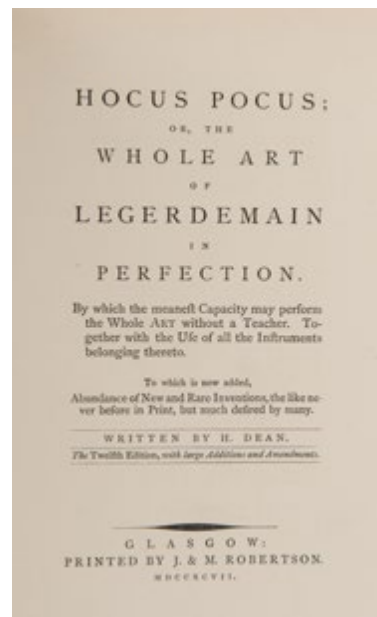
100/200



308

308. DeMoulin Bros. & Co. **Burlesque and Side Degree Specialties.** Greenville, Ill., ca. 1924. Catalog No. 331, filled with the hazing paraphernalia, costumes, and horrifying devices used to initiate members into various fraternal orders and lodges. Color wrappers (toned), profusion of illustrations. 8vo. Good.

200/300



309

309. Dean, Henry. **Hocus Pocus, or the Whole Art of Legerdemain in Perfection.** Glasgow: [Robert Anderson], 1886 (facsimile of the 1797 Glasgow edition). Plain paper-backed covers, printed spine label. Frontispiece. Illustrated. 4to. Gatherings uncut; fine. See Toole Stott 222. Note preceding the text states, "The price of this book is four shillings and sixpence. If you cannot raise four shillings and sixpence honestly, do not buy the book." A variant in which the prefatory note states that the price is six shillings was also issued.

300/400

310. Evans, Henry Ridgely. **The House of the Sphinx.** New York and Washington: Neale Publishing, 1907. Grey cloth stamped in gold and black. 8vo. Ex-Egyptian Hall Museum. Very minor wear to cloth. Very good.

400/600



311

311. Fechner, Christian. **Soirees Fantastiques.** Paris: FCF Editions, 1988. First English edition, "for private circulation only". Two red cloth volumes, with matching slipcase. One volume of text, illustrated, with color plates; second volume of flip books and illusion plans. 4to. Minor wear to slipcase, pastedown frontis. of the author with minor edgewear, otherwise fine.

500/700



312

312. Findlay, J.B. **Nine Works by Findlay.** Including Collectors' Annuals Nos. 2, 7, 8, 10; "Anderson and His Theatre" (1967); "Old Malabar" (1945); "How's Your Library?" (1958); "The Wee Books" (n.d.); "First Magic Collectors' Weekend" program; and Sotheby's J.B. Findlay Collection auction catalog Pt. III (1979/80).

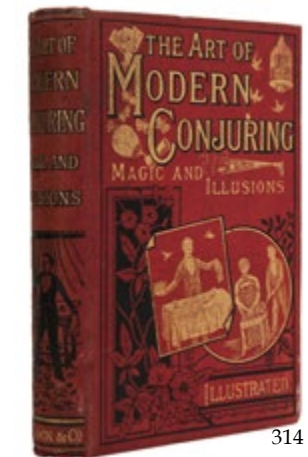
100/200



313

313. Frost, Thomas. **Two Volumes by Frost.** Including *The Old Showmen and the Old London Fairs* (London: Tinsley Bros., 1874; first edition; Toole Stott 303); and *The Lives of the Conjurers* (London: Tinsley Bros., 1876; first edition; Toole Stott 304). 8vo. Spine and covers of second volume heavily worn and soiled, canted binding, both clean internally.

200/300



314

314. Garenne, Henri. **The Art of Modern Conjuring: Magic and Illusions.** London: Ward, Lock and Co., [n.d.]. Publisher's red pictorial cloth stamped in gilt and black. Illustrated profusely. 8vo. With 20 pages of undated advts. Minor soiling to cloth, clean internally and stiffly bound.

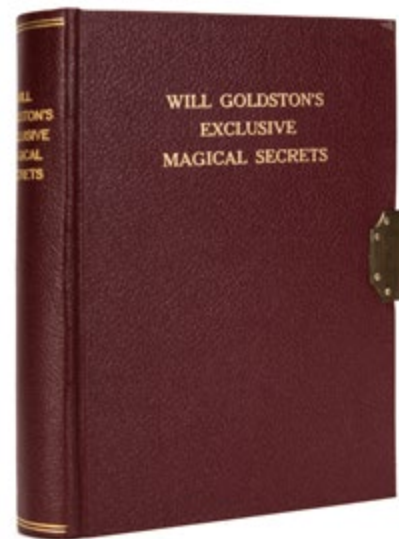
150/200

315. Garrett, Edmund. **Isis Very Much Unveiled.** London: "Westminster Gazette" Office, (1894). Printed wrappers (upper lacking, spine perished). Frontispiece, halftone plates. 8vo. 142 pages. Marginal soiling to upper right page edges. Scarce.

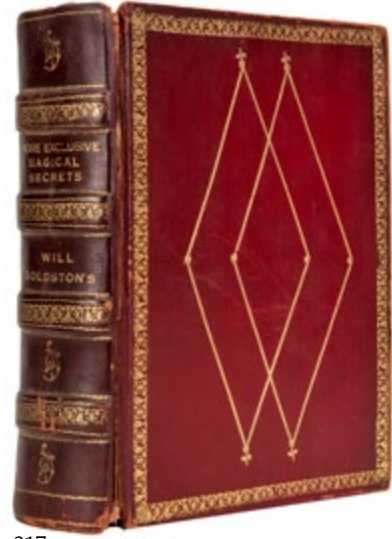
100/200



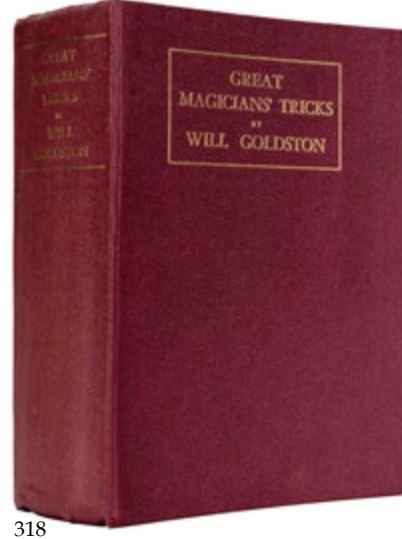
315



316



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318



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323



324

316. Goldston, Will. **Exclusive Magical Secrets**. London: Will Goldston, Ltd., [1912]. Re-bound in facsimile leather, original lock incorporated at edge, with key. Number 431 from the first edition. Signed twice by the original owner, Otto Brownridge, on the title page and facing blank leaf. Frontispiece. Illustrated. 4to. New endpapers. A clean, solid copy.

200/300

317. Goldston, Will. **More Exclusive Magical Secrets**. London: Will Goldston, Ltd., [1921]. Original ostrich leather stamped decoratively in gilt, raised spine gilt-lettered. Number 573 from the deluxe first edition. Illustrated (lacking frontis.). 4to. Spine separated from front board, both hinges reinforced, edges rubbed, but clean internally.

200/300

318. Goldston, Will. **Great Magicians' Tricks**. London: Will Goldston, Ltd., 1931. Original cloth, gilt lettered. Number 288 from the limited first edition. Frontispiece, illustrated. 4to. Minor foxing to first few pages, else very good.

100/200

319. Goldston, Will. **Group of Bound Files of Goldston Periodicals**. Twenty volumes total, comprising incomplete files of original issues, including *The Magician Monthly* (Vols. 1, 6–11, 15–21; Alfredson/Daily 4490); *Goldston's Magical Quarterly* (Vols. 5–6; Alfredson/Daily 2520); *Magazine of Magic* (Vols. 5–6; Alfredson/Daily 3480); *Magazine of Magic—New Series* (Vol. 1; Alfredson/Daily 3485); and *The Magician Annual* (1908–9; Alfredson/Daily 4485). Retaining some original covers.

200/400

320. Goldston, Will. **Group of Will Goldston Publications and Ephemera, Some Signed**. Including *Sensational Tales of Mystery Men* (1929; signed by Goldston on the frontis.); *Patter Paragraphs* (1921; inscribed by the author, George Schulte, to Goldston); *Card System of Exclusive Magical Secrets* (ca. 1927; loose set of over 40 cards, inclusive of some duplication); *Latest Conjuring* (1905); three Goldston magic apparatus merchandise catalogs (1930s); two unused Cabinet of Tricks magic set labels; *Easy Magic with Patter* (pts. 1–2); *Will Goldston's Easy Road to Magic in Seven Lessons* (two edns., n.d.); a member's rule booklet for The Magician's Club; and more. Sizes and bindings vary.

150/300

321. Good, Arthur. **Magical Experiments, or Science in Play**. Philadelphia: David McKay, 1894. Olive pictorial cloth stamped in gilt and brown. Frontispiece. Illustrated profusely. 8vo. Corners and edges rubbed, else fine.

100/200

322. Heather, H.E. **Cards and Card Tricks**. London: The Bazaar Office, (1876). Gilt pictorial cloth, spine chipped and fraying. Frontispiece. Illustrated. 8vo. Spine sunned, front hinge weak, otherwise good. Toole Stott 338. Jessel 723.

150/250

323. Hilliard, John Northern. **Greater Magic**. Minneapolis: Carl Waring Jones, 1938. First edition. Author and magician Trevor Hall's copy, bearing his ownership signature and handwritten address on front endleaf. Original maroon cloth, gilt spine lettering. Illustrated. 8vo. Weak hinges with gutter splits, else good.

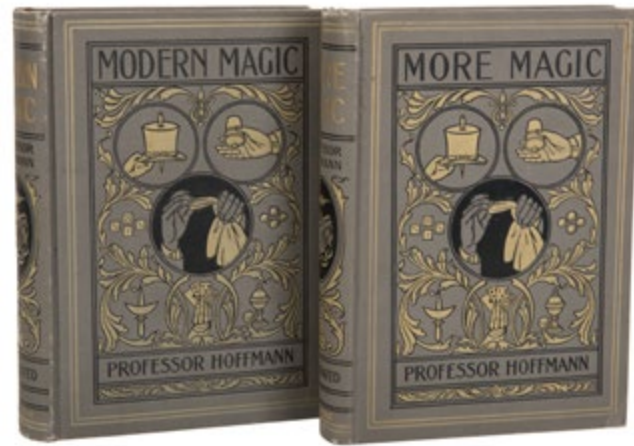
150/250

324. **Hocus Pocus; or, The Whole Art of Conjuring**. New York and Philadelphia: Turner & Fisher, ca. 1846. Woodcut of a conjuror on title page, woodcuts in text. 12mo. Defective copy, lacking frontispiece and last three pages of text [pp. 70–72], left edge and parts of gutter ragged, corners rounded. Sold as is. Toole Stott 382.

150/250



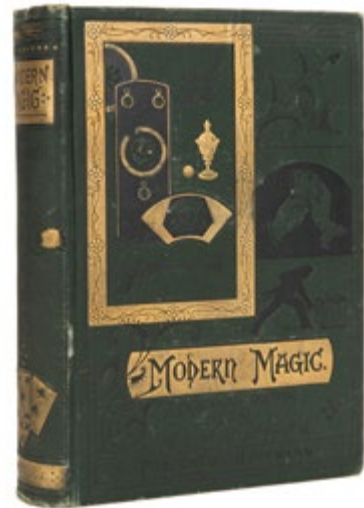
325



328

325. Hoffmann, Professor (Angelo J. Lewis). **Modern Magic**. London: George Routledge, (1876). FIRST EDITION, FIRST STATE. Pictorial blue cloth stamped in black, gilt, and blind. Tan endsheets (archery-themed bookplate to front pastedown, lacks front flyleaf and half-title). Tissue-guarded frontispiece of Sphinx illusion. Illustrated. 8vo. Cloth rubbed and soiled, spine head fraying, binding shaken, cracked gutter at center needing repair. Toole Stott 386. As Toole Stott notes, first editions are identified by a Routledge monogram on the title page. First states of the first edition show the conjurer with a black hat and gold cone on front cover.

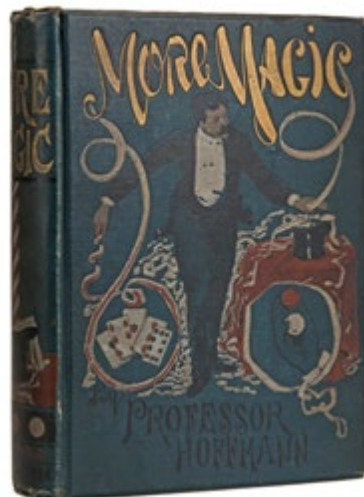
300/500



326

326. Hoffmann, Professor (Angelo J. Lewis). **Modern Magic**. New York: George Routledge, n.d. American edition. Original green cloth stamped in gilt and black. Green endsheets. Frontispiece. Illustrated. 8vo. 563 pages. Rubbing at ends, rear gutter paper splitting, hinges starting.

200/300



327

327. Hoffmann, Professor (Angelo J. Lewis). **More Magic**. London: George Routledge, 1890. First edition, dark green cloth stamped in colors, beveled edges to covers. Floral endleaves. A.e.g. Half-title. Illustrated. 8vo. 457pp + 5 leaves advts. Front gutter splitting, small hole to flyleaf from label removal, edges rubbed.

200/300

328. Hoffmann, Professor (Angelo J. Lewis). **Modern Magic / More Magic**. London: George Routledge, n.d. Two vols., original gray publisher's cloth stamped in black, cream, and gilt. Frontispieces. Illustrated. Five pages advts. to rear of first volume (Martinka, Routledge). 8vo. Light shelfwear.

150/250



329

329. Hoffmann, Professor (Angelo J. Lewis). **Parlor Amusements and Evening Party Entertainments**. London and New York: George Routledge, ca. 1883. Original green cloth stamped in gilt and black. Frontispiece, illustrated. 8vo. 504 + 2 leaves Peck & Snyder advts. Cloth scuffed and worn at extremities, soiling to covers, canted, ex-libris (Joseph Sadony) to front pastedown, pencil annotations and ink ownership signatures to endleaves. Scarce.

