



Learned Pigs and Fireproof Women, Ricky Jay, Farrar, Straus and Giroux, 1998, 0374525706, 9780374525705, 343 pages. Ricky Jay is one of the world's great sleight-of-hand artists. He is also a most unusual and talented scholar, specializing in the bizarre, exotic, and fantastic side of the human species. The youngest magician to have appeared on television, Jay has become well known for his astonishing stage show as well as for his cameos in such movies as *Glengarry Glen Ross* and, most recently, *Boogie Nights*. Jay's unparalleled collection of books, posters, photographs, programs, broadsides, and, most important, data about unjustifiably forgotten entertainers all over the world made this unique book possible. An investigation into the inspired world of sideshows, circuses, and singularly talented performers, *Learned Pigs and Fireproof Women* is history of the most unusual -- and irresistible -- sort..

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Jay's Journal of Anomalies Conjurers, Cheats, Hustlers, Hoaxsters, Pranksters, Jokesters, Imposters, Pretenders, Sideshow Showmen, Armless Calligraphers, Mechanical Marvels, Pop, Ricky Jay, Aug 1, 2001, , 202 pages. The complete set of quarterlies offers an entertaining journey into the history of bizarre entertainments, such as dogs stealing acts from other dogs, an anthropological hoax

Ripley's Believe It or Not! Special Edition 2009, Ripley's, 2009, Reference, 144 pages. The incredible facts and wacky feats inside this book might seem unbelievable. But as Robert Ripley used to say, there's nothing stranger than the truth!.

Light fantastic adventures in theatre, John Lahr, Feb 1, 1996, Biography & Autobiography, 381 pages. The theater critic offers his impressions of twentieth-century theater, including significant productions and the contributions made by dramatists and performers.

Radical Spirits Spiritualism and Women's Rights in Nineteenth-century America, Ann Braude, Jan 1, 2001, History, 268 pages. "... Ann Braude still speaks powerfully to unique issues of women's creativity-spiritual as well as political-in a superb account of the controversial nineteenth-century

Extraordinary Exhibitions The Wonderful Remains of an Enormous Head, The Whimsiphusicon & Death to the Savage Unitarians : Broad­sides, Ricky Jay, Jun 1, 2005, , 172 pages. An informal history of sensational, scientific, silly, satisfying, and startling attractions based on seventeenth, eighteenth, and nineteenth-century broadsides from Ricky Jay

Obituaries in the Performing Arts , Harris M. Lentz, 1996, Biography & Autobiography, 211 pages. From British actor John Abbott (May 24, 1996) to screenwriter George Zuckerman (September 30, 1996), the obituaries of 537 actors and actresses, dancers and choreographers

Who's who in Entertainment, Volume 1 , , 1989, , 712 pages. .

Special Cases Natural Anomalies and Historical Monsters, Rosamond Wolff Purcell, 1997, , 159 pages. Provides a history of disorders in humans, animals, and fruit that cause features to be too large, too small, misshapen, or grossly exaggerated.

Strange feats & clever turns remarkable speciality acts in variety vaudeville and sideshows at the turn of the 20th century as seen by their contemporaries, Charlie Holland, 1998, , 188 pages. .

The Show Business Nobody Knows , Earl Wilson, 1971, , 428 pages. .

In Black and White The Life of Sammy Davis, Jr, Wil Haygood, 2003, , 516 pages. Traces the iconic entertainer's entry into the vaudeville circuit at the age of six, his survival of the Depression, his nightclub appearances in the 1930s, and his

Valentines & vitriol , Rex Reed, 1977, Biography & Autobiography, 280 pages. .

Art and Artifice And Other Essays of Illusion, Jim Steinmeyer, 2006, Games, 192 pages. From the author of Hiding the Elephant and The Glorious Deception comes a collection of five essays that shows how the great stage illusions were integrally products of their

The Discoverie of Witchcraft , Reginald Scot, 1930, History, 282 pages. 16th-century classic debunks witchcraft but offers remarkable primary source of information on witchcraft, witch trials, practice of the black arts. Introduction by Montague