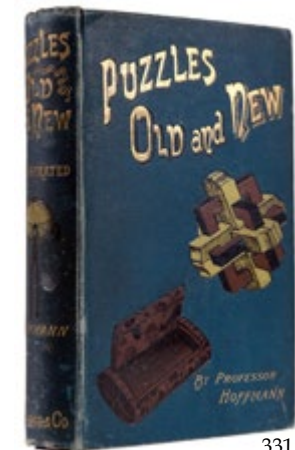
200/300



330

330. Hoffmann, Professor (Angelo Lewis). **Drawing Room Conjuring**. London: George Routledge and Sons, 1887. Tan pictorial cloth stamped in black and gilt. Illustrated 8vo. 181 + 1 page advts. Covers and edges rubbed, gilt stamping faded.

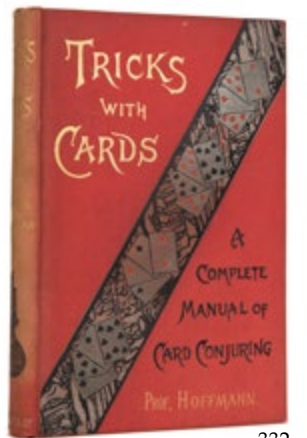
150/250



331

331. Hoffmann, Professor (Angelo J. Lewis). **Puzzles Old and New**. London: Frederick Warne, n.d. Blue-green cloth stamped in gilt, yellow, and brown. Frontispiece. Illustrated. 8vo. 394 + 1 leaf advts. (Hamley's). Binding weak at center with several signatures starting; edges rubbed.

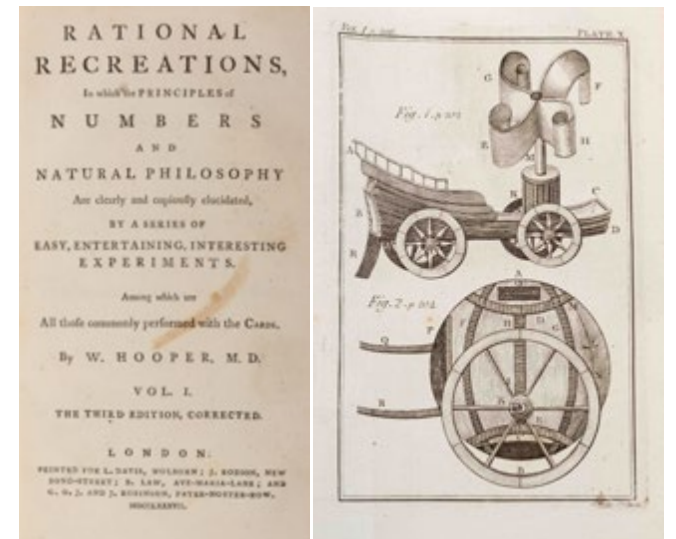
150/250



332

332. Hoffmann, Professor (Angelo Lewis). **Tricks with Cards**. London and New York: Frederick Warne, 1889. Pictorial red cloth stamped in black and gilt. Illustrated. 8vo. 250 + 2 leaves advts. Bookplate of J. Edgar Lound to front pastedown. Spine sunned, foxing to page edges and scattered internally, otherwise fine.

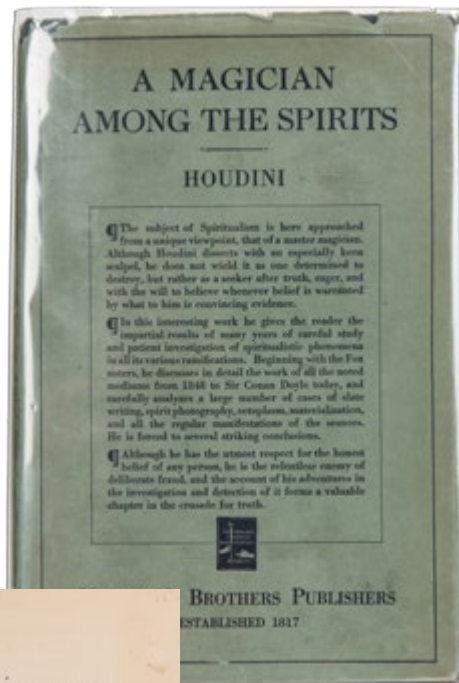
150/250



333

333. Hooper, William. **Rational Recreations, in Which the Principles of Numbers and Natural Philosophy are clearly and copiously elucidated...** London: L. Davis; J. Robson; B. Law; and G. Robinson, 1787. Third Edition. Four volumes, rebaced contemporary brown calf. 8vo. Sixty-five uncolored engraved plates. Bookplates cleanly removed from endpapers; scattered browning and foxing, some plates foxed. Toole Stott 391.

400/600



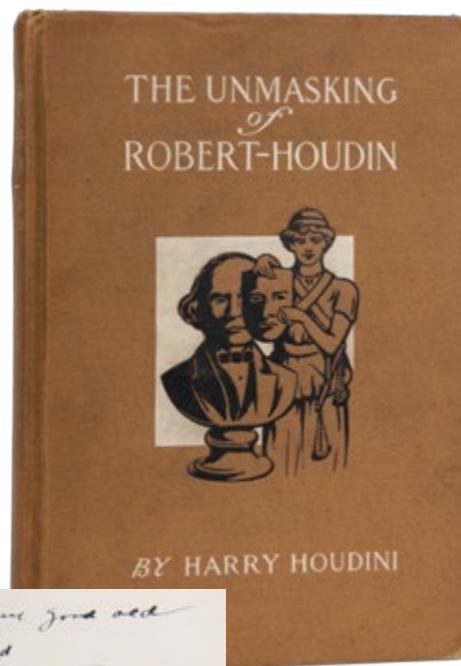
To
my friend
and Tutor
alfred Becks
from one who is
duly appreciative
Houdini
May 11/1924

334

TWO IMPORTANT HOUDINI ASSOCIATION COPIES

334. Houdini, Harry (Ehrich Weisz). **A Magician Among the Spirits**. New York: Harper & Brothers, 1924. First edition. Frontispiece shows Arthur Conan Doyle and Houdini. Plates. With the scarce publisher's dust jacket (chipped and separating, but complete). 8vo. Presentation copy, inscribed and signed by Houdini to his librarian: "To my friend and tutor Alfred Becks from one who is duly appreciative. Houdini. May 11/1924."

2,000/3,000

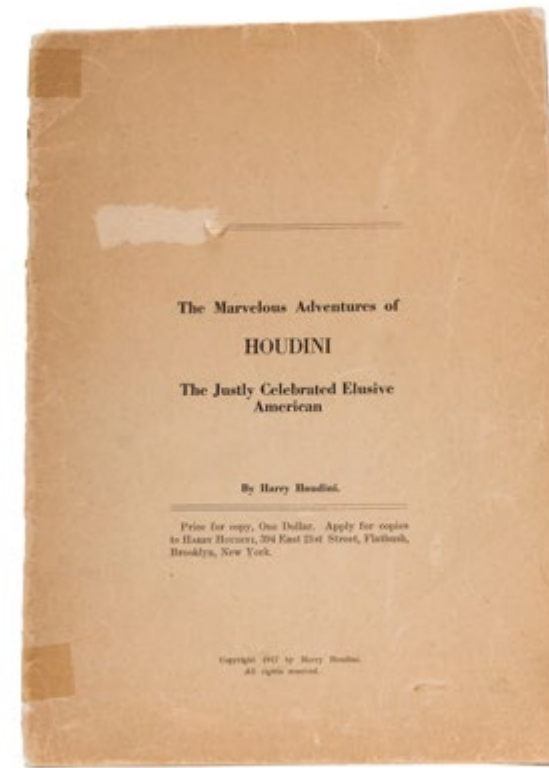


To my good old
friend
Clark Brown
with best wishes and
regards from the author
Harry Houdini
This is the first authentic
history of magic and magicians
ever published. The work of over
20 years of my time, used during
my travels abroad.
at least read the introduction
which explains why I wrote this
book
Nov 9 - 1917

335

335. Houdini, Harry (Ehrich Weisz). **The Unmasking of Robert-Houdin**. New York: The Publisher's Printing Co., 1908. First edition. Brown cloth stamped in black and white. Illustrated. 8vo. Bumps and light wear to cloth, but very good overall. Presentation copy, with an outstanding full-page inscription from Houdini, stating, "To my good old friend Clark Brown, with best wishes and regards from the author. Harry Houdini. This is the first authentic history of magic and magicians ever published. The work of over 2 years of my time, used during my travels abroad. At least read the introduction which explains why I wrote this book. Nov. 9 - 1917."

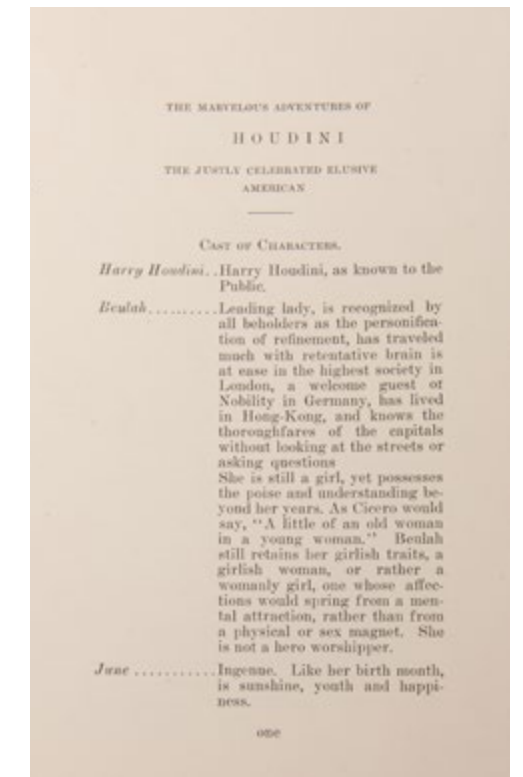
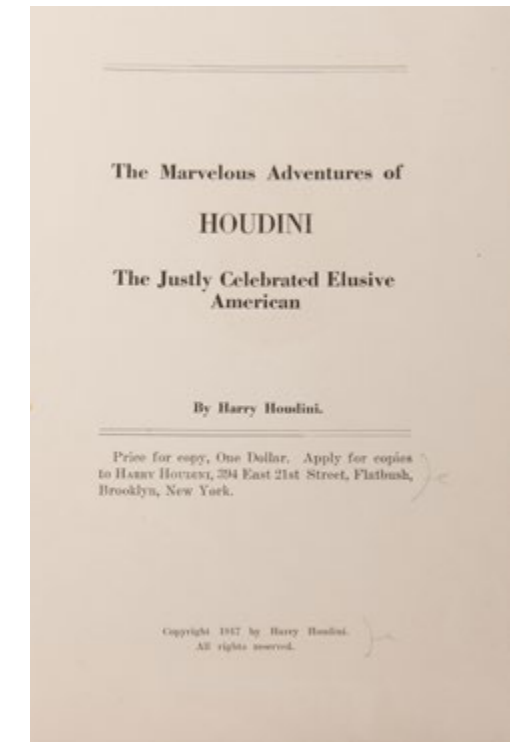
2,000/3,000



336. Houdini, Harry (Ehrich Weisz). **The Marvelous Adventures of Houdini The Justly Celebrated Elusive American**. New York: Harry Houdini, 1917. Brown printed wrappers. Bust portrait of Houdini on the recto of the first leaf. 20pp. 4to. Old cello tape reinforcing spine, one piece on verso of upper wrapper, tears to spine, one corner of lower wrapper lacking, scuffing and general wear. One of two examples known, the other held institutionally a variant copy.

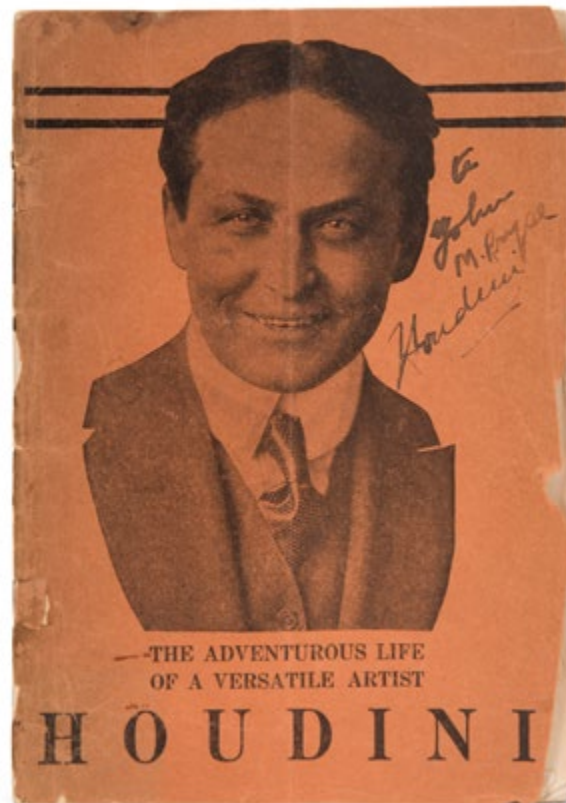
3,000/5,000

Most likely a treatment for a film, the booklet lays out a cast of characters including Houdini, his leading lady ("Beulah"), and several "heavies" who take part in the scenario its pages describe. Houdini's movie career began in 1918, a year after this work was published, and his first film, *The Master Mystery*, debuted in 1919. Perhaps this treatment was a first attempt at working in Hollywood. This example is the same copy reproduced as an appendix to *Milbourne Christopher's Houdini: A Pictorial Life*.





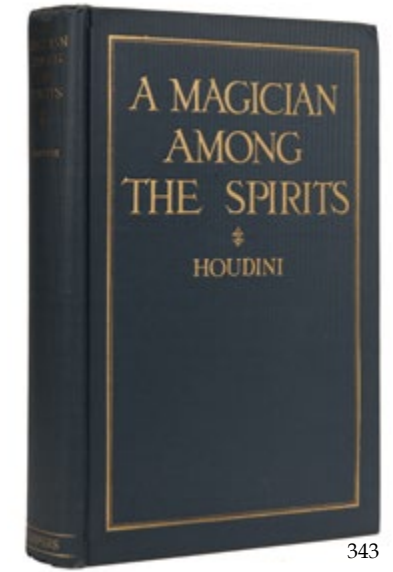
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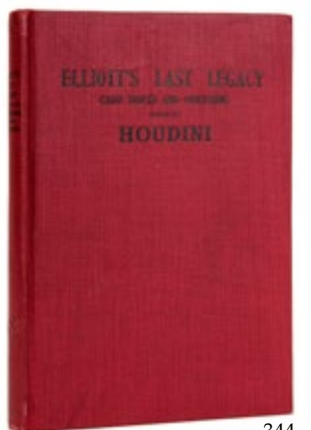
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337. Houdini, Harry. **Le Maître du Mystère (The Master Mystery)**. Paris: J. Ferenczi, 1921. Color wrappers (pulp publication). Jean Petithuquenin's translation and adaptation of the Houdini/Reeve film. 8vo. Well worn but intact. Uncommon. **400/600**

338. [Houdini, Harry (Ehrich Weisz)] Reeve, Arthur and John Grey. **The Master Mystery**. New York: Grosset & Dunlap, 1919. Publisher's cloth, pictorial dust-jacket depicting Houdini in scenes from the serial film. Frontispiece, halftone plates. 8vo. Jacket heavily worn with some tape repairs, inside flaps clipped. **150/250**

339. Houdini, Harry (Ehrich Weisz). **The Adventurous Life of a Versatile Artist**. [New York, 1922]. Pitch book, original pale orange pictorial wrappers. Front cover signed: "To John M. Pryse/Houdini". Illustrated. 8vo. 64 pages. Soiling to top edge, scattered tears and losses around edges. **900/1,200**

340. Houdini, Harry (Ehrich Weisz). **The Adventurous Life of a Versatile Artist**. [New York, 1922]. Pitch book, original pale orange pictorial wrappers. Illustrated. 8vo. 64 pages. Bottom corner of rear cover torn, else a very good copy. **200/300**

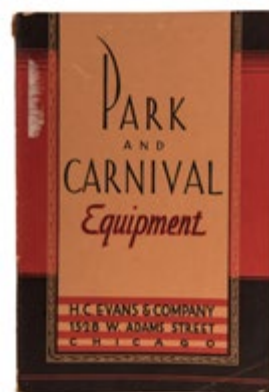
341. Houdini, Harry (Ehrich Weisz). **The Adventurous Life of a Versatile Artist**. [New York], ca. 1906. Pitch book, original pale yellow pictorial self-wrappers. Illustrated. 8vo. 64 pages. Backstrip tattered, covers soiled with losses to top edge (front) and bottom right (rear). Bookplates to front inside cover. **300/500**

342. Houdini, Harry. **Magical Rope Ties & Escapes**. London: Will Goldston Ltd., n.d. British Edition. Publisher's cloth-backed pictorial boards. Illustrated with plates and line drawings. Frontispiece of Houdini with Davenport. Advertising endpapers. 8vo. No flyleaves, as issued. Light wear to covers; very good. **50/100**

343. Houdini, Harry (Ehrich Weisz). **A Magician Among the Spirits**. New York, 1924. First edition. Original cloth, gilt-lettered. Frontispiece of Houdini and Conan Doyle. Halftone plates, illustrations. 8vo. Light shelfwear, minor soiling to edges. **200/300**

344. Houdini, Harry (Ehrich Weisz). **Elliott's Last Legacy**. New York, 1923. First edition. Red cloth lettered in black. Frontispiece, illustrated. 8vo. Clean copy with small dent to spine and light rubbing. **50/100**

345. Houdini, Harry (Ehrich Weisz). **Three Works By or Related to Houdini**. Including *The Right Way to Do Wrong* (1906; spine perished but contents holding); *Houdini Exposes the Boston Medium "Margery"* (1924; covers detached, with tears); and *Houdini and Conan Doyle* (1933). Pictorial wrappers, cloth. 8vo. **200/300**



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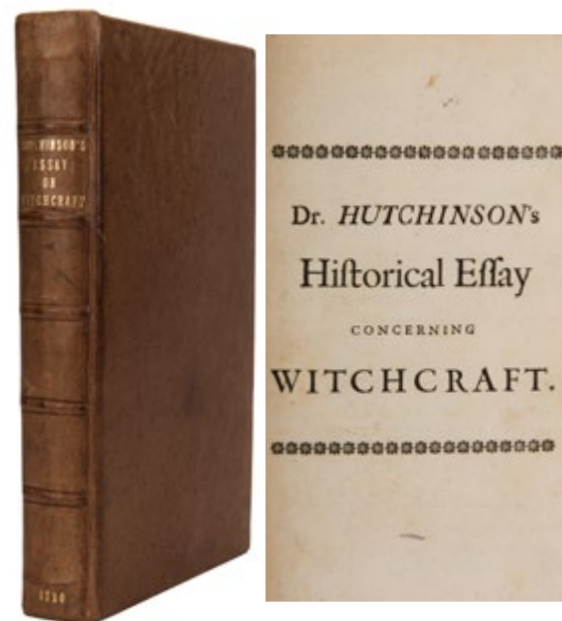
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351



352



347

346. H.C. Evans & Company. **Park and Carnival Equipment.** Chicago, ca. 1922. Catalog offering monkey speedways, gambling devices, carnival equipment, and more. Color wrappers, illustrated. Order blanks laid in. 8vo. Covers scuffed. 50/150

347. Hutchinson, Francis. **An Historical Essay Concerning Witchcraft. With Observation upon Matters of Fact; Tending to Clear the Texts of the Sacred Scriptures, and Confute the Vulgar Errors About that Point...** London: R. Knaplock, 1720. Second edition. Period-style modern mottled leather, title compartment in gilt, new endpapers. Edges flecked red. Woodcut initials, devices. 8vo. With the half-title and advertisement leaf present. Pencil annotations to title page; ex-libris stamp San Francisco Theologic Society to same. 300/500

348. James, Stewart. **Stewart James in Print: The First Fifty Years.** Toronto: Jogestja, 1989. Original cloth, pictorial dust-jacket. Inscribed and signed by James on the half-title page: "To Dan Waldron/ with warmest regards and every good wish/ Stewart James". Illustrated. 4to. Minor tears and ink discoloration to jacket, else very good. 150/250

349. Jay, Ricky. **Cards as Weapons.** New York: Darien House, 1977. Pictorial softcovers. Illustrated. 8vo. Small tear to front cover, light creases. 100/150

350. Kaplan, George G. **The Fine Art of Magic.** York, Penn.: Fleming, 1948. Cloth, with original dust-jacket (price clipped). Illustrated. 8vo. Very good. 100/150

351. [Le Grand David] **Five Volumes on Le Grand David Spectacular Magic.** Including *Varietades* (1998); *Life With a Magic Company* (1995); *Wonderful Surprises* (2007); *There Will Be Wonderful Surprises* (2007); and *Thirty Years of Sustained Wonder* (2007). Cloth or softbound. 8vo. Fine. 100/200

352. **Magic, Pretended Miracles, and Remarkable Natural Phenomena.** London: The Religious Tract Society, [1848]. Brown embossed cloth, pictorial gilt spine. Engraved frontispiece, woodcuts in text. 16mo. Contemporary ownership signature to flyleaf; fine. Toole Stott 472. 250/350

353. **Mandrake the Magician. Group of Seventeen Comic Books.** Including *Mandrake the Magician* Nos. 1–7 (King Comics, 1966–7); *Official Mandrake the Magician* Nos. 1–4, 6–10, and "Annual 1" (Pioneer, 1980s); plus *Mandrake Big Little Book* (1935; heavily worn) and *Super Magician V4 N2* (June 1945). Not graded. 50/100

354. Maskelyne, Nevil and David Devant. **Our Magic.** London: George Routledge, (1911). First edition, pictorial cloth stamped in colors. Frontispiece of Maskelyne under tissue. Illustrated. Thick 8vo. Binding shaken; bookplate of Arthur Butterworth to pastedown; pencil markings to covers and endpapers. 150/250

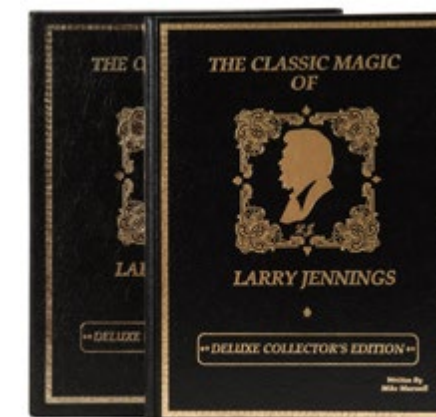
355. Maxwell, Mike. **The Classic Magic of Larry Jennings.** Lake Tahoe, 1986. Deluxe Collector's edition, complimentary copy number 17 signed by Jennings on the limitation page. Gilt-stamped full leather, slipcase. Illustrated. 4to. Fine. 150/250



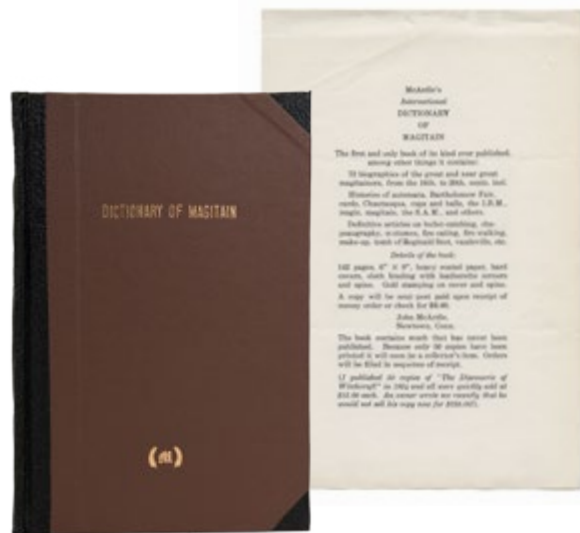
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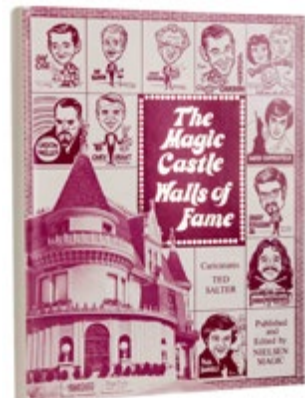
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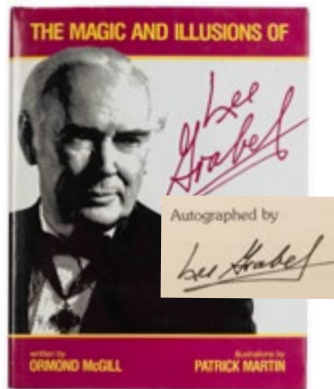
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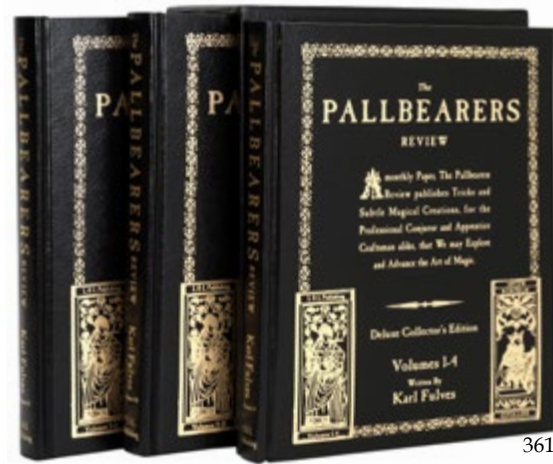
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364

356. McArdle, John. **International Dictionary of Magitain.** [Newtown, Mass.], 1963. From a limited, hand-printed and bound edition of 50 copies. Quarter leatherette over brown cloth, stamped in gold, with dust-jacket. Gilt endpapers. Illustrated with plates. With the prospectus. 8vo. Very good. Scarce.

300/400

357. Nielsen, Norm. **The Magic Castle Walls of Fame.** Nielsen Magic, 1988. First edition, number 6 of 500 hardbound copies, inscribed and signed by Nielsen on the dedication page to the previous owner. Illustrated with caricature portraits by Ted Salter. 4to. Fine.

100/150

358. McGill, Ormond. **The Magic and Illusions of Lee Grabel.** Enchantus, 1986. Autographed first edition, number 464, signed by Grabel on the limitation page. Maroon leatherette stamped in gilt, dust-jacket. Illustrated. 4to. Minor wear to jacket.

100/150

359. [Miscellaneous] **Group of 10 Conjuring Chap Books and Pamphlets.** Including *Seventy Years a Showman* (n.d.) by Sanger; *The Wizards Annual* (1914) by Spitari (ed.); *Tricks You Can Do* (n.d.) by Richards; *Stillwell's Handkerchief Manipulation Act* (n.d.); *Tricks for the Trenches & Wards* (two vols., ex-libris J.B. Findlay); *The Stage Artist* (n.d.) by Karlyn (Burrows); *Black Herman* (n.d.); *With Frances in Magic Land* (1952; signed by Marshall); and *Darling Mentale Mysterier* (1948; signed by the author and dated 1963).

200/300

360. [Miscellaneous] **Lot of Five Antique and Victorian Conjuring Books.** Including *Brewster's Letters on Natural Magic* (New York, 1833; collates same as Toole Stott 137); *Magic and Its Mysteries* (London and New York: Frederick Warne, n.d.); *The Boy's Own Book* (Boston: DeWolfe, n.d.); *New Ideas in Magic* (St. Louis, 1902; ownership signature of Adrian Plate); and *Fun With Magic* (New York, 1901).

200/300

361. **The Pallbearers Review.** Karl Fulves. Complete file, the deluxe reprint edition (L&L, 1993), number 49 of 150 copies, signed by Fulves on the limitation page. Gilt-stamped black leather, with slipcase. Illustrated. 4to. Fine.

250/350

362. **Parlour Magic: A Manual of Amusing Experiments, Transmutations, Sleights and Subtleties, Legerdemain, &c.** London: W. Kent, 1861. Fifth edition. Original dark blue pictorial cloth stamped in gilt and blind. Engraved half-title, copiously illustrated. Square 8vo. Broken front and center hinge, needs rebacking; otherwise a very good square copy with rubbing to cloth along spine. Toole Stott 539.

150/250

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

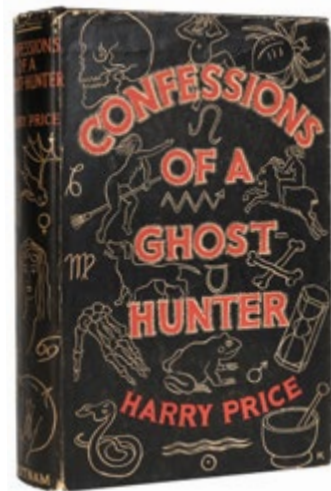
600/900

364. Piesse, G.W. Septimus. **Chymical Natural and Physical Magic.** London: Longman, Brown, Green, Longmans, & Roberts, 1865. Third Edition. Multicolored cloth with geometric pattern. Hold-to-light frontispiece (when warmed an image appears in the frame). Illustrated. 8vo. 267 + 32pp. advts. Cloth soiled; scattered light browning. Toole Stott 561.

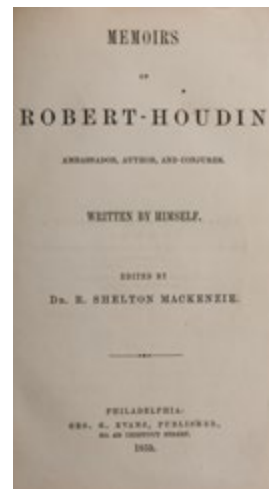
150/250

365. **The Play Room: or, In-Door Games for Boys and Girls.** New York: Dick & Fitzgerald, 1866. Publisher's brown cloth lettered in gilt. Illustrated with woodcuts. 8vo. Scattered light or mild foxing, binding a bit weak. Toole Stott 574.

100/200



366



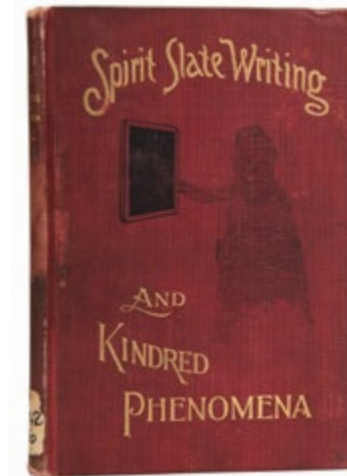
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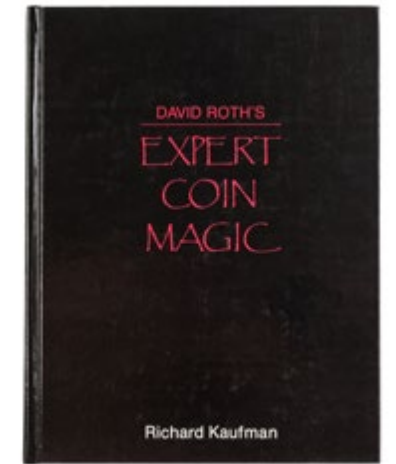
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366. Price, Harry. **Confessions of a Ghost Hunter**. London: Putnam, 1936. First edition. Black cloth, gilt spine title, with the scarce pictorial dust-jacket. Half-tone photographic frontispiece and plates. 8vo. Jacket flaps clipped, old pencil price annotations to flyleaf and rear jacket flap. Few closed tears and edgewear to jacket.

100/200

367. Ramsay, John. **Four Volumes on the Magic of John Ramsay**. Including *The Ramsay Classics* (1977) and *The Ramsay Legend* (1969) by Galloway; and *John Ramsay's Cylinder and Coins* (1948) and *Four Little Beans* (1952) by Farelli. Illustrated. 4to and 8vo. Good.

150/250

368. **The Rappers**. New York: H. Long & Brother, 1854. Red embossed cloth, gilt stamped. Two engraved frontispieces. 8vo. Spine chipped, foxing, general wear. An early anti-spiritualist book written by "A Searcher After Truth," and describing table tipping, spirit noises, and the like.

250/350

369. Robert-Houdin, Jean Eugène. **Memoirs of Robert-Houdin**. Philadelphia: Geo. G. Evans, 1859. Publisher's brown cloth. 8vo. Covers soiled and rubbed, scattered mostly light foxing, pale marginal dampstaining to preliminaries. Toole Stott 605.

100/200

370. Robert-Houdin, Jean (trans. Professor Hoffmann [Angelo J. Lewis]). **Secrets of Conjuring & Magic**. London: George Routledge, 1878. Pictorial green cloth stamped in gilt and black. Illustrated. Tissue-guarded frontispiece. Illustrated. 8vo. 373 + 3 leaves advts. Minor shelfwear. Nice copy.

200/300



374



375

371. Robert-Houdin, Jean Eugène (trans. Professor Hoffmann [Angelo J. Lewis]). **Secrets of Stage Conjuring**. London: George Routledge, n.d. Publisher's pictorial cloth. Floral endleaves. Frontispiece. Illustrated. 8vo. Two leaves advts. at rear (offers sixth edition of *Modern Magic*). Clean, sturdy copy, with scratch to front cover and minor shelfwear.

200/300

372. Robinson, William Ellsworth (Chung Ling Soo). **Spirit Slate Writing and Kindred Phenomena**. New York: Munn and Co., 1898. Pictorial publisher's cloth, stamped in gold and black. Frontispiece. Illustrated. 8vo. Ex-libris stamps and labels U.S. Patent Office Scientific Library. Cloth darkened with several areas of soiling.

200/300

373. Roth, David. **Expert Coin Magic**. [Washington, D.C.]: Kaufman & Greenberg, 1985. First edition. Inscribed and signed by Roth on the title page: "For Mike Maxwell - This is the actual copy of E.C.M. used in the making of 'Expert Coin Magic Made Easy'. Thank[s] for everything! Magically - David Roth/12/94". Illustrated. 4to. Fine.

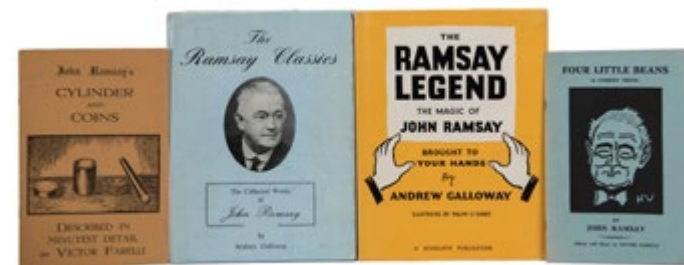
150/250

374. Salverte, Eusebe (trans. Anthony Todd Thompson). **Philosophy of Magic, Prodiges, and Apparent Miracles**. New York: Harper and Brothers, 1847. The Occult Sciences series. Two volumes, original publisher's cloth stamped in gilt and blind. 8vo. Scattered light or mild foxing; spine ends chipped and peeling. Toole Stott 1176.

250/350

375. Sawyer, Thomas. **Lot of Sawyer Books, Monographs, and Periodicals**. Including *S.S. Baldwin and the Press* (1993); *Professor Hoffmann: A Study* (1977); the monographs "Victorian-Age Conjuring Books" (1991), "The Unmasking of Arthur Dodge" (1989), "Foxing Around" (1987), "Men of Letters" (1991), "Professor Hoffmann: A Bibliography" (1983), and "The Hoffmann Collector" (1986; signed by the author, number 77 of 95 copies); and the periodicals *The Catacomb* (N1 - N3; complete file; Fernandes 15206) and *Aphelion* (incomplete file [9 of 14 issues]).

150/250



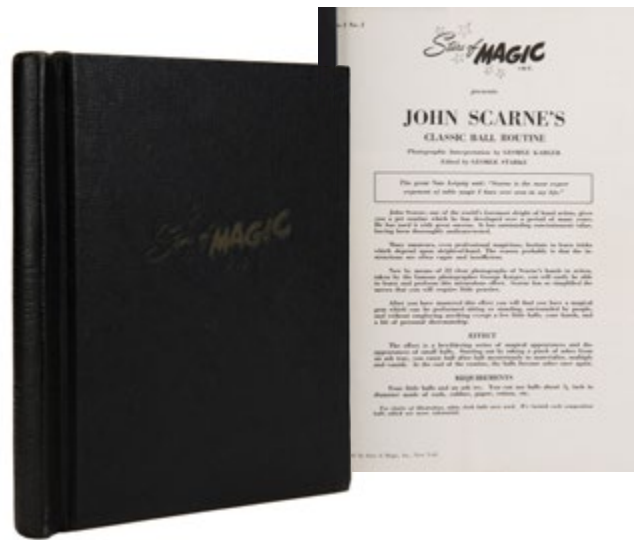
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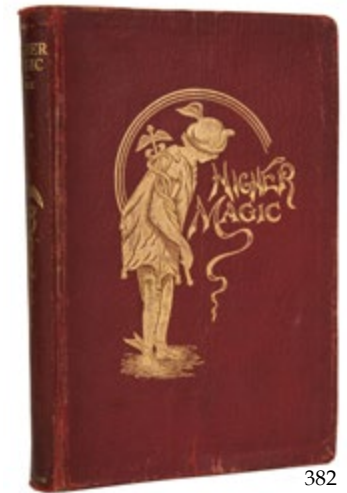
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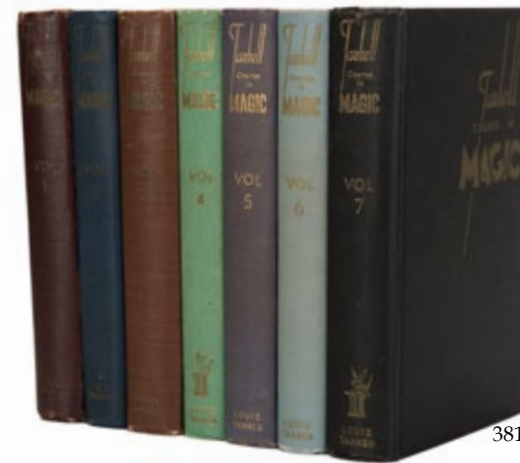
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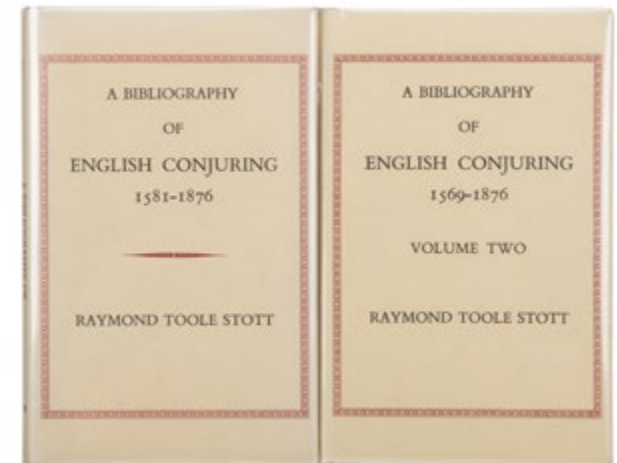
382



377



381



383

376. Scott, Sir Walter. **Letters on Demonology and Witchcraft.** London: John Murray, 1830. Contemporary quarter calf, raised spine stamped in gilt, title compartment. Engraved frontispiece (disbound). Lacking the plates by Cruikshank. 8vo. Good.

100/200

378. Starke, George and George Karger (eds.). **Stars of Magic.** New York: Stars of Magic, Inc., ca. 1950. Black pebbled spring form binder stamped in gold. Complete file of the 11 original series later published in book form. 4to. Good.

150/250

Included in the binder is a set of the New Stars of Magic Series, also published by Tannen. Of all editions of this classic text, the black binder is the hardest to locate.

377. Smith, Horatio. **Festivals, Games, and Amusements.** London: Colburn and Bentley, 1831. First edition. Contemporary quarter leather, cloth sides. Frontispiece, two folding plates. 8vo. Spotting to plates, text clean and bright. Toole Stott 633.

150/250

379. Tamariz, Juan. **Bewitched Music Vol. 1: Sonata.** Madrid: Editorial Frakson, 1988. Cloth, glossy dust-jacket. Illustrated. 8vo. Fine.

200/300

380. Tamariz, Juan. **The Five Points in Magic / The Magic Way.** Madrid: Editorial Frakson, 1988. Two vols., cloth, glossy dust-jackets. Illustrated. 8vo. Fine.

200/300

381. Tarbell, Harlan. **The Tarbell Course in Magic.** New York: N.L. Magic / Louis Tannen, 1942–1971. Seven vols., various editions and printings. Cloth. Illustrated. 8vo. Bookplates to several vols., lightly shelfworn.

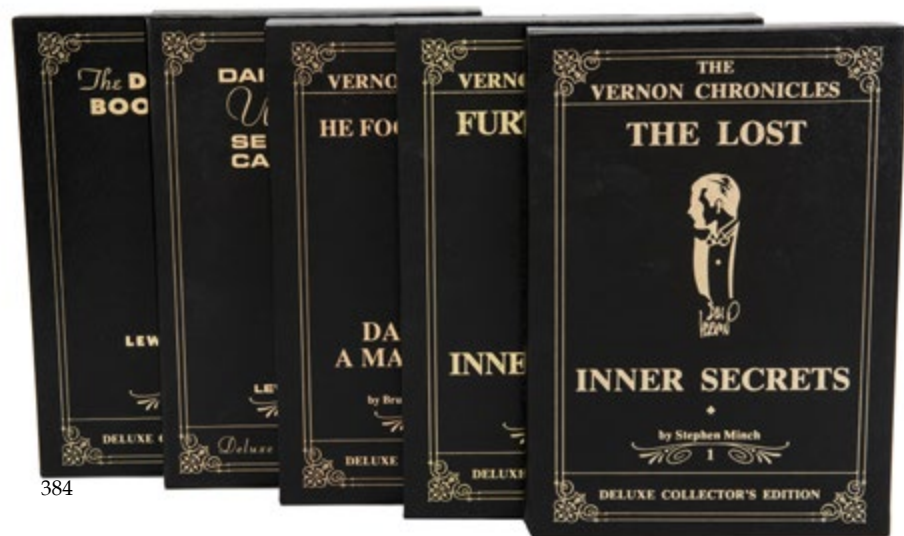
100/150

382. Teale, Oscar. **Higher Magic.** New York: Adams Press, 1920. First Deluxe Edition, number 82, presented to George Rose and signed by Teale on the limitation page. Pictorial leatherette. A.e.g. Illustrated. 8vo. Light wear to covers.

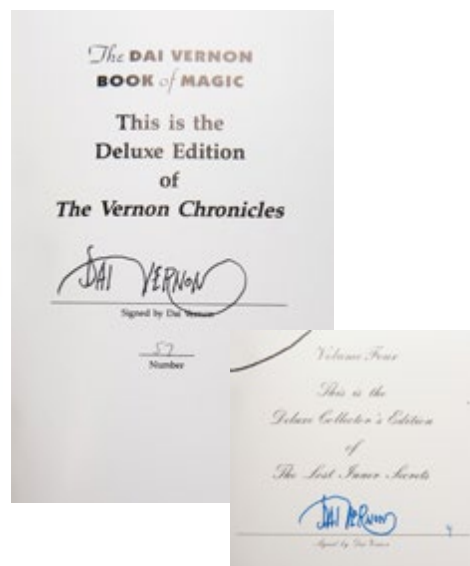
150/250

383. Toole Stott, Raymond. **A Bibliography of English Conjuring, 1569–1876.** Derby: Harpur, 1976/78. From editions of 1030 and 900 copies, respectively. First volume signed by Toole Stott. Two vols., cloth, with printed dust-jacket. Half-tone plates. 8vo. Fine.

150/250



384



384. Vernon, Dai and Lewis Ganson. **The Vernon Chronicles and Other Works. Deluxe Editions.** Five volumes, including *The Vernon Chronicles* (vols. 1 [1987; copy number 105], 3 [1989; copy number 4], 4 [1992; copy number 4]); *The Dai Vernon Book of Magic* (1994; copy number 57); and *Dai Vernon's Ultimate Secrets of Card Magic* (1995; copy number 51). Matching black leather bindings, gilt-stamped, with slipcases. Each volume signed by Vernon on the limitation page. Illustrated. 4to. Fine.

600/800



385

385. Vernon, Dai and Lewis Ganson. **The Dai Vernon Book of Magic.** London: Harry Stanley, [1957]. Black buckram, gilt-stamped, with pictorial dust-jacket. Illustrated photographically. 8vo. Ownership signature and pasted-in photos of original owner, Deane Hart, accompanied by a brief note on Hollywood Magic Castle stationery signed by Dai Vernon, addressed to Hart (Sept. 1967), who had requested Vernon's autograph. Several tears and tape repairs to jacket, torn flyleaf repaired with tape, binding shaken.

200/300



386

386. Vernon, Dai and Lewis Ganson. **Two Volumes Signed by Vernon.** Including *Dai Vernon's Tribute to Nate Leipzig* ([1963]; inscribed on the ffep: "To my friend Walt Rollins an extremely talented and clever performer with many original ideas/ Most Sincerely/ Dai Vernon"); and *Dai Vernon's Ultimate Secrets of Card Magic* ([1978]; inscribed on the ffep: "Lots of luck to Mike/ Dai Vernon/ 1978"). Cloth, latter with jacket. Illustrated. 8vo.

200/250



387

387. Wilson, Henry and James Caulfield. **The Book of Wonderful Characters.** London: John Camden Hotten, ca. 1869. Publisher's pictorial brown cloth, gilt-stamped. Color frontispiece under tissue, full-page plates. 8vo. New endpapers, front gutter repaired with cloth tape. With 36-page section of advts.

150/250



388

388. Worthington, T.C. **Recollections of Howard Thurston: Conjuror, Illusionist and Author.** Baltimore, 1938. Blue cloth stamped in gilt (cover mis-stamped twice, out of register). Portrait frontispiece and plates. 8vo. Very good.

150/250



389

389. [Houdini, Harry (Ehrich Weisz)] **Group of 21 Books By or Pertaining to Houdini.** Vintage and contemporary works including biographies and other surveys of his magic, authors including: Houdini, Kellock, Cannell, Kalush and Sloman, Walter Gibson, Weltmann, Joseph Rinn, Barnouw, Gresham, Milbourne Christopher, Lace Kendall, and others. 4to and 8vo. Condition generally good.

200/300



390

390. **Group of Eight Vintage Magic Books.** Including *My Life of Magic* (Thurston), *The Modern Conjuror* (Neil), *Scarne on Card Tricks*, *Tricks and Magic* (Lindhorst), *Great Tricks Revealed* (Goldston, with a very good jacket), *Blackstone's Modern Card Tricks and Secrets of Magic*, *For Magicians Only* (Parrish), and *The Four Full Hands* (Jordan). Several with original jackets, seven clothbound. All 8vo. Condition generally good.

150/250



391

391. **Group of Three Magic Books.** Including *Martin Gardner Presents* (1993) by Gardner; *Stars of Magic* (E-Z, 1997); and *Newspaper Magic* (Magic, Inc., 1995) by Anderson and Marshall. Illustrated. 4to. Very good.

100/150



392



393

392. **Lot of 10 Books and Catalogs on Magic Collecting and Bibliography.** Including *Short-Title Catalogue of Works on Psychical Research, Spiritualism, Magic...* (two vols., 1929/35) by Price; *Bibliography of Books on Conjuring* (1957) by Hall; *Winder Sale of Old Conjuring Books* (1975); *Conjuring Books 1580 – 1850* (1963; one of 150 copies) and *Cues for Collectors* by Heyl; *Short Title Checklist of Conjuring Periodicals in English* (1976); *Secrets of Karl Germain* (1962; inscribed and signed by the author, Stuart Cramer); *Sotheby's Belgravia Toys, Automata, Magical Effects* catalog (1976); and *Phenix Catalogue of Books* (1940).

150/250

393. **Lot of Over 125 Lecture Notes on Magic.** American, mid- to late twentieth century. Wrappers or comb-bound. Most illustrated. 4to and 8vo. Filling a single large carton, authors include: Michael Ammar, Sam Sharpe, Corinda, Ken Simmons, Al Baker, Jean Hugard, Joe Berg, Dennis Loomis, Mike Caveney, Ralph Read, John Hotowka, Paul Hallas, Dai Vernon, Daniel McCarthy, Milbourne Christopher, Eric Lewis, Will Dexter, Hen Fetsch, Harry Lorayne, Jeff Busby, Gary Darwin, Paul Diamond, Allan Ackerman, Frank Lane, Bill Simon, Kardyro, Ovette, Walter Gibson, John Carney, David Neighbors, Whit Haydn, Jim Sommers, Paul Osborne, Ben Harris, and others.

300/500

394. **Lot of Over 60 Books on Magic for Hobbyists and Beginners.** American, mid- or late twentieth century. Cloth or paperbound, some with jackets. 4to and 8vo. Filling three cartons, authors include: Jean Hugard, Walter Gibson, Henry Blackstone, James Randi, Joseph Dunninger, Joe Berg, Edwin Dawes, John Scarne, Milbourne Christopher, Bruce Elliott, Joseph Leeming, Henry Hay, Will Dexter, Will Goldston, Bill Severn, John Fisher, Harry Price, Jim Steinmeyer, and others. Sizes and bindings vary. Condition very good overall.

200/300

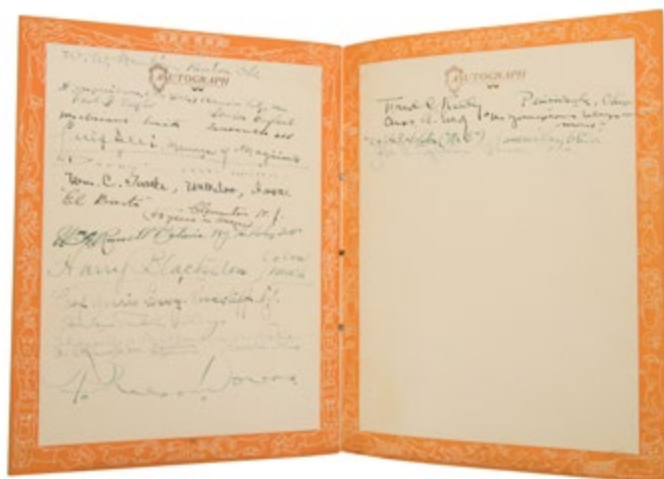


394



PHOTOGRAPHS & EPHEMERA

O. L. Hoffman
 with best wishes
 sincerely yours
 Harry Standuff Houdini
 March 29/12



395



398



399



400



396



397

395. [Autographs] **Three I.B.M. Magic Convention Programs, Two with Autographed Pages.** Indiana and Ohio, 1927, 1928, 1930. Original pictorial softcovers. 4to. Two volumes (1927 and 1930) with autograph pages at rear, signed by magicians in attendance including: W.W. Durbin, Harry Blackstone, T. Nelson Downs, "El Barto", Joe Lightner, Mysterious Smith, A.M. Wilson, Harlan Tarbell, Frederic Elmore, O.R. Lawson, Joe Berg, Anton Novak, Al Munroe, Charles Fricke, and others. Fine.

200/300

396. Cardini (Richard Valentine Pitchford). **Photograph of Cardini with Stuart Robson.** [New York], November, 1944. Glossy sepia print, inscribed and dated in by Charles "Cricket" Arbuthnot: "Cardini doffs his hat to a rival/ 11/10/44/ a friendly bark to Mr. Robson from "Cricket" Arbuthnot". 8 x 10".

100/200

397. **D.B. de St. Jean. Carabaraba Aracadabra! Prestidigitateur!** Sept. 6, 1867. Letterpress conjuring program on silk, in eight parts, featuring parlor tricks with handkerchiefs, bottles, money, cards, candles, and more. Framed and matted. 13 1/2 x 9". Pale soiling along right side.

150/250

398. Dunninger, Joseph. **Joseph Dunninger's Executive "Comp" Pass to the Houdini Magical Hall of Fame.** In a leather ID holder, with Dunninger's name typed on the line. Signed by the general manager of the attraction. Very good.

150/200

A collector of magic memorabilia, many of Dunninger's Houdini relics were displayed at the Hall of Fame in Niagara Falls.

399. [Escapologist] **Hilda—Lady Jail Breaker RPPC.** Circa 1908. Real-photo postcard depicting the escape artist in front of a tent, holding handcuffs in front of her body. Divided back, not postally used.

100/150

400. Green, John C. **Archive of John C. Green Correspondence and Ephemera.** Including an autographed printed portrait, and correspondence primarily dating to 1945, and written on a variety of letterheads, many accompanied by pictorial advertising covers. Over 30 pages, and with some carbons of his correspondent's replies. Together with the draft of a story about Green, "Bum Kids, Dumb Ukes, Good Beer: Old Man Green, the Sheriff-Dodging Magician."

200/300

401. Henning, Doug. **Production Photographs from Doug Henning's Television Special.** 1974. Five candid images showing Henning and his performance of the Water Torture cell on an early television program. Images depict Bill Cosby, Henning, and Julie Newmar. Framed. Photos loose in frame.

200/400

402. Herrmann, Adelaide. **Portrait of Adelaide Herrmann, Inscribed and Signed.** New York: Unity Studio, ca. 1927. Bust portrait of the famous magicienne. 8 x 10". Signed and inscribed on the recto; verso bears the inscription "Adelaide Herrmann/taken on her 73rd/birthday August 11, 1927." Laminate film covers majority of recto, pinholes at corners, sold as-is.

100/200



401



402



403



From a collection of Alexander Herrmann's Tricks.
The heavy card; (for the Rising card Trick.)
This "bashful" card sank back into the deck.
Square cornered card.

404

403. Herrmann, Adelaide. **Boudoir Card Photograph of Adelaide Herrmann.** Circa 1890. Full-length image of the "Queen of Magic," in an elaborate dress, reclining in a chair. On an embossed mount, 7 x 10". Hole punched, with damage to the lower left corner; still, a fine image.

500/750

404. Herrmann, Alexander. **Alexander Herrmann's "Bashful Card."** Circa 1890. Square-cornered Jack of Diamonds said to be used by Alexander Herrmann in his rendition of the Rising Cards. In an envelope bearing the holographic notation, "From a collection of Alexander Herrmann's Tricks. The heavy card; (for the Rising Card Trick.) This "bashful" card sank back into the deck. Square cornered card."

500/800

405. Herrmann, Felix (Felix Kreitchmann). **Portrait of Felix Herrmann.** Circa 1915. Cut-out image of Adelaide Herrmann's nephew, a wand in his hand, on a pink cardboard mount (damaged), 3 3/4 x 8 1/4".

100/200

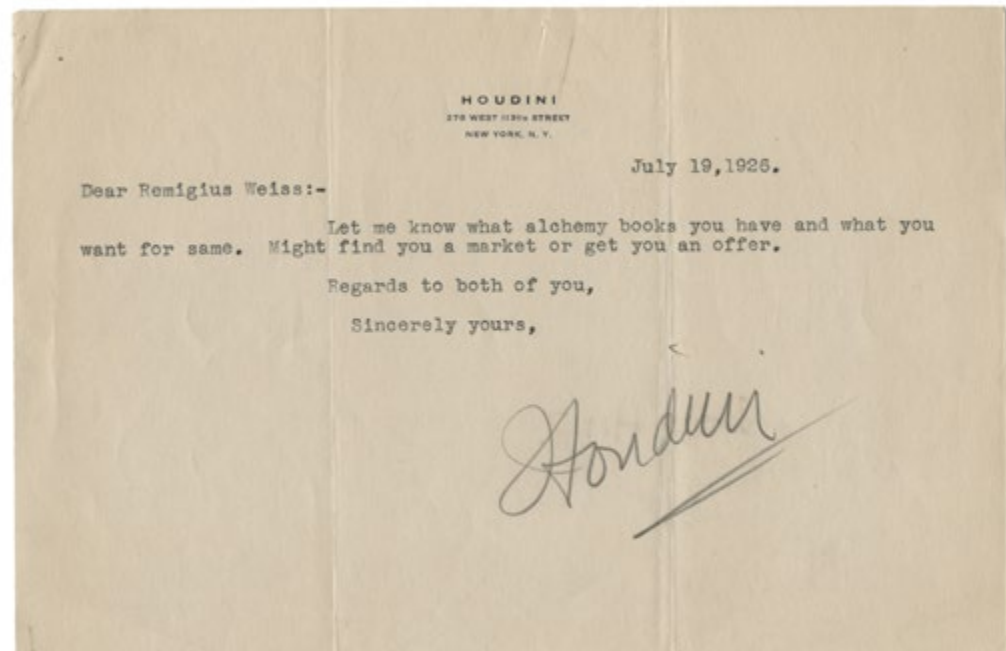


405

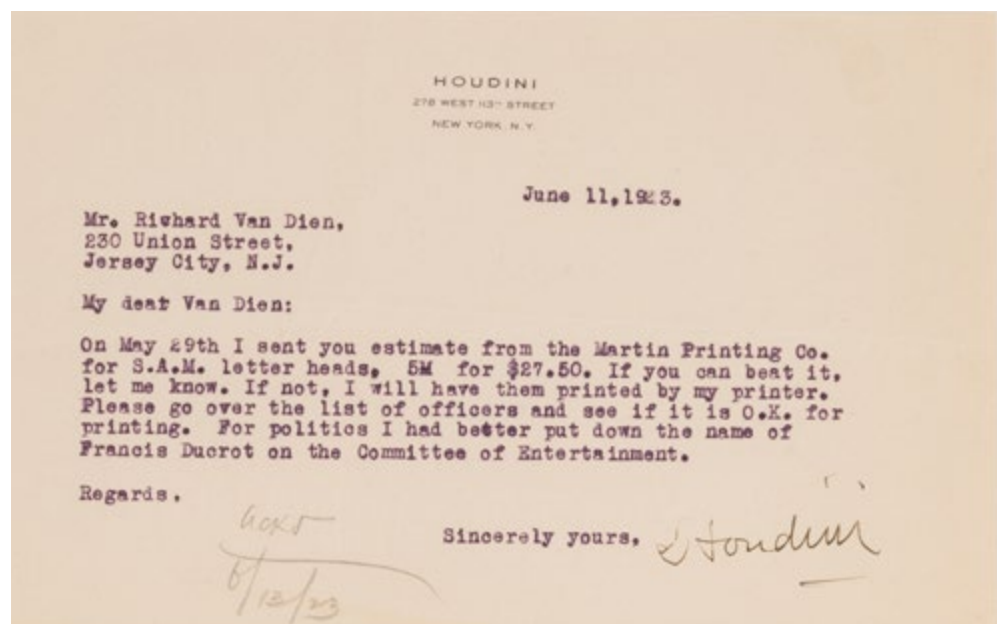


406. Houdini, Harry (Ehrich Weisz). **Portrait Inscribed and Signed By Houdini to "L. Hoffman"**. Harrisburg, Penn: Kellogg Studio, 1912 (inscription date). Bust portrait of Houdini in tuxedo and bowtie, boldly inscribed "Harry Handcuff Houdini" to "L. Hoffman", most likely Louis Hoffmann, known otherwise as Professor Hoffmann, the prolific and important magician-author of the landmark volume *Modern Magic* (1876) and many other works. 7 x 5". Embossed studio stamp lower left. Scrapbook remnants to verso. Tackholes, ink splatter, scuffs and light soiling.

2,000/3,000



407



408

407. Houdini, Harry (Ehrich Weisz). **Typed Letter Signed by Houdini.** One 8vo page, on Houdini's personal letterhead, to Remigius Weiss. Dated July 19, 1926. Regarding alchemy books for Houdini's ever-expanding library. 5 1/2 x 8 1/2".

1,000/1,500

408. Houdini, Harry (Ehrich Weisz). **Typed Letter Signed by Houdini.** One 8vo page, on Houdini's letterhead, to S.A.M. secretary Richard Van Dien, regarding Society business, and mentioning the owner of Martinka & Co., Frank Ducrot. Dated June 11, 1923. Handsomely framed with a later photo of Houdini in chains. Framed to 19 1/2 x 13".

1,200/1,500



409

409. Houdini, Harry (Ehrich Weisz). **Real Photo Postcard of Houdini Piloting Airplane.** [Australia], March 15, 1910. Divided back real photo postcard (RPPC) with caption "Houdini piloting his Voisin Biplane. The first successful aviator in Australia wins the Australian Aero League's Trophy, March 15, 1910. Melbourne, Australia." Cellotape in margins, scrapbook remnants on verso.

400/600

410. Houdini, Harry (Ehrich Weisz). **Real Photo Portrait Postcard of Houdini.** London: Pictures Portrait Gallery, ca. 1920. Oval portrait postcard (RPPC) of a smiling Houdini, an image likely captured at Paramount Studios early in the magician's career in film. 3 x 5". Ornamental verso banner, not postally used. Near fine.

400/600

411. Hardeen, Theo (Theodore Weisz). **Signed Cabinet Photo of Hardeen.** [Montana], ca. 1910s. Studio portrait of Hardeen, Houdini's brother, seated in a chair, wearing a tuxedo. Signed in the margin below: "Sincerely Yours/ Theo. Hardeen". Original studio mount crudely trimmed with adhesive stains in margins, not affecting image or signature. Signed image area 6 3/4 x 4 1/2".

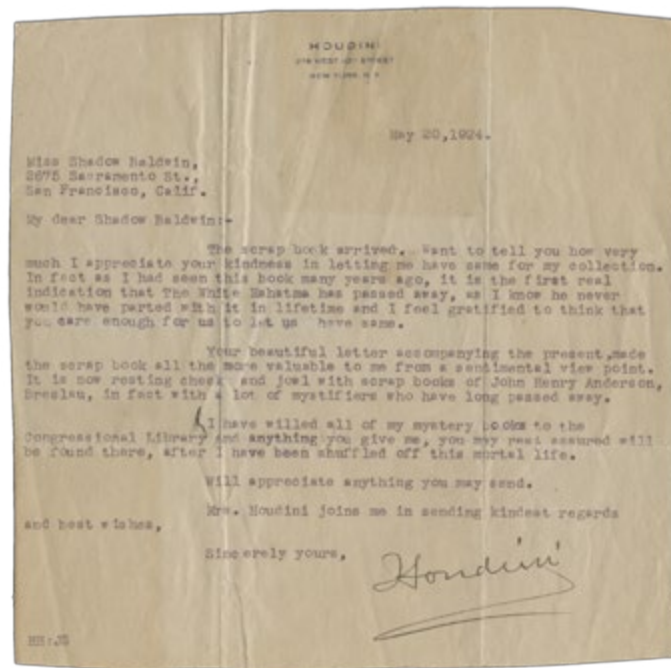
500/700



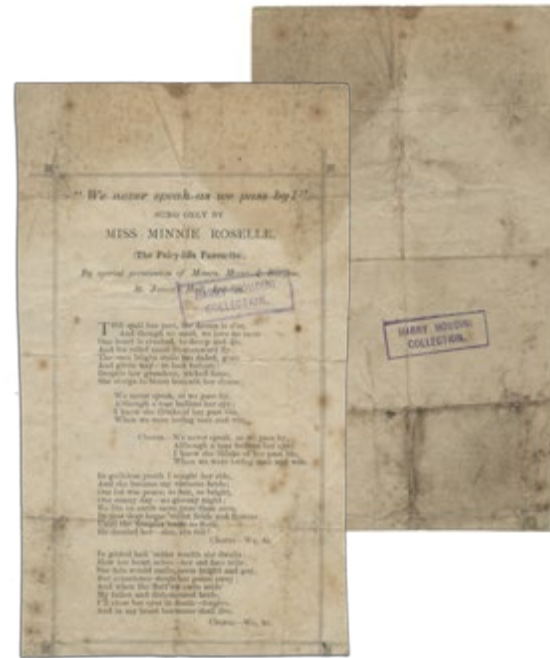
410



411



412



414



417

412. Houdini, Harry (Ehrich Weisz). **Typed Letter Signed, "Houdini," to Shadow Baldwin.** May 20, 1924. On a single sheet of Houdini's personal letterhead, a thoughtful thank-you reply on receiving a scrapbook that Baldwin had gifted to Houdini. Houdini further informs Baldwin that he has willed his library to the Congressional Library (Library of Congress), so that "you may rest assured [it] will be found there, after I have shuffled off "this mortal life". Mailing folds, margins trimmed. 7 1/2 x 7 3/4". Accompanied by letters to the previous owner from the original seller (Thomas Sawyer).

900/1,300

413. Houdini, Harry (Ehrich Weisz). **Parson's Theatre Handbill.** Hartford, Conn., 1925. Printed handbill for Houdini's five-day engagement, presented by Lawrence Weber, of a program in three parts, comprising magic, the Water Torture Cell, Needle Mystery, and other feats, and anti-spiritualism displays. 13 1/2 x 5 1/2". Faint central fold, corners creased.

300/500

414. [Houdini, Harry (Ehrich Weisz)] **Minnie Roselle St. James Hall Program Page Owned by Harry Houdini.** Circa 1880s. A sheet of lyrics to "We never speak as we pass by!" from a program, stamped "Harry Houdini Collection" on both sides. 7 1/2 x 4 1/2". Old folds, soiling.

200/400

415. [Le Grand David] **Group of Le Grand David Programs and Memorabilia.** Beverly, Mass., 1990s–2000s. Fifteen pieces, including eight souvenir programs, two hats, a deck of playing cards (sealed), a tote bag, and three t-shirts.

100/150



415

416. Neff, Bill. **Four Photos of Magician Bill Neff.** Four images, the first depicting Neff with Gene Autry, performing a levitation (1942); the second showing Jack Gwynne and Harlan Tarbell in front of a Neff marquee (second-generation printing, ca. 1960s); the third depicting Neff with Jimmy Stewart (second-generation printing, ca. 1960s); the fourth depicting Neff vanishing a dove (modern printing). 8 x 10".

100/150



416

417. Okito (Theodore Tobias Bamberg). **Marquetry Panel by Okito.** [Chicago], 1953. Finely inlaid hardwood marquetry panel of a Western scene, depicting a horse-drawn wagon underneath a large tree, in front of a ramshackle two-story home. Bamberg business card mounted to verso, signed and dated to the original owners, Ren and Billie Clark (Christmas 1953). Etched "Okito/Maker/U.S.A." on front. 16 x 20 1/2". A few unobtrusive nicks to the image with slight losses.

1,500/2,500



418



419

418. Okito (Theodore Tobias Bamberg). **Marquetry Panel by Okito.** [Chicago], 1952. Finely inlaid hardwood marquetry panel of a Western scene, depicting a hay wagon drawn by two horses, with two farmers at the side. Bamberg business card mounted to verso, signed and dated to the original owners, Ren and Billie Clark (Christmas 1952). 13 x 18". A few light nicks to the surface with minor losses.

1,500/2,500

419. Okito (Theodore Tobias Bamberg), [attributed to]. **Marquetry Panel by Okito.** [Chicago], 1950s. Finely inlaid hardwood marquetry panel of a Western scene, depicting townspeople gathered in a square beside a horse-drawn stagecoach. 16 1/2 x 20". Scattered nicks to the surface with a few losses to the image area. Collection of Ren and Billie Clark.

1,500/2,500



420

420. **Collection of 13 Pieces of Magic Ephemera Related to Thurston, Dante, Blackstone, and Herrmann.** American, 1890s–1940s. Including two trimmed Alexander Herrmann newspaper adverts., one pictorial; clipped program pages signed by Dante (1941) and Harry Blackstone (1940s); clipped Howard Thurston signature (1930), Steel Pier handbill, and throw-out card; Blackstone "World's Foremost Magician" RPPC; and other pieces as removed from display frame, with irreversible adhesive residue and matting to the versos and margins.

150/250

421. Siegfried & Roy. **Two Framed Siegfried & Roy Memorabilia Displays.** 1980. Including a color photo of the magicians framed and matted with a note signed: "Thanks for being a part of us/ Siegfried & Roy" (23 x 16"); and a larger display of three photos (22 x 33").

100/200

422. S. M. Co. Ltd. **Magic Set Gummed Label.** England, ca. 1960. Lithographed in color, unused. 7 1/2 x 5 1/4". Minor closed tear to bottom, else fine.

50/100

423. Thurston, Howard. **Thurston March & Two Step.** Cleveland: Anthony J. Stastny Music Co., 1911. Color lithographed sheet music bearing the well-known portrait of the magician withimps on his shoulders.

100/200

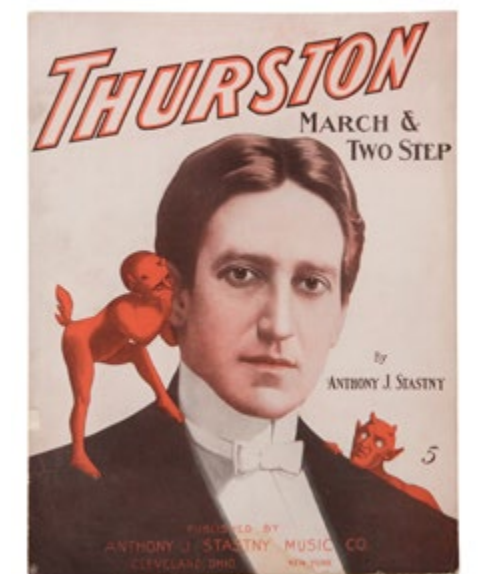


one of two

421



422



423



424



427



428



429



425

one of two

424. Vernon, Dai (David Frederick Wingfield Verner). **Photograph of Vernon Giving Magic Lessons at Tannen's Magic.** New York, January, 1963. Silver print, an image captured by Charlie Reynolds, showing the Professor handling a deck of cards as framed between two men. 5 3/4 x 9 1/2". Minor losses and tears around edges. Stamped "Charles Reynolds" on verso and annotated: "Dai Vernon teaching class Jan, 1963".

100/150

425. Welles, Orson. **Two Photographs of Orson Welles with Magic Props.** New York: W. Eugene Smith, for Life Magazine, ca. 1940s. Matte-finish silver prints, depicting Welles in Stuart Robson's magic shop in New York. Credit stamps to verso of both prints. 10 x 8". Fine.

150/250

426. Welles, Orson. **Orson the Magnificent. The Mercury Wonder Show.** [Los Angeles], 1943. Herald broadside (22 x 6") for the magic and variety show hosted by Welles and Joseph Cotten for military service men during World War II. Old folds, one pinprick hole at lower left. Unmounted. Folded.

400/600

SIGNED PHOTOGRAPHS AND EPHEMERA

From the Collection of Chrystal Dunninger (Spencer), wife of the magician and mind-reader Joseph Dunninger

427. Blackstone, Harry (Henry Boughton). **Inscribed and Signed Photo of Harry Blackstone.** Ray Manley, Western Ways Studio, 1948. Depicting Blackstone at a ranch, hurling a lasso into the air, inscribed: "Crystal - so you want to see a rope trick [?] well here it is/ Harry Blackstone/ 9-15-48" (9 3/4 x 8"). Studio stamp to verso.

150/250

428. Blackstone, Harry (Henry Boughton). **Inscribed and Signed Photo of Harry Blackstone.** New York: George Karger, 1948. Depicting Blackstone with Betty Stolle and two other assistants performing the Sawing in Half illusion. Inscribed: "Hiya! Crystal/ all good wishes of Harry Blackstone/ 9-15-48". 7 1/2 x 9 3/4". Studio stamp to verso.

150/250

429. Blackstone, Harry (Henry Boughton). **Inscribed and Signed Photo of Harry Blackstone.** Glossy silver print of the magician in profile, inscribed: "To Crystal/ all good wishes/ Harry Blackstone/ 9-15-1948". 9 1/2 x 7 1/2". Margins trimmed.

150/250

430. Blaine, Mahlon (American, 1894-1969). **Original Drawing of Chrystal Dunninger by Blaine.** On the verso of the title page to Blaine's poetry and art portfolio *Nova Venus* (New York, 1939), a depiction of Dunninger in grass skirt and other tropical garb. Inscribed: "For Chrystal/ Mahlon Blaine/ 39". 9 3/4 x 7".

200/400

431. Dunninger, Chrystal. **Group of Photos of Magicians Signed to Chrystal Dunninger.** Including Albert and Lynn Fontane (8 x 10"; accompanied by a letter from Lynn to Chrystal and a Phoenix Theater program featuring the Fontanes); Gali Gali (8 x 10"; top margin trimmed); Julien Proskauer (two photos, one signed, with a second image and Proskauer and his obituary mounted to bottom corners); Gerrie Larsen (8 x 10"); The Fabulous Duncan Sisters (signed postcard); and one other.

100/200



430



431



432



435

one of two



436



437



one of two

438

432. Dunninger, Joseph and Chrystal. **Group of Birthday and Holiday Cards, and a Photo, Signed by Dunninger to His Wife.** 1940s. Six pieces, including five cards from Dunninger to his wife, and a mounted photo of Dunninger (11 x 8" overall), each inscribed "for Chrystal" or "with love" and signed "Joe".

200/300

433. Dunninger, Joseph and Chrystal. **Group of Ephemera Related to the Dunningers.** 1930s–50s. Six pieces from the personal collection of Chrystal Dunninger, including a 1931 S.S. Aquitania passenger cruise list with Chrystal's and Joe's ID cards tipped inside; two 1925 programs (one trimmed) featuring the Dunningers; a photo of Chrystal cradling her pet dogs Trilby and Daffy (8 x 10"; several tears, some losses to image); a colorfully lithographed Japan Air Lines welcome proclamation to Kyoto, made out to Chrystal and signed by the captain of the aircraft; and a stapled autograph album signed by seven friends of Chrystal, including Art and Gerrie Baker and others.

150/250

434. Dunninger, Joseph. **Photograph of Dunninger Signed to Emil Jarow.** Heavyweight silver print, inscribed: "For my esteemed friend Jarow/ One of the greatest of all time—Very truly/ Joe Dunninger". 10 x 8". Light creases, paper wavy, scrapbooking remnants to verso.

100/200

435. Dunninger, Joseph. **Two Photos, One Signed, Plus Clippings.** Including a signed 1971 photo inscribed "With the Magic of good wishes/ Joe Dunninger" (8 x 10"); a reprint photo of a 1928 image of Dunninger with a boy identified as Harry; and a group of five clipped newspaper obituaries of Dunninger (1975).

100/150

436. Dunn, Bob. **Original Drawing of Chrystal and Joseph Dunninger.** On the verso of a dinner menu from the Delaware Room (Trenton, N.J.), depicting Chrystal in profile with a thought bubble showing her husband, the mentalist Joseph Dunninger. Inscribed: "Chrystal Chandelier/ Sees all knows all/ Even in Trenton.../ Jan. 23/ '49/ Bob Dunn". 11 x 8".

200/400

437. Hardeen, Theo (Theodore Weisz). **Photograph Inscribed and Signed by Hardeen.** Glossy silver print, boldly inscribed in white: "To Crystal/ with every good wish/ Cordially yours/ Theo. Hardeen". 9 ¼ x 7 ½". Margins trimmed, scrapbooking remnants to verso.

150/200

438. Houdini, Beatrice. **Two Photographs Inscribed and Signed by Bess Houdini.** The first a matte-finish sepia print, inscribed and signed in black fountain pen: "To Crystal [Dunninger]/ with love from/ Beatrice Houdini". 9 ½ x 8, with margins trimmed, several surface markings and abrasions, scrapbooking remnants to verso; the second a cigarette card-sized photo (3 ½ x 2"), signed: "To Crystal with love/ from Beatrice Houdini".

400/600

439. Houdini, Harry (Ehrich Weisz). **Photograph of Houdini Inscribed and Signed.** Circa 1920s. Glossy sepia print bust portrait of the magician, inscribed along the left margin: "To Miss Crystal Spencer/ all good wishes and may you always like magic/ Houdini". 9 ½ x 7". Dark spot to upper right by printing error.

1,500/2,000



433



434



439



440



442



one of two

443



444

440. Jaks, Stanley. **Inscribed and Signed Photo of Stanley Jaks.** Glossy silver print, inscribed: "To Christel Dunninger/ with compliments/ Stanley Jaks/ May 1950". 10 x 8".

50/100

441. Okito (Theodore Bamberg). **Real Photo Postcard Inscribed and Signed by Okito.** An RPPC postcard bearing a bust portrait of Okito, "The Chinese Mystic", inscribed in white ink: "To Mrs. Dunninger/ On kind remembrance/ Okito/ May 1949". Annotated on the verso: "IBM Convention/ Sherman Hotel/ Chicago/ May 30—June 1, 1949". Scrapbook remnants to verso. Plus a colored postcard depicting Okito, Blackstone, and Sorcar.

100/150

442. Siegfried & Roy. **Photograph Inscribed and Signed by Siegfried & Roy.** Glossy silver print depicting the magicians with a roaring lion, inscribed: "To Christel Dunninger/ with Love and Admiration/ Best wishes/ Siegfried and Roy/ MGM 1977". 10 x 8".

80/125

443. Slydini, Tony and Chrystal Dunninger. **Pair of Photographs of Chrystal Dunninger Assisting Slydini.** New York: Charles Kanarian, ca. 1940s. Glossy silver prints, the first showing Slydini and Dunninger together, the second from the same session and showing Dunninger alone. 8 x 10". Studio stamps and annotations to versos. Pieces of tape affixed to front of both photos at right edge.

100/150

444. Thurston, Howard. **Photograph Inscribed and Signed by Thurston.** [Columbus]: Baker Art Gallery, ca. 1930s. Matte-finish silver print bust portrait of the magician, inscribed in the lower left corner: "Miss Chrystal Spencer/ a beautiful girl/ Howard Thurston". 9 ¼ x 7". Smudged in the upper right, scrapbook remnants to verso.

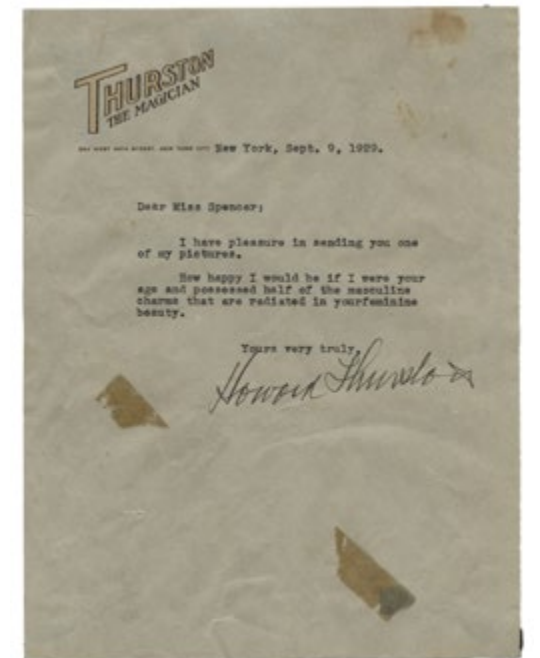
200/300

445. Thurston, Howard. **Typed Letter Signed, "Howard Thurston", to Chrystal Spencer (Dunninger).** New York, Sept. 9, 1929. On a single sheet of Thurston the Magician letterhead, originally enclosing a signed photo (see previous lot), and complimenting the "charms that are radiated in your feminine beauty". Discoloration to paper from scrapbook adhesive not affecting signature.

150/250



441



445



447

446. Alexander (Claude Alexander Conlin). **Alexander Crystal Seer. World's Greatest Master of Mental Mystics.** Bombay: Av Yaga, ca. 1920. Color lithographed panel poster depicts the magician peering into a crystal ball held by a skeleton, with skulls hovering in the background. 41 x 14". Linen backed. Most of the main image unrestored, but large portions of lettering and unprinted areas at top and bottom over-colored or restored, with numerous repaired tears and some unrepaired losses. C.

250/500

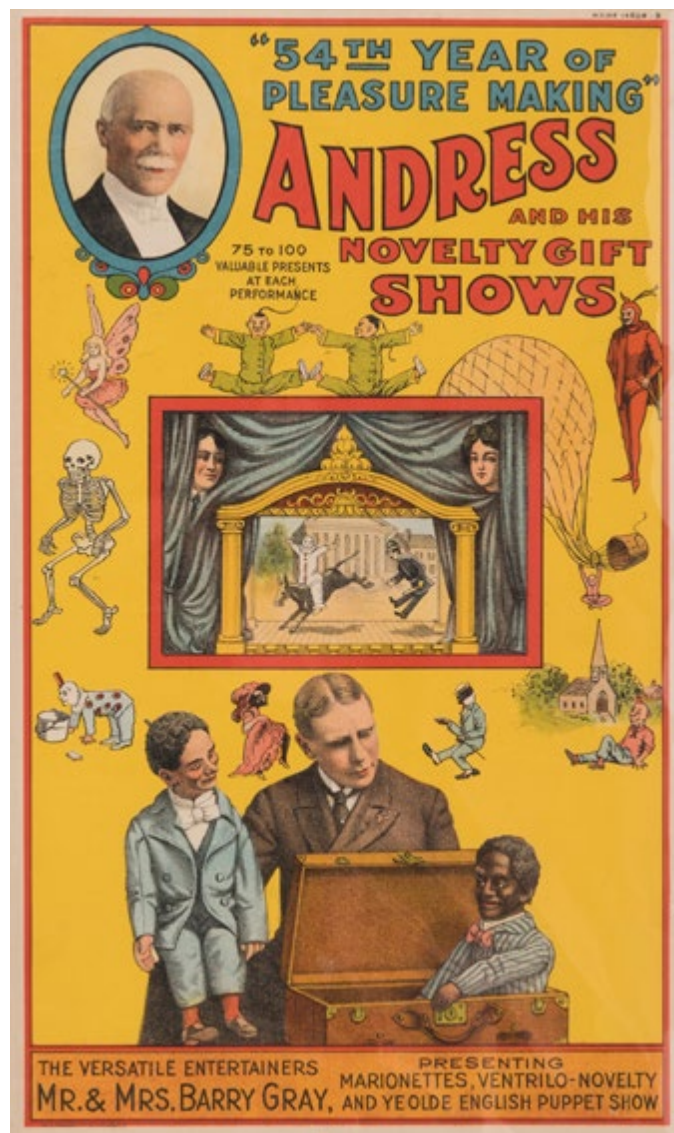
447. Alexander (Claude Alexander Conlin). **Ask Alexander.** Bombay: Av Yaga, ca. 1920. One-sheet color lithograph poster depicting the magician and mind-reader whose turban forms a question mark. Linen backed. 43 x 28 3/4". Minor wear; A-.

400/600



446

POSTERS



448

448. Andress, Charles. **54th Year of Pleasure Making. Andress and his Novelty Gift Shows.** Cincinnati: Strobridge Litho. Co., ca. 1917. Color lithograph heralding the performance of this circus owner, magician, and ventriloquist. 15 ¼ x 8 ¾". Unmounted. Folds visible; A-

1,000/1,500



449

449. Brush, Edwin. **Brush the Great. Magician. Entertainer. Illusionist.** Chicago: Goes Litho., ca. 1920. Full length portrait of Brush before a Moorish scene, a witch, and bats in the background, his name floating in green smoke. Framed to 45 x 30"; light visible toning, but not examined out of frame.

800/1,200



450

450. Carter, Charles. **Carter Beats the Devil.** Cleveland: Otis Litho, ca. 1926. Color lithographed window card depicting the magician in a poker game against the Devil. Printed for an engagement at His Majesty's Theatre, Brisbane. 22 x 14". Red metal frame. A.

200/300



451

451. Carter, Charles. **Carter The Great.** Calcutta: Eagle Litho., ca. 1930. Three-color poster combines several striking images from other Carter lithos. 29 x 40". A. Linen backed.

200/300



452

452. Carter, Charles. **Carter the Great. "Carter on the Camel."** Cleveland: The Otis Lithograph Co., ca. 1930. Carter and a devil sit on the back of a camel, with the head of The Sphinx in the background. Demons and witches fill out the scene. 40 ½ x 27". Bright, crisp, and vibrant. Tiny marginal stains. A-

1,500/2,000



453

453. Carter, Charles. **Carter the Great**. Chicago: Illinois Litho., ca. 1922. Billboard-size poster advertises Carter's version of the famous Sawing a Woman in Half illusion, depicted here as a surgical operation. 104 ½ x 78 ½". Scattered expert restoration, scuffs, and wear; B+. Linen backed.

2,000/3,000

454. Cellus, Vernon (Samuel Whittington Wickes). **Vernon Cellus the White Wizard**. Netherfield: Stafford Co. Ltd., ca. 1920. Vibrant lithograph depicts Cellus in a white dress suit standing between Egyptian columns decorated with hieroglyphics. 88 ½ x 40 ¼". Backed with kraft paper. Minor losses and wear; B. Bearing the inventory tag of the Egyptian Hall of Brentwood, Tenn.

1,500/2,000

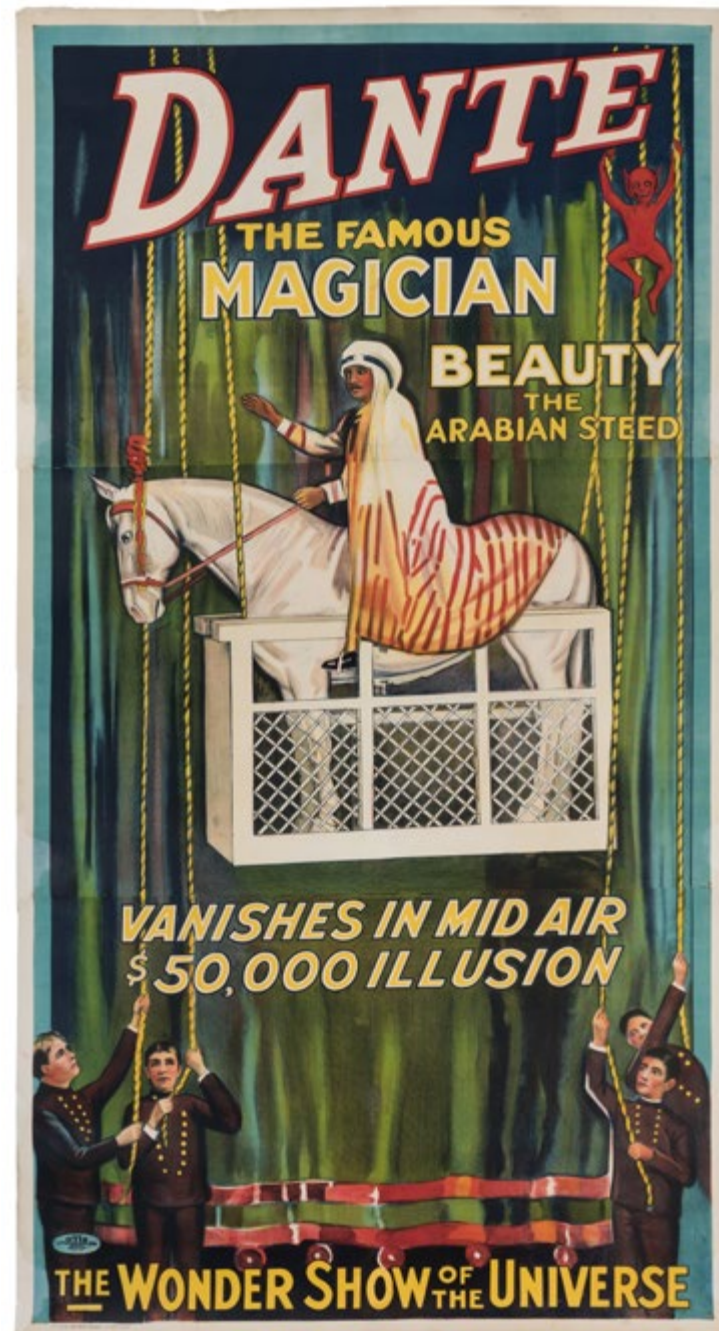


454



455. Chung Ling Soo (William Ellsworth Robinson). **Suee Seen and Chung Ling Soo Marvelous Chinese Conjurer**. London and Birmingham: James Upton, ca. 1909. Lithograph depicts Suee Seen, Soo's wife and chief assistant, standing next to a large Chinese vase bearing a portrait of the magician. 29 ¾ x 20". Crudely repaired; sold as-is.

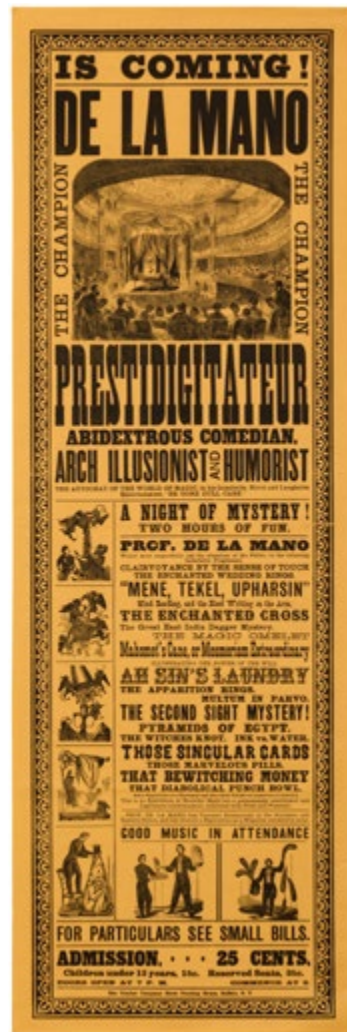
2,000/3,000



456

456. Dante (Harry August Jansen). **Dante the Famous Magician. Beauty the Arabian Steed Vanishes in Mid Air. \$50,000 Illusion.** Cleveland: Otis Lithograph Co., ca. 1930s. Three-sheet color lithograph depicting Dante, on Beauty's back, suspended in the air by assistants. 76 1/2 x 41". Border chips losses expertly repaired; B. Linen backed.

1,500/2,500



457

457. De La Mano. **De La Mano the Champion Prestidigitateur, Ambidextrous Comedian, Arch Illusionist, and Humorist is Coming!** Buffalo, New York: Courier Company Show Printing House, ca. 1870. Large pictorial broadside with wood-engraved illustration of the conjuror on stage, and seven smaller illustrations of the performance of various tricks and illusions, on yellow paper. 41 x 14". Rolled, with light old folds and minor creasing. A-.

200/300



two of four

458. De La Mano. **Group of Four Conjuring Broadside and Handbills.** New York, 1870s. Letterpress advertisements, three pictorial, two double-sided, for the conjuring program featuring a learned pig, illusions, and feats of sleight of hand. Two double-sided. The largest 24 x 9". Minor marginal wear; A-.

250/350



459

459. Downs, T. Nelson. **T. Nelson Downs. The King of Koins.** [Kenton: Scioto Sign Co.], 1928. Two-color window card heralds Downs and his sleight-of-hand skills with coins. 22 x 14". Minor chips, staining at top; B.

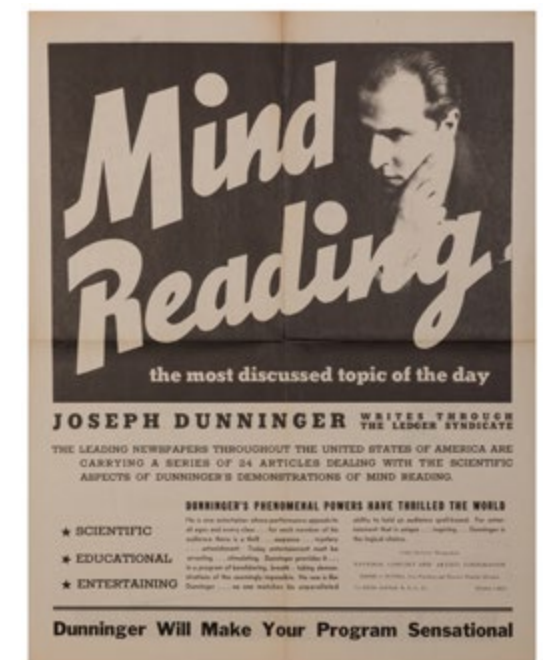
200/300



460

460. Dunninger, Joseph. **Mind Reading. The Most Discussed Topic of the Day.** Circa 1940. Double-sided pictorial poster issued by the National Concert and Artists Corporation advertising Dunninger's mentalism shows. 22 x 17". Folded. Fine.

100/200



460



461



462



464



one of twenty

465



463

one of three

461. Fu-Manchu (David Bamberg). **Hechizos de Fu-Manchú**. Sao Paulo: Farinas, ca. 1950. Lively color poster depicting the famous conjuror, an assistant, skeletons, and dancing girls. Minor over-coloring to folds; A-

200/300

462. George, Grover. **George The Supreme Master of Magic. Carload of Scenic Effects**. Cleveland: Otis Litho, ca. 1920s. Half-sheet (19 1/2 x 26") color lithograph depicting the magician overlooking a Buddha figure around which imp march. Left margin trimmed, horizontal fold, edges with several tears and losses. Unmounted. Rolled.

100/200

463. **Group of Three Magic Posters**. Including "The Magic of David Copperfield" (Contemporary Theatricals, ca. 1983, linen-backed, 48 x 38"); "Penn and Teller Get Killed" (Warner Bros., 1989, rolled, 40 x 27"); and The Great Raymond Hippodrome broadside (ca. 1920s, rolled, 36 x 12"). Some creasing to latter two pieces, otherwise good condition.

200/300

464. Jester, Glen. **The Great Jester**. Cincinnati: Russell & Morgan, ca. 1910. Handsome stock lithograph depicts scenes from the hypnosis show of Jester, who also performed as a magician. 40 x 28". A. Mounted to Chartex.

400/600

465. **Le Grand David Spectacular Magic Company. Lot of 20 Magic Posters**. Beverly, Mass., 1970s–2000s. Offset and glossy color pictorial posters. One-sheet or smaller, conditions vary, some with ragged edges but generally very good. Rolled.

250/350

466. Levante, Les (Leslie Cole). **Levante. The Famous Australian Illusionist**. London: Jordison & Co., ca. 1935. Three-sheet poster with a nautical theme, advertising Levante's illusion of shooting a girl through a sheet of steel. Designed by Robert Kemp. 76 1/2 x 40". Visible folds and closed tears in image, borders chipped. A-. Linen backed.

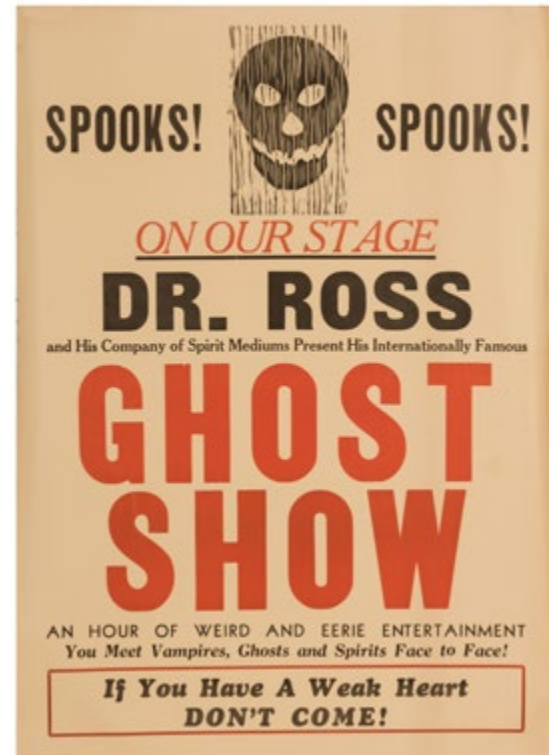
750/1,000



466



467



469

467. **Primer Congreso Magico Argentino.** Buenos Aires, 1957. Screen-printed one-sheet poster for the inaugural year of the magic convention, depicting a rabbit producing a magician from a top hat. Mounted to foam core, teal metal frame (not under glass). Small losses at folds. 43 x 29".

150/250

468. **Prof. H.B. Reynolds. The World Renowned Sorcerer, Necromancer, and Magician.** Providence: What Cheer Print, ca. 1885. Letterpress broadside on thin brittle paper, with large central engraving of a conjuring performance, filled with boastful language, and promising shows of "freaks" and a display of the magician's ability to free himself after being bound by ropes and cords. 28 3/4 x 10 1/2". Rolled. Closed tears and minor losses at edges.

200/300

469. **Ross, Faucett. Dr. Ross. Ghost Show.** Kansas City [?], ca. 1930. Two-color letterpress poster hailing the appearance of Ross and a company of ghosts, vampires, and other spirits. 33 3/4 x 21 3/4". Old folds; A-. Unmounted.

100/150



468



470

470. **Magician's Stock Poster.** Buenos Aires: Alex Mir, ca. 1940. Modeled on the popular Friedlander design. A magician stands at the center of a panoply of illusions, props, and mystical figures. 29 1/2 x 21 1/2". A. Linen backed.

200/300



471

471. **Thurston, Howard. Thurston's Greatest Mystery. The Vanishing Whippet.** Cleveland: The Otis Litho. Co, ca. 1928. Striking one-sheet poster depicts a Willys-Overland Car vanishing in mid-air at Thurston's command. Framed to 44 x 31". Margins visibly soiled; not examined out of frame.

1,500/2,000

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

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

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

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Successful Bid - The highest bidder acknowledged by the auctioneer will be the purchaser. In the case of a tie bid, the winning bidder will 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.

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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.

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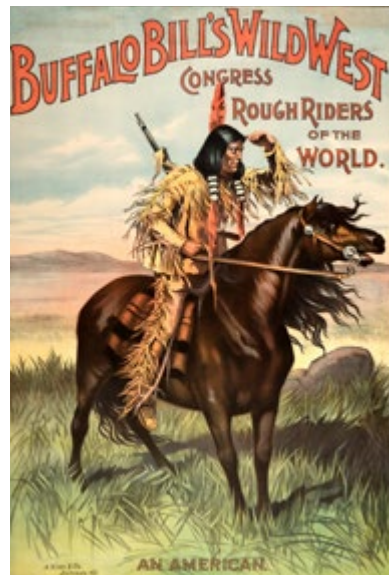
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